

# Allegro

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LOCAL **882** AFM

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MUSICIANS  
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# WE HAVE MORE STRENGTH WHEN WE ACT TOGETHER

## PRESIDENT'S REPORT

ADAM KRAUTHAMER



Akrauthamer@Local802afm.org  
(212) 245-4802, ext. 100

**A**S WE CONTINUE to adapt to our transformed lives and careers, I want to give you an update on how Local 802 is also adapting and working hard to best serve our members during this difficult time.

All performance work has stopped and our community of 802 musicians is in survival mode. Without a doubt, this is the biggest crisis Local 802 has ever faced. Like many other organizations, the Local 802 Executive Board had to make the hard decision to place a large part of our 802 staff on emergency leave until a more normal business environment resumes. This was done after careful consideration focusing on the need for long-term fiscal stability so that together as a union we can survive this crisis.

At this very moment we are all as a community making sacrifices to prevent further loss. Many of you already know musicians and other loved ones who have passed away due to complications of the coronavirus. Please see our obituaries on page 36. Even before workplace shutdowns began, we were working with your individual employers to ensure that, at the very least, all our contractual provisions regarding work stoppages and closures would be upheld. Much of this work has been done in lockstep with our rank-and-file committees.

I want to thank all the committees for their relentless hard work and dedication on behalf of their fellow 802 members. For obvious reasons, negotiating in the midst of an unfolding crisis has been hard for everyone. Some employers have gone above and beyond the contract to support musicians through this tough time. Other employers have used this crisis to completely overlook the important contributions 802 musicians make to their organizations on a daily basis. Please rest assured that we keep all of you – every musician at every job – at the forefront of these negotiations.

There are a few bright spots to report:

- We have released \$100,000 in new funding from our 802 Emergency Relief Fund as well as a new ERF website and Facebook page. We are also launching a video campaign featuring 802 members called Songs of Support to help fundraise for the ERF. See <https://erf.local802afm.org> (as well as photo on front cover!)
- With many members starting to use new technology to record, teach and flex their creative muscles while quarantined at home, Local 802's Electronic Music Committee has stepped up and is consulting with members who want to learn new tech. See <https://emc.local802afm.org>.
- The CARES Act passed by Congress includes benefits that can help our members who are paid as employees with W-2's, and it also provides payment to those not traditionally eligible for unemployment benefits (self-employed, independent contractors, those with limited work history, and others) who are unable to work as a direct result of the coronavirus public

health emergency. Benefits can be accessed by first applying for unemployment at <https://www.usa.gov/unemployment>.

- The IRS has already started mailing out Economic Impact Checks; check your status at [www.irs.gov](http://www.irs.gov).
- Many 802 members have been able to teach lessons online and even participate in meaningful remote recording projects, some of which we've shared on our Facebook page at [www.Facebook.com/Local802AFM](http://www.Facebook.com/Local802AFM).
- Our Local 802 staff has been working diligently for you in whatever ways we can. Despite the fact that our building is shut down, several of our key staff in the Electronic Media Department – including Recording Vice President Andy Schwartz and his team (Cathy Calabrese, Steve Singer, Bob Pawlo, Alex Blake and Amoh Essandoh) – have donned safety masks and come to work to process checks that are owed our members from recording projects that took place before the shutdown. See page 5 for photos.
- This issue of Allegro contains many more resources for you, including inspiring stories from our members about how they're adapting.

We continue to reach out to our contacts at the local, state and federal level to make sure our members' needs are being addressed. At a local level, we have good friends at the Mayor's Office of Media and Entertainment, particularly Commissioner Anne del Castillo. We also have good contacts with both Governor Cuomo's office (through NY Department of Labor Commissioner Roberta Reardon) and

with the New York City Central Labor Council and its President Vincent Alvarez. On the federal level we have been in contact with the officers of both Representative Nadler and Senator Schumer.

Our collective action as a union last month helped make sure the CARES Act covered our most vulnerable members who aren't traditionally eligible for unemployment benefits. Right now to preserve our members' healthcare and the 802 health fund, we're calling on Congress to provide a 100% COBRA subsidy in the next stimulus package. A 100% COBRA subsidy would provide anyone on the 802 health plan with full coverage at no cost if you were to fall off the 802 plan in September. Send a pre-written letter to your reps now by going to this site: <https://actionnetwork.org/letters/tell-congress-to-subsidize-cobra-during-the-pandemic>

Even as we're bombarded by change, we can take comfort in knowing that the fundamentals of our lives retain their same value. Our relationships with one another and the love we have for our friends, family and community are invulnerable. Our actual creativity – the core essence of why we became musicians – is still very real and cannot be destroyed. Our society is fragile right now, but our humanity will grow even stronger.

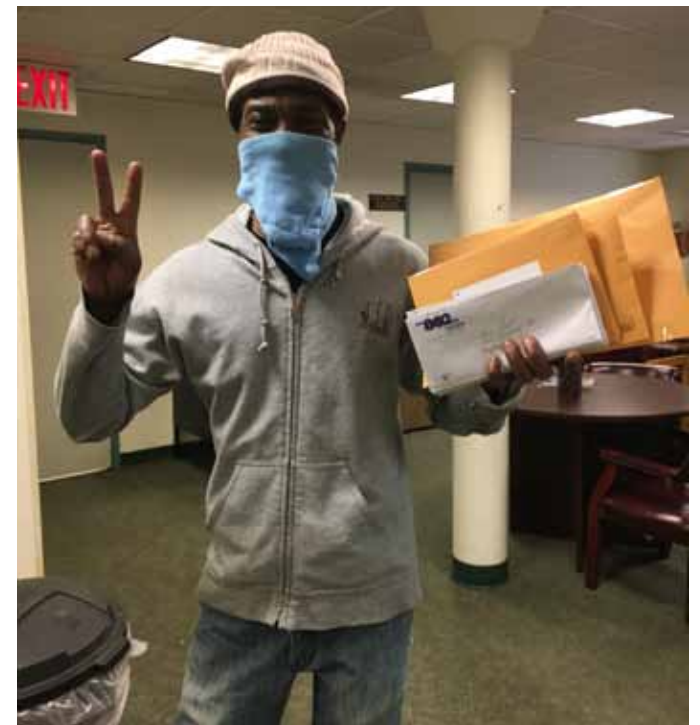
I want Local 802 members to know that the union is doing everything possible to help our members during this crisis. In this unprecedented time, there is one certainty: we have more strength when we act together. That is the true power of a union, and together we will get through these tough times.

**For our ever-growing list of financial aid, grants, tips and other help, visit [www.Local802afm.org/resource-center](http://www.Local802afm.org/resource-center)**



# DOING WHAT IT TAKES

Local 802 officers and staff, wearing safety masks, mail out recording checks to members



To members of the Local 802 Electronic Media Department: Please let us begin by saying how much your help means to our union. In these past weeks, you stepped in to help when we needed you most. Your swift work gave musicians their much-needed and already-earned checks, and your recording of those checks gave our union income which we literally cannot make any other way right now. Thank you for taking precautions as you worked together, thank you for your willingness to travel to 802 to do that work, and most of all, thank you for your dedication to all of the members of 802. We look forward to the day when we may all be back in the building and give our thanks personally.

In solidarity,  
Janet Axelrod on behalf of the Local 802 Executive Board

Despite the fact that our building is shut down, several of our key staff in the Electronic Media Department – including Recording Vice President Andy Schwartz and some his team pictured above (Cathy Calabrese, Steve Singer, Bob Pawlo, Alex Blake and Amoh Essandoh) – have donned safety masks and come to work to process checks that are owed our members from recording projects that took place before the shutdown.

## VIEWES FROM THE BOARD

# Songs of Support



**JANET  
AXELROD**

Janet Axelrod is a flutist and a member of the Local 802 Executive Board.

Jaxelrod@Local802afm.org

**DON'T THINK I'M** the only one who has had more offers for recording work in the past few weeks than in a long time. A particular offer was special. It came because I'm a third of the 802 Executive Board's public relations committee. This committee was formed recently in response to an idea that Kyle Hoyt and I were riffing on, which went from how to say "thank you" to donors to the Local 802 Musicians' Emergency Relief Fund, to creating composer commissions to invite donors in.

Monica Davis joined in to make the com-

mittee a trio and away we went, along with Pete Donovan and a host of other talented Local 802 officers, staff and special guests. We have beautiful surprises coming your way.

As you've doubtless now experienced, recording at home on an iPhone is....challenging. Sound quality, extraneous noises, removing the general mess from the area, lighting, needing to sit because of an instrument change but having to start and stop the devices....all part of the task! When it's for a great cause, we make the best with what we have.

We hope this project, **802 Emergency Relief Fund-Songs of Support**, will be shared to those who can offer help in the form of a donation. It is clear that this is the time to be our kindest and most charitable selves, and we hope that the funding of the ERF will give solace and relief to our 802 musicians in need.

Check out the new Emergency Relief Fund website at <https://erf.local802afm.org>, which will include links to our Facebook and YouTube pages. Our first project is on the cover of this month's issue of *Allegro* and is reproduced at right.



The 802 Executive Board Public Relations Committee has commissioned original songs to share, lift your spirits and spark your generosity. We introduce our first commission, "Where Would I Be Without You," composed by Doug Besterman with lyrics by Marcy Heisler, performed by your Executive Board and friends, and featuring Betsy Wolfe and Sachal Vasandani on vocals. We hope that you appreciate the first effort of our campaign, the "802 Emergency Relief Fund-Songs of Support." Please share it, sing it, and donate. Watch the video through to the end for the credits -- you'll be amazed who put this song together. To watch the video, donate or apply for help, start at <https://erf.local802afm.org>.

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

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

LEARN MORE AT OUR NEW SITE: **[ERF.LOCAL802AFM.ORG](https://erf.local802afm.org)**



# BEFORE...AND AFTER



**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**HROUGHOUT MY CHILDHOOD, it seemed that nearly every event in my family was defined as having happened “before Norman died” or “after Norman died.” Norman was a great-uncle I never met but whose life became somewhat legendary in my mother’s family. He was the first person to leave our small city in Massachusetts and get an education. After a stint in the Army, he returned and devoted his life to working with disadvantaged children, becoming a beloved figure not just to us, but throughout the city. A college education was not a given in those days and it was thanks to Norman that my mother was able to obtain a degree and become a teacher. When he died suddenly of cancer at age 38, hundreds attended his funeral. Even today, nearly 60 years later, discussions amongst my older relatives turn to Norman.

Defining moments are also universal, of course, and we are now collectively facing such a moment. Just as the effects of the Great Depression and World War II seeped into the DNA of our forebears, this time in quarantine will affect us and next generations in ways we cannot yet know. We will mourn the loss of life in our community and our families, the pain exacerbated by the fact that we could not be there for their last moments. This time will, for each of us in different ways, delineate our lives as having happened before the shutdown or after the shutdown. Some of us will be lucky and have a relatively gentle time by maintaining a routine or finding new ways to create income; others will suffer



immense loss and tragedy. Wherever we fall on that continuum, we all now face uncertain futures.

Throughout this time, our work at Local 802 will continue. We are dedicated to helping our members weather this crisis both financially and emotionally. We will continue to encourage employers to apply for all the government assistance that is available to keep musicians on the payroll. We are working with the Actor’s Fund and the Emergency Relief Fund to continue to raise money and provide resources to our most needy members. We will continue to work around the clock to carry on the business of the union throughout the crisis.

Immediately after the shutdown was announced, we began negotiating terms for canceled services. The American Composers Orchestra announced that it will pay 50 percent of wages and full health benefits for their canceled services. The Queens Symphony followed suit. The Orchestra of St. Luke’s is paying full wages, pension and health benefits for the remainder of the season, and we congratulate them for this. The New York Pops has agreed to pay health benefits for their canceled services. Orpheus Chamber Orchestra and the Bronx Arts

Ensemble have plans to continue employing musicians by creating online content. The NYC Gay Men’s Chorus, Scandia Symphony, NYGASP, and the Stamford Symphony are contemplating rescheduling canceled concerts later in the year and are discussing plans for additional relief.

Our priority in every discussion has been the continuation of health benefits. Our health fund was becoming stable before the shutdown; however, losing several months of contributions from our largest employers will not only compound the current health crisis for our members but will create serious shortfalls for the fund. We are looking at ways to mitigate that damage now.

## Negotiation updates

Days before the shutdown, Local 802 and the Mostly Mozart Festival Orchestra reached a new, three-year agreement. The new contract includes an average of 3 percent increases in wages in each of the three years, a 30 percent increase in health benefits, and increases in chamber music rates, uniform allowance and longevity. Additionally, there is new language covering chamber music performed outside of the regular season.

Many thanks to the Mostly Mozart Festival Orchestra Committee: Ann Kim, Laura Frautchi, Lou Kosma, Michael Roth and Tanya Witek. The contract was ratified on April 14, 2020.

On April 8, the American Ballet Theatre announced the cancellation of its spring season. The union signed a one-year agreement extending the terms of the expired contract through March 31, 2021; however, the terms for compensation for the canceled services are being negotiated as Allegro goes to press.

Our “after” will not be the same as “before,” but we will remain strong and ready to face our new normal. Please do not hesitate to contact your officers, executive board and business reps with questions, comments and ideas – or just to stay in touch.

## CLASSICAL MUSICIANS FORUM

A meeting of the Classical Musicians Forum will be held via Zoom on Wednesday, May 13 at 3 p.m. Please contact Karen Fisher at Kfisher@Local802afm.org for the Zoom information.



# UNION PLUS CAN HELP

## COVID-19 has impacted all of us. **Union Plus can help.**

Our Union Plus program partners have accommodations for members struggling during this public health crisis. Participants in our Union Plus Mortgage, Credit Card, Personal Loan, or Supplemental Insurance programs may be eligible for additional hardship assistance through the Union Plus Mortgage Assistance Program and Union Plus Hardship Help.

Visit **[unionplus.org](https://unionplus.org)** and follow Union Plus on Facebook at **[facebook.com/unionplus](https://facebook.com/unionplus)** for ongoing program updates and resources.

Be well and stay healthy,

The Union Plus team

For details visit  
**[unionplus.org](https://unionplus.org)**





# Working at home – while still collecting union benefits!

**T**HE OFFICERS and Executive Board at Local 802 are continuing to look for ways to best help our members in this time of crisis. One of the many topics discussed is how to work from home as a musician and still collect benefits. For those of you with home recording studios, you should be aware of the **AFM SINGLE SONG OVERDUB SCALE AGREEMENT**. Here are the highlights:

This agreement is designed for recordings, typically performed by one or more musicians, in a home studio, for a single employer, most often for an independent artist or label. You can use it as a stand-alone contract or it can also be combined with Limited Pressing and Joint Venture Agreements. More on those below. It cannot be combined with any other recording agreement offered by the AFM as it is a special scale rate. Let's walk you through it:

## 1. SET THE RATE

You get the call from a vocalist making a record, and she wants to add guitar tracks. You listen to her demo and decide how much you would like to be paid for your work. The scale is set by the song, not by the amount of time like in typical recording agreements, and in each agreement, you can add up to 12 songs. The minimum scale per song is \$100, but you can negotiate any rate that you wish. Now, whatever the fee, it is inclusive of health and pension benefits. A chart is included in the agreement that does the math to calculate benefits up to \$500 per song. (We're reprinting the chart on this page.) Above \$500, just use the same percentages as per the chart.

## 2. EXECUTE THE AGREEMENT

It is essential to get the agreement signed by the employer before you do the work! Download the Single Song Overdub Agreement at [www.afm.org](http://www.afm.org). (Log in as a member and look for the documents library tab.) E-mail it to the employer

to sign online with an "X" and e-mail it back to you. Then e-mail a copy to Andy Schwartz ([aschwartz@local802afm.org](mailto:aschwartz@local802afm.org)) at Local 802.

## 3. DO THE WORK

Do not send an isolated track until you have been paid as agreed. When you have received your fee by check, cash or PayPal, Venmo, etc. send the employer your sound files. Up to 12 songs can be recorded under one agreement for one artist or employer in a six-month period. Multiple musicians can appear on one contract if they are all making the same rate. In this instance, payroll can be handled in one of two ways. Your employer can use their own payroll company or you can have them use Local 802's payroll company, which is called **Legit 802**. If they use Legit 802, they will only have to write one check. Contact [legit@Local802afm.org](mailto:legit@Local802afm.org) for info.

## 4. FILE THE CONTRACT, PAY THE PENSION

You will need to complete a "B-17" AFM contract (found at [www.afm.org](http://www.afm.org) in the documents library tab under "B Report Forms"). Contact Andy Schwartz at [aschwartz@local802afm.org](mailto:aschwartz@local802afm.org). Use the scale worksheet to find the amount of pension due. Each player will write a personal check to the AFM Pension Fund (AFM-EPF) for their pension contribution on behalf of the employer. This is the only AFM recording scale that allows you to do

so. You also can make payments to your health benefits just as you would with an LS-1 agreement.

If the project you record tracks for reaches an aggregate manufacturing or sales threshold of 10,000 units, including digital downloads, you will be additionally compensated for an AFM Special Session rate. In plain terms, if the song sells well, you get more money.

## Joint Venture Agreement

As mentioned above, the SSO can be combined with the Joint Venture Agreement. It is worth going into some detail about it because of the proliferation of self-produced artists and bands and many of those with home studios reading this article also create their own music. It can certainly be useful on its own or hand in hand with the Single Song Overdub agreement.

The specific use for the Joint Venture Agreement is to produce a demo to obtain work for live performing or to produce a product for sale as long as the proceeds from sales exclusively benefit band members. It is a bone-simple three-page contract that simply lists each member of the band and their mutually agreed-upon percentage of royalties/residuals that result from sales. If a band has filed a Joint Venture Agreement and they decide they want to add a harmonica part to their album played by an outside player, that can be filed on a Single Song Overdub Scale Agreement.

## Limited Pressing Agreement

The Limited Pressing Agreement is the other agreement that the Single Song Overdub can be combined with. The full details are beyond the scope of this article but it is worth mentioning because many of those with home studios not only record tracks for artists, but also assume the role of producer. The Limited Pressing Agreement is used for recordings where sales will most likely not exceed 10,000 units (there are formulas to calculate how that translates to digital downloads). In the event that sales exceed 10,000, there is an upgrade payment to the musicians who participated on the original recording based upon the current national rates at the time of the upgrade, with credit applied for the original payments.

## Summary

This article was intended only as a primer and there are more details to these agreements mentioned. Most importantly, it was in the hope that we find our members new and creative ways to work from home and still collect benefits. It is possible to file all of these contracts via e-mail and the Recording Department at Local 802 is still working remotely and is ready and willing to assist you. Stay safe, stay healthy and keep making music. The world needs it now!

*Thanks to Recording Vice President Andy Schwartz and Executive Board member Pete Donovan for this article.*

Exhibit A – Compensation Worksheet/Song Titles/Input Form

The compensation set forth in Paragraph 5 of this Agreement shall be as follows, based on the Compensation Chart below:

Compensation Chart				
Total Compensation (scale wages, H&W, pension and electronic transaction fee)	Scale Wages	H&W (6% of scale wages)	Pension (12.81% of scale wages)	Electronic Transaction Fee (PayPal) (3% of scale wages)
\$100	\$82.00	\$5.00	\$10.50	\$2.50
\$150	\$123.00	\$7.50	\$15.76	\$3.74
\$200	\$164.00	\$10.00	\$21.01	\$4.99
\$250	\$205.00	\$12.50	\$26.26	\$6.24
\$300	\$246.00	\$15.00	\$31.27	\$7.73
\$350	\$287.00	\$17.50	\$36.76	\$8.74
\$400	\$328.00	\$20.00	\$42.02	\$9.98
\$450	\$369.00	\$22.50	\$47.27	\$11.23
\$500	\$410.00	\$25.00	\$52.52	\$12.48



PHOTO COURTESY NEW YORK PHILHARMONIC

The New York Philharmonic performed an arrangement of Ravel's "Bolero," with each musician recording at home. View the video using this shortcut link: [www.bitly.com/nyp-bolero](http://www.bitly.com/nyp-bolero)

# VIRTUALLY TOGETHER

## A multi-screen video guide

By ISAAC TRAPKUS  
itrapkus@gmail.com

**M**AKING A multi-screen music video is a great way to reconnect with your colleagues and re-engage your audience. By sharing the process we used to create our "Bolero" video (see screen shot above), which featured 80 musicians of the New York Philharmonic, I hope you will feel encouraged and empowered to create your own.

Before the actual work begins, figure

out who among your group has any level of skill in audio editing, video production, and familiarity with audio and video file formats. Google will be your friend for solving snags along the way but the process is greatly aided by a familiarity with the basic components. Our production was done entirely with freely available software. We used **VLC Player** to extract audio files from the video files, **Audacity** to combine, align, and mix those audio tracks, **Handbrake** for converting problematic videos into standard

formats, and **HitFilm Express** (similar to iMovie for mac users) to compile the videos and align them to the audio track. Without a computer or laptop made in the last two or three years it may be difficult or impossible to run the video software. I would describe myself as somewhat tech-savvy but I had no previous experience in video making so don't let a lack of familiarity with the process stop you from starting.

To keep the project a sensible size (even two or three minutes is fine), we

made cuts to the piece and marked up and distributed parts. Remember, this is multi screen so each person can record as many parts as they like! We had everyone record themselves while listening to a metronome in headphones, but you will save yourself many hours of micro-aligning parts if everyone records their part while listening to a pre-existing recording on their headphones or a click track with at least one instrument line. Use Audacity to open a sound file and then manually add a click track by



recording yourself tapping on something while listening to the recording. This will also result in a much more in-tune final product. I was amazed at how in-tune our musicians played without a pitch reference but save yourself the trouble and include some form of pitch reference in your click-track.

Next you'll need some place to collect all your parts. Have your performers upload their video files (they will be very large!) to Google Drive, Dropbox, or iCloud and send you a link to download. Our participating musicians sent 40 GB of video files so make sure you have sufficient hard drive space. If you get files in formats other than mp4 or that are extremely large (over 1 GB) you can use the default settings on Handbrake to convert those into smaller standard files.

People will forgive out-of-sync video, but audio that is even two milliseconds off is noticeable. It will be easier if you work with all the audio separately to create one track and then worry about visually lining up your video. VLC player has a "convert" function that lets you save just the audio from a video file so I used that to extract all the audio into separate files and instrument folders. It's important to stay organized!

Then comes the tedious audio work. Open the click track audio file with Audacity and begin importing the other sound files, one at a time, and balance and align them to the click track, muting each track after it is aligned before starting on the next one. With large groups, isolated mistakes can be selected and removed (select the mistake and then from the "Generate" menu select "Silence"), or hidden by fading in and out around the section. Remember to save as you go and keep backup files in case you or your computer decide to randomly delete something. If this is a large ensemble project, and your conscience allows, you can choose to use a few musicians on each part for audio while still including the rest in the final video. Some of the group videos on YouTube seemed to make use of pre-recorded material to fill out or even entirely replace the audio for sections of the video. In the spirit of valuing live performance over pre-recorded tracks, I would encourage the use of authentic audio even if it results in a less "professional" sounding production. In these times, a sincere and genuine creation is more heartfelt than something that raises suspicions of lip-syncing.

Once you have your finished audio track, you can now import it and your video files into your video editing program of choice (Adobe Premiere, iMovie, DaVinci Resolve, HitFilm Express). Add your base audio track and then one by one add your video files and align the audio as best you can with your existing audio track. Align the videos one at a time, deleting each video's audio track after aligning so you are only left with a series of videos and one main audio track. Creating the multi-screen effect involves creating "composite shots" and each software program uses a different method so Google searches and how-to YouTube tutorials will be useful to consult. This is also the time to remember "less is more" (for the number of people on screen) and "good enough" is the goal. In our "Bolero" video, the only time you see all 80 of us is the final 20 seconds. Because it involved so many simultaneous files, that section alone took six hours for my laptop to render. Highlighting musicians in groups of two, three or four keeps the job easy and makes the resulting video feel more personal.

When you have your video, it's time to decide what to do with it. The popularity of these types of videos presents opportunities to partner with sponsoring organizations or to serve as a platform for a cause close to your heart. This can also lead to difficult decisions about how much of a message to include, how many hashtags and logos, and whose vision to represent in the final video.

Upon completion of our video there was an opportunity for a messaging partnership that ultimately did not materialize. I was grateful for the advice of senior members of our orchestra committee who had experience navigating these situations and their knowledge of when and how to compromise – especially during a time when we as musicians are forced to fundamentally change how we operate. Having the confidence and trust to work as a collective was emotionally and logistically indispensable and seems all the more essential during these trying times. Your video project can not only provide a vehicle for musical closeness and connection, but also strengthen the collaborative and cooperative bonds that bind us together as a union.

*Isaac Trapkus, a member of Local 802 since 2016, is a bassist in the New York Philharmonic.*



## 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](https://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!**

# STAYING CONNECTED

## Musicians raise our spirits during quarantine



During the NYC quarantine, Local 802 member Katherine Cherbas put together a cello ensemble called Quarancelli. In their first video, the musicians performed Rachmaninoff's "Vocalise." Each cellist recorded their part separately at home. The result garnered big attention on YouTube, where it can be seen via this shortcut link: [www.bitly.com/quarancelli](http://www.bitly.com/quarancelli)



By KATHERINE CHERBAS  
Kcherbas@yahoo.com

**S**HORTLY AFTER New York City's concert halls and theatres were shut down in March, videos started appearing in my Facebook feed featuring quarantined musicians playing together from afar. Like many of you, I've always cherished the kaleidoscope of human and musical interactions I experience from week to week in my work as a freelance musician, and I was already missing those interactions as well as the feeling of emotional connection with an audience. Even though I had no experience editing audio or video, I was intrigued by the idea of trying to create my own chamber music video with some friends while we're all quarantined. With an empty calendar and plenty of YouTube tutorials to learn from, why not give it a try?

Over the course of about 10 days, using some free software and equipment I already had, I assembled a three-minute video that has attracted over 7,000 views in its first few days on YouTube and has been shared hundreds of times on social media. The musicians who played on the video were grateful for the opportunity to hear each other play again, to focus on a goal, and to feel connected. And comments online suggest that an international audience has found some comfort from listening to it. Here's a basic guide to how we did it:

I started by choosing the repertoire. Rachmaninoff's "Vocalise" has a wistful, lyrical quality that felt timely to me, and that I knew would work beautifully on the cello. I wanted the video to convey the sense of supportive community that I love about New York City cellists, so I looked online for an arrangement for large cello ensemble and found a version for 12 cellos.

All participants need to be listening to some kind of guide track on headphones

while they record. This might be a traditional click track (which you can easily make using free audio software), or it might simply be one of the instrumental or vocal lines from the score. I opted for a hybrid approach: I started by making a click track in Audacity to keep myself honest, and then I recorded myself playing an eighth-note bass line on the cello while I listened to the click track on headphones. The bass line was not part of the score or the final recording; it was something I made up so that my colleagues would hear a steady rhythmic pulse throughout, and I hoped that it would provide a pitch center and a sense of phrasing, both of which would be lacking in a traditional click track.

Ideally, each performer records using three devices simultaneously: one to capture the video (I used my iPad), one to record a separate, higher quality audio file (I used my Zoom H4n Pro), and one through which to play back the guide track (I used my laptop). You could certainly make do with just two devices, simply recording the video on an iPhone or iPad (attach a good quality microphone to it, if you have one available) while listening to the guide track on a computer. A couple of the cellists in our video did that, and I simply had to extract the audio portions of their video files (saving them as .wav files) before I could mix the twelve audio tracks.

Before involving anyone else, I wanted to be sure that I could pull off the technological requirements of this project. So, I made a draft version of the video in which I played all 12 parts myself. I then got in touch with 11 of my cellist friends and described the project and attached my draft video. All eleven of them were game to participate – and we even quickly settled on the group name "Quarancelli" – so we were ready to start recording. I e-mailed each musician a .pdf of their part and a .wav file of my pre-recorded bass line. I instructed them to hit "record" on their video and

audio recorders, then "play" on the bass line, and then to play along.

The most time-consuming and challenging part of the process is mixing the audio. There are several excellent audio editing and mixing programs available online for free or with extended free trials: Audacity, MixPad, and Logic Pro, for example. I found abundant, helpful YouTube tutorials for Logic Pro, so that's the software I chose to use. When my colleagues e-mailed me their audio files, I imported the files into Logic Pro and synchronized the beginning of the piece in all 12 parts: that's as simple as sliding each track left or right until its first note matches up with the first note of the other parts.

At this point, I could play back the whole piece, but it didn't sound particularly cohesive, even though each of the cellists played their individual parts beautifully. The unique challenge of this type of project comes from the fact that you've got recordings made with a variety of different microphone setups in different acoustical environments. In addition, without being able to hear each other, the individual players can't make the natural adjustments they would make in a traditional chamber music setting, to blend their articulations, dynamics and tone colors. Mairi Dorman-Phaneuf, who had recorded one of the cello parts for this project, had some prior experience mixing audio in Logic. I called her for advice, and she encouraged me to focus my attention on balance. With a singular goal of making sure the listener's ear could follow the melody from beginning to end, I started to make sense of the audio. Over the next couple of days, I gradually tweaked the balance of each bar in Logic, making sure the melody was prioritized and that unisons among multiple players were balanced to imitate how they would sound in live performance. When my own ears grew numb to detail,

I sent drafts to Mairi for her feedback.

Once I was happy with the audio, I saved it as one new file. Then I was ready to move on to the final stage of the project: assembling the video. Again, there is great, free software available and an abundance of YouTube tutorials to help. I had already downloaded DaVinci Resolve and used it to make the draft video in which I played all the parts. But when it came time to make the final video, my friend Mairi generously volunteered: she already had several years of experience using Adobe Premier Pro to edit videos and she had been wanting to learn how to make a multi-screen video. I sent her the 12 individual video files that had been sent to me. With the help of Google and YouTube tutorials, she figured out how to synchronize them and lay them out on the screen in a way that is pleasing to the eye. She then swapped in the audio file that I had finished mixing, and we had ourselves a video!

Until it's safe to play music live with others again, projects like this one allow us to feel some degree of connection with our colleagues and our audiences. And if I could figure out how to do it with free online resources and a little help from my friends, I know you can too!

*Quarancelli is made up of Laura Bontrager, Sarah Carter, Katherine Cherbas, Anja Wood, Mairi Dorman-Phaneuf, Eliot Bailen, Deborah Assael-Migliore, Peter Sachon, Danny Miller, Sarah Hewitt-Roth, Robert Burkhart and Local 802 Executive Board member Caryl Paisner. Watch their premier effort at [www.bitly.com/quarancelli](http://www.bitly.com/quarancelli).*

*Before the quarantine, cellist Katherine Cherbas, a member of Local 802 since 1999, divided her time among several Broadway shows, City Center's Encores! Orchestra, the Radio City Christmas Spectacular Orchestra, and a number of other freelance ensembles.*

**“ Until it's safe to play music live with others again, projects like this one allow us to feel some degree of connection with our colleagues and our audiences ”**

# REMOTE TEACHING

## How a public school music teacher figured it out...and how you can too!

By DR. BRIAN DOHERTY  
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**M**ANY TEACHERS USE the old adage “If you fail to plan, you plan to fail” regarding the degree of success in their instruction as it relates to lesson planning. While I agree that good teachers must have a solid plan, there are many more ingredients to be considered in the recipe of success. For a general music teacher in a K-6 public elementary school, planning is only a piece of the puzzle. Due to the current pandemic, my wife (who is a school administrator) and I find ourselves at home most days, ensconced in a patchwork of work and family routines including homeschooling our own three kids.

As a school music teacher, my normal day-to-day practice is more about adapting what I want my students to learn, to what best suits them. For example, a fourth grade class coming to me directly from lunch and recess on a sunny day is much different from an early morning fifth grade class. Throw in normal obstacles – like students suddenly needing the school nurse, or being picked up early for appointments, or pulled out of music for speech or occupational therapy, or a malfunctioning interactive whiteboard in the classroom, or fire drills, or school-wide announcements, or observations from my administrators – my school day squarely relies on incremental adjustments and the adaptation of my teaching. In my opinion, this construct of accommodation to a given situation is arguably one of the strongest assets of teachers and musicians alike.

The pandemic changed the way I



**Local 802 member Dr. Brian Doherty teaches in the Yonkers public schools. Like all teachers, he had to quickly re-tool to teach his classes remotely... but he realized that musicians have the skillset, knowledge and background to make this an easier transition!**

plan and teach, and the way my students learn. Up until now, I had not experienced this model of 100 percent virtual teaching and learning. A seemingly short time ago (before the pandemic), you would see me arriving early to school, setting up and organizing my classroom for the day, laying out materials, powering up the technology, tuning the ukuleles, and selecting the bins of recorders needed for that day's music classes. And that's just the 30 minutes before the school day begins! But now, with every passing day I continue to learn about this virtual world of education. I readjust expectations to better accommodate student learning. I'd like to share some of my recent teaching experiences in this new, virtual world of education.

In my opinion the most significant change is that there is no human interaction within the physical building that we call school, during the hours of the normal school day. Of course, physical presence is crucial in teaching music. The ability to actually see the entire class as a whole, explain an activity, demonstrate musical technique, sing together, and experience music as a group, are all part of the tradition of music in the classroom. After all, it's truly a team sport and one of the greatest joys we can experience as musicians. During class time, there's also my penchant for corny jokes and watching students roll their eyes at my delivery. In addition, I miss the professional, collegial daily interactions, like staff meetings, hallway greetings and quick updates, profes-

sional development, or news about my fellow staff and their families. Although we continue to work together as a teaching staff serving a school community by way of webinars, online resources and professional teams, such practices will never replace the shared experiences of teachers and students in a school.

Earlier I mentioned teacher adaptation as an essential ingredient in our quest for student success. In my opinion, this is a domain where musicians are first-rate and well-skilled. We are constantly reforming and revising for every musical situation. The use of technology, arguably with the introduction of the record player in 1877, has forced musicians to evolve, grow, and adapt over the last century or more. In fact, technology has become an integral and essential part of

our music and how we produce it. For instance, some of my music teacher colleagues employ technological software and apps like Sibelius, Finale, Logic, Pro Tools and SoundCloud, to name just a few. These are delivered by way of various hardware devices such as iPads, Chromebooks, interactive whiteboards, and Macbooks. In my own teaching practice over the last several years, I have taught musical concepts and recording skills via GarageBand to dozens of elementary school students. To boot, many of these tech tools are the very ones used by professionals in the music industry. My main point here is the fact that since as musicians we've been technologically savvy for years now, we are already prepared for this high-tech distance learning model with which we are saddled. It's well within our wheelhouse, so to speak.

To that extent, I rely upon the software and apps provided by my school district. The main platform of communication between staff and students is Microsoft Teams. Teams enables virtual schoolwide meetings and whole class instruction. I can post assignments, communications, assessments, links and videos within the app. My music Teams, which are defined by their homeroom classes, and which total over 250 students, can easily access the materials I've posted and complete the assignments. Although I am available for student questions and concerns via e-mail, students can also speak with me directly via the chat feature of Teams. Recently, I've been attaching a quick assessment called an Exit Ticket to each assignment via Microsoft Forms. The student completes the online form and then submits it. Data from each completed Exit Ticket helps me monitor progress, check for understanding, and re-teach when necessary. My school district houses all educational apps in one suite and under one umbrella known as Clever. Most of the time, I can create assignments for all of my music classes directly within a given app once I've logged in to Clever.

Since my schedule of classes is weighted heavily with early elementary classes (third, fourth and fifth graders), I've been creating instructional screen casts using QuickTime Player. QuickTime records my voice (I prefer audio only) and my computer screen simultaneously, along with mouse clicks, so that I might demonstrate to the class how

to navigate a particular app, complete an assignment, and submit a project. I upload these screen casts to SharePoint, where students access its link. I find this method of instructional delivery clear and concise, where students can see exactly what is expected of them.

For Local 802 members who are teaching private lessons via Facetime, Skype or Zoom, it may be easy to visualize how one-on-one, or small group lessons can be taught remotely. However, the big question, of course, is how can I hold music classes for 30 students with this remote setup? The basic answer is simply this: during the quarantine, I can't teach students on their instruments. Instead, the focus of my recent classes has been a healthy mix of music theory, ear training, online games, analysis, history and genre study.

I am proudly and gratefully a member of both Local 802 and the Yonkers Federation of Teachers. It is my opinion that one of the greatest gifts our union can provide is the framework to allow us to do what we do best! When it comes to teaching and educating our students, my teachers' union is providing us with every available tool needed during these uncertain times, while maintaining high standards of professionalism for teachers. I feel the same way about Local 802. I know that one day soon, Broadway will reopen, orchestras will reassemble, and all musical life will return once again. I feel fortunate that the musicians' union is there to not only help us create music but to ensure that our profession is held in the highest regard.

Finally, I've noticed that most online educational providers and software developers are providing their content for free, in light of the recent crisis. I find this professionally uplifting and extremely practical for my students. Some examples come to mind like a free virtual tour of the Rock & Roll Hall of Fame or free streaming and archived concerts at [www.wkar.org](http://www.wkar.org), to name only two. These examples demonstrate a resilient and adaptable music community ensuring music education for all students in a time of crisis, exemplifying the reality that we are all truly in this together.

*Dr. Brian Doherty, a member of Local 802 since 1984, is a music teacher in the Yonkers Public Schools as well as a professional drummer. He can be reached at [briandrum@gmail.com](mailto:briandrum@gmail.com).*



Local 802 member Matt Hong played a solo sax rendition of "When the Saints Go Marching In" during a shift change at Mt. Sinai Morningside hospital. The performance was caught on video (screenshot above) and went viral.

## #SAINTSFORSAINTS

# Sharing the love

By MATT HONG  
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**M**Y WIFE, DIANA VELAZQUEZ, is a charge nurse in the ER at Mt. Sinai Morningside. The FDNY lined up every night on their block to blow their sirens and applaud the healthcare workers during their shift changes at 7 p.m. Diana asked if I would come one night to play the saxophone and cheer on her staff, so on Wednesday, April 8 at 7 p.m., I put my horn together on the sidewalk across the street from the ambulance bay and ER entrance, and played "When the Saints Go Marching In," as the staff came out to enjoy the celebration of their service. Trombonist Dion Tucker inspired me to choose that song after he started his #SaintsForSaints movement on Facebook, calling on musicians to play that song out their windows during the shift change cheering that had been going

on all around NYC. I was just happy to play for people again, after so much time in isolation. I was also happy to be able to use music to express my gratitude for the gut-wrenching hard work all the healthcare workers do for all of us. My wife Diana happened to record the scene as it unfolded, and it seemed to strike a nerve, because her video got a ton of hits on both the Mt. Sinai Morningside and Local 802 Facebook pages. If the video gave people a reason to smile and feel better, however briefly, during this difficult time, I'm happy that I got the opportunity to be in it.

*Saxophonist Matt Hong, a member of Local 802 since 1996, graduated from Harvard University and earned a master's degree from Manhattan School of Music. He tells Allegro that he's waiting for his gig at Broadway's "Moulin Rouge" to reopen with a flourish, a big bang and a loud cymbal crash.*



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## VIEW FROM THE BOARD

# THE SPIRITUAL DIMENSIONS OF LIFE UNDER QUARANTINE



**LYNNE COHEN**

Lynne Cohen is an oboist and a member of the Local 802 Executive Board.

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**I**N LATE SUMMER 1986, my family was moving to Europe. I had given up a full-time orchestra job in South Florida, shipped the bare necessities ahead, and sold the rest. For the summer, I was playing at Seaside Music Theatre in Daytona Beach, doing summer stock with full live orchestra. This was a dream job. All the employees of the theatre, actors, musicians, and the entire tech crew, were housed at an apartment complex that surrounded an enormous pool. We performed five shows in rotating rep and there were always jam sessions, chamber music rehearsals, fishing expeditions, beach runs and much hilarity after hours. The night before our departure, the orchestra threw us a huge going-away party with a great deal of revelry. At the end of the night, a friend and colleague, the late Robert Geary, a magnificent violinist, pulled me aside to convey the following advice: “Be careful where you go, because the earth could experience a massive seismic event which causes a shift in its axis, displacing the poles and leading to enormous change.” I took it as a very sweet pronouncement of caring and never forgot it.

This pandemic may be that event. All notions of life, the rhythm of our days, our careers, and our expectations of order are all massively changed. As musi-

cians, we have already been adapting to new landscapes within our industry. Smaller orchestras with shorter seasons (my old orchestras in Florida and Seaside both folded long ago), greater use of technology in all genres, and the need to be increasingly diverse in our abilities have long been the new reality. But this is a whole new dimension entirely. Work has stopped and we face serious questions about the ability of people to congregate to hear live music in the near and more distant future. Economic hardships across all sectors of society – including the arts – mean that we need relief now. In addition, we fear the ripples that will inevitably sweep across our workplace later. What had begun as a stunning challenge is now, a month in, becoming a grave and sobering situation. With the growing awareness that the shut-in may continue even longer, we find ourselves thinking about alternative ways to bring in income, such as remote teaching via Zoom or Facetime.

Everyone is going through unique versions of the stages of grief. For many, they started with much planning and intentional optimism. We thought we would accomplish that punch list of home repairs, learn to sew, do yoga online, and finish the arrangements we had begun and were too busy to revisit for the last ten years. We turned to “nesting in place” by cooking and baking, taking naps, playing games. It seemed to be tolerable because, as long as we did some maintenance practicing on our instruments, we could get back up and running by now.

The internet has become one of our most indispensable tools. We connect with each other, teach our students, get our news and learn of avenues of support. When our students log in to class in their bathrobes for an 8 a.m. theory class, seeing our calm faces on their screens reassures them. The weekly



Lynne Cohen in her home studio, doing a remote session during the quarantine.

family Zoom meeting keeps us tied together, providing humor and eyes into each other’s homes and hearts. Conversations with old friends abound. Help for depression and isolation may be a click away. However, we need to remember those in our circles who have not yet reached out for help. They may need our care and attention. Our awareness of how much we spend and consume is good for our household budgets and the planet. And nobody misses commuting!

The creative ways in which our community has shown generosity are uplifting. These include everything from small offerings of jokes and videos to beautiful collaborative music by myriad ensembles to tremendous sacrifices by health care professionals, service workers of all kinds and civic leaders. These acts are testament to the best of the human spirit. While these actions cannot, will not, and must not replace live collaboration, they are what we have now. We all seem

to be a little more aware that as we progress through our own personal struggles, our colleagues are doing so as well. We seem to be softer with each other. Life seems slower, condensed to more essentials. This week, I watched my chestnut tree leaf out by the hour. We have more time to daydream, an activity which can only enhance our art and free our worried hearts to wander a little.

Perhaps the earth will shift on its axis. The poles, though displaced, will still balance us; they are not so different from each other. They are both cold but one is water and the other land. One has polar bears and the other penguins. It’s what we do with the geographical and ideological space in between that matters. If we can emerge from this seismic event more aware of our global responsibilities and make further inroads toward equality in our workplaces, communities and nations, we can achieve greater harmony.

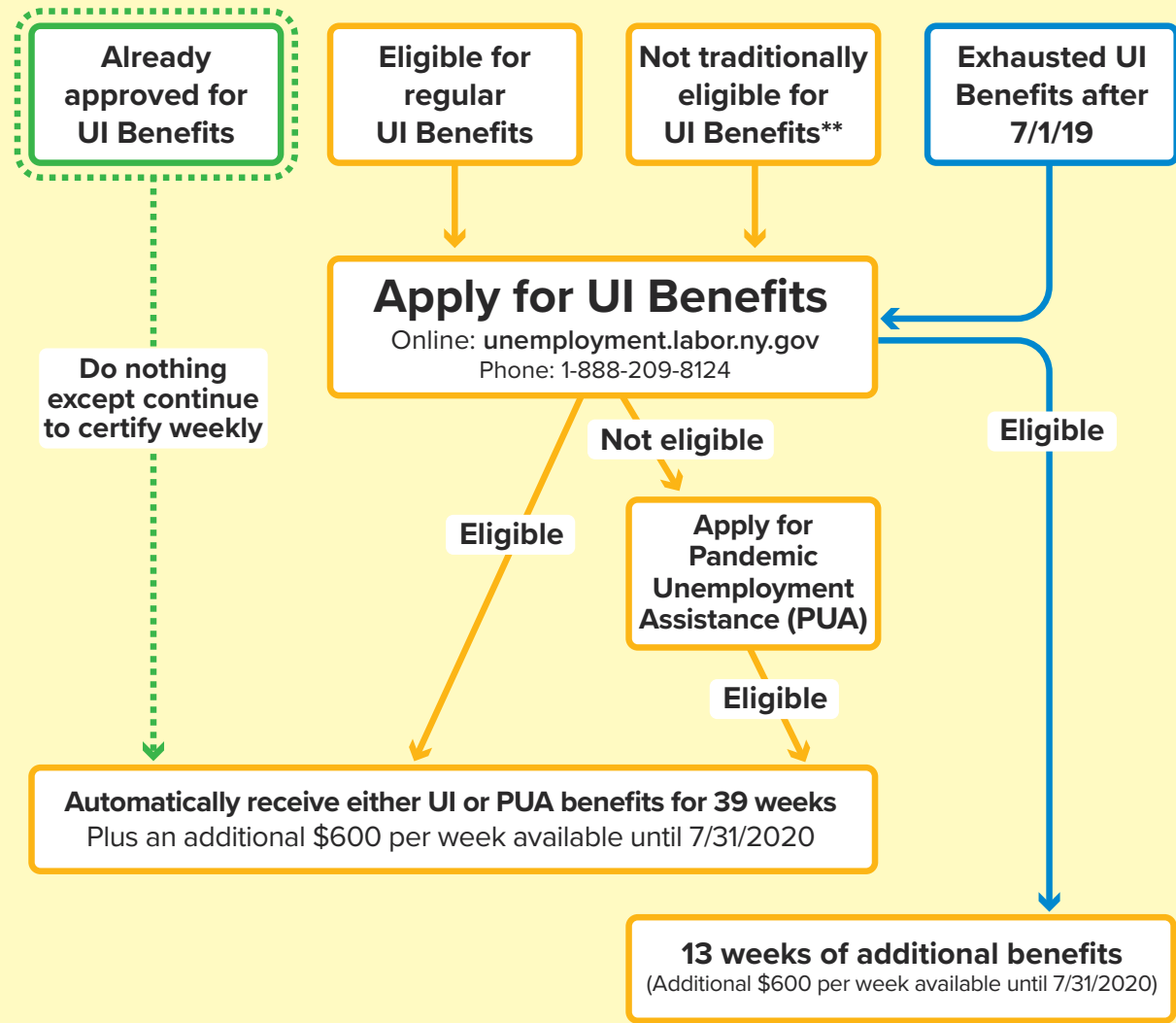
PHOTO: CONSTANTINE KITSOPOULOS

# RELIEF FOR WORKERS AFFECTED BY CORONAVIRUS ACT

## WHAT YOU NEED TO KNOW AND DO ABOUT THE CARES ACT



The federal CARES Act was signed into law March 27, 2020. The Act provides enhanced Unemployment Insurance (UI) benefits and Pandemic Unemployment Assistance (PUA) for New Yorkers. Here’s what you need to know.



**\*\***[labor.ny.gov/ui/pdfs/pandemic-unemployment-assistance.pdf](https://labor.ny.gov/ui/pdfs/pandemic-unemployment-assistance.pdf)

**MORE INFORMATION:**

See Frequently Asked Questions About UI During the Coronavirus Emergency:  
[labor.ny.gov/ui/pdfs/ui-covid-faq.pdf](https://labor.ny.gov/ui/pdfs/ui-covid-faq.pdf)

To apply for UI benefits file on these days:  
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## VIEWS FROM THE BOARD



**CARYL PAISNER**

Caryl Paisner is a cellist and a member of the Local 802 Executive Board.

cpaisner@local802afm.org

# Lessons learned from the quarantine

**T**HIS IS NOT my first quarantine. In 1997, when just 20 weeks pregnant with my twins (now 22 and healthy), I went into labor. After a week in the hospital to stop the process and to stabilize me, I was sent home on strict bed rest. I spent 16 weeks in bed. For the first 12 weeks I was only allowed up once a day to use the bathroom. I was in the “Trendelenburg” position – the feet of my bed on telephone books, my body inclined 15 to 30 degrees, hips above the head. Gravity was my enemy. I was allowed a very flat pillow and to prop on my elbow only to eat. I left my apartment about once a month, in a wheelchair, to go to the doctor. Needless to say, this period was physically and emotionally challenging.

I faced some of the same anxieties that we are all facing today: I was petrified for the health of my babies. My doctor told me that if I gave birth before 28 weeks gestation, I would have stillborn or very sick children. The goal was to first get to 28 weeks, then 32 (the return of showers and walking to the bathroom whenever needed), then 36, at which point I could fully get up. There was a lot of economic uncertainty. My husband, an artist, was working but we were very much a two-income household, and I needed someone to help care for me while he was at work. I was fortunate to have help from my father and was also able to get a small amount of disability from New York State. (I encourage everyone to go to the Local 802 resource page at [www.Local802afm.org](http://www.Local802afm.org) and see what benefits and relief are available – every little bit helps).

While I knew that my bed rest was going to last a finite period of time, I also knew that my new reality, whatever the outcome, was going to be drastically



Caryl Paisner and other Local 802 members performed on a remote recording from the Broadway show “Ain’t Too Proud”

different than my life before. And now we are all facing the COVID-19 crisis. The health fear for my loved ones feels familiar, as does the economic uncertainty and anxiety. This will end at some point, but none of us knows what our business will look like when the quarantine lifts and we will all be facing a new reality.

I found in 1997 that having small milestones and things to look forward to every day or week did a lot to buoy my spirits. We played games to mark the days: we named a state every day and tried to name all 50 in alphabetical order. That got us through the first seven weeks. My husband washed my hair every Sunday. A visiting nurse came every Tuesday. Friends and family would come by if I

felt up to it. We had only a desktop computer in another room, no cell phones, no Netflix – a very different time. I read a lot, watched TV and worried.

These days, I do what I’m sure everyone does: I practice my cello, take walks, do online yoga, cook with my family (my three kids are all home from college to quarantine and they use a LOT of toilet paper), participate in group virtual recording projects, and have Zoom gatherings. And, of course, we now have Netflix and Amazon Prime! But I do worry a lot about the future of our business for all of our colleagues and about my family’s economic outlook. Not to mention the state of our country...

I try to keep the anxiety at bay. I try to remember that this will end and that so

far I have my health, my family (though this is perhaps a bit too much togetherness!), and a wonderful community of colleagues. I realize how fortunate I am to be able to get unemployment. And I try to remember the glorious feeling of that first shower after 12 weeks without one. I promised myself at the time to never take that feeling for granted, but of course I have.

Looking back, that 16 weeks in 1997 seems like only a short blip in time. Hopefully this period will too recede into a distant memory. But for now, I’m looking forward to the day when we all get to have our “first” live performance – or even rehearsal – again! In the meantime, stay safe and healthy everyone!





Local 802 member Emily Pecoraro created the Quarantined Woodwind Ensemble, with musicians recording remotely. Check out their first video – an arrangement of Prince’s “I Wanna Be Your Lover” – at [www.bitly.com/q-woodwind-ensemble](http://www.bitly.com/q-woodwind-ensemble)

# The Quarantined Woodwind Ensemble

## Making lemonade out of coronavirus

By **EMILY PECORARO**  
emilyapecoraro@gmail.com

**THINK WE CAN** all agree that times are pretty strange right now. In our confinement, the entire music community has faced a unique circumstance in which we are all trying to figure out new ways of accessing our various creative outlets without being able to perform together live. Despite how bizarre and unpredictable everything is, we can make the best of a difficult situation by continuing to bolster our community even though we’re all in isolation.

One way I thought we could collaborate was to utilize the technology we all have at our disposal to make some music together from across the boroughs. And thus, the

Quarantined Woodwind Ensemble was born. I wrote an arrangement of Prince’s hit song “I Wanna Be Your Lover” for a whopping 32 woodwind players (with a few percussion friends), that we video-recorded remotely from our homes and edited together to showcase the entire band.

My dear friend and ensemble co-director Tyler Burchfield and I have been discussing ideas like this for months, but we’ve never had the spare time or mental bandwidth to facilitate this sort of an undertaking. In the circumstances of normal life, the logistics involved in getting people to do this might have also added a significant degree of complication. But we’re all home and are itching to make music and to be with our community, even if it’s only virtually. So if we can’t do it live, this is the next best thing.

A lot of people are doing similar remote recording projects using apps like Acapella or even iMovie. I’ve only done video editing for simpler videos involving far fewer people and I knew I needed help from a real video editor, so I enlisted my friend and colleague Adam DeAscentis (who is also an excellent bassist) to run the show. He suggested keeping it simple by having everyone just record their part on their cell phones, and he could tweak the audio mix in his editing software enough to make everything sound clean.

This kind of project works if you are very organized and do all of the required work in advance of contacting the players, so that they aren’t required to labor over the task. That also makes your job and your video editor’s job much easier on the

back end of things. To organize the band, I recorded a demo track for people to play along with while recording, and had everyone upload their videos to a shared folder online. I have a full recording setup at my home, so I recorded most of the demo myself and outsourced a few parts to Tyler.

Writing for this particular type of ensemble is an interesting challenge, which Tyler and I both have been excited to take on. The parts have to be inclusive enough for the players, the arrangement itself has to be interesting, and the music should sound as complete as possible without electronic instruments. When it comes to choosing a tune for an arrangement, I’ve found that 80’s pop tunes seem to lend themselves really well to this sort of project because they have a lot of layers to work with. I then try



to replicate the tune by breaking it down to its fundamental elements and superimposing those elements over complementary woodwind voices in as interesting a way as possible. The melody has to be strong enough to be compelling without lyrics, and the bass line should do most of the heavy lifting. The main melody should be assigned to an instrument that mimics the singer's voice as closely as possible. In an arrangement for a soprano-voiced Prince tune like "I Wanna Be Your Lover," I probably wouldn't give the lead line to a tenor sax, unless that player was fellow 802 member and truly skilled woodwind master Ben Kono, playing tenor way up in the altissimo. But you get the idea. Clarinets and bass clarinets sound like a lot of synthesizers, so I like to use them in that role whenever possible. This all is a balance of writing parts to reflect the tune with writing parts that will be effective and fun in the hands of the players.

There are currently six arrangements in the works for the Quarantined Woodwind Ensemble, all of which each have largely different personnel comprised of friends and colleagues from many Broadway pit orchestras and the New York jazz scene. I think my favorite thing about this project has been getting to involve so many incredible players – between all of those arrangements, it'll be over a hundred people! It's been thrilling to have so many different notable people involved, from classical and Broadway flutist Janet Axelrod (who's also a member of the Local 802 Executive Board), to outlandish jazz showman Ed Palermo (also an 802 member), to my teacher and mentor the great Lawrence Feldman (another 802 member), among many others.

Performing together is what brings joy and inspiration to so many of us in the New York woodwind community, and without an outlet for regular creation we find ourselves not only physically contained but also emotionally and mentally contained. Anything we can do to reinforce our sense of community and to create music together in these unusual times can only benefit us as a whole. Hopefully, through this Ensemble, the woodwind community can bring a little bit of joy to each other, to our colleagues stuck at home, and to everyone else who's listening.

*Emily Pecoraro is the director of the mentors program of Women in Jazz Organization. A member of Local 802 since 2016, she is a professional woodwind player, composer and educator.*

## LABOR HISTORY MONTH

# 'Everything I learned about labor history I learned from songs'

By **STEVE JONES**  
steve@jones88.net

**A**RLO GUTHRIE TELLS us, "Everything I learned about labor history I learned from songs." Musician-activists such as Arlo, his father Woody, Pete Seeger and Ysaye Barnwell brought the power of music to the civil rights and labor movements.

Songs sum up an emotion – and music is at rallies and picket lines and union meetings – as it reaches people in ways different than mere words.

Union martyr Joe Hill once said, "If you give a speech they remember it for a day. And "A pamphlet, no matter how good, is never read more than once, but a song is learned by heart and repeated over and over; I maintain that if a person can put a few cold, common sense facts into a song, and dress them up in a cloak of humor to take the dryness off of them, he will succeed in reaching a great number of workers who are too unintelligent or too indifferent to read a pamphlet or an editorial on economic science."

The New York City Labor Chorus is the largest of the labor choruses around the country, carrying out this mission of teaching, and building spirit. The Seattle Labor Chorus, in the time of the coronavirus shelter-in-place, recently posted their "Virtual chorus" take on "Hold the Fort" (search for it on YouTube)

New York City had a robust boycott movement in the 1960's and 70's, working over many years to pressure growers with the power of consumers refusing to buy scab produce. But in Great Britain, the dock workers simply refused to unload any grapes. The dock workers' union theme song was "Hold the Fort" – and so Cesar Chavez loved that song and asked for it often.

We are in a time of great upheaval. Which songs tell our stories? In this



The Seattle Labor Chorus produced a remotely-recorded video song



Sweet Honey in the Rock is a longtime champion of labor and freedom songs

time of worrying if we might bring home something dangerous from work, Ysaye Barnwell offers us these lyrics (search on YouTube for a performance by Sweet Honey in the Rock!):

*I wanted more pay,  
But what I've got today,  
Is more than I bargained for  
When I walked through that door.*

Music tells the stories – and sums up the spirit of the labor movement – in an accessible way. Musicians often are fearless at calling out politicians, speaking truth to power with honesty and cour-

age. When Bruce Springsteen appeared with Pete Seeger on stage, they sang "This Land Is Your Land." Bruce lifted Seeger's hand and declared, "You outlived the bastards."


Music in the labor movement speaks in ways speeches and pamphlets cannot. Music reaches the deepest part.

Steve Jones is a pianist, composer and member of AFM Local 161-710 (Washington, D.C.). He wrote "Forgotten," a jazz opera about Lewis Bradford, who helped organize the auto workers' union. E-mail Steve Jones at [steve@jones88.net](mailto:steve@jones88.net) or see [www.ForgottenShow.net](http://www.ForgottenShow.net).

PHOTO: WIKIPEDIA





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## AMAZING GRACE: Stamford Symphony musicians and soloists record a performance from their homes dedicated to Fairfield County healthcare workers

By **PETER WEITZNER**  
weitzner@earthlink.net

**"NO MAN IS** an island," wrote the poet John Donne. Really? I'm not so sure about that. After the Stamford Symphony was forced to cancel the rest of its public performing season, we found ourselves struggling to find ways to connect with our audience and to continue to bring them a semblance of our live concerts. Our CEO, Russell Jones, has spearheaded an effort to create a larger web presence that both educates and entertains our subscribers and patrons via the equivalent of home movies and links to other online mate-

rial while we remain on hiatus.

It seems that many other groups around the world have taken to "phoning it in" and that's exactly what we did! After not being allowed to have contact with others for over a month, we reverted to the use of the cold and mechanical click track aligned with an initial guide track consisting solely of the lead violin part to an arrangement of "Amazing Grace." Having no idea what the rest of the arrangement sounded like (besides that violin and my bass part) was an eerie feeling as I counted through the first empty 16 measures of the first verse. The next 16 measures also included no bass part and I watched myself on my phone as I continued to count my rests.

There were an additional two measures added here and I could only imagine what instruments would be joining to complete the transition to my entrance.

We had been asked to self-isolate in order to protect ourselves and our friends and neighbors and it seemed that was exactly what we were doing musically as well. But I've always felt more protected when playing with others in real time, in the same room. I really missed not just playing my part but hearing the whole gestalt of the work in all its complexity and subtlety.

Truly miraculously, our operations manager Tony Melone was able to stitch together all of the individual videos created on cell phones by my fellow mu-

sicians and realize the final draft. After phoning and Zooming each other for the past month, it was wonderful to see each other on the same screen working towards the same goal. And, it was especially inspiring to see that three of our next season's soloists had contributed to the project as well!

It was also important for us to recognize the medical teams and other first responders in Fairfield County who selflessly and tirelessly attempt to heal and protect us. To them, we wholeheartedly and respectfully dedicate this little piece of ourselves.

*Bassist Peter Weitzner has been a member of Local 802 since 1975.*



# HOW THE LAW SEES THE CORONAVIRUS AS AN “ACT OF GOD”

## ...and why this is important for musicians' contracts

### LEGAL CORNER

HARVEY MARS, ESQ.



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.

**T**HE CORONAVIRUS PANDEMIC put the arts community in uncharted territory. However, the law actually anticipated something like this. Many Local 802 contracts contain a provision called “force majeure” or “Act of God.” While force majeure clauses come in many difference shapes and sizes their intent is the same. Contractual obligations are excused if performance becomes impossible because of unforeseen events over which no one has control.

The term force majeure has Latin roots meaning “superior force” and “chance occurrence, unavoidable accident.” If a force majeure event is triggered in a musical setting, and if the contract has the right language, it typically will excuse both parties from performance. Thus, musicians are not required to perform when an Act of God occurs. Likewise, employers are not required to pay. Such clauses guide and establish the mutually acceptable circumstances when contractual terms need not be complied with. They in effect are an outgrowth of the common law concept known as “impossibility of performance.” Under contract law, a breach of contract will sometimes be excused if performance becomes impossible. For instance, a performance may be excused if the featured performer is incapacitated due to illness or accident.

As can be imagined, force majeure provisions can be extremely detailed and exhaustive since the list of events that might qualify for non-performance is almost immeasurable. In years past, a cancellation clause might have been limited only to traditional natural events such as storms, floods or fire. After the terror attacks of Sept. 11, 2001 and natural disasters such as Hurricane Katrina and Superstorm Sandy, more and more employers successfully negotiated force majeure provisions into our contracts.

Limited clauses are no longer the norm, as the universe of acceptable reasons why a performance must be canceled without penalty has rapidly expanded. This is particularly true for collective bargaining agreements such as the ones covering the New York Pops and the American Symphony Orchestra, which contain strict cancellation terms that require payment in the event a service is not canceled or rescheduled within a particular time frame. These agreements now detail specific events that would suspend operation of the cancellation notification terms. Many collective bargaining agreements that Local 802 has entered into have broad force majeure terms that potentially would cover a pandemic. If the collective bargaining agreement has neither a force majeure clause, or a cancellation provision, then basic contractual principles may apply: if the job doesn't happen then no payment is required. Conversely, if an employer has a cancellation provision that they haven't complied with and no force majeure clause then payment would be required.

However, as a practical matter if a performance doesn't occur then the employer will most likely not have the funds available to pay the musicians. Whether or not an employer has an obligation to reschedule a performance will be based upon the contractual terms of the agree-

ment that covers the performance. Hopefully this will be a possibility for many canceled services.

There is always the option to negotiate terms for compensation, no matter what the contract says. Local 802 was able to negotiate with Broadway and Lincoln Center to pay at least some wages and benefits during the shutdown.

Finally, as a practical matter, the question arises: should musicians and the union be in favor of force majeure clauses? Well, put it this way. Let's say that the union is negotiating a contract and we propose a strict cancellation clause that says the employer is required to pay musicians for any canceled performance if the employer doesn't cancel within a specific period of time. Let's say the employer balks at this. The union could counter-propose a force majeure clause, where we can list certain circumstances where cancellation is acceptable, meaning any other circumstances require payment to musicians. Without anything in the contract, the employer may be at liberty to do what it wishes in the event services are canceled.

### ANOTHER EFFECT OF THE CORONAVIRUS

It's generally true that once you have a union contract in place, employers are obliged to bargain in good faith. Can the coronavirus pandemic change this? Un-

fortunately, the NLRB general counsel has said that there can be an “economic exigency exception” to this general rule. Because of this, we may see our orchestras and other union employers try to change working conditions unilaterally, including terms of the contract, pay and benefits. Will the law be on their side? Time will tell.

Nonetheless, all is not entirely bleak. Trillions of dollars in federal aid are being dispersed. Section 4003 of the Coronavirus Aid, Relief, and Economic Security Act (CARES Act) offers loans to employers who employ between 500 and 10,000 employees. But they must promise to do the following:

- Not outsource or offshore jobs for the duration of the loan plus two years after completing repayment.
- Utilize the funds received to retain at least 90 percent of their workforce at full compensation and benefits until September 30, 2020.
- Intend to restore 90 percent of their workforce that existed as of February 1, 2020 within four months after the health emergency ceases.

Even more significant is that the loans will also be conditioned on the employers’ agreement to remain neutral in any union organizing campaign during the term of the loan and that the employer will not “abrogate” (repeal) the terms of existing collective bargaining agreements for the term of the loan and an additional two years.

There are a host of legal issues raised by the CARES Act’s labor related provisions that need to be answered, such as what precisely does neutrality mean? And what constitutes abrogation of a collective bargaining agreement.

Furthermore, it is unknown what role the NLRB will play in the implementation of these provisions. Hopefully none. Time will tell how this pans out. In my opinion it is inexcusable that it took a global emergency the likes of which have never been seen in over 100 years for Congress to finally enact labor-friendly legislation. Proponents of organized labor should keep abreast of how this statute is interpreted and applied.

Since most of the employers Local 802 negotiates with have less than 500 employees, the CARES Act also has provisions such as the Payroll Protection Program that will supply potentially forgivable loans to smaller employers. These

provisions do not contain the robust labor protective terms of Section 4003. However, they provide significant financial relief for the benefit of employees of smaller employers.

Additionally, employers (including self-employed individuals and all forms of not-for-profit organizations) who employ less than 500 employees may also obtain Emergency Economic Injury Disaster Loans. Under CARES Act Section 1110, up to a \$10,000 advance will be made available immediately to an applicant that will be forgivable if used to satisfy payroll and sick leave obligations. The advance is available even if the applicant is not approved for additional funds. However, the EEID loan advance will be deducted from the amount forgiven from any loan provided through the Paycheck Protection Program.

While it is not a large amount, it could be used to pay substitute musicians and extras. I believe that EEID loans provided by the Small Business Association are available for up to \$2 million at a rate of 2.75 percent, with the first payment deferred for a full year.

Finally, federal legislation now provides enhanced unemployment benefits and sick leave even for 1099 gig workers. Thus, some economic relief has been made available to both employers and employees adversely affected by the pandemic, which for all intents and purposes is all of us.

One thing we must all recognize is that we are all effected by this regardless of who we are. As cliched as this may sound, we are all in this together. By the time this article is published, we will know how employers have reacted to this crisis. Some employers, such as New York City Ballet, have recognized a moral obligation and have provided for their employees until the end of the season despite not having a legal obligation to do so. Some, like the National Symphony Orchestra, have not. Employers who have acted heroically must be acknowledged and lauded. Those who have not should be exposed.

It will take a great deal of time to recover from this horrible crisis and the world we live in may never be the same, but we will come through this. Until then, please be safe and stay healthy.

Please contact me at [HsmLaborLaw@HarveyMarsAttorney.com](mailto:HsmLaborLaw@HarveyMarsAttorney.com) with any of your questions, and I’ll try to put you in touch with the answers.

# HELP FOR MUSICIANS DURING THE CORONAVIRUS CRISIS

1. Start at the Local 802 resource center at [www.local802afm.org/resource-center](http://www.local802afm.org/resource-center)

2. Go to the Local 802 Musicians Emergency Relief Fund at <https://erf.local802afm.org>

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 <https://erf.local802afm.org>. For **counseling and other help**, start at **(212) 221-7300, ext. 119** or [intakeny@actorsfund.org](mailto:intakeny@actorsfund.org).

# DEALING WITH THE CHAOS

## WINNING ON STAGE

DR. DON GREENE, PHD  
WINNINGONSTAGE.COM



**A**LTHOUGH I CURRENTLY reside in Los Angeles, I am a real New Yorker at heart. I lived in Queens when I was young, went to high school in Brooklyn, practiced diving in the Bronx, and lived in Manhattan for nearly a decade when I taught at Juilliard. The only classes I ever missed teaching in that time were in the months following the 9/11 tragedy. I led the crisis intervention and disaster management teams for Merrill Lynch in New York on a full-time basis. I also provided grief counseling for

the widows and families of the Cantor Fitzgerald financial firm which lost more than 600 of their employees. I am a decorated Army veteran, but I cried in my apartment in midtown every night for months after the attacks. Whenever I hear "Bridge Over Troubled Waters," written by a musician from Queens, I still lose it.

I was fortunate to be in the city and able to help a lot of people cope with the tragic event. However, the Covid-19 pandemic situation is even worse than 9/11. We have already lost many more of our fellow New Yorkers than in the attacks, and we will continue to suffer even more loss of life for too many months to come. For the rest of us, there will be profound pain and unwelcome changes in our lives and careers. However, the one thing I know about my fellow New Yorkers is that we are

very resilient. We have been through lots of tough stuff before. We will persevere through this ordeal as we have always done. The city will assuredly bounce back and so will the music industry.

In the meantime, musicians need to cope with the unfathomable losses that you are experiencing due to Covid-19. You may be furloughed or possibly have lost your job entirely. Your orchestra season is most likely over. Festivals, sporting events, and camps may not be happening this summer. Others have taken their career entirely online. Teaching remotely and conference meetings pose new technological challenges. You may also be working remotely, with children at home, and no help. Financial hardship is a major concern.

My goal of this article is to introduce you to a framework that may help you deal with this pain and change. The

framework was written by Elisabeth Kubler-Ross who studied patients that were terminally ill. She published a book in 1969 describing five stages that many of the patients experienced. We can apply these stages to our losses and sufferings.

### SHOCK AND DENIAL

The first stage is shock and denial. This is when we initially go numb and refuse to accept what has just happened. Our minds get overwhelmed and go into a confused fog, unable to process the information. We can feel temporarily removed from the reality of the unthinkable situation.

### ANGER

The next stage is anger. Once the initial shock wears off and we start to absorb the new reality, anger starts to set in. We get mad about what happened

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).



# The classic five stages of grief can be used to understand the coronavirus crisis – and also give us a path forward

and the way it will change everything in our lives from now on. We may blame health professionals, the community, the government, or higher powers for the tragic condition.

## NEGOTIATING

The third stage is negotiating with what has recently happened. This is trying to come to terms with the extent and scope of the disaster. At this point, we might develop the false hope that everything will soon be back to normal if we behave in a certain way. This is a desperate attempt to resolve or fix the problem somehow with our minds.

## DEPRESSION

The fourth stage is going into a state of depression. We can feel hopeless after losing the regular circumstances with our careers, personal relationships, pursuits, finances, living conditions, preferred activities and interests. Sadly, with the global pandemic it's like we all belong to a club that we never wanted to join, and we are paying way too much to be in it.

## ACCEPTANCE

The fifth stage of the process is acceptance of the new reality. There is a new normal that we all need to get used to. The fog, anger and depression will start to recede as the mind begins to accept what is. Once you acknowledge that fact, you can start to move on. You can begin your new life, and continue to grow and evolve as an individual. However, it is normal to cycle through these five stages multiple times during the grieving process.

## ORDER IN CHAOS?

In the meantime, it will help to understand that the initial shock was

due to a profoundly chaotic event. Unfortunately, we are still living in the midst of chaos and uncertainty. This is a state of collective confusion and instability. Chaos is defined as a disordered condition in a highly complex system, involving many interdependent parts, like countries, governments, and people.

Chaotic events are predictable for a while, and then appear to become random in nature. Although chaos is impossible to predict, it's helpful to know that it follows a pattern of repetitive behavior which has an underlying, organizing principle. There's actually some order in chaos.

According to chaos theory, in order for an event to be chaotic, three conditions must be met. First, it needs to be highly dependent on what happened during the initial stages of the potential disaster. This is known as the "butterfly effect" – the radical idea that a butterfly flapping its wings in one part of the world can result in a tornado somewhere else.

The second condition of chaos is the irreversibility of the event. The process only moves forward. After different colored paints are mixed, you cannot undo what was done and separate them back into the individual colors.

The third condition is that the event will be repeated periodically, but in a somewhat different way. After it goes through one cycle, it will return to the original starting point. Then it will begin a similar, but unpredictable course. However, with each successive iteration, especially with some form of outside intervention, it will diminish in its intensity and scope until it becomes extinct or relatively inconsequential (like the disease polio).

The organizing principle is this: in an interdependent system, a change in the early state can result in vast differences

in a later state. The evolution is determined by the initial conditions and what was done (or not done) early in the developing crisis. Since chaotic events involve the complex interactions of many parts, they are highly unpredictable over time. There can be no certainty about how they will affect the system, only that it will continue to change.

Here are some ideas for handling the five-stage grief process that accompanies the experience of chaos.

## HANDLING STAGE ONE

If you are still in a state of shock, disbelief, and denial, take your time to come to terms with reality. This is a good time to catch up on sleep. Comfort and take care of yourself. This is not the time to think about long-term issues or make important decisions.

## HANDLING STAGE TWO

If you're still experiencing negative emotions, such as anger or fear, take time for them to heal. You can help the process by looking for forgiveness rather than blaming, focus on courage instead of fear, and develop sincere gratitude by counting your many blessings.

## HANDLING STAGE THREE

When you feel ready, begin to rationally address the extent and scope of the chaotic event. Pay attention to ways you try to bargain with the situation in your mind. Remember that you cannot change the situation, but you can control your behavior.

## HANDLING STAGE FOUR

When you are ready, you can devise an effective plan of action to navigate your tendencies when you feel depressed. This should include self-

care efforts to exercise and eat healthy. Be mindful of procrastination and find ways to build routines. Stay informed through trustworthy sources, but avoid bingeing on the news, dwelling on problems, or focusing on things that are out of your control.

## HANDLING STAGE FIVE

When you're able to get up and get moving, you will feel ready to accept your new situation, and you can make the best of it. Try to envision the Covid-19 crisis as an opportunity that can come with benefits. It will eventually subside. In the meantime, let go of any attachments you still have to what is out of your control. Embrace the chaos as the new normal.

We are just at the beginning of the profound changes ahead of us. It may continue to be difficult for quite some time before it gets better, but it will never be the same. You need to imagine yourself in this new reality, and rather than just surviving the horrible conditions, start to envision yourself thriving.

Focus on what you can control. Engage in self-care: healthy habits and routines. Eat well, exercise, and stay in touch with close friends, colleagues, and loved ones. Keep in mind that you are not alone in this grief! Many people find great comfort in sharing their unique stories with each other.

As someone who was the head of disaster relief at Meryll Lynch in NYC after 9/11, I have a lot of background in helping people find the new normal. I will be posting stories often on Instagram @winningonstage. In addition, I have also created a free PDF download on my Web site: [www.winningonstage.com/covid19](http://www.winningonstage.com/covid19) entitled "Tips for Managing Covid-19."

# Gene Perla's Brighter Day

By TODD BRYANT WEEKS

Tweeks@Local802afm.org

**G**ENE PERLA WALKS into his study, tall, lanky and youthful and sits down at his computer and waves to me... at the other end of our virtual space.

He looks up, sees I'm there and hits me with his signature warm smile and affable greeting:

"Hey, baby!"

At 80, one might think Perla would be slowing down after an incredibly rich career as one of the most in demand bassists in jazz. Yet he continues to tour, teach, attend conferences, compose and work actively on union committees, including the New School Negotiating Committee and the New School Stewards. He's had his own CBA with Local 802 for over a decade.

Gene rarely talks about himself, and in this case, I have to convince him to drop committee business for a while so that we can talk about his life.

"Covid-19 has really pulled the rug out from under me in terms of being able to perform and make money," he says. "In that regard, I guess I've got some time to talk!"

Some of Gene's story is well known: how he started playing with the Woody Herman Orchestra in 1969 when he was right out of college and soon found himself backing Nina Simone and Sarah Vaughan. Between 1971 and 1973, Perla also enjoyed a solid association with legendary drummer Elvin Jones, with whom he recorded a number of highly regarded albums. He's also had associations with Miles Davis (he's on the "Jack Johnson" LP), Sonny Rollins, Stan Getz, Stone Alliance and Frank Sinatra, and these days he leads many of his own units including his latest band called Star Wonder, featuring saxophonists Roxy Coss and Nicole Glover. His career, as a sideman, leader, sound engineer and record producer has taken him all over the world over six decades. I ask him about his beginnings.

"I can't imagine people really want to know about my childhood but there are a few stories there," he says.

"Both sides of the family are Italian," he begins. "My father, Joseph Perla, was a construction Mason who was born in a place called Bogno di Besozzo, in Italy, in 1901. That's in Lombardy, by the way -- where they've had so much Covid-19. My mother, Mary Louise, her family name was Mazzola, was a fashion designer who was born in Brooklyn. My grandfathers were a railroad conductor and an engineer respectively. Actually, my mom's dad was a nonprofessional musician who played several instruments."

Gene tells me that he grew up in northern New Jersey. "My mom had a home business and she loved music," he says. "She had the radio on when she worked and was a 'station flipper.' She started me on piano lessons at the age of five. She bought me some 78s of cowboy music, Gene Autry, which I liked. My father was also crazy about watching cowboy movies on TV. My first piano teacher was a Mrs. Mendelsohn, a very sweet woman who, when I advanced, suggested I get a stronger teacher. Ancha Seidlova was a classical concert piano performer who was impatient with my lack of interest in the music."

Gene's phone rings and he pauses for a moment. It's a call from one of the other stewards at the New School. They discuss the difficulties of virtual classroom situations, specifically as it relates to ensembles...and how teaching an ensemble with seven or eight students in different locations seems almost impossible.

"Thank goodness for the 802 contract with the New School," he remarks when he returns. "For me the center of trade unionism is always about collective action. In most cases, groups of people can accomplish more than individuals. Beyond that, especially with Covid-19 bursting upon humanity, having support in the form of employer-contributed health insurance can be a blessing."

He adds, "We have great health insurance via the 802 contract with the New School and it's to the credit of the all musicians who demanded it and to the New School administration that they continue to contribute, especially in



these uncertain times."

We circle back to his early days. In grammar school, Perla played a bit of baseball. In high school, he tried out for the basketball team in his senior year and made junior varsity, but he quit before the first practice. In high school he became enthralled with cars. He remembers, "My best friend and I bought old junkers and raced them around an oval track."

In his first year of high school, Perla wanted to join the band as a trumpeter but was given a "take it or leave it" trombone command from the director. (See a photo of him in his marching band uniform, above.)

He took a few piano lessons from a jazz piano teacher who showed him Nat King Cole's "Easy Listening Blues," which he learned note for note.

In his third year of high school, Gene met Sandy O'Meara, an alto saxophonist who introduced him to the music of Ted Heath's big band. He was hooked.

"I bought at least a dozen of his albums," Perla remembers, "and later attended his concert in New York City. Without my knowing it, my mom had contacted him and when the show was over, I met him and a few members of the band."

Because Perla's high school grades were weak, he ended up at New York Military Academy on a trombone scholarship to raise his chances of attending college.



Perla was accepted to Toledo University, and, in his fourth year there, he heard Bill Evans' "Sunday at the Village Vanguard." It made a huge impact on him. He headed to the Berklee School of Music to major in piano. At age 24, he heard Ornette Coleman's "The Shape of Jazz to Come" and immediately switched to double bass. Later when he met the band's bassist Charlie Hayden, he told Hayden that he was the cause of Perla's switching instruments. "Charlie got a kick out of that," remembers Perla.

While working for a popular Boston Latin band called Los Muchachos, led by saxophonist Dick Meza, Gene met his best friend for over 40 years, percussionist Don Alias, and the pianist/trombonist Mark Levine. By the mid-1960s he had moved to New York City and started gigging regularly; he joined Local 802 in 1967. Trumpeter Bill Chase called him to join the Woody Herman Orchestra, whose pianist was John Hicks. He played electric bass and traveled with Herman for two months. ("Woody introduced me to vodka martinis," he quips.) The associations with Nina Simone and Sarah Vaughan followed, but the biggest break was yet to come. His sensibilities still leaned in the direction of the music of Miles Davis and John Coltrane and he remembers truly being in the right place at the right time one night in Boston:

"I was gigging in Beantown and hanging out in the lobby of Berklee, when WGBH called looking for a bassist to cov-





Gene Perla with Elvin Jones

er an Elvin Jones Trio show, with Joe Farrell, because Jimmy Garrison missed the plane coming from NYC. I raced to the station, fumbled my way through the music, playing electric and later found out that Elvin described me as, ‘a white guy who made the electric bass sound like an upright.’ Soon after that, back in New York, I got the gig with him which led to a lot of other connections, including me joining the Thad Jones-Mel Lewis Orchestra, taking Richard Davis’ place in the bass chair.”

Over the years, Gene has had some memorable experiences that took him outside of the jazz world. While teaching in New York City at the Center for the Media Arts, he got connected with Bernard Fox, a master of multiple media, technology and more. Together, they formed Fox and Perla, doing audio visual capturing and editing, sound design for Off Broadway and Off-Off Broadway shows and buying and selling A.V. equipment. One day in 1979, Perla ran into Richard Fitzgerald, the president of Sound Associates, who asked him if he knew anything about MIDI to which Perla said, “Yes!”

“At that point, I knew MIDI down to the bit level. Richard took us to Circle in the Square where they were doing the Sondheim show ‘Sweeney Todd.’ The orchestra was three keyboard players and a conductor. They were having difficulty with some of the sound patches, so my partner Bernard and I suggested we rewire everything. Fitzgerald freaked out, saying, ‘The show opens tonight!’ But we did the job and we were 100 percent successful.”

That led to Perla designing sound for myriad shows, including ‘City of Angels,’ ‘Beauty and the Beast’ and ‘The Lion



Gene Perla with Sarah Vaughan

King,’ which garnered Tony awards.

Sound engineering came about when Perla decided to start a record label, which is a whole other story. He attended the Institute of Audio Research on University Place in NYC. After the first class, he headed for a drink at Bradley’s where he had played many gigs. There, Perla met Mark “Moogy” Klingman, who was Todd Rundgren’s MIDI guy. Klingman offered Perla a gig at their studio. He assisted Klingman on several recordings and met Bob Dylan, Bette Midler and others. During a recording session with Hall and Oats, Klingman suggested to them that a particular track could use a double bass.

“Up to that point, Rundgren had no idea who I was in terms of being a player, so I piped up, ‘I play it,’ remembers Perla. “He told me to bring it the next day and when he heard me warming up, he started jumping up and down and said, ‘You really can play that thing.’ From then on, we became good friends. I wasn’t just an assistant anymore. It’s amazing how music can affect people and situations.”

For the past several years, Gene has been putting together bands of many different styles: Go Trio is a classic piano trio; Vik and Gene Perla features a wide range of music with vocals; Funk Express is a jazz funk band; New Light celebrates the music of Elvin Jones; Gal-



Gene Perla with Joni Mitchell, Herbie Hancock, Michael Brecker and Don Alias

vanic Ignition is a two guitar quartet, and then there’s his newest endeavor, Star Wonder.

“When Covid-19 finally departs,” he tells me, “I will go back to the house band at the Porter Pub in Easton, Pennsylvania, with drummer Bill Goodwin and guitarist Bill Washer.” Other local clubs he plays are the Lafayette Bar and Two River Brewing Company.

After more than 50 years as a professional musician, I asked Gene if he recalls some memorable moments that stand out.

“There are so many. Some of them are not fit to print,” he laughs. “But I do remember some amazing experiences like being in Della Reese’s kitchen having a jam session with Sarah Vaughan, Carmen McRae and Gene Ammons. I remember playing a ballad with Nina Simone at the Concertgebouw in Amsterdam, where you could hear a pin drop. They were so many nights with Elvin Jones that were stupendous, but I remember one night in particular, after a particularly energetic set at Slugs, a famous club on the Lower East Side, when I was approached after the set by the great Czech bassist, George Mraz who said to me, simply, ‘You must be crazy.’ It was a high compliment.”

“Oh, yes,” he adds and his cherubic grin appears, “And Sinatra. I remem-

ber playing a New Year’s Eve gig at his home in Palm Springs with Pat Rizzo’s quintet where he sang with us; I have a recording of it. I left L.A. for the gig, but I was too late and I knew I wouldn’t be on time. Being late for Sinatra did not sound like a bright idea. The band was already playing when I arrived and as I started towards the party room, with a both a borrowed double bass under one arm and my electric bass on the other, a figure appeared out of the darkness, came up to me and said “Give me the Fender. Follow me.” It was Frank.

I ask Gene again about current projects. “Listen,” (he can be very direct at times), “with this crazy Covid-19 thing happening, we all are reeling. It’s inconceivable what’s happened. But that’s why it’s important to look ahead and to have some vision for the future. My group Star Wonder gives me hope. That will offer opportunities primarily due to the limitless talents of Roxy Coss and Nicole Glover. We played a few gigs together and it was a joy to see the way the two of them interacted. Both musically and socially. They are good friends and have deep respect for one another. From my perspective, they are killin’. The main thing is, we all have to stay positive together, look ahead and realize that we will all get through this. There will be a brighter day. That’s it, baby!”

## MEMBER TO MEMBER

# What Cinco de Mayo means to me



Local 802 member Jaime Lozano



By JAIME LOZANO

contact@jaimelozano.net

**I WAS THE** year 2007 and I had just arrived in NYC. I came to this inspiring, fun and diverse city because I had the amazing opportunity to study in the master's program in musical theatre writing at New York University. To my surprise, I was (and still am) the first Mexican who graduated from this program. Studying at NYU has changed me in ways I never could have dreamed, and living here has been one of the best experiences of my life.

To be honest, I've never been a very social person. Usually I'm very quiet and don't like noisy parties. But when you're in a city just by yourself, with your whole family and friends back in your hometown in another country more than 2,000 miles away, you have to adapt and do things you never imagined doing before – like socializing!

As the only Mexican at my school, I got this question a lot around this time of year: “What are you doing for Cinco de Mayo?” (or “Happy Cinco de Mayo!”) And of course, since I'm a Mexican who was born in México, my answer was always, “What are you talking about? Is Cinco de Mayo a celebration?”

Well, I found out that in the United States, it is! A lot of people mistakenly believe that Cinco de Mayo is a

celebration of Mexican independence. The real and only Mexican Independence Day (or Día de Independencia) is commemorated on Sept. 16. That day actually commemorates when Father Miguel Hidalgo cried out to his parish in the small town of Dolores and asked his community to rise up and take charge of their destiny. The day began a long journey to reach the liberty and independence of México from Spain that ended 11 years later.

So why do people in the United States celebrate Cinco de Mayo? What really happened on May 5? Well, let me start by saying that in México, May 5 is a day like any other one – people go to work and school. But something *did* actually happen on May 5, 1862, around 40 years after Mexican independence.

At that time, México was in financial ruin after years of internal conflict, and the president, an indigenous Zapotec lawyer named Benito Juárez, was forced to default on loan payments to European governments, specifically Britain, Spain and France. Because of that, these countries sent naval forces to México. The president was able to negotiate with Britain and Spain, but France, ruled then by Napoleon III, decided to try to conquer the country. It was May 5, 1862 when the French troops attacked Puebla de Los Ángeles, at the time a small town in central México, with an army three

times larger than ours. We Mexicans are known for being hard workers and that small army was no exception. By the end of the day, the French army – which was then considered one of the strongest armies – retreated. That battle, known as La Batalla de Puebla, became iconic for México. Fun fact: the Mexican army was led by General Ignacio Zaragoza, born in the village of Bahía del Espíritu Santo, known today as Goliad, Texas!

And why is this day celebrated in the United States? It is said that when Mexican workers in California (which originally belonged to México but became part of the U.S. in 1850) heard about México winning the Battle of Puebla, they celebrated with fireworks and rifle shots. From then, the day became a huge celebration for Mexicans in California. It was many years later, during the Chicano movement of 1940 to 1960, that the celebration started to spread all around the country. But in my opinion, it wasn't until American corporations (especially beer companies) started promoting the holiday in the 1980s, that it became such a phenomenon.

Some Mexicans are against celebrating Cinco de Mayo. They consider it a celebration created for “gringos.” But as a Mexican now living in the U.S., I understand how many different kinds of us there are. Some of us were born in México (like me). Some of us are

children of Mexicans. Some of us speak Spanish; some don't. Some enjoy spicy food; some don't. Some are white, some are brown, some are tall, some are short – but we are all Mexicans.

So for me, Cinco de Mayo has become a way to unite all these different kinds of Mexicans living in the U.S. I think of all of us who are trying to be free or who are looking for a better life. I celebrate my people, my country, my community, my *familia* and my culture. Cinco de Mayo is not just a day to party but a day to share music, art, culture, who I am and where I come from. So let's make Cinco de Mayo a battle that we're going to win together – as a community. It doesn't matter where you're from or what you believe. Together, we are stronger. And at the end, we're gonna celebrate winning one more battle. ¡Feliz Cinco de Mayo!

*Local 802 member Jaime Lozano is an accomplished musician, vocal coach, composer, arranger, orchestrator, musical producer and musical theatre director. He was one of five artists selected for the 2020 Joe's Pub Working Group residency and is a voting member of the Grammys. Read his full bio at [www.jaimelozano.net](http://www.jaimelozano.net).*

*Opinions expressed in Allegro do not necessarily reflect those of the members, officers or staff of Local 802. To submit a personal story, e-mail [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org)*



# 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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# WHY WE JOINED THE UNION

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CHRIS SAX

**I JOINED LOCAL 802** to develop my career in solidarity with other professional NYC artists. The perks of being a member of the union are great! I grew up just outside of Niagara Falls and got my first union gig when I was a teenager, playing for a TV station. Later I studied at Belmont University in Nashville. My musical goal in NYC is to play lead in a jukebox musical on Broadway. (Even though my last name is Sax, my principal instrument is guitar!) One of my favorite experiences so far in NYC was recording my music in the studio with a full band. I love auditioning for gigs, but my own music means the most to me. It expresses who I really am. Plato said it best: “Music is the moral law; it gives soul to the universe, wings to the mind, flight to the imagination – and charm and gaiety and life to everything.”

**Chris Sax**  
[saxandson@gmail.com](mailto:saxandson@gmail.com)

**I RE-JOINED LOCAL 802** when I got some Broadway work last year. I’ve been in NYC for 25 years and still love the music scene here. I want to continue being a part of it and doing what I’m doing. My motto is that *every* gig I play is my favorite – until the next one. This is New York, man! I’m constantly working with the best and

most creative musicians in the world. As far as my background, I won a scholarship to Berklee on trombone, but changed my major to bass after my first year, and bass is my principal instrument now. After graduating, I moved to NYC and got involved in jazz, creative music and everything else. Music is my life. I play all over town as a sideman and have at least three working bands of my own that I’m constantly writing music for. I teach private lessons and I also teach at the New School, Brooklyn Conservatory and New York Jazz Academy. During the coronavirus outbreak, I was fortunate to be able to continue teaching private lessons and group classes. I was also able to commit some much-needed time to practicing and composing. I felt fortunate to have my health as so many were suffering.

**Matt Pavolka**  
[aklovap@gmail.com](mailto:aklovap@gmail.com)

**I JOINED LOCAL 802** when I moved to Brooklyn after previously being a member of AFM Local 4 (Cleveland). I’m a trumpeter, flugelhornist, bandleader and producer. The union serves a multitude of purposes; some of them include news sources (including *Allegro* magazine), being a member of the AFM national



MATT PAVOLKA

organization (for unity in the industry), performance work, workshops, information about housing for musicians, an affiliation with the actors’ credit union, low-interest loans for mortgages and cars, fair wages, networking, and jam sessions. I’ve traveled throughout the world with many famous artists as well as played at Carnegie Hall. My main areas of concentration are jazz, R&B and gospel. The union is as strong as its membership. We need the union, and the union needs all of us! United we stand!

**Reggie Pittman**  
[pittman999@gmail.com](mailto:pittman999@gmail.com)

**I RE-JOINED LOCAL 802** because...well, technically, I’m not sure that I *left* the union. But I’m a trans woman and my entire name changed along with my gender, so they had to issue me a new union card number! But seriously, Local 802 has protected the rights and interests of myself and my bandmates time and time again – and in the midst of a political climate that every day threatens both my livelihood and identity. It’s so important to know I’m part of an organization that is always working to make sure I’m treated fairly and professionally as an artist, while at the same time holding space for



REGGIE PITTMAN

who I am as a human being. Eventually, I want to have an original piece produced by one of the fabulous venues I’ve had the pleasure of working with. My favorite NYC gig in the past year was the musical “In the Green” at the LCT3 Lincoln Center theatre space – I’m so proud of the work I did with Grace McLean, Lee Sunday Evans, Kris Kukul and the rest of the team. Music directing at Lincoln Center was a dream come true, and I can now say that I’m able to play bass with my left hand while I play keys with my right hand. Plus, after a decade in the biz, this will be my first cast album! Musically, I’m almost completely self-taught. My dad (who was a studio/session guitar player back in the day – lots of war stories) told me at age 10 to write songs, and I’ve pretty much operated on intuition and a good ear since. I took a detour through NYU for acting/theatre training, and have now found myself making a living creating and performing music for all kinds of performance – from large-scale commercial spectacles to small-scale, research-based experimental theatre – and everything in between! Music is my real voice; it’s the best method I have for saying things that can’t be said. I serve as an associate artist with Theater Mitu



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ADA WESTFALL

(since 2006) and The Civilians (since 2016), I've taught as a guest artist at NYU, NYU Abu Dhabi, University of the Arts and Tamagawa University, and frequently perform at fundraiser events for organizations like the NYCLU, MacDowell Colony, Michael Friedman Legacy Fund, and others. My principal instruments are guitar and voice.

**Ada Westfall**  
[westfall.ada@gmail.com](mailto:westfall.ada@gmail.com)

**I JOINED LOCAL 802** because I'm a firm believer in unions and the role they play in sustaining community. More than ever, it's important to stand up for what we believe in, fight for what's right, and preserve our livelihood as both musicians and workers. My musical goal in NYC is to teach and further my career as a player. I grew up in a musical theatre environment, had my first pro gig in a musical theatre pit, and am really looking to bring things full circle here in the New York area. One of my favorite gigs was playing in a production of "Little Shop of Horrors" with the Bullet Theatre Collaborative in Union, New Jersey. It's a fun, quick show that requires a bit of flexibility in switching from genre to genre and tune to tune. My earliest musical memory in-

volves my dad placing what were then seemingly gigantic cans on my head and playing me "Abbey Road" and "Layla and Other Assorted Love Songs." It was pretty clear for me at a young age that music was my passion, which led me to getting pit work while still in high school in a local musical theatre circuit. I attended the L.A. Music Academy, spent some time in Austin with a lot of Top 40 work, and eventually moved with my wife to the New York area, where my current focus is teaching and breaking into the theatre scene. Music is important to me because it is timeless. It's a massive part of our culture and it's one of those things that stays with you your entire life. There's something incredible about listening to a record you first heard years ago and years later putting that same record on only to find that it not only invokes the same emotions that connected you to it but also provides an opportunity to get something new out of it. I strongly feel that music needs to be passed onto the next generation. If we don't continue to teach what has been taught to us, we're going to lose something incredibly valuable in our culture. I currently teach with In Tune Music in Maplewood, New Jersey, as well as at Music & Arts in Millburn, and I also teach at Home

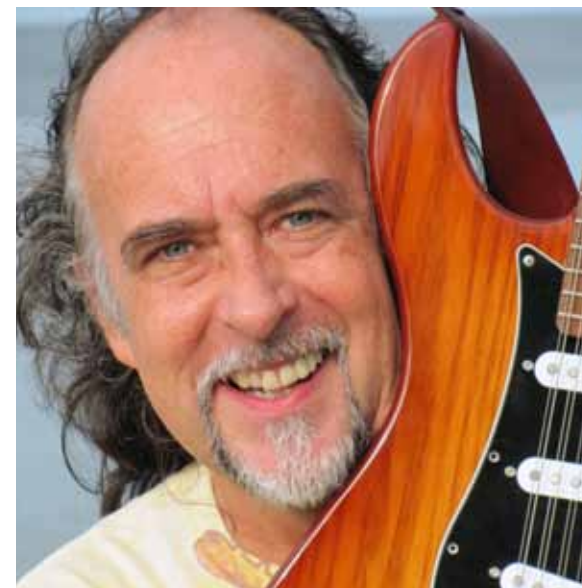


WILL EVERSDEN

Sweet Home Music. My principal instrument is drumset. During the coronavirus crisis, I started updating my teaching platform to accommodate online lessons. I tried to see the silver lining by spending time with my instrument and art.

**Will Eversden**  
[weversden@gmail.com](mailto:weversden@gmail.com)

**I RE-JOINED LOCAL 802** because the better the pay and the better the working conditions, the more likely it's a Local 802 gig! Whenever I work in New York City, I want to be sure that rehearsals will be timed and paid, that creation of parts will be covered, that breaks will be given, and that pay will be fair. Without a doubt, my most favorite gig in the past year was at the Bay Street Theatre in Sag Harbor. We re-imagined "Annie, Get Your Gun" with a country-bluegrass score! Erik Della Penna oversaw the orchestrations and arranging, Andy Einhorn handled day-to-day arranging chores, and Shawn Gough conducted and played keys. I was playing guitar and banjo alongside Scott Kuney on guitar and mandolin, and the rest of the musicians were all monsters as well. It was a day-to-day creative explosion and I loved it! Although the Bay Street Theatre is over 100 miles east of New



DOUGLAS BALDWIN

York City, they're a union theatre and it showed in everything they did. I began as a drummer in my elementary school music program and switched to guitar as the Beatles came to the fore and pop music became guitar-driven. I literally learned as I earned, taking on every gig I could and doing my best to learn the right way to do it. One of my most rewarding gigs is as guitarist and music director for the legendary Coasters. I also play with numerous other classic rock and R&B groups, and I do theatre shows all over Long Island. I have a private instruction studio (Coyote Music) in Setauket, Long Island, as well. Electric guitar is my main axe, but I love all the guitars and electric bass, and I can make appropriate sounds on the banjo and mandolin when necessary. Music is sacred. It touches our minds, our hearts and our bodies in a profound and fundamental way. As a musician, I feel I'm one of the bearers of a Promethean fire. If that flame dies, civilization perishes. That has never been more evident than during the coronavirus pandemic, when the outpouring of music and art in social media was the glue that kept us together while "social distancing."

**Douglas Baldwin**  
[coyotelk@optonline.net](mailto:coyotelk@optonline.net)

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VLADIMIR BARANOV

## VLADIMIR BARANOV

**V**VLADIMIR BARANOV, 74, who played first violin in the Metropolitan Opera Orchestra for three decades, died last fall, on Nov. 1, 2019. He had been a member of Local 802 since 1978. Mr. Baranov was born and raised in Baku, the current capital of Azerbaijan, when it was part of the Soviet Union. He started violin lessons at the age of 5 and showed enough promise to be admitted to a school for musically gifted children. At age 17, he won second prize at a prestigious competition for young violinists and was admitted in violin performance to the Moscow Tchaikovsky Conservatory, where he graduated with distinction. He was soon teaching violin and performing in chamber orchestras. Mr. Baranov was also a professional pianist and guitarist and had a beautiful baritone voice. He performed professionally as a vocal soloist his whole life with a large repertoire of songs and arias. In 1978, Mr. Baranov immigrated to the U.S. with his mother, brother and brother's family. His first job was with the New Jersey Symphony. In 1979, Mr. Baranov won a chair in the Metropolitan Opera Orchestra as first violinist, a position he held until an untimely stroke that forced him into early retirement in 2006. After his stroke, he was gradually able to attend concerts and other performances and



DICK BENNETT (JOHN BENEDUCE)

travel extensively in Europe. He was constantly listening to music and enjoying operas and concerts on TV. Mr. Baranov leaves behind his wife of 40 years, Dr. Faina Baranov and his stepson Igor Levin (and Igor's wife Julia). He is also survived by his brother Marc (who is also a violinist), his nephew Michael, and his grandchildren Gregor, Schuyler, Nathan and Jacob. At his funeral, which was officiated by the rabbi of the Carlebach Shul in NYC, members of the Metropolitan Opera Orchestra performed a Mozart string quintet and his grandson Gregory sang "Hallelujah."

## DICK BENNETT (JOHN BENEDUCE)

**D**ICK BENNETT (born John Beneduce), 85, a drummer and a member of Local 802 since 1951, died on March 26 from complications of the coronavirus. Mr. Bennett started playing drums at an early age and went on to study with Ted Reed. He traveled with the Leonard Sues quintet to Las Vegas, where he backed up Mickey Rooney and famed comedians Olsen and Johnson. Upon returning to New York he went to work as the first drummer for the Marty White club date office and taught drums out of the Gene Krupa/Cozy Cole drum studios. Eventually he became a partner in his own club date office, the Souvenirs Orchestra, and



PETER ECKLUND

started taking on private students in his own teaching studio. His most notable students included Carmine Appice and Vinnie Appice, who went on to achieve much success. After the club date business slowed, Mr. Bennett formed his own 15-piece big band called M.A.S. Swing, which he ran in conjunction with his life partner Marie Stack, who is also a Local 802 member. Besides Marie, Mr. Bennett is survived by his daughters Deborah and Ellen Buttacavoli; grandchildren Brett, Ryan, Chelsea, Brielle and Dean; and great-grandchildren Julia and Frankie.

## PETER ECKLUND

**P**ETER JOHNSON ECKLUND, 74, a member of Local 802 for over 40 years, died on April 8. A Yale graduate, Mr. Ecklund pursued a 50-year professional career in New York as a cornetist, composer and arranger. He performed with Leon Redbone, the David Bromberg Band, Greg Allman, and the Orphan Newsboys with Marty Grosz as well as Vince Giordano's Nighthawks, among others. He also played on the soundtracks for the Ken Burns documentaries "The Civil War," "Baseball" and "The American West" and regularly arranged music for Saturday Night Live. Mr. Ecklund published two books of solos by Louis Armstrong and Bix Beiderbecke. Friends and family



DAVID HOROWITZ

remember Mr. Ecklund's quiet and unassuming manner, his keen intelligence and his dry humor. He is survived by his sisters Hilda and Lisa, brother Jack, stepmother Constance, and his nieces and nephews. See many more additional tributes at [www.facebook.com/peter.ecklund.52](https://www.facebook.com/peter.ecklund.52)

## DAVID HOROWITZ

**D**AVID HOROWITZ, 77, a composer and a jazz pianist, died on April 6 from complications of the coronavirus. He had been a member of Local 802 since 1968.

Born in Brooklyn, Mr. Horowitz was the sort of precocious child who began playing the piano by ear at age 3. Though he couldn't bear piano lessons, he eventually studied piano, musical theory and composition in New York with Hall Overton, Lennie Tristano and Mischa Portnoff.

In college he led the Dave Horowitz Jazz Quintet, and soon began doing session and performance primarily as an arranger and pianist. He toured Europe and the U.S. with folk singer Tom Paxton, also co-writing with Mr. Paxton.

From 1965 to 1977 he was a pioneer in the jazz world on synthesizer/keyboards, notably with the Gil Evans Orchestra, with whom he appeared at Carnegie Hall, the Jazz at Lincoln Center



# REQUIEM



ONAJE ALLAN GUMBS

festival, and many jazz clubs. He was the first person to be awarded Downbeat Magazine's "Synthesist of the Year."

He next toured with drummer Tony Williams' band Lifetime; then, from 1973 to 1974, Mr. Horowitz was composer in residence at Arena Stage in Washington, D.C. He arranged and produced albums for Peter Allen, Tom Paxton, Carol Hall, Gerri Granger and Webster Lewis.

In the late 70s he participated in many art projects, including a series of film scores for the avant-garde Ian Hugo and Anaïs Nin collaboration, as well as a film with the Japanese mime Yass Hakoshima for WNET and others for WBGH Boston. Mr. Horowitz composed both original music and worked to assemble a ballet score using music of the Beach Boys for Twyla Tharpe's groundbreaking work "Deuce Coupe," commissioned by the Joffrey Ballet in New York. At this time he also did composition and orchestration for composer Michael Small on the feature film "Klute" and the original score for "Hu-Man" with Jeanne Moreau and Terrance Stamp.

In 1974, David accepted a recording session working on an advertising campaign, a gig that changed the course of his career. By 1979, Mr. Horowitz had opened his own company, David Horowitz Music Associates, Inc., specializing in



VICTOR KAPLAN

music for advertising and film. Though he never stopped composing for TV and film, David's work focused primarily on orchestral and jazz underscores. For over 32 years, David composed thousands of pieces of music and supervised sessions and film shoots for the most prestigious clients and agencies in NYC. His many awards include seven Clio awards for best original music, the 1980 Grand Prix at the International Film & Television Awards, and numerous Addy and Andy awards. David's compositions helped win the first Emmy award ever awarded to a commercial. His work can be found in the permanent collection of MoMA. David worked with a wide variety of celebrities including B.B. King, Frank Sinatra Jr., Lou Rawls and Gladys Knight.

However, a life in music is much more than awards. To his colleagues and collaborators. David was "The Maestro." David's writing style was known for its ability to translate the joys, sorrows and humor of life into perfectly calibrated musical terms, earning him the trust and respect of his clients. He enjoyed the admiration and camaraderie of musicians, singers and studio personnel in New York, Los Angeles and the U.K., where he often worked.

His style in the studio was known for sheer musicality and humanity. In 1997 he began a series of annual concerts in Rimini, Italy, bringing a large ensemble

and singers from New York which included many notable performers, including Lou Marini, Wayne Pedzwater, Jack Cavari, Ed Walsh, Buddy Williams, Tony Kadleck, David Mann and Vaneese Thomas. In Italy he was introduced to singer/songwriter Claudio Chieffo, with whom he arranged and produced the CD "Come La Rosa."

After closing his company in 2011, Mr. Horowitz turned to "composing music for myself" – compositions for his grandchildren, and the score for the indie feature film "Patient 001." Most recently he accepted a commission to set a Psalm of King David for the Ghostlight choir under the direction of Evelyn Toester DeGraf. He elected to use verses from several of the psalms in service of his chosen theme "Strangers in a Strange Land." The work was first performed in 2016 and is dedicated to the plight of refugees throughout the world.

Mr. Horowitz will be missed for his warmth, for his own music and a genuine love of making music with others, no matter what the project or setting.

He is survived by his wife Jan; daughter Dr. Mara T. Horowitz; son Jesse along with Jesse's wife Ariel and their children Henry and Naomi; brother Marc Horowitz and Marc's wife, Christine; and sister Abby Sierzputowski and Abby's husband Joe Sierzputowski.

## ONAJE ALLAN GUMBS

**ONAJE ALLAN GUMBS**, 70, a member of Local 802 for almost 25 years, died on April 6. Mr. Gumbs was a pianist, composer, arranger and producer who was well known for collaborating on projects across all genres. He graduated from the High School of Music and Art and SUNY-Freedomia and also studied with David Baker at Indiana University. His first big break was playing with Kenny Burrell at Baker's Keyboard Lounge in Detroit; his long and varied career also included performances with Woody Shaw, Nat Adderley, Betty Carter, Buster Williams, Stanley Jordan, Jimmy Owens, Frank Foster, Sadao Watanabe, Teruma-

sa Hino, Michael Carvin, Ronald Shannon Jackson, Avery Sharpe, Winard Harper, Mem Nahadr, Norman Connors, Phyllis Hyman and Kurtis Blow. In addition to his contributions to jazz and R&B, Mr. Gumbs was also known for being a pioneer in smooth jazz. Two especially eclectic projects he was proud of included "Sack Full of Dreams," which featured Obba Babatundé singing the title track, and "Just Like Yesterday," which featured bassists Victor Bailey and Marcus McLaurine, drummer Omar Hakim, guitarist William S. Patterson and percussionist Chuggy Carter. Mr. Gumbs is survived by his wife Sandra, sister-in-law Linda, niece Shameka and nephew Nero. Obituary information from Mr. Gumbs' Facebook page and from [www.wbgo.org](http://www.wbgo.org).

## VICTOR KAPLAN

**M****Y FATHER, VICTOR KAPLAN** (otherwise known as Vic Carlton), died on Jan. 3 at the age of 100 after being a member of Local 802 since 1941. He sang, played sax and clarinet, and was a great entertainer who brought joy to parties, weddings, bar mitzvahs, and all kinds of social functions. He had a great sense of humor and was one of the best musicians I ever knew. He played for many celebrities during his career, but two come to mind right now. One was the incomparable Barbara Walters. The other was President Ford, whom he entertained at the Waldorf Astoria by singing the national anthems of both the U.S. and Israel!

Every summer, my Dad played the Catskills and was featured in one of the

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## WE ALSO REMEMBER . . .

**Dr. Lyn Christie\***, bass  
**Eddy Davis\***, banjo  
**Alfred Ferrari\***, bass  
**Elaine Howard**, staff member of Local 802  
**Richard Teitelbaum**, composer & keyboardist

\*Tributes will appear in next issue and online

# REQUIEM



LEE KONITZ



ALEX LAYNE



VINCENT LIONTI



MIKE LONGO

## FROM PAGE 37

top bands. He brought the whole family along, including his wife Shirley Jean, who was his accompanist and a terrific keyboard and accordion player; they made a lot of people happy with their music. Mom passed away in 1988, but Dad continued working until he was 92.

Getting out of NYC for 10 weeks each summer to hang out in the Catskills was the best. Dad played his shows on the weekend and ran activities for guests during the week. We really weren't supposed to bring our dog, so Dad would sneak our beagle down the back steps of our bungalow so the owners wouldn't see, and I can still see the funny expression on my beagle's face as my Dad carried him, wondering what was going on.

My dad sang lead vocals and played sax with big bands, including a long-standing gig with Gray Gordon and his Tic-Toc Rhythm. I also remember that he played with Buddy Wagner. I have many records of his performances, which are a treasure to me.

Dad had a warm, giving personality. We grew up in Sheepshead Bay and Dad would take us to Coney Island. I remember stickball and movies. My dad adored his family and had a few close friends, but no enemies! He was loved by everyone.

Up until the end, Dad was never really sick a day in his life. But for the last four and a half years, he had to use a

walker, and I was Dad's caregiver. Every night, I made him walk 60 times back and forth in our living room to make his legs stronger. That's probably why he lived to 100. I am going to miss him so much; we were very close. He was an angel on Earth, and now definitely an angel in heaven.

Besides myself, Dad leaves behind my sister Laurie and her husband Charlie, and my sister Doreen, plus his grandchildren Shana, Mara, Westley, Lisa, Jackie, Shannon and Jason, and great-grandchildren Jake and Scarlett. (Many of us are musicians. Doreen plays piano; I play guitar and sing.)

Children growing up today would have it so good if they had parents like we did. I'm going to miss my dad musically – and I'm going to miss him as my best friend.

– Michael Kaplan

## LEE KONITZ

**LEE KONITZ, 92**, the jazz saxophonist, died on April 15 from complications of the coronavirus. He had been a member of Local 802 for over 40 years. David R. Adler, writing at [www.wbgo.org](http://www.wbgo.org), called Mr. Konitz “an exemplar of modern jazz improvisation, and arguably the most influential alto saxophone soloist after bebop progenitor Charlie Parker.” According to

Mr. Konitz' official bio on his agency's website, when Mr. Konitz first came to prominence in the late 1940s, he was one of the very few alto players of the period who was able to escape the dominating presence of Charlie Parker and create a completely personal, recognizable sound and style on the instrument. Influenced at first by suave, pre-bop saxophonists like Benny Carter, Johnny Hodges, and Lester Young, he developed a demeanor which was thoughtful and reserved, and a tone nearly transparent but with a lithe lyricism and a resilience that suggested shadowy undercurrents of emotion. He appeared in Claude Thornhill's impressionistic big band (which included charts by the budding genius arranger Gil Evans), Stan Kenton's most progressive orchestra, Miles Davis' Birth of the Cool nonet, his teacher Lennie Tristano's intricate combos and Gerry Mulligan's “cool” bands of the 1950s before moving on to lead his own bands including the formation of the Lee Konitz Nonet. His discography was a dazzling assortment of sessions of all sizes, shapes, and styles – from mid-sized ensembles to trios and duos (usually drummerless or pianoless) and even one totally unaccompanied saxophone recital. Some of the highlights include a hard-blowing trio date with drum dynamo Elvin Jones, a round-robin series of duos with the likes of tenor saxophonist Joe Henderson, guitarist Jim

Hall and ex-Ellington fiddler Ray Nance, soloing over imaginative scores for string quartet, a five-man saxophone section with Jimmy Giuffre, and breathtaking collaborations with the brilliant French pianist Martial Solal. Mr. Konitz also performed or recorded with Charlie Haden, Bob Brookmeyer, Randy Brecker, Paul Bley, Paul Motian, Steve Swallow, Brad Mehldau, Derek Bailey, Andrew Hill, Karl Berger, Dan Tepfer, Michel Petrucciani, Kenny Werner and Gary Versace, among others. The National Endowment for the Arts awarded Mr. Konitz the title of Jazz Master in 2009. Mr. Konitz is survived by his children Josh, Paul, Rebecca, Stephanie and Karen; three nephews and a great-niece; three grandchildren; and one great-grandchild. Text above from Mr. Konitz' official bio at [www.theagency.com/leekonitz](http://www.theagency.com/leekonitz) with additional information from [www.wbgo.org](http://www.wbgo.org).

## ALEX LAYNE

**ALEX LAYNE, 80**, a bassist and a member of Local 802 for over 17 years, died on March 31 from complications related to the coronavirus. Shortly after graduating from the High School of Music and Art, he landed a chair in Steve Pulliam's house band at Count Basie's nightclub in Harlem. Mr. Layne later graduated with honors from Bronx Community College and



# REQUIEM



RAY MANTILLA



JAMES "JYMIE" MERRITT

continued his studies as a music major at Queens College while also studying privately with Ron Carter, Stuart Sanky and Alvin Bhrem. Mr. Layne became a major player in NYC and appeared with Coleman Hawkins, Max Roach, Freddie Hubbard and Cedar Walton as well as with several Broadway pit orchestras. He was also well known for accompanying top vocalists and bandleaders from a huge variety of genres, including Billy Eckstein, Carmen McRae, Gloria Lynn, Johnny Hartman, Miriam Makeba, Josh White, Jimmy Witherspoon, Little Anthony and the Imperials and others. His knowledge of music theory was formidable. In addition to his major performances and touring work, he was also a regular at the refurbished Minton's Playhouse jazz club in Harlem and was employed by the Jazz Foundation of America to perform in schools, hospitals and nursing homes. Mr. Layne also served in the house band at the Jazz Foundation's Monday night jam session, which was held for many years at Local 802. He is survived by his wife Kiyoko and children Terrence, Khalid and Malaika.

## VINCENT LIONTI

**VINCENT LIONTI, 61**, a violist and a member of Local 802 since 1981, died on April 4 from complications of the coronavirus. Mr. Lioni joined the Metropolitan

Opera Orchestra in 1987. He earned his bachelor's and master's degrees from Juilliard, where he performed as principal viola of the Juilliard Orchestra and served as a teaching assistant to William Lincer. He was a substitute with the New York Philharmonic from 1981 to 1983 before earning a chair in the Detroit Symphony Orchestra, where he played until 1987 while also serving with the Lyric Chamber Players and Renaissance City Chamber Players and teaching at Macomb Community College. He was a founding member of the Ventura String Quartet and served as guest principal viola for the Indianapolis, New Jersey and American Symphony Orchestras, as well as the Santa Fe Opera.

Mr. Lioni served as conductor with the Greater Westchester Youth Orchestras Association, Usdan Center for the Creative and Performing Arts, Downtown Sinfonietta of White Plains, Merrick Symphony Orchestra, and the NYU Steinhardt School Symphony Orchestra. He also led numerous all-state student orchestras in Connecticut, New Jersey and Florida.

Mr. Lioni was artistic director of the Memling Ensemble and was a member of the PBS All-Star Orchestra, New England Baroque Soloists and Westchester Camerata. He appeared at many summer festivals including the Bard, Buzzard's Bay, Casals, Meadowbrook, Southampton and Sunflower festivals. He is survived by his

father C. Victor Lioni, wife Kristin, son Nicholas and sister Kathryn. Obituary information from [www.metorchestramusicians.org/vincent-lioni](http://www.metorchestramusicians.org/vincent-lioni). For many more tributes to Mr. Lioni from the Facebook page of the MET Orchestra Musicians, follow this shortcut link: [www.bitly.com/vincent-lioni](http://www.bitly.com/vincent-lioni)

## MIKE LONGO

**MIKE LONGO, 83**, a member of Local 802 since 1961, died on March 22 from complications of the coronavirus. Mr. Longo was a jazz pianist, composer, arranger, recording artist and jazz educator who served for many years as Dizzy Gillespie's music director. He also led the New York State of the Art Big Band and was the director of Jazz Tuesdays at the Baha'i Center NYC. When he was just a teenager, he subbed in Cannonball Adderley's band. He later earned a degree in classical piano at Western Kentucky State University and found work with Hal McIntyre, Hank Garland and others. He also studied with his mentor Oscar Peterson at the Advanced School of Contemporary Music in Toronto. He ultimately moved to NYC and where he played with Henry "Red" Allen and others before Dizzy Gillespie discovered his talent and hired him. Mr. Longo is survived by his wife Dorothy, sister Ellen, and his cousins, nieces and nephews. Obituary information from [www.wbgo.org](http://www.wbgo.org).

## RAY MANTILLA

**RAY MANTILLA, 85**, the Latin percussionist and bandleader, died on March 21. He had been a member of Local 802 for 35 years. Mr. Mantilla, who described his own music as "Latin jazz with authentic Latino rhythms" was born in 1934 in the rhythm-rich, dance-crazed atmosphere of the South Bronx where Afro-Cuban rhythmic forms mixed with jazz harmonies and sensibilities in the streets, the homes and dance halls. By 21, Mr. Mantilla was on the bandstand playing conga drums along with contemporaries Eddie

Palmieri and Ray Barretto. With flutist Herbie Mann, Mr. Mantilla entered the international spotlight in 1960 when Max Roach invited him to be part of the classic "Freedom Now Suite" recording. After a stint in Puerto Rico where he honed his skills on the drum set, Mr. Mantilla began touring in Europe and Japan with Art Blakey and the Jazz Messengers. For the seven years Mr. Mantilla was with Blakey, he occupied his off-hours doing studio work while recording and performing with almost every major figure in jazz including singers Eartha Kitt and Josephine Baker. In 1977, Mr. Mantilla became the first North American Latin musician to play in Cuba since the Cuban Revolution when he appeared there as an essential member of the historic goodwill ensemble led by Dizzy Gillespie. Mr. Mantilla's career has also included collaborations with Tito Puente, Charles Mingus, Gato Barbieri, Sonny Stitt, Bobby Watson, Cedar Walton and Freddie Hubbard. Prolific in the studio, Mr. Mantilla can be heard on more than 200 albums, including the Grammy-nominated "Fifty Years of Mambo." He was voted percussionist of the year by the Jazz Journalists Association. Writing at [www.wbgo.org](http://www.wbgo.org), Local 802 member Bobby Sanabria said that he will always cherish his friendship with Mr. Mantilla. Sanabria added, "Ray was on the music board of the Bronx Music Heritage Center, where my wife Elena Martinez and I are co-artistic directors. We always looked forward to our meetings, as Ray and fellow Bronxite Jimmy Owens would hold court with the memories of our beloved borough." Mr. Mantilla is survived by his brothers Kermit, Rolando and Lisandro; sisters Irma and Sara; and his extended family. Obituary information from Mr. Mantilla's official bio at [www.mantillamusic.com](http://www.mantillamusic.com) with additional information from [www.wbgo.org](http://www.wbgo.org).

## JAMES "JYMIE" MERRITT

**JAMES "JYMIE" MERRITT, 93**, a bassist, bandleader and composer, died on April 10, 2020. He was a pioneer of the

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# REQUIEM



**BOB OJEDA**



**BUCKY PIZZARELLI**



**ADAM SCHLESINGER**

## FROM PAGE 39

electric bass and best known for his association with Art Blakey & the Jazz Messengers, with whom he played from the late 50s to the early 60s. He also worked with B.B. King, Dizzy Gillespie, Max Roach, Chet Baker, Lee Morgan and Bull Moose Jackson. Mr. Merritt grew up in a musical household and served in the Army during World War II. His son, bassist Mike Merritt, a member of Local 802 for almost 30 years, is well known for playing in Conan O'Brien's house band. Besides Mike, Mr. Merritt is also survived by his partner Ave and children Marlon, Marvon, Mharlyn and Jamie. Obituary information from [www.wbgo.org](http://www.wbgo.org).

## BOB OJEDA

**B**OB OJEDA, 78, a trumpeter and a member of Local 802 since 1992, died on March 26. Originally from Chicago, Mr. Ojeda performed early on with the big bands of Stan Kenton, Woody Herman, Buddy Rich, Ralph Marterie and Les Elgart. During his long career, he performed everywhere from Broadway to a gig with the Rolling Stones, and also wrote music for TV, including the Tonight Show. Mr. Ojeda played with Hank Jones, Thad Jones, Frank Rosolino, Bill Holman, Joe Williams, Sarah Vaughan,

Peggy Lee, Lionel Hampton, Nancy Wilson, Benny Carter, Carl Fontana, Duke Jordan, Lena Horne, Julie London and Dizzy Gillespie. Mr. Ojeda enjoyed a long stint with the Count Basie Orchestra from 1985 through 2001. He performed on all Basie band recordings during this time and arranged for Diane Schuur and George Benson. One of the highlights of this period was backing Frank Sinatra with the Basie Orchestra. Mr. Ojeda also wrote symphonic pieces, which were performed by the Dallas, Detroit and Indianapolis symphony orchestras. A concerto for a combined 80-piece jazz and symphonic orchestra was commissioned through a private grant and recorded at Mandel Hall at the University of Chicago campus. For over a decade, Mr. Ojeda served as chief judge for the Luminarts Cultural Foundation's jazz competition. Mr. Ojeda is survived by his siblings Gil, Liz, Ron and David Ojeda, and sister Gloria Koller. Obituary information from the Chicago Tribune and [www.bobojedamusic.com](http://www.bobojedamusic.com).

## BUCKY PIZZARELLI

**B**UCKY PIZZARELLI, 94, the legendary jazz guitarist, passed away on April 1 due to complications from the coronavirus. He had

been a member of Local 802 since 1951. I had the pleasure of interviewing Bucky a few years back at his home in Saddle River, N.J. He was one the nicest guys I've ever met.

The pianist and composer Dick Hyman, who collaborated with him on Joe Venuti's "Sliding By" and Woody Allen's film "Sweet and Lowdown," called Bucky "a founding member of our New York gang, a great player and a close friend." The singer Sandy Stewart, who first worked with Bucky when she was 16 and he was in his late 20s, said that she "never met anyone who wasn't charmed by his warmth. You couldn't help but feel good to be in his presence." She jokingly added that he was one of the only musicians who got along with Benny Goodman.

Fellow guitarist Ed Laub, who played hundreds of gigs with him for 17 years until Bucky retired in 2016 due to a stroke, called him "the most generous musician I have ever known. He loved to share his knowledge and talent with anyone who asked and he was always happiest when he was playing, whether at a local community venue or Lincoln Center."

Although Bucky took solos, he considered himself a rhythm player first and foremost: "I'm setting the beat [and] playing with the drummer. The bassist

plays the first note of the measure and I hit the second beat. You gotta stay right on top of that beat – b'chink, b'chink, b'chink, you know?"

Two of his main influences were Al Casey (with Fats Waller & His Rhythm) and Freddie Green (the Count Basie Orchestra). Freddie Green only played in the low register, "the fat portion of the neck," he noted, adding that "everybody tried to do what he was doing." Al Casey, who worked with the Count prior to Green, used an amplified guitar and his sound was "too powerful and stuck out too much," so Basie ended up hiring Freddie Green. "I also knew Claude 'Fiddler' Williams, who also played electric guitar and TAUGHT Green – can you believe that!"

Bucky took up the guitar at age 9, inspired by his uncle Bobby Dominick, who "played in a lot of bands. I saw him coming and going, on and off the road and it looked like a million bucks. And I thought, Jeez, that's what I want to do." He added, "Music has been my whole life."

In 1944, when he was a senior in high school, Bucky got his first real job with the baritone singer Vaughan ("Ol' Leather Tonsils") Monroe's dance band. "He was a great guy," remembered Bucky. "It was a great bunch of musicians and we had a great arranger, Don Costa, who



# REQUIEM



LEO URSINI

later worked with Sinatra, Paul Anka and Eydie Gormé.”

More recently, in 2012, he collaborated with Paul McCartney on the ex-Beatle’s “Kisses on the Bottom.”

Bucky’s final recording, “Renaissance: A Journey from Classical to Jazz” (with Ed Laub), was released in 2015. During his 77-year career, he appeared on hundreds of records, including such mega-hits as “Georgia on My Mind” (Ray Charles), “Stand by Me” (Ben E. King) and “The First Time Ever I Saw Your Face” (Roberta Flack). Notably, he went on several tours with Benny Goodman, whom he described as “swinging all the time – kick you right in the ass!” His favorite guitarist was Barry Galbraith, who played with Claude Thornhill (he didn’t care for Jimi Hendrix), while his favorite memory was jamming with Duke Ellington on the Duke’s birthday: “They were celebrating it at clubs all over town,” he recalled, “and George Barnes and I were down at the Playboy Club. Duke showed up when he was making the rounds and he invited us to his apartment on Central Park South. We played for him all night. He sat on a big couch and said, ‘Before you guys leave, I want to sing with you.’ And he sang 24 choruses, making up the lyrics right there on the spot. [It was a blues.]”

Bucky loved performing for an audience. “You can sit and practice a song

all day in a parlor, but you haven’t really learned it until you’ve played it in front of people, you know what I’m talking about? You can play it beautifully in your house, but you don’t have it down until you’ve played it for a group of people.”

Bucky leaves behind his sons John and Martin (both members of Local 802) as well as his daughters Anne and Mary and four grandchildren. The family asks that donations be made to the Jazz Foundation of America, at [www.jazzfoundation.org](http://www.jazzfoundation.org).

– Peter Zimmerman

## ADAM SCHLESINGER

**A**DAM SCHLESINGER, 52, a member of Local 802 for almost 25 years, died on April 1 from complications due to the coronavirus. Mr. Schlesinger was a singer-songwriter, record producer, bassist, guitarist, keyboardist and drummer. His prodigious talent garnered him three Emmys, a Grammy and the ASCAP Pop Music Award, and nominations for Academy, Tony and Golden Globe Awards. He was a founding

member of the bands Fountains of Wayne, Ivy and Tinted Windows, and was a key songwriting contributor and producer for Brooklyn-based synth-pop duo Fever High. Mr. Schlesinger wrote music for the TV show “Crazy Ex-Girlfriend,” where he won an Emmy for the song “Antidepressants Are So Not a Big Deal.” He won an Oscar nomination for Fountains of Wayne’s most famous song, “Stacy’s Mom,” and a Grammy for his work on “A Colbert Christmas: The Greatest Gift of All!” Mr. Schlesinger’s creativity could be seen in many different genres: he wrote the music for the 2008 Broadway show “Cry-Baby: the Musical” as well as a song in the 1996 Tom Hanks film “That Thing You Do” and he even wrote songs for “Sesame Street.” He was set to collaborate with Sarah Silverman to turn her memoir “The Bedwetter” into a musical and was also going to adapt “The Nanny” for Broadway. Mr. Schlesinger is survived by his parents Bobbi and Stephen, daughters Sadie and Claire, sister Laurie, and his partner Alexis Morley. His marriage to Katherine Michel ended in divorce. Obituary information from Wikipedia, JTA and the New York Times.

## LEO URSINI

**I DIDN’T FEEL IT** was right to let the passing of Leo Ursini go by without an acknowledgement of what he meant to his fellow musicians. Leo, who died on Jan. 24 at the age of 82 after being a member of Local 802 since 1955, was a mainstay of the club date field for many years. He contracted and led gigs for Peter Duchin, Bob Hardwick and many others. He was also a dedicated educator who taught public school for many years. He knew every tune and harmony part and was first call all over town in the society field. Like Elvis or Cher, Leo didn’t need a last name; when you said “Leo” in the club date field, everyone knew who you meant! I know that his father was also big in the music field, but I don’t know more. He is survived by his spouse Antoinette; his children, Angela Galante (Angelo) and James Ursini (Noreen); and his grandchildren, Mario, Jacob, Liliana and Antonia. If you remember any other stories about Leo, write to [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org).

– Richard (Dick) Frank

# 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.





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## EXECUTIVE BOARD MINUTES

Tuesday, March 10, 2020

**M**EETING CALLED TO order at 11:18 am by Recording Vice President Schwartz. Present: Executive Board members Axelrod, Davis, Hoyt, Kainuma, Paisner, Shankin. President Krauthamer absent on union business.

Minutes of March 3, 2020 reviewed. Executive Board member Frawley joined the meeting by telephone at 11:20. It was moved and seconded to approve the minutes of March 3, 2020 as corrected.

Discussion held.

Motion carried unanimously.

Recording Vice President Schwartz presented requests from three members for leaves of absence from Broadway shows.

President Krauthamer present at 11:30 and assumed the chair.

It was moved and seconded to approve the leaves of absence as submitted pending approval of the Theatre Department.

Discussion held.

Motion carried unanimously.

Krauthamer presented a request from Women in the Arts & Media to renew membership in the organization.

Discussion held.

Executive Board member Davis presented a request from the Broadway Green Alliance that Local 802 become a center for the collection and recycling of used musical instrument strings.

It was moved and seconded to participate in the Broadway Green Alliance recycling program.

Discussion held.

Motion carried unanimously.

Krauthamer presented an invitation to participate in the Triangle Shirtwaist Factory Fire Memorial event on October 25, 2020.

Discussion held.

Financial Vice President Fisher joined the meeting by telephone at 12 noon.

Krauthamer reported on internal communications and operations planning at the local to respond to the COVID-19 epidemic and messaging to the membership.

Executive Board member Donovan

present at 12:15.

Discussion held.

Fisher ended telephone call and Board recessed at 12:45.

Board reconvened at 12:54.

Krauthamer reported on a request from NYS AFL-CIO to hold an organizing training from June 12-14, 2020 in the club room.

Discussion held.

Krauthamer reported on the training held by Labor Notes at the local.

Discussion held.

Krauthamer reported he had met with Local 764 IATSE President Pat White.

Discussion held.

Krauthamer reported on personnel matters at the local.

Executive Board member Davis excused at 1:04.

Discussion held.

Krauthamer reported on the status of negotiations between Local 802 and DCINY.

Discussion held.

Executive Board member Cohen joined the meeting by telephone.

Krauthamer reported that negotiations for a successor collective bargaining agreement between Local 802 and New York Philharmonic will resume next week.

Discussion held.

Krauthamer reported on the status of negotiations for a successor collective bargaining agreement between Local 802 and New York City Ballet.

Discussion held.

Krauthamer reported on a special situations meeting pertaining to the Broadway production of Six.

Discussion held.

Krauthamer called the meeting into executive session at 2:02.

Krauthamer called the meeting out of executive session at 2:06.

Recording Vice President Schwartz reported on the postponement of negotiations for a successor Sound Recording Labor Agreement between AFM and major record label employers, due to the COVID-19 epidemic.

Discussion held.

Schwartz reported on upcoming negotiations for a successor Commercial Announcements collective bargaining agreement between AFM and employers.

Discussion held.

Meeting adjourned at 2:35 pm.

**Tuesday, March 17, 2020**

Meeting called to order at 11:00 am

by President Krauthamer via video conference necessitated by the need for social distancing relating to the COVID-19 pandemic. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Cohen, Davis, Donovan, Hoyt, Kainuma, Paisner, Shankin.

Minutes of March 10, 2020 tabled.

Recording Vice President Schwartz presented a request for a limited pressing agreement from Ice Cream Sandwiches LLP for a cast album of its Off Broadway production of The Unsinkable Molly Brown.

It was moved and seconded to approve the request from Ice Cream Sandwiches LLP as submitted.

Discussion held.

Motion carried unanimously.

President Krauthamer reported on matters pertaining to New York Philharmonic and the cancellation of engagements for the orchestra.

Discussion held.

Krauthamer reported on the status of engagements for New York City Ballet.

Discussion held.

Krauthamer reported on the cancellation of engagements by Metropolitan Opera.

Discussion held.

Krauthamer reported that cancellations of Off Broadway performances would be addressed on a case by case basis.

Discussion held.

Krauthamer reported on the status of negotiations between Local 802, along with the other Broadway unions and guilds, and The Broadway League pertaining to cancellations of Broadway performances in response to the COVID-19 pandemic.

Discussion held.

Krauthamer presented the terms of a memorandum of agreement (MOA) as currently drafted between all the Broadway unions and guilds and The Broadway League.

It was moved and seconded to approve the terms of the MOA pending receipt of the final language.

Discussion held.

Motion carried unanimously.

Krauthamer reported on Local 802 operations and emergency planning.

Discussion held.

Krauthamer reported on the status of communications between the local and membership.

Discussion held.

Krauthamer reported on plans for Emergency Relief Fund grants to members for canceled work.

Discussion held.

Krauthamer reported that he will confer with the Musicians Health Fund to review the status of members participating in the plan.

Discussion held.

Krauthamer excused at 12:10. Financial Vice President Fisher assumed the chair.

Fisher reported on the status of negotiations for a successor collective bargaining agreement between Local 802 and American Ballet Theatre.

Discussion held.

Fisher reported on the status of scheduled engagements of American Classical Orchestra.

Discussion held.

Fisher reported that American Composers Orchestra has offered 50 percent of wages plus benefits for canceled engagements.

Discussion held.

Fisher reported that American Symphony Orchestra has yet to cancel its final performance scheduled on April 2, 2020.

Discussion held.

Fisher reported the Gay Men's Choir has canceled its performances.

Discussion held.

Fisher reported that Bronx Arts Ensemble may continue to perform via online streaming.

Discussion held.

Fisher reported on the status of negotiations for a successor collective bargaining agreement between Local 802 and Little Orchestra Society.

Discussion held.

Fisher reported that Mostly Mozart Festival hopes to resume its schedule of performances in the summer.

Fisher reported that New York Gilbert & Sullivan Players has canceled performances and will try re-schedule.

Discussion held.

Fisher reported that Scandia Symphony will try to continue its performance schedule.

Discussion held.

Fisher reported that Oratorio Society of NY and Sacred Music Society had not yet canceled their scheduled performances.

Discussion held.

Fisher reported that Orpheus Chamber Orchestra had canceled its scheduled

CONTINUED ON PAGE 45

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## EXECUTIVE BOARD MINUTES

### FROM PAGE 43

performances.

Discussion held.

Fisher reported that Queens Symphony had canceled its scheduled performances.

Discussion held.

Fisher reported that Riverside Symphony may cancel its scheduled performances.

Discussion held.

Fisher reported that School of American Ballet had no engagements scheduled until May and had not yet announced its future plans.

Discussion held.

Fisher reported that Orchestra of St. Luke's is working on plans to maintain health coverage for its musicians.

Discussion held.

Fisher reported that Stamford Symphony had canceled its scheduled performances.

Discussion held.

Fisher reported the Victor Herbert Renaissance Project may cancel its scheduled performances.

Discussion held.

Fisher reported that Westchester Symphony has canceled its scheduled performances.

Discussion held.

Schwartz reported on staffing in Members Services.

Discussion held.

Schwartz reported on the cancellation of work for Live TV show bands.

Discussion held.

Executive Board member Donovan inquired about the utilization of the AFM Single Song Overdub Agreement during the COVID-19 pandemic.

Discussion held.

Board discussion held on contingency plans for members to generate revenue during the pandemic.

Executive Board member Axelrod inquired about the work hours of security staff.

Discussion held.

Executive Board member Davis discussed social media connections for contributions to the Musicians Emergency Relief Fund.

Discussion held.

Executive Board member Hoyt inquired about the utilization of LS-1

agreements for online performances, called on AFM to offer a relief program, and discussed the status of tenants in the union hall.

Discussion held.

Axelrod reported on a letter received from a member with recommendations for contingency planning.

Discussion held.

Meeting adjourned at 1:32 pm.

### Tuesday, March 24, 2020

Meeting called to order at 11am by President Krauthamer via video conference necessitated by the need for social distancing relating to the COVID-19 pandemic. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Cohen, Davis, Donovan, Frawley, Hoyt, Kainuma, Paisner, Shankin.

President Krauthamer reported on the institution of emergency leaves for certain staff members.

Discussion held.

Krauthamer reported on a settlement with Local 153 covering the emergency leave policy, effective today.

Discussion held.

Krauthamer reported on a settlement with New York Philharmonic covering canceled engagements of the orchestra due to the COVID-10 pandemic.

Discussion held.

Krauthamer reported on a settlement with Metropolitan Opera covering canceled engagements of the orchestra due to the COVID-10 pandemic.

Discussion held.

Krauthamer reported on the status of negotiations between Local 802 and New York City Ballet and a settlement for canceled engagements of the orchestra during the pandemic.

Discussion held.

Krauthamer reported on a letter sent by Local 802 to Senator Charles Schumer with respect to unemployment insurance coverage of 1099 employees.

Discussion held.

The Executive Board discussed the status of ongoing building expenses during the closure as mandated by the State of New York during the pandemic.

Discussion held.

Financial Vice President Fisher reported that New York Pops will pay health benefits for its canceled engagements.

Discussion held.

Fisher reported that she was awaiting

news from other freelance orchestras with regard to the payment of health benefits for canceled engagements.

Discussion held.

Fisher reported that she had met with the orchestra committee of American Ballet Theatre and the employer with regard to plans for the coming season.

Discussion held.

Recording Vice President Schwartz reported that negotiations will commence today for a new collective bargaining agreement between Local 802 and The New School covering the Part-time Jazz Faculty.

Discussion held.

Schwartz reported on information from Actors Fund of America clarifying the terms for grants to members for canceled work.

Discussion held.

Schwartz reported that an email will be sent to all recording musicians with information on the direct mailing of paychecks from employers.

Discussion held.

Schwartz reported that member-leader agreements with Roxy Coss Quintet and New York Jazzharmonic were being readied for signature.

Discussion held.

Schwartz reported that negotiations between Local 802 and Live Nation/NYCB Theatre at Westbury for a successor collective bargaining agreement are now on hold due to the COVID-19.

Discussion held.

Schwartz reported on a video conference with representatives of indie music organizations pertaining to a collaborative petition on federal aid for musicians impacted by the COVID-19.

Discussion held.

The Executive Board discussed emergency relief for members.

Discussion held.

It was moved and seconded to approve the language of an industry-wide coalition petition as submitted.

Discussion held.

Motion carried unanimously.

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.

Executive Board member Paisner requested information on the makeup of essential staff at the local.

Discussion held.

Krauthamer reported that two musical theatre productions at Lincoln Center will be rescheduled for the Fall of 2020.

Discussion held.

Meeting adjourned at 1:20 pm.

### Tuesday, March 31, 2020

Meeting called to order at 11:10 am by President Krauthamer via video conference necessitated by the need for social distancing relating to the COVID-19 pandemic. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Cohen, Davis, Donovan, Frawley, Hoyt, Kainuma, Paisner, Shankin.

Executive Board member Hoyt excused at 11:11.

President Krauthamer requested that the board approve a settlement agreement between Local 802 and New York Philharmonic pertaining to the cancellation of engagements of the orchestra during the COVID-19 pandemic.

It was moved and seconded to approve the settlement with New York Philharmonic as submitted.

Discussion held.

Motion carried unanimously.

Krauthamer requested that the board approve a settlement agreement between Local 802 and New York City Ballet pertaining to the cancellation of engagements of the orchestra during the COVID-19 pandemic.

It was moved and seconded to approve the settlement with New York City Ballet as submitted.

Discussion held.

Motion carried unanimously.

Krauthamer requested that the board approve a settlement agreement between Local 802, the other Broadway unions and guilds and The Broadway League pertaining to the cancellation of performances of Broadway shows during the COVID-19 pandemic.

It was moved and seconded to approve the settlement with The Broadway League as submitted.

Discussion held.

Motion carried unanimously.

Krauthamer requested that the minutes of March 24, 2020 be reviewed by board members after the meeting and that any corrections be submitted by email to Recording Vice President

CONTINUED ON PAGE 47

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## EXECUTIVE BOARD MINUTES

FROM PAGE 45

Schwartz.

Minutes of March 24, 2020 tabled pending review.

Krauthamer reported on his conversation of this morning with The Broadway League on the utilization of the CARES Act by Broadway employers.

Hoyt rejoined the meeting at 11:25.

Discussion held.

Krauthamer reported on the provisions of the CARES Act and its applicability to Local 802 finances and staffing.

Discussion held.

Krauthamer reported on the impact of COVID-19 on employment for New York Philharmonic teaching artists.

Discussion held.

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

Discussion held.

Board recessed at 12:30.

Board reconvened at 12:45.

Krauthamer reported on the status of negotiations between Local 802 and DCINY and the cancellation of engagements of the orchestra.

Discussion held.

Krauthamer reported on the status of the Emergency Relief Fund and plans for the future.

Discussion held.

Hoyt and Executive Board members Axelrod and Davis reported on the work of the PR Subcommittee as regards fundraising for the Emergency Relief Fund.

Discussion held.

It was moved and seconded to include the titled officers on a proposed recording to benefit the Emergency Relief Fund.

Discussion held.

Motion carried unanimously.

Executive Board member Donovan and Recording Vice President Schwartz reported on the terms and utilization of the AFM Single Song Overdub Agreement.

Discussion held.

Financial Vice President Fisher presented an agreement for a one-year extension to the memorandum of agreement between Local 802 and American Ballet Theatre.

It was moved and seconded to approve the extension as submitted.

Discussion held.

Motion carried unanimously.

Fisher reported on the preparation of Local 802 financial reports and the LM-2.

Discussion held.

Fisher provided an update on the matter of unpaid leave for the orchestra of Mostly Mozart Festival during the COVID-19 pandemic.

Discussion held.

Fisher reported on a recent meeting via video conference of the Women of 802 committee.

Discussion held.

Krauthamer reported on the Local 802 annual budget and status of the local's finances as reported on the LM-2.

Discussion held.

The Executive Board discussed NYS Unemployment Insurance as it may apply to board compensation.

Board recessed at 2:09.

Board reconvened at 2:19.

Schwartz requested that minutes of today's board meeting be reviewed following the video conference and that he be notified via email of votes to approve the minutes as submitted or informed of any corrections by the end of the week.

Schwartz reported on the status of negotiations for a successor collective bargaining agreement between Local 802 and The New School covering the Part-time Jazz Faculty, and of the signing of a 90-day extension to the agreement following its expiration on June 30, 2020 through to September 30, 2020.

Discussion held.

Krauthamer reported on the settlement of a court case pertaining to the AFM-EPF.

Discussion held.

Meeting adjourned at 3:26 pm.

### Wednesday, April 1, 2020

Meeting called to order at 3:35 pm by President Krauthamer via video conference necessitated by the need for social distancing relating to the COVID-19 pandemic. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Cohen, Davis, Donovan, Frawley, Hoyt, Kainuma, Paisner, Shankin.

President Krauthamer called the meeting into executive session at 3:36.

Krauthamer called the meeting out of executive session at 4:13 pm.

Meeting adjourned at 4:13 pm.

## A CALL BY THE MUSIC WORKERS ALLIANCE FOR BASIC FAIRNESS IN THE DIGITAL MARKETPLACE

ENDORSED BY LOCAL 802 ARTIST RIGHTS CAUCUS

[www.tinyURL.com/digital-domain](http://www.tinyURL.com/digital-domain)

**T**HE COVID-19 PANDEMIC has exposed many weaknesses in our social safety net and labor laws. The predicament of musical artists – the original gig workers – is particularly poignant. With live performance shut down, the vast majority of the music sector has lost the economic means for basic survival. Most, if not all, of the income forfeited is never coming back. Not long ago, many musicians, DJs, and sound performers could have made it through this period by relying on sales of recorded music. Today, online corporations – YouTube above all – have distorted that market by enabling near-limitless unauthorized distribution of recordings without the artists' consent or compensation, while Google and Facebook profit from linking to such content.

**Nearly half of the music listened to online is heard on YouTube, where third-party users can illegally upload copyrighted material with near impunity.**

At the same time YouTube pockets ad revenue on this infringing content without any repercussion, because the Digital Millennium Copyright Act establishes "safe harbors" protecting corporations from lawsuits in the case of illegal activity by third-party users of their platforms. Ad revenue based on illegal uploads of musical artists' content will continue through this extended period in which live music is entirely shut down.

In this moment of crisis, musical artists' ongoing call for basic fairness in the digital marketplace takes on a new urgency.

In the name of economic justice for the creators of recorded musical products, we make the following demands:

### 1. Immediate Disaster Relief Fund for Music Workers

We call on all major corporations profiting from the distribution of music to contribute 1 percent of their ad revenue during each month that live performance remains shut down into an emergency fund to be administered by artist relief organizations with long track records of assistance to performing artist communities, such as Music-Cares, The Actors Fund, Sweet Relief, and The Jazz Foundation. We applaud both Sony and Netflix for already having donated \$100 million each towards Covid-19 relief efforts.

### 2. Reduce Copyright Infringement by Establishing "Standard Technical Measures"

We call on Google, YouTube, Facebook and other major online corporations, in coordination with a wide net of music industry organizations – including representatives of independent labels and content creators – to immediately establish and empower a working group tasked with examining steps, including standard technical measures, that could address infringement in order to create a more sustainable online music ecosystem that sustains culturally diverse production and promotes economic development and small and medium-size enterprises.

Many people across the world are turning to music to get through these unprecedented times. If we want the people who create that music to survive in this pandemic and the economic fallout that will follow, we need to fix an untenable situation: music workers need economic justice in the digital domain now.

Sign now at [www.TinyURL.com/digital-domain](http://www.TinyURL.com/digital-domain)

# NEW AND READMITTED MEMBERS

Moses Archuleta (drums)  
Kevin D. Bents (keyboards)  
Candida Caldicot (piano)  
Jeremy Danneman (saxophone)  
Inna Dudukina (duduk)  
Mark David Feldman (violin)  
Michael Fitzpatrick (cello)  
George J. Fontenette (trumpet)  
Derrick Goff (piano)  
Niles Gunderson (cello)  
Qianru He (violin)  
Maria Im (violin)  
Maria Bella Jeffers (cello)  
Michalis Koutsoupides (piano)  
Amy A. Lawrence (flute)

Minhui Lee (piano)  
Burt Mason (trombone)  
Xanthe Miller (guitar)  
Shunzo Ono (trumpet)  
Carly A. Ozard (vocalist)  
Charles Raiff (piano)  
Daniel G. Sadownick (Latin percussion)  
Kevin A. Smith (piano)  
Megan Sperger (vocalist)  
Matt Stine (guitar)  
Matteo Varano (saxophone)  
Alvin Spencer Walker II (trombone)  
Xinou Wei (violin)  
Steven D. White (percussion)  
Alex Wyatt (drums)

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

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

**START HERE:**  
[\*\*www.Local802afm.org\*\*](http://www.Local802afm.org)

● 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\*\*](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 32). 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)



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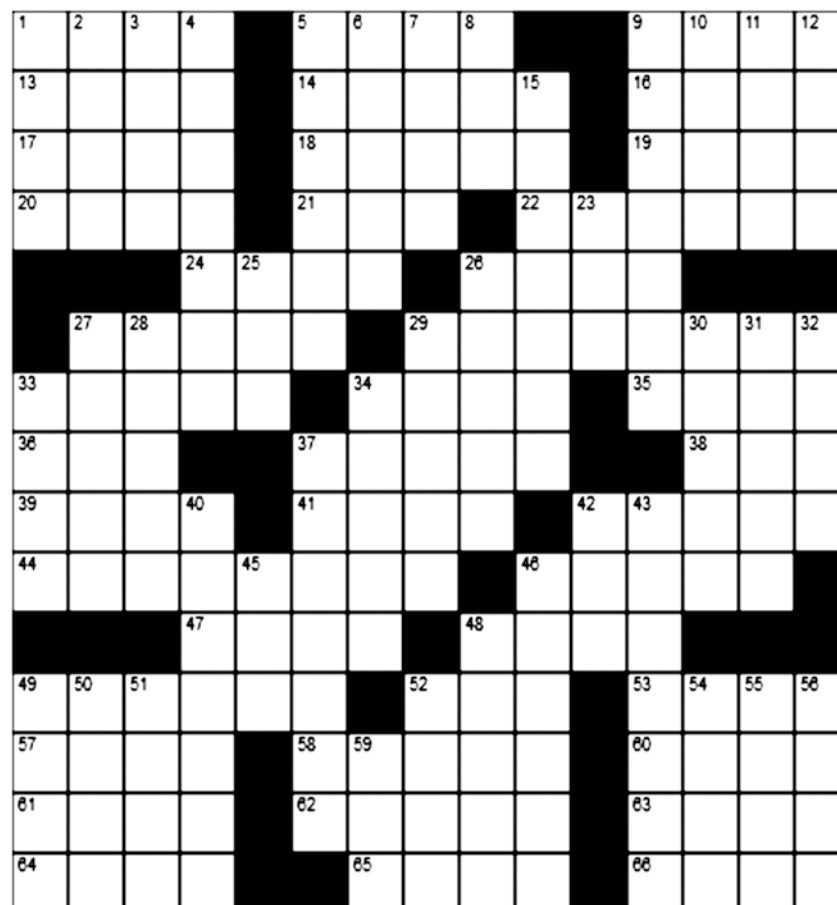
EDITED BY BILL CROW

## ACROSS

- 1 Planet of the \_\_\_\_
- 5 Kit item
- 9 Bingo call
- 13 Bevis and \_\_\_\_ head
- 14 Jazz trombone star Green
- 16 Rich deposit
- 17 Ratio words
- 18 Elevate
- 19 Brockovich
- 20 Pad \_\_\_\_
- 21 Hot time in Paris
- 22 Light
- 24 Indigenous people of Canada and Montana
- 26 A youngun
- 27 Like a dragon in a saga
- 29 Old Philly ballplayer
- 33 Royal domain
- 34 Kitchen addition
- 35 Author Jaffe
- 36 Kind of spider web
- 37 Flight segment
- 38 Wild and crazy guy
- 39 Ripened
- 41 Powdered magnesium silicate
- 42 Alamogordo's county
- 44 Move
- 46 Sidestep, circumvent
- 47 X-ray units
- 48 Minn. neighbor
- 49 Reunion attendees
- 52 She's a she
- 53 Apiece
- 57 Poet Teasdale
- 58 Anesthetized
- 60 Give the glad eye
- 61 Musical marker
- 62 Decoration
- 63 Original name of the Gershwin Theater
- 64 Waste allowance
- 65 Unit of computer memory
- 66 Final tune

## DOWN

- 1 Slightly
- 2 When \_\_\_\_ comes to shove
- 3 Blues singer James
- 4 Impassive
- 5 Large soup dish
- 6 Speechify
- 7 Village Voice award
- 8 \_\_\_\_ Cruces, NM
- 9 Fred Waring device
- 10 Singer Amos
- 11 Prepare for publication
- 12 Hawaiian goose
- 15 Nor's partner
- 23 "My \_\_\_\_ Sal"
- 25 Mouthpiece edge
- 26 Room at the top
- 27 Jazz baritone player Chaloff
- 28 Record company
- 29 \_\_\_\_ of Two Cities
- 30 In shape
- 31 Accustom
- 32 Roman censor
- 33 "The \_\_\_\_ of the Greasepaint"
- 34 Les \_\_\_\_-Unis
- 37 Rock concert venue
- 40 Out of it
- 42 Female gametes
- 43 Food ordered to go
- 45 Headphone
- 46 English Channel swimmer Gertrude
- 48 Perspire
- 49 Kind of prof.
- 50 Den
- 51 Goose
- 52 Country singer Arnold
- 54 Mogul capital until 1658
- 55 Music holder
- 56 Shell competitor
- 59 Kan. neighbor



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# The Band Room

**W**ITH EVERYONE FORCED to stay home and all our gigs canceled, the internet has become more and more a place for people to stay connected. Many musicians are posting live performances. I've watched quite a few of them and enjoyed them a lot. As I write these words, Jay Leonhart was performing live on both Facebook and YouTube every day at 7 p.m. Mark Morganelli, Matt Munisteri, Steve Herberman, Ted Rosenthal, Joe Licari and several others were playing regularly on Facebook. One classical group managed to play separately and put it all together very well in a group performance via one of the conference call platforms. And many Facebook denizens are posting links to their favorite recordings. It all makes the many hours sitting alone in your room much more bearable.

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I found this one on the internet:

Trombonist Lloyd Ulyate was once pulled over for speeding by a cop in California. The cop said, "I've been waiting for you all day." Lloyd replied, "Well, I got here as fast as I could." The cop laughed and let him go.

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Eli Dimeff played with the bands of Si Zentner and Buddy Morrow, among oth-



ers. When he decided to leave the music business, he found a job at the Belmont Plaza Hotel. He noticed that many racing fans filled the hotel during the Belmont Stakes, and he proposed that the hotel restaurant offer an item on the menu called the Belmont Steak Special. The idea was so successful that Eli was promoted to assistant manager, got a raise in pay, got weekends off and a free meal in the restaurant every evening. But he was told he could order anything *except* steaks or chops, and so he never got to enjoy the Belmont Steak Special!

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When Dimeff was on Si Zentner's band, they got a brand new bus with a wrap-around windshield made of a single piece of glass. On long trips, Si would sometimes drive the bus to give the bus driver a chance to nap. Coming down the Pennsylvania Turnpike late one night, Si was driving pretty fast into

a strong headwind, and suddenly the entire windshield imploded. Glass flew everywhere, the side windows of the bus blew open, and a lot of clothing and personal items blew out onto the highway. Si and the bus driver and the road manager fought the headwind to reach the brake and guide the bus to the side of the road. A state trooper who was just behind them stopped and picked up the debris, and all the lost articles were recovered. The trooper called headquarters, and they called the bus company to send another bus. So the band members got out the ball, bat and gloves and played softball until the replacement bus arrived to take them to the next gig.

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Bill Wurtzel and Peter Mazza were booked for a two-week Celebrity cruise. Onboard, they were told that they only had to play one night. Bill and Peter said they were disappointed and wanted to play more. So every night, before one of the lounges played disco, it became a guitar room, which developed quite a following. Bill says that starting a "jazz club" like that is easy when you have a captive audience!

● ● ●

Larry Vukovich was playing piano with Jon Hendricks at Ronnie Scott's in London when Buddy Rich dropped by

and sat in. Don Prell, the bass player, later told Larry that, when Don was on Harry James's band when Buddy was the drummer, the bass drum was being played so loudly that he couldn't hear his own bass notes. So he stole and hid Buddy's bass drum foot pedal.

Prell was well known for his sense of humor. On both his 80th and 90th birthdays, he carried his bass partway across the Golden Gate Bridge and played solo concerts there.

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Kirby Tassos was doing a tour of "Will Rogers" which had 22 dancers in the cast. After 14 one-nighters in a row, the stage manager scheduled an unpaid rehearsal on their first day off. The dance captain demanded a day of rest for the dancers, and was told, "You don't understand. You all look so bad that we've got to clean up the dance numbers!" The dance captain replied, "No, you don't understand. We're having a day off, or we're walking, and the *band* can do the dance numbers!" They got their day off. And the band was relieved to hear it!

● ● ●

Jim Hall told Geoff Keezer that he once passed Thelonious Monk on the street and said, "What's happening, Monk?" Monk replied, "Everything's happening, all the time!" and walked on.

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### **UPDATE: JUNE 2020 MEMBERSHIP MEETING**

In accordance with the CDC and AFM Covid-19 guidelines, the June 2020 membership meeting will be postponed until such time as public health officials deem it reasonably safe to resume public gatherings.

*– Adopted by the Executive Board on April 7, 2020*