

# Intermezzo

*2fm*  
chicago federation of musicians  
local 10-208 afm

Membership Meeting:  
Monday, July 11th, 2022  
@ 6:00 pm

Membership Meeting:  
Monday, August 8th, 2022  
@ 6:00 pm

July/August 2022  
Vol. 82 No. 4



**Dorothy Olson Pauletti:**  
Inspiring a New Generation of Musical Entertainers

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Cover photo courtesy  
of Susan Nelson.



# FROM THE PRESIDENT

## TERRY JARES

### Planning for the Future – AFM Pension Fund

One of the benefits of being a union member is the availability of our AFM Pension Fund. It is a multi-employer fund for all musicians across the United States. Benefits can be accrued on all work whether under a collective bargaining agreement or a casual contract. And, your benefits will continue to grow even if your work is done outside of our jurisdiction or you decide to move to another city.

The AFM Pension Fund has had to make changes in recent years to comply with the Pension Protection Act by assessing two Rehabilitation Plans and lowering the multiplier that the pension payment is based on. However, with the passing of the American Rescue Plan of 2021, our AFM Pension Plan will be solvent through 2051 and beyond.

How does one get started? For those working under a collective bargaining agreement such as an orchestra or theater, we bargain in a percentage of wages to go into your pension account. For the freelance musicians, every job can be secured with a union contract and a pension payment. Many of you do both types of work and your contributions will come from different sources. As your work goes down many paths, it is important to keep these payments accumulating without a break. There are various ways to accomplish this and the officers at the CFM can help guide you along the way. We are here to help.

I'd like to give you a starting point. Go to [www.afm-epf.org](http://www.afm-epf.org) and click on "Participants" for a

drop-down list which includes "participant information". Here you will find articles and videos that explain the fund, estimate your past earnings and demonstrate how future employment will add to your benefit. There are also detailed instructions on when you can begin your benefits and how to apply to receive your money.

This all may seem daunting, but we are here to help. Everyone should prepare for their financial future by knowing as much as possible about the AFM Pension Fund and having a plan that will invest in your retirement.

### CFM and DePaul Join In a Partnership

I'm proud to announce the partnership of the Chicago Federation of Musicians and the Cinematography and Sound Recording Technology schools of DePaul University. Together we will work with their students in a program to record video bios of our musicians that will be uploaded to a new spot on our website called "Hire A Musician". This area will offer potential clients the ability to meet you and listen to short snippets of your work and be directed to how they can contact you. Our hope is that we create a way to connect our musicians with the buying public.

This program will go from June 20th until August 26th. The fee for CFM members will be \$100. We will take care of everything from preparation and filming to editing and uploading to our website. We expect slots to fill up fast. Use the QR code below to complete the form. Once it is received, you will be contacted with the next steps. We hope that this partnership will continue well into the future.

Minutes from every board meeting are available to members on the CFM website. Please log in and click the "CFM Board of Directors Meeting Minutes" link at the right of the web page.



**SCAN ME**



# FROM THE VICE-PRESIDENT

## LEO MURPHY

### A Few Things

This spring has been very busy so let me take a moment to provide you an update. Our 2022-23 Music Performance Trust Fund season started in May 2022. Applications have been coming in and getting approved. So far approximately 12 applications have been submitted and there are another six waiting for documentation and then they will be submitted. The Music Performance Trust Fund is receiving more funding in the last few years due to the AFM's recording contracts providing more sources of revenue. If you want to know more about this program, contact my office. Every Local has one MPTF administrator who process those applications and the Vice-President is that administrator here at Local 10-208.

In mid-May, BJ Levy and I attended a Music Business class at DePaul University as representatives of the CFM. The class was hosted that evening by Heather Boehm (CFM Board Member Jeff Handley co-leads this class but was not in attendance that evening), and we talked to roughly 15 students. We discussed the role of our union in a professional musician's life, presenting services offered by the union as well as the importance of a collective voice in our working conditions and union representation. We got some very good questions and had a good time interacting with the class. I personally enjoy these interactions with musicians.

We have also been busy negotiating successor agreements with some of our theaters. The Drury Lane Theatre has a new three-year agreement. The negotiating committee was Jim Gailloro, Vance Okraszewski and Larry Kohut. The agreement provided performance wage increases totaling 9% over the term of the agreement, as well as increasing doubles from the current 15% (first double) to 16% in years two and three, while the second double goes from the current 9% to 10% in those

same years. Increases for the Children's Theatre and Presentation Shows followed the same percentage wage increase as mentioned above. Thanks to that team for all their diligence and hard work. The contract was ratified in early May.

The CFM and the Chicago Shakespeare Theatre reached a tentative three-year agreement that was ratified in early June. That agreement achieved a 9% increase over the term of the CBA in performance wages and rehearsal wages. There was a change to the substitute language so that after a sub plays five shows they will be considered an Alternate and not be counted toward the percentage pool regarding how many subs may be allowed in the pit. Cartage rates were updated to be in line with current CFM amounts as well. The CFM thanks the committee (Jill Kaeding, Sarah Allen and Mike Matlock) for their time and hard work on this agreement.

The Marriott Theatre is heading into negotiations and a committee (Steve Duncan, Andy Wilmoth and Dave Belden) is preparing a survey to send to the unit to learn their ideas on the issues of importance. As of this writing no date is set for actual negotiations with management.

Finally, the CFM has been busy with orchestral agreements. Earlier this year we reached agreements with the Chicago Sinfonietta and the Grant Park Orchestra, and we are currently working on the Illinois Philharmonic Orchestra and the Elgin Symphony Orchestra. The role of the committee is so important on these contract negotiations. The CFM is thankful for their participation in these negotiations. It really does show the importance of working together to achieve our agreements.

### The Pension Fund Videos Are Here!

A series of videos and documents about our pension fund are on the fund's website. They will help you understand your pension benefit, find out how much money you will receive and remind you of details that must not be overlooked. Go to [AFM-EPF.org](https://AFM-EPF.org), click on the Participants Tab, then Participant Information. If you have any questions after viewing the videos and want more information, please contact any of us at the CFM.





# FROM THE SECRETARY-TREASURER

## B.J. LEVY

### Second Half Dues Reminder

Second half 2022 Membership Dues are payable by July 31, 2022. Those members who paid only first half dues will receive a billing statement. Your membership card will state "Dues paid through June 30, 2022." The amount due is \$111.00 for regular members and \$61.00 for life members. As always if you have any questions, please feel free to call Sandra in the Membership Department, 312-782-0063 ext. 136 or my office, 312-782-0063 ext. 333. Thank you for your continued membership and support!

Please remember that the Musicians Relief Fund is there to assist you if you are unable to pay your membership dues because of economic hardship brought on by current circumstances.

I look forward to seeing performances again this summer at all of our great venues. It's been a long couple of years for everyone and I know we're all glad to get back to something approaching normal. As always, if you have any questions or concerns, I'm here to take your call. Thank you all for being part of this union. We're stronger together.

## PROPOSED BYLAW CHANGES

### Bylaw Proposal

WHEREAS: the Board of Directors is striving to better communication with members and increase attendance and participation in membership meetings, and

WHEREAS: the Board of Directors, after surveying membership as to their preferences on days, times, frequency of membership meetings and meetings held via electronic technology, and

WHEREAS: the results of that survey show a preference for Monday evenings and a preference for six meetings a year, RESOLVED, to amend SECTION XVI, Meetings of the Local, paragraph A as follows:

#### *Meetings of the Local*

A. The regular meetings of the Local shall take place on the Second Monday evening in the months of January, February, April, June, September and November of each month except July and December, beginning at 6:00 P.M. Meetings held in January, February, June and November will be held remotely via electronic technology, while meetings in April and September will be held in-person. Meetings conducted solely via electronic technology must conform to the policy of the AFM International Executive Board governing local union electronic meetings. Those meetings held via remote electronic technology may be moved to an in-person meeting with approval of the Board of Directors and giving membership notice of such a move at least 14 days in advance. In those years in which elections are held, an in-person additional the October meeting will take place on the First Monday at 6:00 P.M. at which time nominations will be accepted and in those same years, an additional in-person meeting in December will take place on the Second Monday at 6:00 PM at which time new officers will be sworn in. The agenda for all meetings of the Local will be included in the emailed announcement of the meeting and posted on the Bulletin Board and on the CFM website.

**Submitted by:**  
**The CFM Board of Directors**



## The Dorothy Olson Pauletti Piano Scholarship Competition: Fostering a New Generation of Entertainers at the Piano

Imagine a music career, but one that begins at age 16. Then imagine that you are a woman embarking on this journey during a time when opportunities for women in music were limited. Add to that the spectacle of seeing your name on the marquee multiple times as the headliner, that you win every job you audition for, that Irving Berlin asks you to write a song (but you decline because you won't get credit for it) and you know 5,000 songs from memory. Oh, and that livelihood lasts 84 years. That sums up the brilliant career of Dorothy Olson Pauletti.

"To me, she was just a regular mom. It wasn't until I was much older that I realized how special she was," said her daughter, Susan Nelson. "Doesn't everybody's mom know all these songs and have their name in lights? There's no question she was a star."

Dorothy, who received the Chicago Federation of Musicians' Lifetime Achievement Award in 2019, truly was special. She was born in 1917, adopted from St. Vincent's orphanage in Chicago and raised in Bloomington, Illinois. Her musical talents were recognized at an early age; she began the piano when she was 3, and at 12 she was enrolled at Illinois Wesleyan University's music school, playing first chair violin in the orchestra. After graduating high school, Dorothy headed to Chicago to start her long career. She worked as a staff composer and arranger on WGN radio, writing and performing the music for the soap opera *The Edge of Night*. She gave piano lessons and provided organ music at churches. And, of course, she had many notable stints playing in fine restaurants and hotels: the Drake, Italian Village, the Hyatt, the Sheraton, Hackney's, the Congress Hotel and, most notably, the Empire Room at the Palmer House, where she played from 1977-1985.

Not only was she constantly working – she also volunteered at nursing homes, churches, schools and military hospitals. One of her proudest achievements was receiving a certificate of recognition from the American Red Cross for donating 10,000 hours of performance for wounded soldiers during World War II.

Dorothy's lifetime of work is impressive enough, but what added to her luminescence was her stage presence, from her 1,000-watt smile to the homemade costumes she created using satin, gold lamé and quilts. You were delighted by what you heard, and charmed by the lady bringing the sound. Plus, her humor was legendary. Once told by an audience member she looked fat,

an 85-year-old Dorothy snapped back, "I'm not fat – I'm pregnant!"

It was this spirit that inspired Susan Nelson to create the Dorothy Olson Pauletti Piano Scholarship Competition. She wanted to find that next entertainer who could not only tickle the keys but also have a rapport with the audience. As she put it, "Indeed, this is NOT about who plays Chopin the best – this is about who plays Chopin the best AND demonstrates a special quality that projects a personality, a connection and a warmth with the audience."

An email was sent out to the CFM membership last March with the details. Applicants had to play piano, be either juniors in high school or seniors about to graduate and be interested in pursuing a career in music. Out of 14 applicants, seven fine young musicians were chosen: Trinity L. Bryant, Alexandra Dorula, Danny Gainor, Mitchell Galyen, Sofia Garvin, Kayla M. Lockhart and Kaitlyn Tuvilla.

The event began on Saturday, May 21st at the Ed Ward Hall of the Chicago Federation of Musicians office. Each finalist had 20 minutes to play two selections from memory: one classical and one in their favorite non-classical genre of music. Instead of being a traditional contest to demonstrate musical prowess, the competition required the finalists also to engage with the audience, telling the guests about themselves and answering questions. The judges were Jo Ann Daugherty, Janet Angel and Craig Nelson, Dorothy's grandson. Others in attendance were Dr. Franklin Larey, Director of Illinois Wesleyan University's School of Music (Dorothy's alma mater), and the School of Music's Recruitment Coordinator Laura Dolan, who helped coordinate the event.

Once all finalists had finished, they and their families and other attendees were treated to a "Taste of Chicago" luncheon: Lou Malnati's deep dish pizza, Italian beef sandwiches, Garrett's popcorn, homemade Italian biscotti and a piano-themed cake. During lunch, the contestants were invited to play for the guests. "It will be a party, as Dorothy would want it, ever the party animal that she was!" exclaimed Susan.

After lunch, Susan began a short program devoted to her mother, beginning with a brief testimonial and showing a wonderful [video](#) on YouTube that she put together documenting her mother's incredible 103-year-long life. Dr. Larey offered his appreciation and thanks to the Pauletti Family. CFM President Terryl Jares followed

up with praise of her own. "It has been wonderful for me to watch the partnership that has evolved between (the CFM and Illinois Wesleyan), which Dorothy considered to be the most important in her musical life," said Susan. "IWU and CFM's involvement in this scholarship effort has been indispensable, and I could not have done it without the help of Terry, representing CFM, and the staff of IWU, including the two piano professors who judged the preliminary audition tapes that all candidates were required to submit."

Wheaton Warrenville South High School's Danny Gainor, who played a mix of pieces by Debussy, Beethoven and Chopin and his own minor rendition of Billy Joel's "Piano Man",

took the top prize of \$1,000. Kaitlyn Tufilleja of Lemont High School won the second-place prize of \$250, and home-schooled Trinity Bryant took home \$100. All finalists received a certificate and, in continuation of the "Taste of Chicago" theme, a box of Frango mints.

After this successful inaugural event, Susan looks forward to the second Dorothy Olson Pauletti Piano Scholarship Competition, and the chance to observe new, young talent. "Whether they embark on a musical career or not, these students are finalists of the Chicago Federation of Musicians Dorothy Olson Pauletti Piano Scholarship Award. That is an honor that will follow them for the entirety of their career."

CFM President Terry Jares talks about what Dorothy meant to the union. Photo courtesy of Sharon Jones.



Illinois Wesleyan's Dr. Franklin Larey offers tribute to Dorothy. Photo courtesy of Sharon Jones.



Pictured left to right: Danny Gainor, Trinity L. Bryant, Mitchell Galyen, Kaitlyn Truvilla, Kayla M. Lockhart, Alexandra Dorula, Sofia Garvin and Susan Nelson. Photo courtesy of Susan Nelson.



### Tragic Death Ends Promising Career of Bandleader Paul Biese

The music business, like life in general, is full of tales of people who became successful – many of them seemingly overnight – and people who “came close to making it but didn’t.”

None of these “came close” stories, however, is sadder than that of well-known 1920s Chicago-based bandleader Paul Biese, whose life came to a tragic end in Cincinnati following emergency surgery in 1927. He died on the brink of what looked like a breakthrough to national fame.

Biese began as a child prodigy early in the 20th century. He was a virtuoso on the violin, clarinet and the saxophone, which at that time had not become the ubiquitous orchestral instrument we know today. He studied under pre-eminent saxophonist Henri Le Fevre, later polishing his skills during a stay at the Chicago Musical College before making several tours with a group of other musically talented youngsters.

Biese was one of the few musicians, along with Rudy Wiedoeft, who pioneered use of the saxophone as an orchestral instrument in the early 20th century. As such, by 1917 Biese was giving free daily recitals at the downtown Lyon and Healy music store. The Six Brown Brothers, meanwhile, were crisscrossing the country in vaudeville, performing their multi-saxophone numbers to great success.

By the late 1910s Biese was leading and recording with his Novelty Trio and his Novelty Orchestra, always featuring his saxophone in both groups. The year 1919 seems to represent a peak in his recording output

with records made for Vocalion, Columbia and Victor. In some situations, he recorded the same tune for two different labels, as in the case of his most popular early hit, “Dardenella,” which he made for both Vocalion and Brunswick in 1919.

The Benson Organization began managing his career and booking his band and trio in the mid-1910s. Benson was then the largest music booking agency in Chicago. During the Benson stewardship, Biese’s orchestra would become the best-known dance band in Chicago, prior to the emergence of the Isham Jones Orchestra. The Biese groups played engagements at the LaSalle and Sherman hotels, the Blackhawk Restaurant and from 1919 into the 1920s in the main dining room of the Edgewater Beach Hotel, plus a run as the pit orchestra at the nearby Pantheon Theatre. In 1916 Benson booked Biese’s band along with a cast of his cabaret performers to be the summer stage show at the north-side Marigold Gardens and named Biese music director.

In the mid-1920s the powerful Benson Organization began to lose its grip on the Chicago music business, losing many of its contracts, which it had for the major dancing locations and hotel dining rooms in Chicago. A growing number of Benson’s top-billed leaders like Roy Bargy, Isham Jones and Paul Biese started leaving the Benson fold. Reports of the day claimed the leaders had tired of Benson’s autocratic management style and his seeming unawareness (or ignorance) of their growing popularity as personalities.



Photographer unknown. “Paul Biese Orchestra at main dining room, Edgewater Beach Hotel, ca. 1923,” Charles Sengstock Big Band collection, box 1, folder 19, Special Collections and University Archives, University of Illinois at Chicago.



Benson was well aware of the power of recordings to promote his attractions, but he seemed oblivious to the growing power of radio. In a sense, Benson was still working in a 1910s business mode. The aggressive MCA (Music Corporation of America) was quick to recognize the importance of these leaders and by the mid-twenties, quickly signed them, including Biese, to management contracts and had an agreement with Isham Jones to book all of his out-of-town engagements.

MCA was then still a small agency but Jules Stein, its founder and head, had planned and executed a very successful and profitable string of one-nighters for the Coon-Sanders band in 1924 and booked the band into the Blackhawk Restaurant for the 1924-25 season. MCA was planning on giving Biese the same buildup (a key location with a radio wire followed by one-nighter tours). As a preliminary, Biese was booked at several major Midwest locations including the Castle Farm Roadhouse near Cincinnati.

A large man (at one time he weighed over 300 pounds), Biese began having intestinal trouble during his stay there. Following that engagement he underwent surgery in Cincinnati and later died.

MCA was stunned by Biese's sudden death and, in his absence, began grooming the Coon-Sanders Nighthawks band. But MCA seemed to lose interest in the Nighthawks as soon as they discovered Guy Lombardo and the Royal Canadians in Cleveland. MCA, of course, went on to build up the Lombardo name and later used the Royal Canadians for the agency's entrance into the New York market with a key booking at the Roosevelt Hotel.

After his first flirtation with fame, Biese's name soon faded from view and was nearly forgotten. He has been remembered through the years mostly for his outstanding musicianship, for his pioneering efforts popularizing the saxophone as an orchestral instrument and his many early recordings.



## OBITUARIES

### Danny Martin 1941-2022

Daniel A. (Danny) Martin, drummer and Life Member of Local 10-208, died on April 8, 2022, in Miami, FL. He was 81. Born in Coral Gables, FL, Danny was raised in Glen Ellyn, IL, where he began to perform with local bands. After studying with Alan Dawson at the Berklee School of Music in Boston in the early 1960s, he launched a career that took him from the Playboy Club in Chicago to concert halls in Russia, from neighborhood bars, restaurants and jazz clubs to the fashionable hotels and ballrooms of the Magnificent Mile and Miami Beach. A versatile musician, Danny played a variety of genres in groups ranging from duos to big bands. Jazz, however, was his forte, and even as he developed his distinctive style on the drums, he also played piano, wrote tunes, recorded and edited music electronically and taught drums. Danny was deeply loved by his family as well as by a host of fellow musicians and other friends. His memory will be cherished.



Photo courtesy of Bill Klewitz



# OUT AND ABOUT

## SHARON JONES

CFM COMMUNICATIONS DIRECTOR



After more than 28 years as Conductor/Keyboard at the Marriott Theatre in Lincolnshire, **PATTI GARWOOD** is saying a fond farewell. Patti started out at the Marriott in 1994 as Assistant Conductor/Keyboard, rising to her current position in 1996. She has conducted a whopping 150 shows during her tenure – over 11,000 performances! Patti plans to buy a house in Mesa, AZ near friends, visit family and have weekends off for the first time in 36 years. “I am so blessed to have worked at the Marriott all of these years – I believe as the only theatre conductor in town with a 52-week/year job. So grateful to all of the musicians I have worked with in Chicago – they have made me a better musician and a better person.” We all wish Patti a wonderful retirement and thank her for many years of music. Photo courtesy of Patti Garwood.



This has been a big year for oboist **JENNET INGLE**. This spring, Jennet took over the [Crushing Classical](#) podcast – a series of interviews with remarkable people in our industry that was originally begun by hornist and former CFM member Tracy Friedlander. And last February, Jennet published her first book! As she describes it, “*The Happiest Musician: How to Thrive in Your Creative Career* is for musicians and creatives who want to take agency in their own lives, who want to be doing the work now instead of waiting to be chosen. In it I tell my story, I tease apart the tangled threads to look at how things happen and how I made them happen, and I offer ways to look at your own goals, aspirations, and obstacles. The book asks you what YOUR version of a thriving creative life looks like, and encourages you to lean into that vision, to dream bigger and to take action toward your dream.” *The Happiest Musician* is available on [Amazon](#) and on Jennet’s website: [www.jennetingle.com/book](http://www.jennetingle.com/book). Photos courtesy of Jennet Ingle.



The first DuPage Community Arts Festival was held on May 28th at the DuPage County Fairgrounds in Wheaton, thanks to violist and DuPage County Board member **LYNN LAPLANTE**. Lynn worked hard to create this event for the community, and the turnout was fantastic. Three stages were set up for a variety of musical acts, including the Ides of March, Orbert Davis Quintet, the Chicago Jazz Academy and Elmhurst Symphony Chamber groups. Local community artists featured and sold their work throughout the festival. We look forward to another festival next year! (Pictured: Mark Ingram, John Moulder, Stu Miller, Juan Pastor, Michael Salter, Tammy McCann, Lynn LaPlante, Orbert Davis, Greg Bedalov of Choose DuPage and Leandro Lopez Varady.) Photo courtesy of Michael Jackson.



**PHILIP OREM**, piano, and Warren Fremling, baritone, presented a "Concert for Ukraine" on May 1st at Zion Lutheran Church in Deerfield to benefit children orphaned by the war. The performance included premieres of Orem's song cycle, "Seasons" and "Death Be Not Proud" from his *Three Elegies*. Other selections were *Salt Water Ballads*, Aaron Copland's arrangements of American folk songs, and selections from Lerner and Lowe's *Paint Your Wagon*. The concert raised \$2,000 for Indianapolis-based Last Bell Ministries, which provides mentorship, medical and housing needs, education and vocational training to orphaned youth. Nearly 300 teenagers graduate from orphanages in the Zhytomyr region of Ukraine every year, and the conflict has only made the need greater. Last Bell also is involved in helping refugees find food, clothing and housing in neighboring countries. Thank you for your kind gesture, Phil and Warren. Photo courtesy of Phil Orem.



Five years ago, guitarist **DAVE SAENGER** subbed on *Hamilton* when it played in Chicago. Last May, he joined the North American tour! He played his first shows in Vancouver, and the tour will take him throughout the United States and Canada. "This is a dream come true for me," he said. Congratulations, Dave! Photo courtesy of Dave Saenger.



# ADDRESS AND PHONE CHANGES

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VIOLA

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847-393-5555  
PERCUSSION

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Glen Ellyn, IL 60137  
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717 S. Clark St., Apt. 603  
Chicago, IL 60605  
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**49725 WALLACE, NORMAN H.**

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OBOE

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Downers Grove, IL 60515  
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Evanston, IL 60202  
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**53476 STEELE, WILLIAM C.**

4456 Franklin Ave.  
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708-522-9082  
DRUMS

### Your FEPC is Working to Prevent Misconduct in CFM Workplaces

By Naomi Frisch, CFM FEPC Legal Consultant

As we all return to performing in this “post-pandemic” world, most venues and employers have implemented safety policies with the goal of keeping performers and audiences safe from an increased risk of contracting COVID-19. Hopefully, in your unionized workplaces, these protocols have been bargained with the CFM. If you find that violations of those safety protocols are occurring in your workplace, you can use the “COVID-19” button under the “what” questions on the app to report this to the CFM, which then can help you figure out how to enforce the policy.

You can always call the Union directly if you notice unsafe conditions at work. However, the #NotMe app is a tool provided by the CFM that will allow the Union to receive swift notification of any issues. The FEPC urges you to take advantage of it.



**Meet FEPC Member  
Chuck Bontrager:**

I joined 10-208 almost 25 years ago, and I am a 3rd-generation Union member. I feel the future of organized labor is bright; I am hopeful from recent organizing successes, and I am excited by the energy and activism in our locals and player conferences. I am proud to be a part of our Local and the FEPC.

Any period of change presents the opportunity to not only do things differently, but better. One of the ways we can remake our industry in the COVID-endemic era is by putting action and strength behind the principles that our workplaces must be safe and equitable, and every voice must count.

Please download the #NotMe app, and take a few minutes to understand the basics of how it works. Think of it like a smoke detector or burglar alarm — hopefully you’ll never need it, but if you do, you’ll be very glad you have it.

**Employers Who Won’t Pay:** The #NotMe app also includes a “financial” button in the “What” category of questions. This allows you to report directly to the union in a swift and potentially anonymous fashion when there are violations of payroll policies in the workplace. Please use this great tool if anything like this happens to you.

**Other Violations:** The #NotMe app is so versatile, it can apply to any situation where you or your coworker might feel like the rules are not being followed in your workplace. Please use the app to let the CFM know what is happening. The CFM cannot be an effective advocate for your rights in the workplace if they’re not aware of how those rights may be violated.

Your FEPC is here to answer any questions you may have regarding the app or the work we are doing to help make our CFM workplaces safer. The members of the FEPC are Chuck Bontrager, Vannia Phillips, James Sanders, Karen Suarez, Renée Vogen and John Yeh. The Board Liaison is Charles Schuchat and the Legal Consultant is Naomi Frisch.

Here’s how to download the #NotMe app and sign on to the CFM’s page: Use the QR code below or download the free #NotMe app on your device. After registering, please link your account with the CFM by adding the Chicago Federation of Musicians as your “company” and entering the code 2224 (BACH).





# NEW AND RETURNING MEMBERS

## THE CFM IS HAPPY TO INTRODUCE OUR NEW MEMBERS. WELCOME!

### Amanda Beaune

Amanda is a violinist based in Chicago, where she is currently finishing her M.M. in Violin Performance at Northwestern University, under the guidance of Blair Milton. Originally from Michigan, Amanda spent many years cultivating her passion for ensemble playing by performing in regional orchestras, chamber orchestras and freelance projects throughout metro-Detroit. These included ensembles such as the Rochester Symphony Orchestra, Dearborn Symphony Orchestra, Detroit Chamber Orchestra and many others. While earning a B.M. in Music Performance at Wayne State University, Amanda was concertmaster of the University Symphony Orchestra and worked on a wide range of projects for the jazz and composition departments, as well as two

student-created chamber orchestras. She is an alumnus of Bowdoin International Music Festival, Green Mountain Chamber Music Festival and Lake Tahoe Music Festival. Amanda currently teaches violin and piano for the Chicago School of Musical Arts, and is a sectional coach/private teacher for the Niles Township High School District. In her free time, Amanda is passionate about yoga and anything to do with musicians' wellness.

**248-722-1563**

[amanda.nicole.im@gmail.com](mailto:amanda.nicole.im@gmail.com)



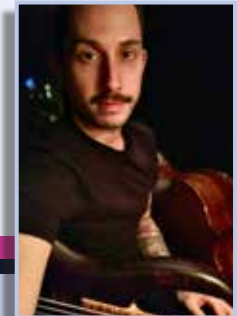
### Michael Kraig Beeck

Michael is a bassist from Sheboygan, WI who holds a degree from the University of Wisconsin – Whitewater. He has a resume full of theatre credits, including *Shrek the Musical: World Tour*, *Finding Neverland: North America Tour*, *Les Miserables*, *A Bronx Tale: North America Tour* and *Sister Act the Musical: Asia Tour*. Michael also has performed with the Sheboygan

Symphony Orchestra, the Manitowoc Symphony Orchestra and the Sheboygan Theatre Company. You can keep up with him at <https://about.me/beeckbass>.

**920-946-7218**

[michael.k.beeck@gmail.com](mailto:michael.k.beeck@gmail.com)  
[youtube.com/user/beeckmk03](https://youtube.com/user/beeckmk03)



### Daniel Benedict

Daniel was born and raised in Oak Park, attended Oak Park and River Forest High School (OPRF) and has been playing the harp since age 8, studying with Marcia Labella for 10 years. He performed with the Chicago Youth Symphony Orchestras for four years, with the CYSO chamber for one year and with the Illinois' All-State orchestra for two years. His achievements

include placing in the America Harp Society's Advanced Division Competition in 2021, and winning the OPRF concerto competition in 2019. He is now pursuing an undergraduate degree at the Curtis Institute of Music.

**708-738-3545**

[dbenedicttt@gmail.com](mailto:dbenedicttt@gmail.com)



## Marcel Bonfim

Marcel is a bassist who was born and raised in Sao Paulo, Brazil and came to Chicago to earn a Master's Degree in Jazz Performance at DePaul University. He is the musical director and arranger of the Chicago Samba, and also performs with the Rio Bamba Band, the Chicago Choro Club and his own group, the Marcel Bonfim Quartet. In 2018, he composed, arranged and directed the music for *The Heartbeat of Brazil* at The Ruth Page Center for the Arts. This year he will release his debut album called *Farewell*, which he describes as the "mixed feelings of

becoming an immigrant", and the "hope that through art I would find the right people, the right connections in this beautiful new country." This August, you can find him in the pit for *Zorro* at Music Theater Works.

312-256-6247

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[marcelbonfimmusic@gmail.com](mailto:marcelbonfimmusic@gmail.com)

[www.marcelbonfimmusic.com](http://www.marcelbonfimmusic.com)



## Clara Blood

Clara enjoys her life as a versatile performer and educator who engages audiences with performances as a soloist and in chamber music and orchestral settings throughout the greater Chicago area. She has served as Adjunct Professor of Oboe at the University of San Diego and MiraCosta College, and is currently an oboist with Navy Band Great Lakes. Clara completed a doctorate in Oboe Performance and Pedagogy at the University of Texas at Austin in 2016, where she served as the Oboe Studio

Teaching Assistant. Clara performs as a substitute musician with the San Diego Symphony and frequently appears with the California Chamber Orchestra and Strauss Symphony of America. She has also performed with the New World Symphony, the Austin Symphony and the West Point Band.

512-217-4795

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[www.clarabloodoboe.com](http://www.clarabloodoboe.com)



## Stephen Boyer

Stephen is a musician and theatre artist who has worked and performed with the Goodman Theatre, the Marriott Theatre, Chicago Shakespeare Theatre, Music Theatre Works, TimeLine Theatre Company and the Timber Lake Playhouse (Mount Carroll, IL). Said of their performance at TimeLine Theatre Co. in Master Class, "It's difficult to overstate the power that actor/pianist Stephen Boyer brings to the production... Their keyboard skills almost defy description. Their *Lady Macbeth* accompaniment is an onslaught of discordant malevolence. Their love songs ache with longing. [... The play's] sound is a character –

or rather a multitude of characters – by itself, seamlessly integrating passages from Callas performing with Boyer's mastery of their scores." (Chicago Sun-Times). Stephen attended the University of Illinois at Urbana-Champaign, earning a Bachelor of Fine Arts in Vocal Performance with a Minor in Keyboard Performance. They are currently completing their eighth season as a regular musician (voice, piano) at Holy Name Cathedral.

312-485-3541

[smbboyer@gmail.com](mailto:smbboyer@gmail.com)



## Beatrice Chen

Beatrice is currently a student at the Curtis Institute of Music and a new member of the Chicago Symphony Orchestra viola section. She is a winner of the Johansen International Competition for Young String Players, the Albert Greenfield Competition and the National YoungArts Competition. Additionally, she has performed on WRTI (Philadelphia Public Radio), Show 347 of NPR's *From the Top*, WFMT and on the Dame Myra Hess Memorial Concert Series. Beatrice will make her solo debut with the Philadelphia Orchestra in the 2022-2023 season. As a member of the Chen String Quartet, she has given over

100 virtual concerts over the course of the COVID-19 pandemic. The quartet appeared on WFMT, *Constellations Chamber Concerts* in Washington DC, *From the Top's* virtual concert series and twice on the International Music Foundation's *Rush Hour* Concert Series. From 2013-2018, Beatrice was principal violist of the Chicago Youth Symphony Orchestra.

**312-806-6061**

[chenbeatriceclara@gmail.com](mailto:chenbeatriceclara@gmail.com)



## Jeremy Jones

Jeremy has been playing tuba and electric bass for 15 years, and the trombone for 11 years. Originally from the Roseland community, Jeremy studied Tuba Performance and Music Education at Northern Illinois University. He is passionate about arts education and is the Assistant Band Director and Jazz Ensemble Instructor at Thornton Fractional North High School in Calumet City. His performance career includes being the electric bassist for

Leftjones and Vibe Music Live, and he has produced two singles with vocalist Lili K, "Pride & Love" and "Bluff". He is currently working on a self-produced album. You can learn more about him at [www.bassmanjones.com](http://www.bassmanjones.com).

**773-544-0366**

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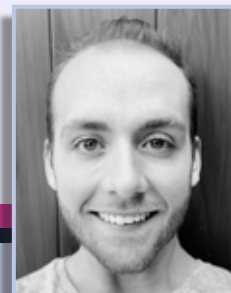
## Jake Hartge

Jake is a Chicago-based music director and teacher and has been involved in theatre since the age of 5. He acted and sang in theatre summer camps, and took acting and improv classes throughout his childhood. While in high school, he started music directing local theatre productions. He then attended Columbia College Chicago to pursue a degree in Piano Performance/Music Directing and a minor in Technical Theatre. Jake has worked as a performer and conductor in local venues such as Stage 773, Paramount Theatre and the Raue Center for the Performing Arts, as well as various high schools and theatres throughout Chicagoland. Jake also has cruise ship, regional and national tour experience. He has been

teaching privately since he was 16 years old, starting with piano and voice, and now expanding to guitar, ukulele, drums and electronic music production. Recent credits include: *Always... Patsy Cline* (Music Director, Raue Center), *9 to 5* (Music Director, Dominican University) and *Gypsy* (Music Director & Conductor, Theatre of Western Springs). In addition, he has a voice studio from which some of his students have gone on to appear at the Paramount, Drury Lane, Marriot and more.

**630-962-6232**

[jhartge12345@gmail.com](mailto:jhartge12345@gmail.com)  
[jakehartgemusic.com](http://jakehartgemusic.com)





## Galina Kiep

Galina is a bassoonist who enjoys a versatile career as a soloist, chamber musician, orchestral player and music educator. She has been a member of the Sarasota Opera Orchestra since 2014, and has played with ensembles such as the Atlanta Symphony, the San Diego Symphony, the Houston Symphony, the Houston Grand Opera and Ballet Orchestras and the Philadelphia Orchestra. An avid chamber musician, she has been seen performing with Chicago's own Fifth House Ensemble, and has participated in many music festivals including the Pacific Music Festival, the Colorado College Music Festival, the Atlantic Music Festival and Music From Angel Fire. As an educator, Galina has served on the faculty of the University of San Diego, and has recently joined the faculties of the

Music Institute of Chicago, Carthage College, the Merit School of Music and Olivet Nazarene University, in addition to running a private music studio of wonderful and dedicated bassoonists from her home in Rogers Park. Galina attended the Curtis Institute of Music in Philadelphia, where she studied with both Bernard Garfield and Daniel Matsukawa. She received her Master's of Music degree from the Shepherd School of Music at Rice University where she studied with Benjamin Kamins.

**484-354-3031**

[kiepgalina@gmail.com](mailto:kiepgalina@gmail.com)



## Kevin King

Kevin is a woodwindist, educator and composer from Chicago. Kevin honed his skills on the Chicago music scene under the tutelage of mentors like Willie Pickens, Bobby Broom and Orbert Davis. He has played all over the country with countless artists including Marquis Hill, Willie Pickens, Art Ensemble of Chicago, Buddy Guy, Reginald Chapman, Adam Neely, Larry Gray, Corey Wilkes, Renee Baker, Steve Gorn, Junius Paul and Bobby Broom. Kevin is the leader of two bands: the Data Waves is a funk/pop fusion band based in Chicago, and newly-

formed Touch The Sky is a melting pot of styles including, but not limited to, jazz, funk, reggae, metal, gospel, alternative, punk, prog, classical and Indian classical. Kevin is an active educator and has maintained a private studio as well as given masterclasses in improvisation, woodwind mastery, stage fright, composition and many other facets of music.

**312-885-4644**

[kevinking2nd@gmail.com](mailto:kevinking2nd@gmail.com)



## Tim Laciano

Originally from New Jersey, Tim is a conductor/keyboardist who received a BA from Yale University and an MM in Conducting from the University of Michigan. His resume includes touring with Lincoln Center Theater's *The King and I* and *Hello, Dolly!* starring Betty Buckley. Some of his past projects have been orchestral score preparation for *Wonder Woman in Concert*, music preparation for *Hello, Jack!* the Kindness Show on

Apple TV+ and experience at the Eugene O'Neill Theatre Center in Connecticut and the Williamstown Theatre Festival in Massachusetts. Tim recently finished conducting the production of *The King and I* at Drury Lane.

**908-514-1468**

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<https://www.timlaciano.com/>



## Chic Street Man

Chic has been a featured performer in the US, France and in other parts of Europe, including the Montreux, Paleo and Bern Jazz Festivals in Switzerland, and the United Nations Human Rights Center in Geneva. He recorded his first album in Paris, and later landed in Santa Barbara, CA where he founded Chic Street Man's School of Performing Arts. Chic composed the music and starred in the off-Broadway hit show *Spunk*, adapted by George C. Wolfe from three short stories by Zora Neale Hurston. He was a contributing author, performer and musical arranger for the Denver Center Theater Company's *It Ain't Nothin' But The Blues*. He composed the score and was the featured performer in the Cleveland Playhouse's world premiere of *Touch The Names – Letters to The Vietnam Veteran's Memorial*. He

was the arranger, musical director and composer for the McCarter and Berkeley Repertory Theater's production of Zora Neale Hurston's *Polk County*, where he also won the San Francisco Bay Area Theatre Critics Circle Award for Musical Direction. Chic was Professor Slick in *Pullman Porter Blues* at the Seattle Rep, Arena Stage in DC and the Goodman Theatre in Chicago. He starred in *Low Down Dirty Blues* at the Milwaukee Rep, the Cincinnati Playhouse in the Park and the Arizona Theater Company and has appeared in the films *Triple Bogey* and *Hangin' With The Home Boys*.

**206-579-1002**

[chicstreetman@comcast.net](mailto:chicstreetman@comcast.net)

[www.chicstreetman.com](http://www.chicstreetman.com)



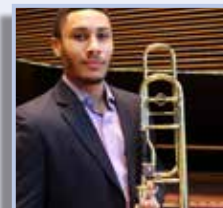
## Brian Mayo

A native of Homewood, IL, Brian began his musical journey with the trombone at the age of 9. His passion for music motivated him to earn a degree from the DePaul University School of Music. Brian is thankful to have performed with a diverse range of musicians in ensembles such as the Chicago Afro Beat Project, Alan Gresik Swing Shift Orchestra, Heisenberg Uncertainty Players, Chicago State University Jazz Band and others. He has also made

appearances performing on local TV networks ABC and WGN. Coming from a musical family with roots in New Orleans, Brian looks forward to being a part of and learning from every new musical experience.

**708-941-7294**

[bmayo1103@gmail.com](mailto:bmayo1103@gmail.com)



## Samuel Perlman

Samuel Perlman is a multi-instrumentalist who has played piano for 17 years, clarinet for 12, saxophone for 7 and flute for 2 years. He is skilled as a composer, orchestrator and conductor. He was the Music Director for the 91st Annual Waa-Mu Show at Northwestern. Samuel is also a teacher, having given clarinet lessons to middle- and

high-school students. He will soon begin working as a rehearsal pianist on *Life After* at the Goodman Theatre.

**847-794-1881**

[samuelperlman2022@u.northwestern.edu](mailto:samuelperlman2022@u.northwestern.edu)



## Lewis Rawlinson

Raised in Montana, Lewis attended Roosevelt University, studying with Richard Hirschl, and graduated with honors with a Bachelor of Musical Arts in Cello Performance. In addition to cello, he also plays guitar, piano and ukulele. He freelanced as a musician and actor in the San Francisco Bay area for three years, then came back to Chicago in 2015 to take part in a larger theatre and music scene. Lewis has played with the Billings Symphony

Orchestra and the Redwood Symphony; performed in pit orchestras with the Rimrock Opera Company, Victory Gardens and The Beautiful City Project; and recorded with various rock groups like New Cadence, Liz Luthier and The Family Crest. He recently finished performing in the production of *Spring Awakening* at the Porchlight Music Theatre.

**406-962-6232**  
[lewiscellist@gmail.com](mailto:lewiscellist@gmail.com)



## Khelsey Zarraga

Khelsey is a violinist, educator and advocate based in Chicago. As a chamber musician, she enjoys the exploration of new contemporary works and innovative collaboration with composers of diverse backgrounds. She was recently the violinist of Fifth House Ensemble, as well as the violinist of Lincoln Center Stage – the Residency Chamber Ensemble aboard Holland America cruise line – in partnership with the Lincoln Center for the Performing Arts. She has enjoyed performing across North America, Europe, Mexico and the Caribbean. As an orchestral musician, Khelsey prioritizes performing a wide variety of genres, and has performed concerts of gospel, hip-hop and jazz in venues such as the United Center (*Juice Day*), Auditorium Theater (*Too Hot to Handel*) and

Harris Theater (*Emancipation* by Adrian Dunn), among others. As an educator, Khelsey has worked with a wide variety of students, from elementary students to being in residence and leading masterclasses at the University of Wisconsin-Milwaukee, Southeast Missouri State University (Cape Girardeau, MO), Centre College (Danville, KY) and Denison University (Granville, OH). Khelsey particularly values working with programs for youth experiencing homelessness and incarceration, such as those at the Nancy B. Jefferson Alternative High School.

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[www.fifth-house.com](http://www.fifth-house.com)





### CALL FOR INFORMATION

The *Intermezzo* is our communication between the Local and our members. In addition to the printed version, we also post each issue on the CFM website. Most of the magazine is available to the public. We are always looking for events, accomplishments, and things of interest to other members and the public.

Share your announcements, reviews or anything you would like to see printed to [tjares@cfm10208.org](mailto:tjares@cfm10208.org).

The Board of Directors reserves the right to determine whether material submitted shall be published.



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### Other Helpful Numbers:

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Film Musicians Secondary Markets Fund	(818) 755-7777
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