

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Bylaw Meeting:
Monday, April 13th, 2020
@ 6:00 pm

Membership Meeting:
Monday, May 11th, 2020
@ 6:00 pm

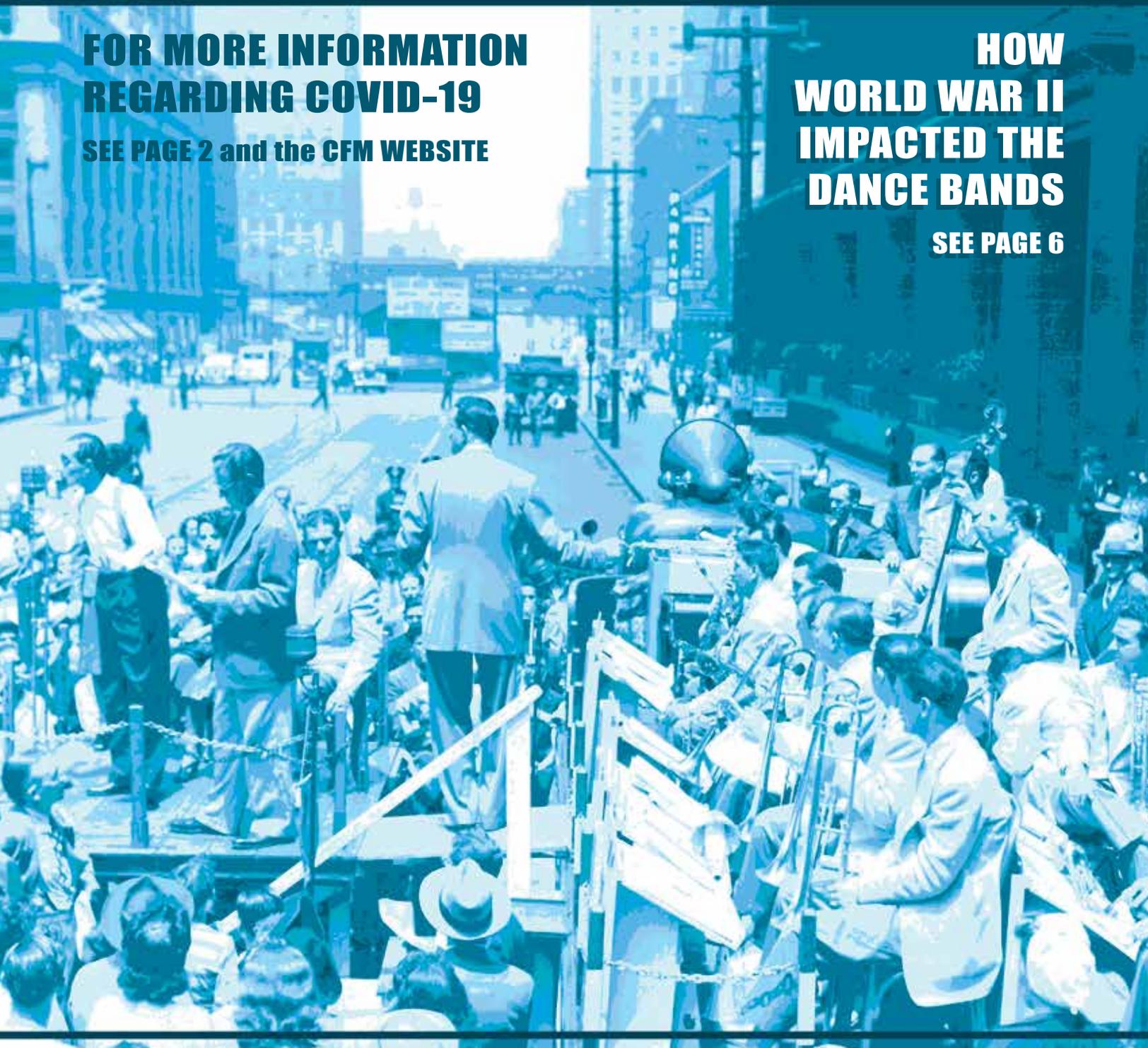
April 2020
Vol. 80 No. 4

**FOR MORE INFORMATION
REGARDING COVID-19**

SEE PAGE 2 and the CFM WEBSITE

**HOW
WORLD WAR II
IMPACTED THE
DANCE BANDS**

SEE PAGE 6





From the President

Terry Jares

The Effect of the COVID-19 on CFM Musicians

The Coronavirus COVID-19 has been devastating to our CFM musicians. All musical performances have been cancelled. Schools have been closed and bars and restaurants have been shuttered. Originally the CDC made an announcement that any event with 50 or more attendants should be canceled for the next 8 weeks, but recently the president said at a news conference for people to avoid gatherings of more than 10. This has hit our industry hard, and musicians are facing a significant loss of income. Most of our contracts include a force majeure clause which allows the employer to not pay the employee due to many things including “epidemic”. The CFM has been sorting through all of our contracts to see what our next steps might be.

There are several resources to consult for emergency assistance. First, to learn as much as possible about COVID-19 – risks, prevention and treatment – please go to the AFM’s information page (<https://www.afm.org/covid-19/>). This provides links to pages regarding public health such as the Center for Disease Control, the World Health Organization and Public Health Departments in the United States.

For financial assistance, please go to the following:

- The **Lester Petrillo Memorial Fund**, (<https://www.afm.org/petrillo-memorial-fund/>) which supplies modest amounts of assistance to qualified applicants who have contracted COVID-19 on an emergency basis.
- The **Actor’s Fund** (<https://actorsfund.org/services-and-programs/social-services-financial-assistance>) provides emergency financial assistance, health care and insurance counseling, and senior care.
- **MusiCares**, (<https://www.grammy.com/musicares/get-help>) which provides a safety net for people in times of need.

If you would like to donate in order to help your fellow artists, please go to the AFM website, (<https://www.afm.org>) scroll down to the red box at right and click “Donate Here”.

Also be advised that Ray Hair, president of the AFM, is working with government to enact legislation to bring relief to those affected by this crisis. Please contact our Senators Dick Durbin and Tammy Duckworth and the representatives in our jurisdiction: Bobby Rush, Robin Kelly, Dan Lipinski, Jesus Garcia, Michael Quigley, Sean Casten, Danny Davis, Raja Krishnamoorthi, Jan Schakowsky, Bradley Schneider, Bill Foster and Lauren Underwood. Although she is in Central Illinois, contact Cheri Bustos as she is a strong supporter of musicians’ needs.

Follow the CFM website (<https://cfm10208.com>) for information about applying for Unemployment Compensation. We will get through this together and please don’t hesitate in calling the union if you need assistance. Until this virus is contained, please stay home as much as possible, wash your hands often and follow the CDC webpage (<https://www.cdc.gov>) for updates.



Contribute to the Chicago Musicians Emergency Relief Fund
at www.gofundme.com/f/musicians-emergency-relief-fund

Local 10-208 of AFM CHICAGO FEDERATION OF MUSICIANS OFFICERS – DELEGATES 2020-2022

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Cover artwork provided by **Chris Nolan Creative.**



From the Vice-President

Leo Murphy

A Few Things

We have a new contract covering the Ravinia Festival Orchestra. It will be in effect this summer and will cover the next 3 seasons. Several improvements were gained in the agreement. Wages will increase 2% each year and the rates for doubling have increased to 15% for the first and 10% for additional doubles. The Principal pay was also changed in an effort to make it more equitable throughout the sections of the orchestra. The pension contribution rate was also increased due to the Rehabilitation Plan of 2018. That increase is mandated by the Fund for all successor agreements where a pension contribution has been within the document. This agreement is in place through the 2022 season.

The Marriott Theatre negotiating committee has been elected. The members are: Trevor Jones, Steve Duncan, Andy Wilmoth and Nick Moran. A survey should be going out to the bargaining unit and should give us some information as we work toward our proposals. This agreement covers musicians working at the Lincolnshire Marriott Theatre.

Members of the Lake Forest Symphony held a meeting at the CFM in mid-March to discuss the recent closing of the orchestra’s offices and the cancellation of the remainder of the orchestra’s season. They are discussing their options as they move forward. There was a good turn-out for the meeting and it was great to get together and share information and ideas as we discuss where to go.

In January of 2020, the CFM Board of Directors discussed the proposed 2020 budget for the CFM. During that meeting the Board

voted to print 6 issues of the *Intermezzo* which will then be mailed to the membership or delivered via email, depending on how you choose it to be delivered. The *Intermezzo*’s cost for production and mailing are over \$6,000.00 an issue. The decision to print 6 issues a year was in part a cost saving effort.

A committee was established to examine various parts of the transition to 6 issues (Bylaws, announcements, etc.) as well as improving content. Those on the committee included Directors Moran, Sonnefeldt and Schuchat, Communications Director Sharon Jones and Vice-President Murphy. The committee proposed to try a schedule of printing and mailing an issue approximately every other month. Probably this year we will exceed our planned 6 printed issues, but will get to that goal with 2021.

Sometimes important information will come into the office after the *Intermezzo* has been printed, leaving a gap of time before the next issue goes to print. We will be establishing an *Intermezzo* special edition that will go out via email. If you have not shared your email with the CFM, or if your email has been changed/updated, please let the CFM know. We want to be able to reach as many members as possible when something important is going on. Whether it is an alert about an action or an important meeting reminder make sure that we have your email address. Also, if audition notices come in during this gap we will be getting those notices out via email. To update your email, or for that matter any of your contact information, call or email the Local and let us know your updated information. We want to be in touch with you.



From the Secretary/Treasurer

B.J. Levy

Auditor’s Report

The independent auditor’s report is included in this *Intermezzo*. 2019 was a tough year, but the CFM came through it. Strike expenses were more than anticipated, but this is a fight we will engage in anytime it comes up. The investment portfolio performed well for the year. Membership stayed relatively even. If you have any questions on the full report, please don’t hesitate to contact me.

The lists of suspended and expelled members will be coming out at the end of March. If you have not yet paid your dues, please contact the membership department. If you are unsure of your current status just give us a call. Thanks and please remember that

this union belongs to you. Your continued membership makes our mission possible.

I feel for each and every one of you out there who is experiencing the devastating loss of income associated with performance cancellations. The CFM is looking at ways to help, and the AFM is lobbying Congress to pass legislation that will assist workers in our industry. A union is a place for people to combine their individual efforts and create something bigger than what can be done alone. Now, more than ever, we need you to participate. Let us hear from you.

SCAN TO SEARCH FOR A CFM MEMBER ON THE UNION WEBSITE

Scan this QR Code to search for a CFM member on the CFM website. The code takes you to the public side of our website where you can search by name, instructor or instrument.



Proposed Bylaw Changes

Bylaw Proposal #1

WHEREAS, the Board of Directors is striving to inform membership of issues as they arise, and
WHEREAS, the annual budget is an issue of importance to membership,
RESOLVED, to amend *Section I, Duties of the President*, paragraph I. as follows,

I. The President shall formulate and submit to the Board of Directors for approval, annualized department budgets, with total expenditures not to exceed projected income. The approved operating Budget, in each year, shall be presented at posted to the CFM website in January and presented the January General Membership Meeting in each year in the report of the President at the February General Membership Meeting, and printed in the February issue of the *Intermezzo*.

Submitted by: the CFM Board of Directors

Bylaw Proposal #2

WHEREAS, the Board of Directors is striving to inform membership of issues as they arise, and
WHEREAS, the minutes of meetings are an issue of importance to all members,
RESOLVED, to amend *Section IV, Duties of the Board of Directors*, paragraph E., as follows:

E. Should a member of the Board of Directors be found guilty of violating the Constitution or Bylaws, after due process of law, their position on the Board shall be declared vacant. A member divulging any of the proceedings of the Board shall be declared in contempt, and unless cleared, shall be punished as the Board may direct. Should a member of the Board be absent from 4 consecutive meetings of the Board, without reasonable excuse, the seat shall be declared vacant. It shall be the duty of the Directors to attend the regular meetings of the Local whether there is a quorum or not. Upon failure to attend 2 consecutive meetings of the Local without reasonable excuse, a Board Member's seat shall be declared vacant by the President at the next Board or regular meeting, whichever comes first. The roll call of yeas and nays with the names of the voters on all questions shall be made a part of the minutes of the Board of Directors and posted on the Bulletin Board and published in the *Intermezzo* on the CFM website, except where the vote is unanimous.

Submitted by: the CFM Board of Directors

Bylaw Proposal #3

WHEREAS, the Board of Directors is striving to inform membership of issues as they arise, and
WHEREAS, the announcement of upcoming Membership Meetings is an issue of importance to all members,
RESOLVED, to amend *SECTION XVI, Meetings of the Local*, paragraph A as follows:

A. The regular meetings of the Local shall take place on the Second Monday of each month at 6:00 P.M. with the exception that no regular meeting shall take place in the month of November in those years in which regular elections are held. In those years that elections are held, the October meeting will take place on the First Monday at 6:00 P.M. at which time nominations will be accepted. The agenda for all meetings of the Local will be published in the *Intermezzo* included within the emailed announcement of the meeting and posted on the Bulletin Board and on the CFM website 2 months in advance of the meeting.

Submitted by: the CFM Board of Directors

Bylaw Proposal #4

WHEREAS, Local 10-208 members desire to update Bylaws Sections IV, VIII, and XII, in congruence with current legal precedents and statutes, and

WHEREAS, the revisions of these sections will benefit Local 10-208 and its membership in the respect that, once adopted, they will serve to improve Local 10-208 members' working conditions by prohibiting all forms of workplace discrimination, harassment, and mistreatment.

Now, therefore be it RESOLVED to amend Section IV as follows:

New Subsection J: The Board of Directors shall appoint a "Fair Employment Practices Committee" which shall include one member from the CFM Board of Directors, no less than five rank and file CFM members representative of the various musicians and workplaces in the CFM's jurisdiction and musical community, and an external legal consultant whose budget and time shall be approved by the Board of Directors and compensated by the CFM. The committee shall be charged with researching education, training policies, and incident reporting platforms for CFM members and staff congruent with current

legal precedents and statutes that seek to eradicate or lessen instances of bullying, discrimination, and sexual harassment, and other adverse working conditions and issues. The committee shall meet as often as necessary, but no less than twice annually, with the first report due within 30 days of formation.

New Subsection K: The Board of Directors shall designate a "Fair Employment Liaison" who shall be an existing or future staff member, but who shall not be a CFM member. The Liaison shall receive annual compliance training in sexual harassment, discrimination, retaliation, and other applicable employment law; and the investigation thereof.

Be it further RESOLVED, to amend Section VIII, Subsection D.2 as follows:

2. ~~Discriminating or causing others to discriminate against any member of the Local because of ethnicity, creed, gender, age, disability, citizenship, sexual orientation, marital status, family status or national origin shall result in a fine of not less than \$250.00. A second conviction thereof shall result in expulsion from the Local.~~

a. ~~Directly or indirectly practicing discrimination or harassment in the workplace or in a work-related setting outside of the workplace in any form on the basis of race, religion, age, political affiliation or persuasion, disability, ancestry, pregnancy, national origin or ethnic background, color, sex, gender, gender identity or expression, sexual orientation or preference, citizenship status, marital/partnership status and genetic predisposition, or against any other protected class under Federal, State, or Municipal law, including but not limited to contracting, hiring, booking, securing engagements, terms of employment or working conditions; or~~

b. ~~Engaging in retaliatory behavior, including adverse employment action, against any individual who reports discrimination or harassment, or who participates in an investigation of such reports;~~

c. ~~Engaging in mistreatment or unwelcome conduct in the workplace or in a work-related setting outside the workplace, that is persistent and severe, whether verbal, physical, or communicated through electronic means, digital devices or otherwise, that~~

i. ~~harms, intimidates, threatens, degrades or humiliates a member, or~~

ii. ~~has the purpose or effect of unreasonably interfering with another member's work performance; or~~

d. ~~Engaging in retaliatory behavior, including adverse employment action, against any individual who reports mistreatment or unwelcome conduct that is persistent and severe, or who participates in an investigation of such reports.~~

e. ~~It shall be a violation of these bylaws for a member to misrepresent the evidence that is claimed to be the basis for charges against any member. A charge shall be considered improper and shall not be processed if it is found by the Board of Directors that:~~

i. ~~The charge(s) does/do not state the exact nature of the alleged offense;~~

ii. ~~The charge(s) is/are untimely; or~~

iii. ~~The charge(s) involve(s) a question which should be decided by a judicial or administrative body outside the local.~~

Be it further RESOLVED, to amend Section XII, Subsection C as follows:

C. ~~A Except in allegations described in VIII D.2, a member filing charges against another member and who fails to appear to prosecute same, without reasons satisfactory to the Board of Directors, shall be adjudged in contempt and fined. Defendants or witnesses who fail to appear after legal notice are in contempt and shall be fined at the discretion of the Board of Directors.~~

Respectfully Submitted,

Elizabeth Anderson, Frank Babbitt, Melissa Bach, Andy Baker, Dave Belden, Emily Beisel, John Blane, Heather Boehm, Chuck Bontrager, Elizabeth Brathwaite, Michael Buckwalter, Alan Bukowiecki, Jocelyn Butler-Shoulders, Madeline Capistran, Kate Carter, William Cernota, Rebekah Cope, Melanie Cottle, Martin Davids, Chris Davis, Christopher Davis, Nick Donatelle, Buddy Fambro, Karla Galva, Dan Gingrich, Mary Gingrich, Amanda Grimm, Elizabeth Huffman, Katherine Hughes, Dominic Johnson, Trevor Jones, Michael Keefe, Marcia LaBella, Kelly Langenberg, Dan Leali, Clara Lindner, Art Linsner, Valerie Maze, Stacy McMichael, Scott Metlicka, Jered Montgomery, Dave Moss, Paul Mutzabaugh, Emily Nash, Felton Offard, Vannia Phillips, Kyra Saltman, Lerryn Schaeffer, Julia Schifrin, Michael Shelton, Bruno Silva, Sara Sitzer, Elena Spiegel, Anna Steinhoff, Shawn Stengel, Andrea Tolzman, Dominic Trumfio, Linda Van Dyke, Paul Vanderwerf, Tom Vitacco, Chuck Webb, Neal Wehman, Gail Williams, Tahirah Whittington, Marguerite Lynn Williams, John Bruce Yeh, Sarah Younker, Jeri Lou Zike

Bylaw Proposal #5

WHEREAS, it is important for musicians to be represented at the bargaining table during negotiations for Collective Bargaining Agreements under which they may perform; and

WHEREAS, new, expired, or infrequently used agreements may not have an active or identifiable bargaining unit from which to elect a negotiating committee; and

WHEREAS, Section IG of the Chicago Federation of Musicians Bylaws empowers the President to appoint all committees that may be deemed necessary: now, therefore, be it

RESOLVED, that Section VIII F of the Bylaws be amended as follows:

New Subsection 7: In the event that the CFM is preparing to negotiate a new or successor collective bargaining agreement and a negotiating committee cannot be elected, the President shall appoint a committee of no fewer than 3 members in good standing, making best efforts to include a representative from the appropriate AFM player conference where applicable, in addition to titled officers of the Chicago Federation of Musicians.

Respectfully Submitted by: Theatre Musicians Association-Chicago Area Chapter Board of Directors

Heather Boehm, Carey Deadman, Trevor Jones, Joe Sonnefeldt, Dominic Trumfio

The traveling dance bands were severely challenged during the Second World War—between 1942 and 1945—due to wartime restrictions. As a result, bandleaders were hard pressed to keep their bands working.

The rationing of gasoline and lubricants made it difficult for the bands to travel from one job to the next. Wartime demand for military vehicles ended production of automobiles and light trucks for civilian use after 1942. This forced the bands to care for the vehicles they already operated and keep them running.

Then there was the matter of the wartime draft, which took many of the younger musicians (younger than 39) from the bands for military service. This affected all bands both local and traveling.

The costs of things in general began to rise, putting further pressure on operating a road band. As a result, many leaders sought long-term locations where they could avoid the headaches of travel and keep their bands intact. This called for developing many strategies to survive. George Olsen and Henry King were happily ensconced at the Aragon and Trianon most of the year. Don Reed and Lawrence Welk also played long engagements at the Trianon during the war.

But the champion was Griff Williams who landed a “for the duration” contract at the Empire Room of the Palmer House beginning in 1943. The band played there for a record 40 continuous weeks before Griff went into the U.S. Navy. He returned to the room in 1946 with most of the original band members.

The average age of most bands grew older. The only younger men in the bands were either rated 4F (not fit for military service) or were working a day job in a defense industry and were deferred from the draft.

Major cities, such as Chicago or Los Angeles, had many defense industries in the area, which provided ample opportunities for deferred defense jobs that were considered essential to the war effort. Chicago was a center for a lot of companies manufacturing military planes, aircraft components, communications equipment and automotive parts.

Many local musicians found employment in these companies and were able to moonlight in musical jobs at night. A few of the larger defense plants around the city had enough musician/workers in their employ to organize bands to entertain workers during lunch hours.

Encouraged by the musicians union to support the war effort, most bands also played at hospitals, military camps and war plants on their own time to entertain the patients, soldiers and workers. These appearances often were broadcast. In fact, the Coca-Cola Company had a nightly (except Sunday) network radio show and ran ads saying, “Coca-Cola Spotlight Bands—America’s leading bands playing from war camps and war plants.” War bond rallies in major cities most always used a dance band that was playing locally, thus providing another outlet for music.

In addition to the dance bands, there was a big increase in the use of single performers: mostly pianists, organists and small combos. These acts played in the many cocktail lounges, restaurants and other venues that had inaugurated entertainment policies to accommodate their growing number of patrons—mainly defense workers and others who now had more disposable income.

In Chicago, organists found good employment in the city’s cocktail lounges. Ann Tishko, Preston Sellers and his wife come to mind. They played in lounges, as did Harold Turner and a few others from the radio studios. Booking agencies like McConkey and Frederick Brothers booked many small combos throughout the Midwest area to play in these new venues.

Although the USO provided many facilities for welcoming the visiting and traveling soldiers and sailors, a few larger ones also had dancing to the music of small combos, but usually nothing more. The Hollywood Canteen in California, the biggest and most famous of them all, was an exception, featuring name bands and movie stars entertaining the troops.

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The Glen Gray orchestra, then playing a local engagement, appeared at this Chicago War Bond Rally in front of City Hall, ca. 1944. Harmonica artist Larry Adler (left) is performing in front of the band. (Courtesy of David Phillips, Chicago Architectural Photographing Co.)

New and Returning Members

By Gwen Redmond

Ian Barillas-McEntee Acct. #56704 (Oboe) originally from the Northwest side of Chicago, has made a big journey with his oboe via Montreal, Paris, Rotterdam and now back to Chicago. Born into a half Salvadoran, half American household, he began his music studies with the violin at age 6, and after learning other instruments, he ultimately chose the oboe. In high school, he was a member and Principal Oboe of the Chicago Youth Symphony and its Encore Chamber Orchestra, and also participated in the CYSO’s Eastern European Tour of 2007 to Germany, the Czech Republic and Poland. Since graduating from Lincoln Park High School, Ian went on to complete his Bachelor’s degree at McGill University and the Conservatoire de musique de Montréal in the classes of Theodore Baskin and Lise Beauchamp. During his time in Canada, he was a member of the National Youth Orchestra of Canada and went on their pan-Canadian Tour of 2010. From Montreal he had a desire to further improve his French and to experience life in Europe, and therefore auditioned and entered into the class of Nora Cismondi at the Conservatoire national region de Paris for a post-bachelor diploma (Cycle Concertiste). He later relocated to Rotterdam, The Netherlands, where he completed his Master’s degree at the Codarts University of the Arts in the class of Maarten Dekkers and Ralph van Daal. During this time, he was a member of the Dutch National Youth Orchestra (Nederlands Jeugdorkest). Since then, he has performed as an official oboe and English horn substitute with numerous Dutch orchestras, such as the Dutch Radio Philharmonic (Het Radio Filharmonisch), the National Dutch Ballet Orchestra (Het Ballet Orkest), Metropole Orchestra (Het Metropole Orkest), the South Netherlands Philharmonic (Philharmonie Zuidnederland) and the Arena di Verona Orchestra (Fondazione Arena di Verona) in Italy. Ian has participated in numerous oboe masterclasses with oboe professors Maurice Bourgue, Alex Klein, Hansjöorg Schellenberger, Thomas Indermühle, Jozsef Kiss, David Walter, Jean-Louis Capezalli, Jacques Tys, Emmanuel Abbühl, Benoît Laurent, and the Leipzig String Quartet. Outside of music, Ian’s passions include competition swimming, cooking, reading languages, and road trips with his Dutch partner.

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Aaron McEvers Acct. #57433 is from the Detroit area. He has been playing alto, tenor, and soprano saxophone for 35 years. For 20 years he has played flute and clarinet, as well as composed and arranged. Aaron received a Bachelor of Music degree in classical saxophone performance and jazz studies from Western Michigan University. He also received a Masters of Music degree in jazz studies from the Eastman School of Music. He then attended the School for Improvised Music in New York City for his post-graduate studies. His most influential teachers were Russell Mallore, Donald Sinta, Ramon Zupko, Trent Kynaston, Ramon Ricker, Ralph Alessi and Harold Danko. He currently performs with ensembles such as John Elmquist’s *Hard Art Groop*, Stitely Entertainment, BeatMix Entertainment, *Chris Siebold* and *Psycles*, *Swing Shift Orchestra* and Ken Arlen Entertainment. In the past, he has performed with the Rochester Philharmonic Orchestra, Mel Torme, The Temptations, and countless numbers of pit orchestras, traveling shows, and individual singer showcases. Aaron has about 25 years of experience teaching saxophone, and 7 years teaching classroom theory. Presently, he is teaching at the Merit School of Music, New Trier High School, Whitney Young High School, and in his home studio. Aaron is a seasoned professional who has experience in live/studio and session performances. He has done commercial recordings with Deaf Dog Productions and also with Catfish Music. He is a former Musical Director and Staff Arranger for Carnival Cruise Lines, and former Staff Arranger for Magnificent Events Entertainment. Aaron learned about becoming a member of the Chicago Federation of Musicians from colleagues who are long-time members, and he was prompted to join because of his commitment to a higher level of work and professionalism.

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 mceversmusic@gmail.com

WELCOME!

Robert Dogan 1936-2019

Robert 'Bob' Dogan, age 83, beloved master jazz pianist, composer, vocalist and teacher, passed away on February 15, 2020 after a brief illness.



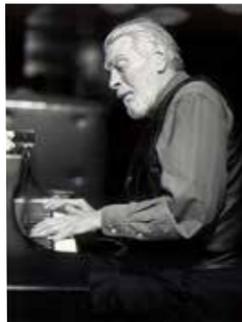
Robert is survived by his companion of several years, Betty Sparks; three children: Dawn Dogan, Allyson Dogan and Robert Dogan; six grandchildren and four great-grandchildren. He is preceded in death by two children, Lawrence Cyfers and Crystal Sorby. Memorial contributions can be made to Big Bend Hospice at 1723 Mahan Center Blvd., Tallahassee, Florida 32308. Bob attended Michigan State University from 1954 to 1956 and Berklee School of Music from 1956 to 1958,

where he studied with Margaret Chaloff (the mother of American jazz baritone saxophonist Serge Chaloff) and with Jackie Byard, and began composing. In 1958 he played with Maynard Ferguson and played on the album *Swinging Our Way Through College*. In 1959 he joined the Army, playing baritone sax in the Army band from 1959 to 1961. Upon leaving the Army, Bob began freelancing with numerous groups in Chicago and on the road including Ira Sullivan, Gene Shaw, The Glenn Miller Orchestra and Frank D'Rone. In 1971 he played with The Buddy Rich Orchestra and played on the album *Rich in London*. Bob formed a duo with vocalist Jeannie Lambert, working in lounges and hotels through the 80's and 90's. He worked occasionally with The El Dee Young Trio and formed the Bob Dogan, Jim Cooper Ensemble. Beginning in 2001 and until his move to Tallahassee, Florida in 2014, he performed and recorded with ensembles under his name. His four CDs, on the Chicago-based Big Foot Jazz and Ferrophonic labels, are available on CD Baby. A concert performed by the Bob Dogan Quintet for the WDCB Jazz Salon at The Mayslake Peabody Estate in March of 2012 was filmed and is available for viewing on Vimeo at: <https://vimeo.com/user17069135>

Submitted by Russ Phillips

Tribute to Bob Dogan

I can't let this time pass without paying tribute to Bob Dogan, Rest In Peace. He was a complex and compelling man and musician who embodied all



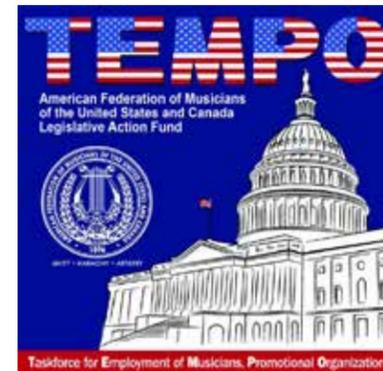
the wonder and tragedy of being a jazz musician. He was on one hand referred to as a "genius" by many of those I respect, and on the other limited by his individualism and eccentricities. But taken in total, there's no questioning his stature as the archetypal "jazz man", with tragedy and artistic triumph rolled into one. I was lucky enough to work with him in the studio on two albums (one of which I wrote liner notes for), trade gigs with him (I met some long lasting friends and musical colleagues through these), perform a

number of his compositions, and have some degree of friendship/mentee-ship with him. Over the years there has been a seemingly endless amount of new tidbits that I have learned about Bob's life. Here are a few:

- He moved to Austin to play with Paul Ray and the Cobras taking the place of the then-little-known guitarist, Stevie Ray Vaughan when he left the band.
- He was an original member of the AACM.
- He taught at Berklee College of music and was the combo instructor for greats like the likes of John Mclean.
- Bob was a great singer!
- He was a member of Buddy Rich's band.

RIP Bob Dogan.

By Vijay Tellis-Nayak



Join the TEMPO Signature Club

The TEMPO Signature Club allows members to step up their commitment to our political efforts by contributing a one-time annual payment of \$52.00. Contributions are used to help keep those who are committed to supporting music and, in particular, federal policy issues that help our members, in Congress.

Name (print) _____ Date _____

Address: _____

City _____ State _____ Zip _____

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Send completed application and a check for \$52 payable to TEMPO to:

Chicago Federation of Musicians
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Contribution or gifts to the American Federation of Musicians of the United States and Canada TEMPO Political Action Committee are not tax deductible as charitable contributions for federal income tax purposes. Donations must be made from a personal bank account or by money order. Corporation or company checks are prohibited.

In Memoriam

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Peterson	Richard G.	Saxophone	02/10/20	03/24/31	12/02/76



Address and Phone Changes

50231 Belavsky, Alexander
1445 N. State Parkway, Apt. 1504
Chicago, IL 60610
847-676-4094
VIOLIN

56334 Chase, Roger
7 Hawksmoor Mews
London, UK E1 ODG
+44-7583851000
+1-3127307617
VIOLA

57200 Hatmaker, Jean L.
530 N. Taylor Ave., Apt. 1
Oak Park, IL 60302-5316
812-360-6498
CELLO

57433 McEvers, Aaron M.
609 E. 41st St.
Chicago, IL 60653
773-398-9800
TENOR SAXOPHONE

38781 Mitchell, Roscoe
2768 Osmundsen Road
Fitchburg, WI 53711
608-277-1553
SAXOPHONE

57313 Mowry, Nicholas R.
3323 30th St.
Kenosha, WI 53144-1635
262-705-4369
VIOLA

55210 Peterson, Neil W.
16982 Autumn Dr.
Tinley Park, IL 60477
708-532-0131
PERCUSSION

50989 Schrader, David D.
1340 W. Birchwood, Apt. 1
Chicago, IL 60626
312-961-1163
ORGAN

57331 Swan, Rebecca T.
767 Ivy Lane
Glencoe, IL 60022
704-681-1080
VIOLA



Are you willing to walk in solidarity with other unions to help get our union message out to the public? If each local union of the Chicago Federation of Labor brings 1% of its membership out to a rally, we will have over 5,000 workers marching and delivering our message to the public. Please join the 1% Solution. Add your name to the list of CFM musicians willing to be called to action. Call us at 312-782-0063 or go to our website (www.cfm10208.com) using the CONTACT US tab and adding "One percent solution" to your comments.

Robert Bauchens
George Blanchett
Lisa Bressler
Bill Buries
William Cernota
Matt Comerford

Rich Daniels
Frank Donaldson
Jeff Handley
David Howard
Terryl Jares
Jeff Kowalkowski

B.J. Levy
Robert Lizik
Janice MacDonald
Gary Matts
Leo Murphy
Bill Olsen

Phil Passen
Greg Sarchet
Charlie Schuchat
Benedict Sedivy
Ivan Smalley
Randy Szostek



Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Brian Patti, (630) 832-9222
www.bandleaders.org

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

Regular meeting fourth Tuesday of the month, 8 p.m. at VFW Post # 3868.
8844 West Ogden, Brookfield, IL 60513
(708) 485-9670

GERMAN AMERICAN MUSICIANS CLUB

Second Wednesday of the month.
Regular meeting, A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave, Chicago IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5238 N. Neenah, Apt. 1-D Chicago, IL 60656-2254
(773) 774-2753

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

Third Monday of the month. General meeting, Superossa Banquet Hall, 4242 N. Central Avenue, Chicago, IL 60634, 8 p.m. Send all communications to John Maggio, 6916 W. Armitage, Chicago, IL 60634
(773) 745-0733

THE KOLE FACTS ASSOCIATION

Third Sunday of the month at 2 p.m. Regular meeting, Washington Park Fieldhouse, 5531 S. King Drive, Room 101, Chicago, IL 60637

POLISH AMERICAN MUSICIANS CLUB

Meetings held every second Wednesday of the month, 8:00 p.m. at A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave., Chicago, IL. Send all communications to Ed Sasin, President, 2930 N. Neenah, Chicago, IL 60634
(773) 889-4588

WAGE SCALE AND CONTRACT CHANGES

- The 2020 Wage Scales went into effect on January 1, 2020. Those Wage Scales are online at <https://cfm10208.com/> They will be included in the upcoming membership directory when that is published.
- If you want a PDF of the Work Rules and Wage Scales you can email a request to lmurphy@cfm10208.org and I will get it to you.
- The CFM also has a new Musical Services Contract which is available on the CFM website, on the Members Only side of the site. This new contract references our CFM Work Rules and Regulations which are now available to view on the public side of the CFM website
- As you proceed through the year and get acquainted with the new contract you will see that it is very similar to the old version. If you do not have access to the CFM website, you can contact my office and I will mail you a print out of the new contract. My email is lmurphy@cfm10208.org



Classifieds

Do you have something to sell?
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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.

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



CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Zell Music Director

Announces auditions for:

**SECTION VIOLA (two positions) - New Dates
(Principal Viola auditions postponed)**

Effective Immediately

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY
The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

**SECTION VIOLA Preliminary auditions scheduled for May, 2020,
Final auditions tentatively scheduled for June 8, 2020**

Applicants should send a **brief one page resume**, including **Name, Address, Phone Number, E-mail address and Instrument to:**

E-mail: auditions@csso.org

Auditions Coordinator
Chicago Symphony Orchestra
220 South Michigan Avenue
Chicago, Illinois 60604

Phone: 312/294-3271
Fax: 312/294-3272
www.csso.org/cssoauditions

Application materials must be received by April 26, 2020

The Chicago Symphony Orchestra is an Equal Opportunity Employer

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Your officers and editorial staff conscientiously screen all advertising submitted to the *Intermezzo*. We cannot, however, assume responsibility for product quality or advertising content; nor can your officers be held accountable for misrepresentations between sidepersons and leader/contractors.



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Sir Andrew Davis, Music Director
Announces the following vacancies:
Substitute Cello
auditions by digital audio recording

To apply and for repertoire requirements, please send a one page resume by May 3, 2020 to:

lyricsubaudition20@aol.com

The deadline for the submission of the recording is May 24, 2020.

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E-mail Addresses

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Saturday May 9, 2020
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 Send To: Mike Delaney APOL Secy/Treas
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CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$ 1,339.00

The Musicians Relief Fund helps Local 10-208 musicians in time of need. Contributions can be made in memory of a musician that has touched your life and whose life you would like to see remembered. Or, a general contribution can be made to the fund. Your name will be added to the expanding list of generous donors.

Make checks payable to the **Musicians Relief Fund**
 and mail them to the **Chicago Federation of Musicians**
 656 W. Randolph St. #2W
 Chicago, IL 60661
 Attn: Membership Dept.

TO VIEW THE LIST OF CFM
 CONTRIBUTORS, GO TO
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CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$ 777.00

TEMPO is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members, staff and family. Contributions from others cannot be accepted and will be returned. TEMPO contributions are used for political purposes, including contributions and expenditures in federal and state elections and to support candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

To make a contribution, make your check payable to **TEMPO**
 and send it c/o **Chicago Federation of Musicians**
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 CONTRIBUTORS, GO TO
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CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$ 617.00

Contributions to the CFM College Scholarship Fund for Music Students are in memory of Leland Baska, Loren Binford, Frank D'Rone, Shelly Elias, Rick Frigo, Betty Matesky and Wayne Roepke. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

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 Chicago, IL 60661
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