

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Virtual Constitution and Bylaw Meeting:
Monday, September 14th, 2020
@ 6:00 pm

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FROM THE PRESIDENT TERRYL JARES

Why the Masks?

When the coronavirus hit our industry on March 13th, every performing venue closed. We expected to quarantine in place for a few weeks, do what we could to work from home and hoped to be back at work in a month or two. Here it is, four months later and the cases of COVID are increasing. It has been recommended that we can beat this virus and get back to our workplaces more quickly if we all do our part by wearing a mask. The Chicago Federation of Musicians endorses everyone to wear a mask whenever out in the public. Our industry will be the last to recover as it's difficult to perform safely. But if EVERYONE complies and wear a mask, we can decrease the number of COVID cases and be back to work sooner. Please respect social distancing and wash your hands often. It WILL make a difference.

John Lewis: Civil Rights Leader

John Lewis aspired to be a preacher and was ordained as a Baptist minister. Hearing Martin Luther King, Jr. on the radio at the age of 15 paved the way for the remainder of his life where he was devoted to equal treatment of all people. During college he became the head of the Student Nonviolent Coordinating Committee and arranged "sit-ins" in Nashville protesting lunch counter segregation.

Lewis became a leader of the Freedom Riders, often facing violent and angry crowds as he and 12 other activists rode buses throughout the south challenging the non-enforcement of the outlawing of segregation in buses, waiting rooms and restaurants. In 1961, he was beaten after arriving at the same Montgomery station where he arrived three years earlier to meet King. In 1963, he was one of the

"Big Six Leaders" in the March on Washington, DC. Lewis was the last living speaker of that march where Martin Luther King, Jr. delivered his famous "I Have a Dream" speech. He led the Selma to Montgomery March across the Edmund Pettus Bridge where he was beaten by the police and his skull was fractured. He turned to politics and held a seat on the Atlanta City Council before becoming the US Congressman for Georgia's 5th District, a seat he held for 16 terms.

We lost one of the greatest leaders of the civil rights movement on July 17, 2020. May we all remember his legacy and follow in his footsteps. May he rest in peace.

TEMPO (Taskforce for Employment of Musicians Promotional Organization)

Alfonso Pollard is the political activist of the AFM. He works tirelessly in Washington to lobby in support of legislation that will help musicians. Recently, you may have received an email to support the [HEROES Act](#). While it seems that the act as written may not pass the Senate, there has been movement to expand PPP (Paycheck Protection Program), extend the \$600 additional weekly unemployment benefit and add a government subsidy to the COBRA payments an individual must pay to continue their healthcare plan when the employer ends their coverage. None of this work is paid for through the AFM. TEMPO is the PAC (Political Action Committee) of the AFM. It relies solely on donations from our members. Any donation is greatly appreciated. You may want to consider joining the [TEMPO Signature Club](#) (see page 16 for application). For just \$52 (\$1 per week), you can help TEMPO do the important work we so need in Washington at this time.

BIRTH ANNOUNCEMENT!



Martha Jean Castellanos was born on June 28, at 4:00am on the dot to parents and CFM members Darren and Rachel Castellanos. She's 6 pounds 14 ounces, 20.5 inches long. Welcome to the world, Martha Jean!



A Couple of Thoughts

The CFM has started a new program called [Music Helping All Recover Together \(M-HART\)](#). Introduced in the July [Intermezzo](#), the program's goal is to pay musicians community service wages while they perform in safe, open spaces. We wanted to get the music that we create in front of the public, while having the performance uplift the public as we move toward reopening after the pandemic.

A committee was formed to examine and create a program to support this effort. Members include Directors Joe Sonnefeldt and Rich Daniels, Secretary-Treasurer BJ Levy and myself. We met during May and June as we worked through the program. The committee has contacted and continues to contact city offices and labor and community leaders as we move through the formation process. We have been working very diligently as we move through issues along the way, including funding. The CFM dedicated funds toward getting this program off to a good start.

An email blast about M-HART went out the last week of June and completed applications are arriving. Learn more about [M-HART](#) to see if this is a program that might serve you and your community. Please note there are some limitations given the current pandemic restrictions. If you have questions, the committee will be glad to hear from you.

At the Board meeting this week we discussed the annual Life Members Party, which usually occurs in the fall. I look forward to the party every year; the food is always good, and the fellowship is fantastic. Unfortunately, even though it is a great event and a wonderful way to see friends and colleagues, with the pandemic the CFM feels that holding that event is too dangerous to members, their families and their loved ones. Therefore, we have canceled this year's festivities. We will still acknowledge members with 50, 55, 60, 65 and 70(!) years of membership. Those certificates will be mailed out later this year, so please make sure that the CFM has your correct address and contact information.

This brings to mind that members should check to see if their contact information is correct in our files. The CFM is constantly moving forward with new initiatives and new information to provide our members, and we share these through snail mail, email and social media. If we do not have correct postal and/or email addresses, you may not get the up-to-date information as it becomes available. Call the Local or email one of the officers with your updated info so we can stay in touch.

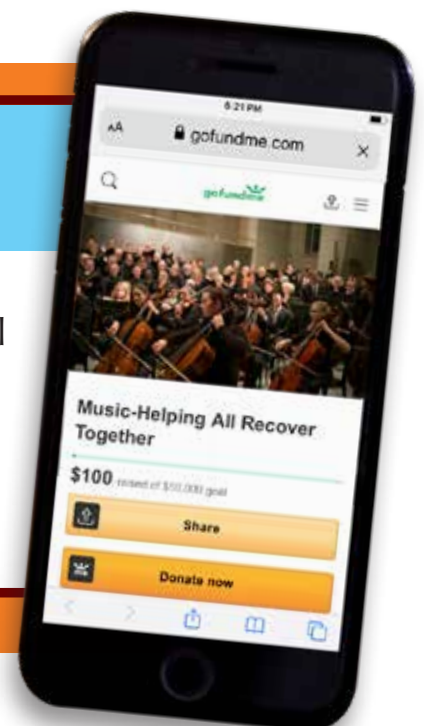
The CFM is urging everyone to wear a mask when you are outside of your home. The safety of musicians and their families is, of course, a main concern of ours, but you should remember that protecting yourself and your family is only part of it. As you encounter others outside of your home, you do not want to possibly spread the virus to them. It is really out of respect and concern for all of us that leads me to ask you to wear that mask. I believe that wearing a mask is a great way to help keep the spread of COVID-19 to a minimum, while hopefully getting us all back to work safely.

On a personal note, several long-time employees have retired from the CFM. Gwen Redmond and Nancy VanAacken have been at the Local for many years. Many of you had contact with these individuals as they handled casual contracts, death benefits, MPTF, Participation Agreements and many other responsibilities. They were a constant source of help and information to all of us and they are wonderful people. So many times, they would provide just the information and support I needed to get through a situation. I had many great discussions around the office with each of them and they helped me through so many problems. Their institutional knowledge was always such a source of information for me, but their helpful and caring personalities are the real loss. So often, I saw them take time to listen and help members with all types of questions and issues. I wish them both the best in their future endeavors. I will remember their presence in my life fondly and with love.

Music - Helping All Recover Together



The CFM is collecting donations for a new program called Musicians - Helping All Recover Together (M-HART) to help our fellow 10-208 members. If you are able to donate money to the cause, please visit our [GoFundMe](#) and help shape the future of our industry. Thank you!





Looking Ahead

First, let's get the financial reporting out. There's a reason they call me the Secretary-Treasurer, right? I spent a good portion of last week updating a chart comparing this year's income and expenses against last year's and also against an average of 2017, '18, and '19. So far this year we are showing a \$60,000 reduction from the union's average work dues income at this point in the year. The second half of the chart is a projection of what the rest of the year might hold. Since it is only a projection I won't go into specifics, but any way you slice it, the union will experience a significant deficit by year's end. I would be glad to talk with any of you about the finances of the union and share the chart with you. We must not only honor the legacy of previous administrations who left us in excellent financial shape, but also plan for the future of our union.

The cover shows all of us wearing masks. We are very careful at the office and recently hosted the Postal Workers Union, who rented our hall in order

to stuff mail-in ballots for their upcoming election. Safety procedures and social distancing were followed, and their effort was a success. A lot of people are calling in to use the hall for small rehearsals because the space is an ideal size to allow for proper distancing. Our cleaning staff keeps our office sanitized and ready for your visit.

[M-HART](#) planning is coming together, with our first engagement scheduled at the 25th District Police Department in their parking lot. Again, safety is our primary goal, and getting musicians back to work safely is the task at hand. Three ensembles will play one set each from 3-8PM on August 21, accompanying a community event that the CAPS division is planning. They have been truly wonderful and supportive of our effort.

Please stay safe out there. As always, the phone is open and we're at the office every weekday doing the work at hand. There is no lack of that. My heart goes out to all of you. Let us hope for better days ahead.



Contribute to the Chicago Musicians Emergency Relief Fund

The CFM is still collecting donations for the Chicago Musicians Emergency Relief Fund to help our fellow 10-208 members. If you are able to donate money to the Fund, please visit our [website](#). Whatever you can give helps. Thank you!

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

Revised 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 ("FEPC") which shall include one member from the CFM Board of Directors who is selected by the Board of Directors, no less than five rank and file CFM members appointed by the Board of Directors and who are representative of the various musicians and workplaces in the CFM's jurisdiction and musical community, and a legal consultant whose budget and time shall be approved by the Board of Directors. The FEPC members shall receive training consistent with Illinois Public Act 100-0762. The FEPC shall be charged with researching education, training policies, and incident reporting platforms and procedures for CFM members and staff congruent with state and federal law and current best-practices workplace initiatives that seek to prohibit bullying, discrimination, and sexual harassment. The committee shall meet as often as necessary, but no less than twice annually. Within 30 days of formation, the FEPC shall issue an initial report to the Board of Directors containing recommendations regarding education, training policies, and incident reporting platforms and procedures for CFM members and staff.

New Subsection K:

The Board of Directors shall designate a "Fair Employment Liaison" who shall not be a CFM member. The duties and responsibilities of the Liaison shall be as recommended by the FEPC.

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 or state law, including but not limited to such discrimination or harassment with respect to contracting, hiring, booking, securing engagements, terms of employment or working conditions;

b. Engaging in retaliatory behavior, including adverse employment action, against any individual who reports such 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 harms, intimidates, threatens, degrades or humiliates a member, or 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 such mistreatment or unwelcome conduct, or who participates in an investigation of such reports.

Be it further resolved to amend Section XI as follows:

New Subsection D:

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.

Respectfully Submitted,

Elizabeth Anderson, Frank Babbitt, 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, Nick Donatelle, Buddy Fambro, Karla Galva, Loretta Gillespie, Dan Gingrich, Mary Gingrich, Amanda Grimm, Amy Hess, Elizabeth Huffman, Katherine Hughes, Dominic Johnson, Trevor Jones, Jeremy Kahn, Michael Keefe, Michael Kozakis, Marcia LaBella, Kelly Langenberg, Dan Leali, Clara Lindner, Art Linsner, Valerie Maze, Stacy McMichael, Scott Metlicka, Jered Montgomery, Paul Mutzabaugh, Emily Nash, Felton Offard, Vannia Phillips, Kyrá Saltman, Lerryn Schaeffer, Julia Schifrin, Michael Shelton, Sara Sitzer, Elena Spiegel, Anna Steinhoff, Shawn Stengel, Andrea Tolzman, Dominic Trumfio, Linda Van Dyke, Paul Vanderwerf, Bruno Vaz da Silva, Tom Vitacco, Chuck Webb, Neal Wehman, Tahirah Whittington, Gail Williams, Marguerite Lynn Williams, John Bruce Yeh, Sarah Younker, Jeri Lou Zike

Chicago Federation of Musicians Board of Directors

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

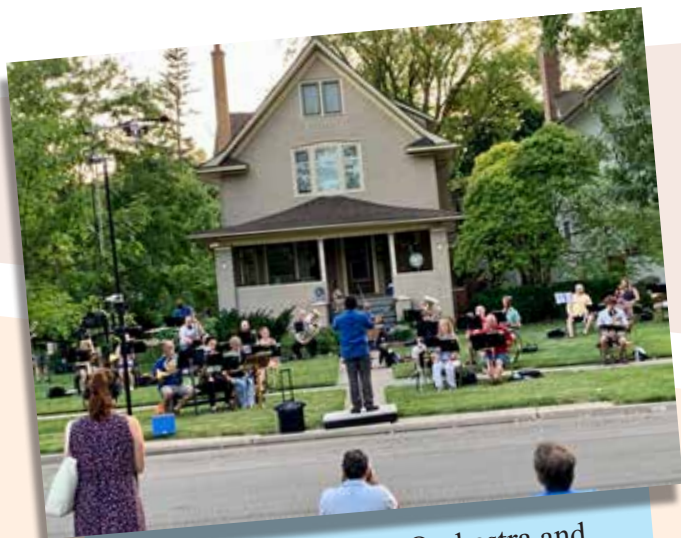
WHEREAS, Section IG of the Chicago Federation of Musicians Bylaws empowers the President to appoint all committees that may be deemed necessary: now, therefore, be it

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



Chicago Symphony Orchestra and Lyric Opera musicians perform a July 4th band concert on front yards in Oak Park.
Photo courtesy of Ben Weinberg



Lyric Opera of Chicago Principal Flutist Mimi Tachouet performs for hospital patients as part of the Sharing Notes initiative.
Photo courtesy of Jeff Forman



Lyric Opera of Chicago clarinetist Susan Warner plays for a patient through the Sharing Notes program.
Photo courtesy of David Griffin



Two Things to Know About Coronavirus Relief, and Two Phone Calls Everyone Should Make

The U.S. Senate reconvened the week of July 20 and a second coronavirus relief bill was on their agenda. Senate majority leader Mitch McConnell was quoted as saying, "You could anticipate this coming to a head," sometime in the following three weeks. If you are reading this during early August, it is likely that a bill has not yet passed, and tense negotiations are taking place in the U.S. Senate. If that is the case, it's urgent that we all make a few quick phone calls now.

On May 15, the U.S. House of Representatives passed the [HEROES Act](#) – their proposal for additional pandemic relief. The Senate did not take up the [1,800-page bill](#), but during this time you can make your voice heard by calling both Senators [Richard Durbin](#) and [Tammy Duckworth](#) and asking them to include two important elements of the HEROES Act in the Senate bill. Even if you know that an elected official already supports these provisions, it's important to call and ask them not to allow them to be stripped out of the final bill in the course of negotiations:

Extend Federal Unemployment Payments - FPUC

The weekly \$600 [Federal Pandemic Employment Compensation \(FPUC\)](#) paid to those who are collecting weekly unemployment benefits from the state expired on July 25. The HEROES Act would extend the FPUC payments through January 31, 2121.

Include Relief for Multiemployer Pension Funds - EPPRA

The bill passed by the House contains the [Emergency Pension Plan Relief Act \(EPPRA\)](#), which would stabilize multiemployer pension funds like the AFM's. EPPRA is an attempt to revive provisions of the [Butch Lewis Act](#) that passed the House in 2019, but was not advanced in the Senate. It goes even further than the Butch Lewis Act and would put our pension on the road to recovery by strengthening it over the next several decades.

In addition to letting your senators know that you want EPPRA included in the final relief bill, tell them NOT to include the misleading Giving Retirement Options

to Workers Act (GROW Act) since it could weaken our pension by creating a new inferior one. It would also underfund the [Pension Benefit Guaranty Corporation](#).

Call your senators and save their numbers in your contacts so that you have them at your fingertips in the future.

Sen. Richard Durbin:
Washington office: (202) 224-2152
Chicago office: (312) 353-4952

Sen. Tammy Duckworth:
Washington office: (202) 224-2854
Chicago office: (312) 886-3506

For our members in neighboring states:

Wisconsin:

Sen. Tammy Baldwin:
Washington office: (202) 224-5653
Madison office: (608) 264-5338

Sen. Ron Johnson:
Washington office: (202) 228-6965
Madison office: (608) 240-9629

Indiana:

Sen. Todd Young:
Washington office: (202) 224-5623
Indianapolis office: (317) 226-6700

Sen. Mike Braun:
Washington office: (202) 224-4814
Indianapolis office: (317) 822-8240

Michigan:

Sen. Gary Peters:
Washington office: (202) 224-6221
Lansing office: (517) 377-1508

Sen. Debbie Stabenow:
Washington office: (202) 224-4822
Lansing office: (517) 203-1760

2020 LIFE MEMBER PARTY POSTPONED

Due to the COVID-19 pandemic, the CFM will not be holding our annual Life Member Party in 2020. We believe this event would be too dangerous to the members and their families and loved ones attending. We will be mailing out certificates of membership for those who have been members for 50, 55, 60, 65, 70 and 75 years. The CFM apologizes for this postponement. It always has been a great event and a wonderful way to reconnect with those members that we do not get to see as often as we used to. Please stay safe and healthy, and we look forward to seeing you in 2021.



Meeting the Movement:

Blake-Anthony Johnson of the Chicago Sinfonietta Discusses What Orchestras Can Do in the Face of Societal Change

If one were to ask what has impacted the performing arts most of all in 2020, the obvious answer would be the COVID-19 pandemic. A close second, however, would be the societal upheaval and changed attitudes of ordinary Americans following killings of Black people by police. While tame protests like the hashtag #OscarsSoWhite and accusations of cultural appropriation have lingered for years, the most recent changes to the industry have been profound. Actors are apologizing for having performed in Blackface at certain points in their careers. Theatres around the country are looking to diversify their boards and produce works by Black playwrights. HBO Max pulled "Gone with the Wind" from its streaming service, then rereleased it with an introduction placing its racist depictions in historical context. And in mid-July, CBS announced their commitment to devoting at least 25% of its development budget to projects by creators and producers who are Black, Indigenous and people of color.

So how does classical music meet what has been described as not a moment, but a movement? How does a medium whose offerings are primarily from white men, with majority white performers, attract a new audience beyond an occasional work by a person of color? What can our orchestras in the Chicagoland area do?

Blake-Anthony Johnson, the new CEO of the Chicago Sinfonietta, has spent his career as a professional musician and administrator addressing the issues of equity, diversity and inclusion (EDI). In every position he's held – from New World



Symphony Cello and Administrative Fellow to Carnegie Hall's Weill Music Institute, and as Director of Learning & Community with the Louisville Orchestra – Johnson focused on the organizations' efforts to connect a wider audience to symphonic music.

He currently serves on the board of [CARES Mentoring Movement](#) in South Florida and is a member of [Sphinx Organization's](#) second cohort of Leaders in Excellence, Arts and Diversity.

The [Chicago Sinfonietta website](#) states that the orchestra "champions diversity, equity, and inclusion by creating community through bold symphonic experiences." How do current events fit into the Sinfonietta's mission and how has it changed?

I think the Sinfonietta is lucky in that it is one of the very few institutions that started addressing these topics 32 years ago. It was created in direct response to many of the issues you see happening right now, so it's a great time for other orchestras to see us as a model.

Some of the accomplishments we've had such as the [MacArthur Award](#) for Creative and Effective Institutions, which is directly tied to our work on EDI. I'm pretty sure we're the only orchestra that's ever received it. We've had a long relationship with them going back to 2000, with recordings such as [Project W](#), our most recent recording, along with the African Heritage Symphonic Series with (past conductor) Paul Freeman. That helped us establish a legacy of EDI work.

Had it always been a goal to bring diversity to all the places you worked?

That's always been a huge, underlining tie between all the positions that I've had. At every institution I made specific efforts toward inclusion and belonging – from my relationship with Carnegie Hall's Weill Music Institute

to the Sphinx Organization. I really do think the arts are particularly at an advantage in terms of getting that work accomplished.

What are some specific things you did in previous positions to engage the community? Which of those ideas have been brought to the Sinfonietta?

At the Louisville Orchestra I was responsible for planning, developing, administering and evaluating all 17 programs meant to increase and enhance the public's access to, understanding of and engagement with the Louisville Orchestra. Any of the LO programs from the "rap school" that coached kids throughout the season, ending with a performance with the orchestra with self-composed compositions about their take on the history of Louisville, Muhammad Ali, and his legacy of social justice and environmental advocacy, to work providing music to those with varying physical and cognitive abilities like the long standing work with Heuser Hearing and Language Academy, and the new partnerships created under my tenure with fantastic partners like Down Syndrome of Louisville are good examples.

In many ways I bring all of my ideas and experiences from New World Symphony, Louisville Orchestra and so on – while also bringing none as each community has different needs and desires and should be served accordingly. The biggest task in this work (the arts), is learning and listening to the people in which you serve, and the people of each community are of course very different. So, my ideas and work reflect that variety and difference.

Do you do any engagements with areas of Chicago with diverse populations?

We have a dual concert hall format; we perform downtown at Symphony Hall and also at Wentz Hall in Naperville, so the orchestra and the programming that reflects our mission gets a lot of access. We also have a robust education program from prenatal all the way to adult education; we have several programs from [Audience Matters](#) for schools in Aurora, Naperville and Chicago Public Schools. In addition, our [Residents Orchestrate](#) program has satellite residencies around towns like Back of the Yards and Lawndale, so we that really focus on areas that have not necessarily been serviced by an orchestra.

What advice would you give other ensembles who want to diversify their audiences as well as their organization?

Every organization is wildly different, so I won't presume to have all or any of the answers to that question, however I do believe there are some basic tenets of progress organizations who have had some success in this work have in common.

At the core it's important to be and model the diversity in which you wish to attract. Chicago Sinfonietta has an incredibly diverse staff, board and orchestra. We also program a diverse mix of composers, conductors and guest artists on stage that support our rich internal diversity. All of these pieces of Chicago Sinfonietta lend to our singular and bold status in acknowledging the diversity in age, socio-economic status, ethnicity, religion, race, national origin and immigration status, marital and family status, gender identity and expression, physical and mental ability, geographic location, and cultural experiences within our community.

Right now, there are so many people being very vocal in the community about what they expect from their leaders and institutions who have certain platforms and the ability to impact large swaths of the population and then heavily impact in a virtual and transformative way. What's important is to really listen to those voices as they're being very clear to what they need.



Health Services Options for Uninsured Members

I have recently discussed in this column that many out-of-work musicians may qualify for [Medicaid](#) or enrollment in the [Affordable Care Act's Health Insurance Marketplace](#) through a special enrollment period. The CFM also continues to offer [health insurance options](#) to qualifying members.

However, if you and others that you know are uninsured and are unable to obtain coverage, there are still places to which you can turn for medical treatment. [Federally Qualified Health Centers \(FQHC\)](#) offer sliding scale payments based on a person's income and can provide a wide range of services. Most of these centers offer a comprehensive list of healthcare services beyond physician visits, often including dental, counseling and pharmacy. We are fortunate in the Chicagoland area to have hundreds of such facilities.

FQHCs are supported in part through the federal Health Resources and Services Administration, and in 2018 more than 236,000 full-time providers and staff served over 28 million patients nationally, including almost 400,000 veterans. Over 90% of these facilities around Chicago are currently offering both COVID-19 testing and telehealth options.

Most FQHCs also accept Medicare, Medicaid or some marketplace/private insurance, so if you have coverage under a health insurance plan, you can still

use them. Keep in mind that you may need to contact your insurance provider if you intend to switch your Primary Care Physician.

Finally, please stay safe during this coronavirus pandemic. Wash your hands frequently, practice social distancing and, as always, wear your mask.

Find an FQHC Near You

<https://findahealthcenter.hrsa.gov>

Illinois Medicaid and Other Assistance

<https://abe.illinois.gov/abe/access/>

Affordable Care Act Health Insurance Marketplace

<https://www.healthcare.gov/coverage-outside-open-enrollment/special-enrollment-period/>

*Please be aware that any unemployment benefits received must be included when calculating income for Medicaid, ACA Marketplace subsidies or most Federally Qualified Health Centers sliding scale payments.

Chicago Federation of Musicians Health Insurance

<https://cfm10208.com/musician-resources/health-insurance-options>

Even if you missed the Open Enrollment period to apply for coverage, you can still enroll in a Chicago Federation of Musicians healthcare plan for 2020.

You are eligible if:

- You are under 65 years of age
- You are a member in good standing
- You have earned \$3,000 in union-declared income in the current or previous year, OR if you are vested in the AFM-EPF pension fund.

You also can apply for dental and vision insurance. Eligibility requirements are the same, EXCEPT you do not have to be under 65 years of age.

For more information, please visit our website at cfm10208.com/musician-resources/health-insurance-options. You also may contact Nick Moran at nmoran@cfm10208.org, or call him at the Chicago Federation of Musicians at 312-782-0063.

Kay Kyser, The Blackhawk, WGN and The “Kollege of Musical Knowledge”

Did The Modern Musical Quiz Show Begin at the Blackhawk?

A case can be made that the roots of the modern musical quiz shows lie in the mid-1930s radio show called “Kay Kyser and the Kollege of Musical Knowledge” broadcast over WGN from the Blackhawk Restaurant here in Chicago.

Beginning with the Coon-Sanders band engagements at the Blackhawk in the late 1920s through the early '30s, the Blackhawk had a weekly WGN radio show on Saturday nights known by various names. According to author Fred Edmiston (*The Coon-Sanders Nighthawks, the Band that Made Radio Famous*), one such program, the “Nutty Club,” was aimed at college students (a big component of the Coon-Sanders listening audience). Another, “The Shut-In Club,” was for those who were homebound.

During the final year of the Century of Progress Worlds Fair of 1933-34, Hal Kemp and his band played three successful engagements at the Blackhawk and by then the weekly show, now moved to Mondays, was called “Midnight Flyers.” It featured news of the Fair and appearances of guest celebrities.

Because guest celebrities became such a big part of the program by the beginning of 1934, the weekly program was simply called “Celebrity Night” and emphasized the many guests who made a habit of stopping by to perform.

In a 1989 interview with the author, Blackhawk owner Don Roth recalled, “The show (‘Celebrity Night’) was terrific.” He continued, “On one occasion they would get Fred Waring’s whole band out of the Chicago Theaters after they were through on a Monday night.” He said they didn’t play. “They sang and that sort of thing.”

This format continued into the fall of 1934 during Kay Kyser’s first engagement at the Blackhawk, but the various unions, primarily the American Federation of Musicians, were by then upset with the “free performances” by their members, and prohibited any more participation. That ended “Celebrity Nights.” Left with weekly broadcast time but no program, Kyser and the band members put together a primitive musical quiz show format, which continued to air over WGN.

The WGN program, nursed along by Kyser and WGN writer Fran Coughlan, briefly went on the Mutual network on a sustaining basis. The show caught on with the radio listeners coast-to-coast, according to author Dennis McDougal (*The Last Mogul, Lew Wasserman, MCA, and the Hidden History of Hollywood*). A December, 1937 *Downbeat* article noted that the show, in its first six weeks on Mutual, received nearly 10 thousand fan letters from 43 states and two foreign countries.

But then MCA entered the picture.

The Music Corporation of America, headquartered here in Chicago, had already become successful at booking their bands on commercial radio shows in the late 1920s to give them increased exposure, and Kyser’s was an MCA band. By the early 30s, MCA was providing complete radio show packages to the networks.

Merwyn Bogue, trumpeter, comic vocalist and manager of the Kyser band, in his book *Ish Kabibble*, says MCA sent Hal Hackett to New York to find a sponsor and eventually sold the idea to the American Tobacco Co. The show, according McDougal, continued on the Mutual Broadcasting System but now with a sponsor.

Wasserman did a makeover in format and presentation from what the 1934 original had been, McDougal said.

Although American Tobacco soon saw an increase in sales of their Lucky Strike brand cigarettes, the company sought more widespread exposure, according to McDougal.

NBC in New York was the next stop. In 1938 the program moved to Wednesday nights and continued to air into the 1940s. On NBC the program by 1941 was said to reach 115 stations

One of the key ingredients of the show was Kyser himself, playing the role of the “professor” of the Kollege of Musical Knowledge. Wearing a cap and gown, he was master of ceremonies and asked the questions. The band played short parts of the tune in question. Kyser added humorous hints and awarded the original winning prize of \$25 (or a bottle of champagne, according to Merwyn Bogue’s book), which originally was provided by Blackhawk management.

At first, a few members of the band like Merwyn “Ish kabibble” Bogue, saxist-vocalist Sully Mason and others assisted and augmented the program. Bogue not only became the comic relief on the show but also dressed the part and wore a distinctive haircut. But Kyser and the band were the centers of attraction.

After the “Kollege” moved to NBC in New York, some new cast members were added. The format and production routines were set and the “Kollege of Musical Knowledge” established a formula for most of the musical quiz shows that followed such as “Beat the Band,” (on NBC-Radio and originating in Chicago with the Ted Weems orchestra) and a later TV game show, “Name That Tune,” and other TV cousins.

Needless to say, the program made Kyser and his band a national name and they recorded extensively and appeared in movies. It was said that in 1940, the Kyser band grossed \$1 million, making them the biggest attraction in the MCA stable that year.

The “Kollege” flirted briefly with television in 1949 but the dynamics were different on TV and it never caught on with viewers. It went off the air but returned in 1954 with a new format, a new cast and orchestra; it never survived.

But the “Kollege of Musial Knowledge” had made its mark on popular culture and whetted the public’s appetite for quiz shows in general. Even more profound, the influence of the “Kollege of Musical Knowledge” and other shows like it has lasted now for more than 80 years.



Photo of the Kay Kyser band, taken during a WGN broadcast of the “Celebrity Night” broadcast in the fall of 1934. Kyser is at left, entertainer Joe E. Lewis is center and announcer and “pilot” of the show, Pierre Andre, is at right. (Photo courtesy of WGN Radio.)

M-HART UPDATE

So far, more than 20 CFM members have submitted applications to participate in the [M-HART \(Music Helping All Recover Together\)](#) program. Those who have already identified locations will be performing in August and September around Chicago and the suburbs. The M-HART committee is also finding locations to place our musicians. Currently we're planning a series of outdoor concerts at Fourth Presbyterian Church in Chicago and a community event at the 25th District Chicago Police headquarters on Friday, August 21st where several CFM ensembles will perform.

In addition, the AFM's [Music Performance Trust Fund](#) has agreed to provide matching funds for performances that meet certain criteria such as providing support to essential workers and first responders. Please keep this in mind as you approach community entities about hosting your concert. A main focus

of the program is to serve that community who risked so much to serve during the lockdown. Matching funds will extend the program so that more people can benefit.



Information about M-HART information can be found in last month's [Intermezzo](#), or on the CFM [website](#). We continue to accept applications and plan to run the program as long as the weather allows for performing outdoors. Applicants are encouraged to find their own public locations and may be approved more quickly if that location is in a minority or underserved community. Our mission statement is reprinted below:

“M-HART is an initiative of the Chicago Federation of Musicians created to present live music as an integral part of the emotional and economic recovery of both greater Chicago and our members. We are working with local governments, neighborhood and philanthropic organizations, businesses and labor unions to identify funding sources and outdoor locations to present small-scale, socially distanced public performances. With an emphasis on minority and under-served communities, our goal is to reinstate live music as an essential, healing aspect of civic life.”

If any of you are affiliated with organizations that might be willing to donate to this effort, please reach out to us. Your questions can be directed to members of the M-HART Committee: [Joe Sonnefeldt](#), [Rich Daniels](#), [BJ Levy](#) and [Leo Murphy](#).

Below are various resources to assist you while we get through this pandemic.
Please click on the links for more information.

Applications for Relief Funding:

[Artist Relief](#)
[American Guild of Musical Artists Relief Fund](#)
[Blues Musician Emergency Relief Fund](#)
[Corona Relief Fund by Equal Sound](#)
[Disability Determination Services](#)
[Gospel Music Trust Fund](#)
[Illinois Department of Employment Security](#)
[Jazz Foundation of America Musicians' Emergency Fund](#)
[Lester Petrillo Memorial Fund](#)
[Musicians Foundation Emergency Aid Application](#)
[Pinetop Perkins Foundation](#)
[Sweet Relief Covid 19 Fund](#)

Donations for Artists:

[Chicago Artists Relief Fund](#)

General Grant Applications:

[Chicago Department of Cultural Affairs and Special Events](#)
[Illinois Arts Council](#)

Miscellaneous:

[Performing Arts Readiness](#)
[WFMT](#)
[Fannie May & Freddie Mac](#) (for mortgage relief)

Resource Sites:

[3Arts Chicago](#)
[ActorsFund](#)
[AFL-CIO](#)
[American Federation of Musicians](#)
[Americans for the Arts](#)
[Artist Trust](#)
[Artists Thrive](#)
[Arts Ready](#)
[Center for Disease Control and Prevention](#)
[CERF+ Relief Fund](#)
[COVID-19 Freelance Artist Resources](#)
[Creative Capital](#)
[I care if you listen](#)
[Illinois Department of Public Health](#)
[League of American Orchestras](#)
[MusiCares](#)
[Music Covid Relief](#)
[National Assembly of State Arts Agencies](#)
[National Coalition for the Arts](#)
[Unemployment Benefits: Illinois](#)

Streaming and Fundraising:

[9 ways you can make money live streaming](#)
[Advice on making money while streaming](#)
[Donations through Facebook and YouTube](#)
[How to Fundraise on Facebook](#)



ADDRESS AND PHONE CHANGES

50034 Crews, Felton L.
10138 S Calhoun Ave.,
Chicago, Il 60617-0000
773-406-4334
BASS GUITAR

56767 Griffin, Rose A.
1140 Shady Ln.,
Wheaton, Il 60187
630-501-0265
VIOLA

57156 Shaffer, Nora E.
2518 W Cullom Ave., #2
Chicago, Il 60618
970-324-1350
CLARINET

54284 Castilla, Lucho E.
150 N Elmwood, Garden Apt.
Oak Park, Il 60302
773-707-2222
SAXOPHONE

57389 Groisser, Samuel R.
39 Greenview Way
Mount Clair, Nj 07043
973-830-7881
PIANO

38829 Tillman, Jimmy L.
6147 S Vernon Ave., Apt. 1
Chicago, Il 60637
773-484-0683
DRUMS

54905 Christiansen, Charles D.
550 Kildeer Dr, Apt. 326
Bolingbrook, Il 60440
630-235-5593
DRUMS

57246 Miller, Rachael L.
252 Redbud Lane
Batavia, Il 60510
630-464-8777
VIOLIN

22091 Witcher, Jerome J.
810 Lenox Ave.
Bolingbrook, Il 60490
773-586-0320
DRUMS

56430 Collopy, Stephane A.
13860 Creek Crossing Dr.
Orland Park, Il 60467
312-613-0434
VIOLIN

57350 Olsen, Lilia S.
28 E. Jackson Blvd., Apt. 805
Chicago, Il 60604
320-761-2442
CLARINET

56386 Wood, Juli A.
2554 W Ardmore Ave., Apt 1W
Chicago, Il 60659
773-957-9741
TENOR SAXOPHONE

47508 Comerford, Matthew A.
34561 Calle Tobara
Cathedral City, Ca 92234
312-231-5199
TRUMPET

56261 Rehker, Patrick R.
1536 N. Keeler Ave.,
Chicago, Il 60651
931-224-0069
CLARINET

57328 Wulfman, Benjamin D.
1200 Simpson St., Apt 3W
Evanston, Il 60201
617-281-3507
FRENCH HORN

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.



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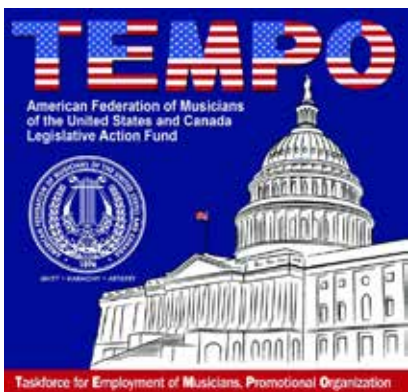
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Join the TEMPO Signature Club

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.

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

**Chicago Federation of Musicians
656 W. Randolph St., #2W
Chicago, IL 60661**

AFM TEMPO PAC may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Only United States citizens and lawful permanent United States residents may contribute. AFM TEMPO PAC makes contributions and expenditures in federal, state and local elections. All contributions are voluntary and an individual may refuse to contribute without any reprisal. Any guideline contribution amount is merely a suggestion and an individual is free to contribute more or less and AFM will not favor or disadvantage the individual by reason of the amount of a contribution or a decision not to contribute. Federal law requires us to use our best efforts to collect and report the name, mailing address, occupation and name of employer of individuals whose contributions exceed \$200 in a calendar year.

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.



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RULE II. FILING OF CONTRACTS AND MEMOS:

On all engagements, whether single or steady, **CONTRACTS** must be completely filled out with full name of purchaser and leader typed or legibly printed and signed by both parties. Contracts are available at the Union or on our website at www.cfm10208.com prior to the commencement of the engagement, or in lieu thereof, a written, faxed or phone-in **MEMO** of an engagement will be accepted prior to commencement. To leave a memo for an engagement, call (312) 782-0063 at any time or e-mail lmurphy@cfm10208.org and give the following

1. Your name
2. Your phone number
3. Your union account number
4. Date of engagement
5. Time of engagement
6. Place of engagement
7. Contract number
8. Number of musicians

However, said **MEMO** shall become invalid and of no effect 72 hours after the date of the engagement it covers. It is not a substitute for the contract for the engagement which must be filed within the 72 hour period.

NOTICE: CONTRACTORS & AGENTS: protect your leaders! **LEADERS AND SUB-LEADERS:** protect yourselves! It is the responsibility of the leader on the job to verify that contracts are on file with us prior to the engagement. Call the contract department to avoid initiation of action against you for non-filing. If you then learn that we have no contract, file a memo to protect yourself.

NOTICE: Some members seem to be under the mistaken impression that contracts need not be filed prior to the engagement date. This is erroneous. The Business Agents have been instructed to prepare charges immediately upon finding members playing without a contract or memo.

By order of the Board of Directors.

NOTICE: (Clarification of 15% Payroll Fee) Our scales include 15% payroll charges, over and above the Leader fee, to enable the leader/contractor to make proper payments and deductions to appropriate Governmental Agencies. If leader/contractor does not assume these payroll responsibilities, sidemusician must receive this additional 15% as wages.

MUSICIANS—“Examine your paychecks.”

If leader has not withheld the proper deductions, you are entitled to have the 15% Payroll fee added to your check as wages.

MEMBERS desiring to offer their services gratis must first obtain permission from the Board of Directors. It is Board Policy that members' requests to perform gratis for worthy causes will not be entertained unless we are assured that all other participants are donating their services.

Leaders or engaging members are responsible for the payment of Work Dues on all engagements.

MEMBERS are responsible for paying their Work Dues if the leader is negligent.

MEMBERSHIP MEETING AGENDA

1. Examination of cards of members
2. Calling roll of officers
3. Deceased member meditation
4. Reading of minutes of previous meeting
5. Report of President
6. Installation of Officers
7. Report of Treasurer
8. Report of Committees
9. Communications
10. Unfinished business
11. New business
12. For the good of the Local

SECTION X (C) Members contracting for single engagements shall pay all monies due to performing members for services, within **EIGHT DAYS** from date of engagement.

SPECIAL BIG BAND SCALE 4 Hours — Sunday thru Thursday nights, 8 musicians or more \$30.00 pay \$25.00, 11% pension—no other fringes. Engagement must be cleared through Vice-President's office to ensure no displacement is involved.

NEW: SPECIAL DAYTIME SCALE

2 Hour Minimum, Must end before 8:00 PM. \$40.00/Hour, No playing alone fee applies, 11% pension, 20% leader fee. Engagements must be cleared through Vice President's Office.

BY-LAW CHANGES:

Amendments to the By-Laws must be submitted no later than July 8th, to be considered at the September Constitution and By-Law Meeting.

CONSTITUTION – BY-LAW CHANGES:

Amendments to the Constitution or By-Laws, must be submitted no later than July 8th, to be considered at the September Constitution and By-Law Meeting.

THEATRE MUSICIANS: ATTENTION

Do not sign or agree to play in any theatre, under any type of contract other than a bonafide CFM Contract.

CONTACT THE UNION FIRST.

DO NOT JEOPARDIZE YOUR WAGES AND BENEFITS.

RULE XIX. ESCROW DEPOSITS

Escrow deposits of at least ONE WEEK'S WAGES

are required on all openings, re-openings, changes in ownership, promotions, spectaculars and the like. The escrow deposit must be made at least one week prior to the start of the engagement. Escrow deposit of wages of musicians shall be accepted **ONLY** when made in cash, money order or certified check made out to the Chicago Federation of Musicians.

NO PERSONAL CHECKS WILL BE ACCEPTED.

REHEARSAL BREAKS

Rehearsal breaks shall accumulate at the rate of ten (10) minutes within each rehearsal hour (i.e., ten (10) minute break each fifty (50) minutes playing time).

REQUIREMENTS FOR LIFE MEMBERSHIP

1. Member must be 65 years of age.
2. Member must have 35 **CONSECUTIVE** Years of Membership with the A. F. of M.

ANY MEMBER contracting the service of other members, must inform such members, upon engaging them, of the place of the engagement, the applicable wage scales and all other conditions.

NOTARY PUBLIC: Members may bring in papers for signing and they will be notarized at no charge. Please call ahead before coming in for Free Notary Service.

NO ABUSE, PLEASE. Members who abuse, verbally or otherwise, Officers, Business Agents or Employees of this union can be charged with By-Law violation(s).

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312-782-0063 Useful Extensions

Casual Work Dues	Jen Ext. 132
Casual Contract Filing and Memos	Jen Ext. 132
Electronic Work Dues	Dean Ext. 150
Electronic Media Department	Dean Ext. 150
Membership Department	Sandra Ext. 136
Health and Welfare Department	Nick Ext. 119
Death Benefit Information	Sandra Ext. 136
<i>Intermezzo</i>	Leo Ext. 222
1% Solution	Sandra Ext. 136
For all other Information, contact the	
President's Office	Ext. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

Other Helpful Numbers:

American Federation of Musicians of the
United States and Canada:

New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-5401
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
Film Musicians Secondary Markets Fund	(818) 755-7777
Live Television Videotape Fund	(818) 755-7777 ext. 611
Sound Recording Special Payments Fund	(212) 310-9400
Recording Musicians Assoc. (RMA)	(323) 462-4762

E-mail Addresses

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Leo Murphy: 773-569-8523

BJ Levy: 773-562-6206