

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, February 13th, 2018
@ 1:00 pm

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Tuesday, March 13th, 2018
@ 1:00 pm

February 2018
Vol. 78 No. 2

Hand Made Custom Horns • Mouthpieces • We Do Repairs



The Best Day you can Ever Have

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From the President

Terry Jares

The COPE Process

Tuesday, January 9th and Wednesday, January 10th were two important days in politics of the State of Illinois. On each of these days, COPE representatives of Local Unions, Labor Councils, the CFL and the Illinois AFL-CIO met to vote on endorsements for candidates running in the statewide Primary elections which will be held on March 20, 2018.

What is COPE? The acronym stands for Committee on Political Education. There are two endorsement sessions. The first which was held on January 9th is run by the Chicago Federation of Labor. They endorse the offices of Cook County which include the Assessor, Board President, Clerk, Sheriff, Treasurer, Board of Commissioners, Board of Review, Metropolitan Water Reclamation District, and the Circuit and Sub Circuit Court judges. For a list of endorsed candidates, go to www.chicagolabor.org/take-action/3.20.2018-Primary-Endorsement-List-1.9.18.pdf

On January 10th, another session was held for statewide elections including Governor/Lieutenant Governor, Secretary of State, Attorney General, Comptroller, Treasurer, Illinois Federal Congress, Illinois State Senate, Illinois State House Representatives, and Appellate Court judges. You can find the endorsed candidates at www.ilaff-cio.org/polital.htm

This endorsement session was extremely important to the CFM as one of our members, Joe Sonnefeldt is running for the Illinois 27th District Senate seat. This district includes the Northwest suburbs including Mt. Prospect, Arlington Heights, Palatine, Rolling Meadows, Prospect Heights, Des Plaines and Hoffman Estates. Joe has been a 25 year member of the union and has worked as an active percussionist and music educator. Joe has also served on the School Board

of District 57 in Mt. Prospect where he currently is the Board President. To find out more about Joe go to www.joeforstatesenate.com

If you live in the 27th Senate District, you probably have gotten our announcements, however you don't need to live in the district to help out Joe. We will be holding fund raisers for him and would welcome you to come and share in our excitement. We also will be helping Joe with door to door campaigning. Your participation in helping Joe get elected would be greatly appreciated.

VOTE FOR JOE!
 Tuesday, March 20, 2018
Democratic Primary Election Ballot
 Illinois 27th Senate District
 Even if you are not in the Illinois 27th Senate District, get out and vote on March 20th. Your voice may seem small, but it can make a difference in the State of Illinois.



President Jares with CFM member and Illinois 27th District Senate Candidate Joe Sonnefeldt.

Photo Credit to Amy Rueff



SCAN TO CONNECT WITH THE CHICAGO FEDERATION OF MUSICIANS
Have a new address that you want to send to the CFM, or maybe a question about your membership? Maybe you want to know who to contact about a particular topic. Scan this QR code to send us an email.



From the Vice-President

Leo Murphy

Wages Scales, Work Rules and our Bylaws

The 2018-19 directory is at the printers and for those members who signed up for a hard copy, it will be mailed to your address, All Life Members were placed on that list and those who requested a hard copy were also placed on that list. For those who did not sign up and want copies of the Constitution and Bylaws, Work Rules and/or Wage Scales, there are several ways to obtain those.

Those documents appear as PDFs on the Members Only side of the CFM website. Go to www.cfm10208.com once the home page renders click on the Members Only button and login. If this is the first time you are logging in your username is your name as registered with the CFM. Enter it as small letters only (no caps) and no spaces. Again if it is your first time on the site, your password is the last 4 digits of your Social Security number.

Once you login you will see a list on the right side of the page that will list the documents that you are looking for. Click on the one you want, it will open and you can save it to your computer or mobile device. That way those are easily available to view throughout this year and next.

Another option is to contact my office to request the documents you want and I can email them to you. Call my office (312) 782-0063 or email me at lmurphy@cfm10208.org and I can send them as an email attachment. Once again you can save them to your computer, tablet or cell phone for future reference.

Also for those who are not as comfortable with the internet or don't have a computer you can contact me and we will print out a copy of those documents and get them to you.

Having the scales on your mobile device makes them easy to check and puts you in the position to see what a job should pay. Say for example you get a call to work a rehearsal and a show at the Rosemount Theatre, a Major Event venue. You can look to see what scale would be, which gives you more knowledge toward informing your decision. I realize that many of our gigs come through emails and texts. We want you to have access to the wages and rules in a portable format so you can have the information you need.

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.



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 2017-2019

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From the Secretary/Treasurer

B.J. Levy

Budget

Here is our unaudited 2017 revenue and expense report and our projected 2018 budget. The first column is the budget we proposed last January, which predicted a net loss of \$31,830. The second column shows an unaudited net gain of \$152,215. Expenses were less than projected in the area of general and administrative costs and theatre work dues were up considerably. The office server update and soon to be released website both came in well under budget. Also, changes to the office phone and internet provider yielded a net reduction in expenses. Membership Directory expense, scheduled for 2017, will be paid in 2018 and a significant work dues payment from 2016 was paid late to the union and thus filed in 2017. This accounts for the unexpected net gain.

The third column shows that we have budgeted for a small decrease in revenue over 2017 actuals and a modest increase in expenses. 2017 will almost certainly be more costly in legal fees due to the concurrent contract negotiations of the Chicago Symphony and Lyric Opera Orchestra.

Please remember that this report only compares what we budgeted for 2017 to what actually happened. All of these figures and projections are unaudited at this time and may vary from the Annual Financial Statement. If you have any questions about this budget, please call me at the office. I hope your 2018 is off to a great start, and that we can continue to build a stronger union together!

Projected and Budgeted Revenue and Expense

	Budgeted Year End 2017	Actual Year End 2017	Budgeted Year End 2018
REVENUE			
Initiation fees	\$9,100	\$10,875	\$10,000
Regular member dues	343,340	329,424	336,281
Life member dues	53,150	53,287	53,489
Work dues	987,792	1,076,400	1,032,096
Interest & dividends	109,210	110,697	112,061
Intermezzo & directory advertising	7,664	12,342	10,200
Expense recovery: CFM/EW Fund	46,800	58,217	46,800
Miscellaneous income	5,980	485	716
Total Revenue	1,563,036	1,651,707	1,601,643
EXPENSE			
Administrative salaries	659,500	642,030	666,716
Payroll expense	209,740	204,982	201,162
*Other direct expense	301,939	262,127	292,038
*Indirect expense	76,477	75,579	76,167
*General & administrative expense	176,842	143,567	228,094
*Net building occupancy expense	170,368	171,208	178,322
Total Expense	1,594,866	1,499,492	1,642,499
OPERATING REVENUE (DEFICIT)	\$(31,830)	\$152,215	\$(40,856)

*These expenses are itemized in the audited Annual Report published in the May *Intermezzo*.



Dorothy Katz came into the union office in December and gave us this story to read. It is a fictional recount of her purchase of a Geyer horn written by Robert Ward, Principal Horn of the San Francisco Symphony. The story reminded us of the love that we have for our instruments and the thrill and joy of purchasing a great instrument.

The Best Day you can Ever Have

By Richard Ward

Fall, 1941

It is a cool, Chicago morning. The trees that dot the edge of the Lake are starting to lose their leaves, and a gentle breeze blows them past my feet as I walk from my El stop to Mr. Geyer's shop, just off the Loop. He has promised me that it will be ready today, and I have the last ten dollars of its \$260 cost tucked into my purse. I have worked 7 days a week for a year to be able to afford a new horn, and today I get to play it for the first time. Even though it's Saturday, the newspaper stands are open, and reports of the war are everywhere. The senior boys at my high school are enlisting, signing up to board the troop ships, eager to deal out their adolescent anger and push back against a potential threat from across the Atlantic. The stories from London are shocking—rockets falling from the sky, British houses, hospitals, schools in ruins, English families huddling in subway stations underground. At home we listen to the BBC reports of the fighting, hear the sounds of German bombers in the background. Or we watch the choppy newsreels at the movie theaters, awaiting our escape into the Welsh countryside of "How Green was my Valley", or trying to puzzle out the meaning of Orson Welles' one word mystery, "Rosebud."

It is hard to imagine that Mr. Geyer is German, enemy of the United States, even though he still has an accent. I walk up the stairs to his shop, narrow, wooden steps that are lower in the center than they are at the edges. Does he feel the hatred of the world towards the country of his birth? Is he the slightest bit sympathetic? These are questions a high school junior could never ask. I've never talked about anything else except music with him—he has made horns his whole life, and anyone who is a professional player in Chicago has one of his instruments. When I look down to the stage from the high, cheap seats of Orchestra Hall, I see the gleaming brass of his horns, an oasis of brilliance and expressiveness, tucked in behind the woodwinds, a place of transition between them and the brass behind.

The door at the top of the stairs is closed, but I can see through the dirty glass window that he is behind the counter, wearing a leather apron, talking to a man in a suit. I push through and smell the oil, the grease, the burned electrical odor of the lathes and drills. The shelves stretch up to the ceiling, and there are piles of raw brass tubing, curved bells, unpolished, mouthpieces lined up like soldiers.

I know that I am one of the few women who has ever ventured here.

Mr. Geyer has graying temples, is thin of build, with a pair of silver glasses perched on his nose. His leather apron is smeared with a mixture of oil and what I know is lapping compound, for making the valves of the horn fit properly. The apron has loops for screwdrivers, small rawhide hammers, scraping tools for cleaning up the metal after tubes were soldered together. All of this I had learned after many visits, but he never actually did the work in front of me. Instead, he would always go through a door into the back of the shop, perform some slight of hand on a piece of my horn, and he would then reappear and show me what he had done. Until now, he would show me disjointed pieces of my instrument, a bell, hammered out of a flat V of metal and soldered together, or a zig-zag of tubing that I would struggle to identify. But today it would all come together.

The man in the suit turns to face me, and I gasp. It is Philip Farkas, the first horn of the Chicago Symphony, a prodigy who had been appointed when he was only 22. I knew him from the stage of Orchestra Hall, when he had once played a movement of Mozart Horn Concerto for a Children's Concert and I was in the 7th grade. His tone is beautiful, his control impeccable, his phrasing lovely. And he plays one of Mr. Geyer's horns.

"Dorothy, my dear," says Mr. Geyer (and he pronounces it with three distinct syllables), "please meet Mr. Farkas." He says it with a long drawn out "sh" at the end, and I guess it is because that is the Hungarian way, even though Mr. Farkas is American. And he cocks his head, I imagine, in deference to years of close proximity to power tools.

"Pleased to meet you," I venture, and Philip Farkas grins.

"I hear that you are getting a new horn today," he says.

"It's probably the best day you can ever have, getting a new one."

Mr. Geyer disappears through the door. A horn case rests on the countertop, and I ask him whether that's his.

"I'm having some work done on it," he says. "Tightening up the bearing, restringing the valves, just routine."

Mr. Geyer returns with a black wooden horn case. He sets it on top of the counter and flips open 4 silver metal clasps that hold it closed. I can hardly bear to look, but when I do, inside is pure gold.

I reach out and then pull my hand back. It's so shiny, polished and buffed to perfection. It nestles snugly into the blue velvet of the inside of the case, held in place with a leather strap that buckles in the middle. I can see my distorted reflection in the bell, my face curved like I am looking into one of those mirrors at the Bolingbrook amusement park. I peer up at the two men.

"Go ahead," says Farkas. "It's not going to play itself." He chuckles softly, then looks at Mr. Geyer with a knowing smile.

Carefully I pull on the leather strap, pop out the pin that locks it in place, then lift the horn out. It's smoother than anything I have ever touched, with a coolness that I know will warm when I put some air through it.

"Did you bring your mouthpiece?" Mr. Geyer asks, and I feel like an idiot because it's still in my purse. So I have to put the new horn down, then fish it out. I twist it into the receiver, and bring the horn back up in front of me. The balance is perfect, it floats effortlessly in my hands.

"Make it a good one," says Farkas, and I can feel him itching to try it himself. I take a deep breath, and blow. The sound echoes in the brick walls of the shop, fills the space past the shelves of tubing and mouthpieces all the way to the ceiling, shuts out the faint traffic noise from below, and I feel it connecting past and future in a way that is unknowable. I feel it vibrating in my hands, I feel the lines of tradition linking me back to days of horns without valves, horns on horseback, reverberating into history. I feel the potential, the way that I can ride this sound forward into my life in ways that are unpredictable, mysterious. The horn and I are already fused together from the first note, and know with absolute certainty that I will never give it up.



Perspective

By Jack Zimmerman



Talking Taxes

By Sean McNeely, EA

A Centenary of Another Kind

In my years of laboring in arts organizations, I learned the significance of centenary celebrations. When it comes to famous composers, symphony orchestras and opera companies plan whole seasons around their significant birthdays.

Back in 2006, the works of Mozart were heard incessantly and universally (it was the 250th anniversary of his birth). Noteworthy anniversaries of Mahler's birth (1860) inspire orchestras into complete traversals of his symphonies. Opera companies are forever planning seasons to honor the births and deaths of Verdi, Wagner, Rossini, Puccini, Richard Strauss and many others.

I point this out simply to prepare readers for 2018, the centenary of Leonard Bernstein's birth, a big deal in American music. This year also marks the 100th anniversary of the world premieres of Stravinsky's *The Soldier's Tale* and Bartok's *Blue Beard's Castle*, both 20th-century musical landmarks. But 2018 is significant for another reason. It is the 100th anniversary of a largely forgotten episode in our national music history – an episode involving a renowned conductor, wartime politics, and – this is the juicy part – a secret love affair.

Fifty-seven-year-old Karl Muck was the music director of the Boston Symphony Orchestra in April of 1917 when America entered WWI. Born in Germany, Muck was friendly with several German government officials and known to Kaiser Wilhelm. Muck, though, was a musician first and promised the BSO's board to remain apolitical.

Gradually, as the War progressed, American orchestras began adding "The Star-Spangled Banner" to their

concert programs. For one reason or another, the BSO was slow in doing this. By November of 1917, word on the street was that Muck was responsible for this lapse of patriotism. Not true. He had never refused to play the National Anthem and was unaware of the prevailing public sentiment.

The BSO regularly performed run-out concerts in Providence, Rhode Island, and the Providence Journal attacked Muck for being a pal of the Kaiser. On the morning of a BSO visit there, the Providence Journal editorialized the following: "Professor Muck is a man of notoriously pro-German affiliations and the program as announced is almost entirely German in character." The paper also demanded that Muck play the National Anthem that night.

Muck would have done it, but he didn't read the paper and none of his flunkies mentioned it. The paper then indulged in a bit of fiction, saying that Muck had flat-out refused to perform the National Anthem and then accused him of treason. According to the Providence Journal, Muck was a hater of all things American.

All this was untrue but soon enough, everybody piled on Muck including the American Defense Society, James Cardinal Gibbons, Archbishop of Baltimore, New York Symphony conductor Walter Damrosch, and former President Theodore Roosevelt!

Late in 1917 Muck took the BSO to Carnegie Hall and he did play "The Star-Spangled Banner," but it was too little, too late. Back in Boston, officials accused Muck of being a hostile alien and he was arrested on March 25, 1918 and eventually sent to an internment camp in Georgia. The following year he was deported.

According to Muck, his interment had resulted from the FBI studying his cryptic notations on Bach's *St. Matthew's Passion*. The Feds assumed his notes were a secret code for communicating with the enemy. But there was more to the story. When police were investigating Muck, they learned he was carrying on an affair with a 20-year-old girl from a wealthy Boston family. Muck was married, and he'd met his 20-year-old lover years earlier when she visited Germany. (Yikes!)

The War ended in November of 1919 and one month later, the Boston Post disclosed details of the affair. "Love and Intrigue Mingle in the Story of Karl Muck Deported Orchestra Leader," were the headlines.

Before heading off to the internment camp, Muck had asked his paramour to burn his love letters. She didn't and somehow, they landed in the hands of the police. It wasn't long before newspapers were publishing excerpts – "Dream of me darling. Dream of the throbbing moments we spent together, and dream of the hours we will yet spend."

Lost in all this sensationalism is the fact that Muck was a great and gifted conductor – "...a man of singularly commanding and magnetic personality," wrote *Boston Herald* music critic Philip Hale. "The orchestra is his speech, the expression of the composer's music as it appeals to the conductor's brain, heart and soul."

Muck never returned to Boston but in 1940, upon hearing news of his death, the members of the Boston Symphony Orchestra interrupted a rehearsal to stand in his memory.

The New Tax Code

Like it or not, we have a new tax code in our country. It was signed into law on December 22, 2017 and is the first significant tax reform since 1986. While it is still too early to know all the ins and outs of everything it contains, there are some significant changes to be aware of as you prepare for the future. While this article can't cover them all, I will highlight the biggest changes and how we as musicians might be affected.

First, virtually all of the changes in the new tax law affect transactions that occur in 2018 and beyond. So your tax return for the year 2017 (due April 17, 2018) still follows for the most part all of the laws that you are accustomed to. One minor change for 2017 is that the threshold for deducting medical and dental expenses is temporarily lowered back to 7.5% of your Adjusted Gross Income, rather than 10%. This will remain at 7.5% for 2018, and will revert back to 10% in 2019.

One of the biggest sets of changes in 2018 involves the standard deduction and personal exemptions. The standard deduction nearly doubles, while personal exemptions are eliminated. Previously, a married couple with no kids could claim a standard deduction of \$12,700, and two personal exemptions of \$4,050 each, resulting in a taxable income reduction of \$20,800. The new standard deduction for a married couple is \$24,000. This same couple, but with two children, would have had four exemptions instead of two, bringing the old total to \$28,900. However, the new system still just gives the same \$24,000 for the standard deduction as it does to the couple without children. There have been increases to the amount for the Child Tax Credit, so that may help offset the lost personal exemptions for many families with children.

For those who itemize deductions instead of taking the standard deduction, there are even more big changes, some of which will negatively impact musicians who are employees instead of independent contractors. There was lots of buzz about prepaying your property taxes in 2017 because of the new limits beginning in 2018. While you can still itemize state and local income (or sales) taxes, and real estate/property taxes, there is now a limit of \$10,000 per tax return. For married couples, this is an obvious marriage penalty as it is the same limit for single taxpayers. Illinois has a state income tax that is currently 4.95%, not the highest in the nation, but among the highest. Add that to your property taxes, and it is easy to see how you might be limited in the allowable deduction. For example, let's say your household has Illinois taxable income of \$100,000 in 2018. The state income tax on that would be \$4,950. Any property tax in excess of \$5,050 will not be deductible, as you will have hit your \$10,000 limit. Combine this limitation with the new standard deduction amounts, and some families may end up choosing the standard deduction now, where in the past itemizing was the better option.

Here's the big one where many musicians will feel the sting. All itemized deductions on your Schedule A under the category of "Job Expenses and Certain Miscellaneous Deductions" have been repealed. This contains what is also known as "Unreimbursed Employee Expenses." These changes affect all who are classified as employees. This includes: symphony members, theater musicians, teachers employed by schools, and other gigs where you are put on payroll instead of issued a 1099-MISC. For those who teach privately, or do jobs where taxes aren't withheld,

this doesn't apply to you. (For those of you who work both as employees and as independent contractors, I know what you might say, so hold that thought for a moment.)

So, what are those lost deductions? They include: union dues (membership and work dues), job related travel expenses (miles/parking/tolls), job related education (lessons/coachings), job related supplies (strings, reeds, mouthpieces, INSTRUMENTS, tuners, etc.), tax preparation fees, investment expenses, etc. While a majority of taxpayers don't have careers that will be affected by this repeal, members of several industries (including musicians) will be tremendously impacted in a negative way. For those who are solely independent contractors, you can still take those deductions as usual.

Now, I know what some of you are already thinking. "Well, I work both as an employee and as an independent contractor. I will just claim all my expenses against my 1099 income." Be warned: this has not been accepted by the IRS before, and as far as can be reasonably determined, it will not be accepted under the new tax system either. I know people who have lost an audit for doing exactly that. In the case where you have expenses shared between employee and independent contractor work, those expenses need to be allocated by a reasonable method. This could mean allocation by income earned in each category, or time spent working in each category, or some other reasonable method.

There has also been press about how the tax rates have dropped. The seven tax brackets used to be between 10% and 39.6%. The new rates range from 10% to 37%. Don't assume that means you will automatically get a tax rate reduction. The ranges of each tax bracket have also been adjusted, and some people will actually see a tax rate increase in 2018 because they suddenly fall into a higher bracket than they did in 2017.

On the potential plus side, there is a new tax law giving a 20% deduction for pass-through businesses (partnerships, S corps, and Sole Proprietorships) for Qualified Business Income (QBI). This is a brand new section of the tax code, and there is currently extreme confusion as to exactly how it works even in the tax professional community. And, of course, there are side rules, phase-out amounts, and alternate calculations for this deduction, as well as uncertainty in defining QBI. So, rather than give inaccurate information, I will just make you aware of this potential deduction, and recommend that you look into it further with a qualified professional.

Lastly, the individual mandate for health insurance was repealed. But as this doesn't take effect until 2019, health insurance reporting is still required on your 2017 and 2018 tax returns. The IRS has duly warned that it will no longer accept tax returns that stay silent on health care.

As always, when it comes to our tax code, it is best to seek the advice of a qualified tax professional or official tax resource whenever there is a question. Relying on gossip during gigs for your tax information is ill advised. Going direct to the source at www.irs.gov is a fantastic starting place.

Sean McNeely is an Enrolled Agent (equivalent to a CPA or attorney in the eyes of the IRS) and an active union musician. Proud member of Local 10-208 for over 20 years. You can find him at www.seanmcneelytax.com



Obituaries

Willie L. Pickens

Piano titan a fixture on Chicago's jazz scene
1931-2017

On the afternoon of December 12th, Chicago piano giant Willie Pickens was practicing in a rehearsal room at Jazz at Lincoln Center in New York. Workers heard characteristically thunderous sounds emanating from the piano, said trumpeter Marquis Hill, whose band was preparing to rehearse with Pickens for a show Wednesday night at Dizzy's Club Coca-Cola at JALC. "He was admiring the building, the practice room, super excited to be at the venue to come play with us" said Hill, a Pickens protégé who won the Thelonious Monk International Jazz Trumpet Competition in 2014 and wanted to honor Pickens with this engagement. He was walking from the practice room to the club – which is on the same floor, around the corner – and they said he collapsed in front of the door on his way into the sound check. "He was playing seconds, moments before." Pickens suffered a fatal heart attack, said his daughter, Bethany Pickens, a prominent Chicago pianist and music teacher at Kenwood Academy High School. Willie Pickens was 86 and revered in Chicago – and around the world – not only as a colossal piano virtuoso but as a symbol of Chicago jazz. The muscularity of Pickens' work and his generosity in mentoring generations of young musicians placed him alongside such Chicago jazz icons as tenor saxophonist Von Freeman and Fred Anderson. "Willie was about the future, and he used his technique to project that way," said New York based pianist Jason Moran, a McArthur Fellowship winner who often has said he studied Pickens' recordings as a student in Texas and sought out Pickens' performances in Chicago. "He also used his energy to get kids into the music," added Moran. "I feel like all the work I've done in the past few years in Chicago has been because of my relationship to him." Moran wrote the evening-length "Looks of a Lot" for the jazz band at Kenwood Academy, a school at which Pickens launched the music program in the 1960s. Moran and the Kenwood students performed the world premiere in Orchestra Hall at Symphony Center in 2014 and played the Washington, DC premiere last February at the Kennedy Center, where Moran serves as artistic director of jazz. "I watched him play in his living room in his house, at the piano he knew best," Moran said. "And he asked me to play something. I played something very small. "And he played something very large, to show me what sound was. His hands were full hands."



Indeed, Pickens summoned immense masses of sound at the piano without succumbing to a percussive clatter. Add to this the extraordinary velocity he could achieve, as well as the melodic and harmonic ingenuity of his improvisations, and you had a pianist held in awe by colleagues and students alike. Willie Pickens was one of the foremost piano players in jazz," said Chicago pianist Ramsey Lewis. "He had technique, the knowledge of the instrument and jazz in general. Although he wasn't tall, he was a gentle giant." Born in Milwaukee on April 18, 1931, Pickens came to Chicago in 1958 because that "was where the action was," he told the *Tribune* in 1995. He quickly began sitting in on impresario Joe Segal's jam sessions. "I remember vividly when he hit Chicago like a whirlwind," recalled Chicago vibraphonist-pianist Stu Katz. "He sat in and he was like nobody else. And remember, at that time we had Jodie Christian, John Young, Muhal (Richard Abrams), Larry Novak - tons of great pianists. And here he comes this original who's totally different and fabulous, frankly." Pickens met his wife, Irma, at one of those Segal jam sessions, the couple marrying in 1959, and Irma Pickens became a kind of ambassador for her husband at his Chicago engagements. His work created a stir across the city, and in 1961 Pickens reached an international audience thundering at the piano in Chicago saxophonist Eddie Harris' hit recording of "Exodus," from Harris' "Exodus to Jazz" album. The record went gold and catapulted Harris, Pickens and friends to sharing a marquee with Duke Ellington at the Newport Jazz Festival, among other high-profile engagements. But Pickens decided not to move to New York, Los Angeles or another jazz capital, feeling he already had found his home. "Because I came to Chicago, I didn't have to go on the road – the road came to me," he told the *Tribune* in 2015. "Everyone came through Chicago or lived here, so I was working with (James) Moody, Dexter (Gordon), Gene Ammons, Roy Eldridge, Johnny Griffin, Johnny Hartman, Art Pepper, Max Roach, you name it. It was terrific for me because I could play with the greats at night but still stay in town and have a chance to raise my family." In 1966, Pickens began teaching music at Chicago public schools, launching the Kenwood program and teaching in other institutions as well. By 1990, Elvin Jones – one of the towering drummers of the second half of the 20th century – invited Pickens to tour the world

with Elvin Jones' Jazz Machine. Pickens thought he'd take a leave of absence from his teaching job, but Irma Pickens told him, "Just retire and go out on the road'," Willie Pickens said in a 2016 *Tribune* interview. "She wanted me to have that experience. She was the one that encouraged me." The opportunity enabled Pickens to realize the high regard in which he was held around the world. "The reactions were incredible," Pickens said in a 1995 *Tribune* interview. "When we were in Japan, I went into a shop to buy postcards: they didn't have what I wanted, but a bunch of teenage girls recognized me and said they could take me to a better store. "So they took me down there, I found a bunch of cards, and before I could pay, they did – and said it was a gift from them. When I left, they came to the airport to send me off and brought me flowers. It was unbelievable." Pickens circled the globe several times with Jones, who died in 2004, but the pianist remained a fiercely devoted teacher in Chicago. In 1995, he became a founding member of the Ravinia Jazz Mentor Program. "He was the heart and soul of it," said Lewis, artistic director of jazz at Ravinia. "The students and teachers and Ravinia bigwigs all looked up to him." For more than two decades, Pickens "mentored thousands of young musicians" and was going to continue his work next week, said Christine Taylor, director of Ravinia's Reach Teach Play Education Programs. Pickens also taught for years at Northern Illinois University in DeKalb. Though Pickens was under-recorded for an artist of his stature, he leaves behind some key documents, including his recording debut as leader, "Its About Time!" (Southport Records), which captured the volcanic power of

his pianism; "Marian McPartland and Willie Pickens: Ain't Misbehavin'/Live at the Jazz Showcase" (Concord Jazz); recordings with Elvin Jones and E. Parker McDougal; "Jazz Spirit Volumes 1 and 2" (Southport Records), in which he reimagined sacred songs; and "A Jazz Christmas" (Southport Records), featuring the brilliant New Orleans trumpeter Nicholas Payton. Spirituality played an important role in Pickens' life, with the pianist overseeing an annual Christmas benefit concert at Hyde Park Union Church. Irma Pickens died in October 2015, at the age of 75, not long before her husband played his belated Orchestra Hall debut as bandleader in February 2016. "She died just a few days before our 56th anniversary," Pickens said in a 2016 *Tribune* interview. "I miss her dearly. She was just a bright spot in my life, just a tremendous part of my life. "And I'm just floundering without her." Pickens persevered, headlining NPR's "A Jazz Piano Christmas" at the Kennedy Center on a double bill with Renee Rosnes and Bill Charlap in December 2016. "It means a lot – it's really, really big," Pickens said in a *Tribune* interview a couple of weeks before the Kennedy Center concert. Playing the piano never lost its allure for Pickens. "I can definitely tell my students and his students that he was on his way to practice before the sound check," Bethany Pickens said. "He died doing what he loved to do." In addition to his daughter, Pickens is survived by children David and Kiron Pickens and two grandchildren.

Courtesy of Howard Reich,
Chicago Tribune Critic

TMA Luncheon



The Theatre Musicians Association/Chicago Area Chapter held their annual budget meeting at the CFM on December 27th. The organization honored CFM President Terry Jares with a plaque for her years of participation and support of the TMA. Ms. Jares served as Secretary-Treasurer of National TMA from 1998-2001 and the Chicago Chapter from 1996-2001.

Address and Phone Changes

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4822 W. Waveland Ave.
Chicago, IL 60641
312-339-6959
FLUTE

56958 Bartel, Jennifer
30 Aztec Ct
South Barrington, IL 60010
224-628-0408
FLUTE

50768 Blane, John R.
1649 Huntington Lane
Highland Park, IL 60035
847-432-1200
847-217-2174
BASS TROMBONE

56445 Cegys, Jonathan D.
2431 Hastings Ave.
Evanston, IL 60201
832-755-3909
847-859-6378
DOUBLE BASS

40160 Clevenger, Michael D.
206 5th St.
Wilmette, IL 60091
847-446-4455
FRENCH HORN

44027 Coconato, Nicholas P.
608 Thames Dr.
Schaumburg, IL 60193
847-985-1580
847-528-5616
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Naperville, IL 60563-2035
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FLUTE

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25 Hickory Dr.
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HARP

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Las Vegas, NV 89131
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Out and About

CFM at the Midwest Clinic



Member Orbert Davis joins Vice President Leo Murphy and Dean Rolando at the CFM Booth



CFM Member Shawna Lake was joined at her Oboe Chicago booth by Andrew Leitz and Suzanne Segredo.



Members Audrey Morrison and Nancy Fako



Member Wayne Richards stopped by the CFM booth.



CFM Member Mark Smith at the Chicago State booth



Member Joe Lill of North Park University stopped by to see everyone at the union booth.



Director Charles Schuchat and Ben Kenis at the Roosevelt University booth



Yuko Asada and CFM member Betty Lewis at the Birch Creek booth



Member Greg Helton joins Vice-President Leo Murphy at the CFM booth.

Who's Playin' Where?

By Nancy Van Aacken

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www.joffrey.org
www.chicagophilharmonic.org

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7:30 PM – 11:30 PM
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7:30 PM – 11:30 PM
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7:30 PM – 11:30 PM

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Friday, February 16, 2018 at 7:30 pm
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410 S. Michigan Ave., Chicago
312-704-8414
www.chicagooperatheater.org

Elgin Symphony Orchestra
Mozart Requiem
Saturday, February 10, 2018 at 7:30 pm
Sunday, February 11, 2018 at 2:30 pm
Hemmens Cultural Center
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Evanston Symphony Orchestra
Rodrigo Guitar Concerto
Sunday, February 4, 2018 at 2:30 pm
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50 Arts Circle Drive, Evanston
847-864-8804
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Expect the Unexpected
Saturday, February 10, 2018 at 7:30 pm
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708-481-7774
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Music of the Baroque
Handel's Esther
Sunday, February 25, 2018 at 3:00 pm
North Shore Center for the Performing Arts
9501 Skokie Blvd., Skokie
Tuesday, February 27, 2018 at 7:30 pm
Harris Theater for Music & Dance
205 E. Randolph, Chicago
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www.baroque.org

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Beethoven
Saturday, February 10, 2018 at 7:30 pm
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Sunday, February 11, 2018 at 4:00 pm
Dominican University Performing Arts Center
7900 West Division Street, River Forest
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www.symphonypofr.com

Blues on Thursdays!

Jimmy Tillman & The Original Chicago Blues All Stars
Blues & Brews-Family Night
Kids are welcome to jam with the band
Thursdays 6:00 – 11:00 PM
Free Admission
Motor Row Brewery
2337 S. Michigan Ave., Chicago

Shot and a GOAL!

Frank Pellico
per Chicago Blackhawks schedule
United Center
1901 W. Madison St., Chicago

If you have future engagements that you would like listed in this column, please send them to Nancy VanAacken at nvanaacken@cfm10208.org. Listings will be included provided there is a Union contract on file.

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

Third Wednesday of the month. Regular meeting, M Pub, 3454 W. Addison, 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 60635 (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

NOTICE:

Changes to Major Event Scale

The 2018-19 Wages Scales will show a change in the Major Event rate table. Principal pay (25% additional) and Concertmaster pay (100% additional) will be part of every Major Event rehearsal and performance when 12 or more musicians are hired. The new scales take effect January 1, 2018. The Board of Directors of the Chicago Federation of Musicians voted in favor of this addition as of November 14, 2017. The list for Principal positions is shown in Rule XV of the CFM's Work Rules. If you have any questions please contact Vice-President Leo Murphy at 312-782-0063 or lmurphy@cfm10208.org

Bulletin Board

Section X, C.

Members contracting for single engagements shall pay all monies due to performing members for services within eight (8) days from the date of the engagement. On engagements of more than one (1) week, on a weekly basis, final payment must be made not later than four (4) days from the termination of engagement. Leaders or engaging member failing to comply with the requirements of this paragraph, shall, upon conviction, be fined, suspended or expelled.

(For non CBA orchestras, musicians must be paid within eight (8) days of the last performance in a rehearsal/performance cycle.)

THERE WILL BE NO EXCEPTIONS!

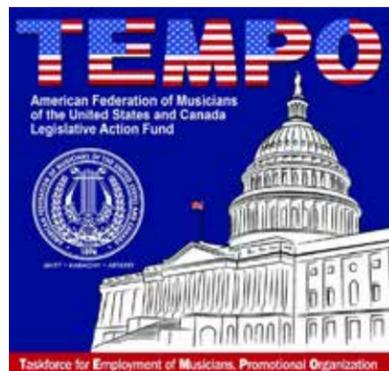
Section VIII, G.1. of the CFM By-Laws:

On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians and filed with the Secretary-Treasurer prior to the commencement of the engagement.

CFM Bylaws do not allow auditioning of members without consent of the Board of Directors and if approved by the Board members must be paid for the approved audition. See CFM Bylaws, Section VIII, letter E numbers 3 & 4.

Playing Gratis (VIII, A.5.)

Members desiring to offer their services gratis must obtain permission from the Board of Directors by sending a written request.



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 friends in congress who are committed to supporting music and in particular federal policy issues that help our members.

Name (print) _____ Date _____

Address: _____

City _____ State _____ Zip _____

Local No. _____ E-Mail: _____ Phone _____

Employer: _____

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.



**Only members in good standing are allowed to list Books For Sale.*

Carl Bonafede

The Screaming Wildman

Vibrations from the Dawn of Chicago Rock

amazon.com

Nancy Fako

Philip Farkas and His Horn

A Biography

njfhorn@gmail.com

Lee Burswold

Six Preludes and Postludes

(for C Instrument and Piano

or Bb Instrument and Piano)

Alliance Publications, Inc.

608-748-4411, ext. 124

www.apimusic.org

Philip Orem

Songs to Throw at the Sun volume I, for voice and piano

poetry of Langston Hughes

A Wonder Is What It Is, for baritone and piano

poetry of Wendell Berry

po4musik@aol.com

Tanya Lesinsky Carey

Father Lach's Slovak Boys Band

1937 Tour of Europe

celloplayingiseasy.com

Gordon Peters

The Drummer Man ("Visual 'CD'")

A Treatise on Percussion

2003 Revised Edition

Percussive Arts Society

317-974-4488

www.pas.org

Vincent Cichowicz

Long Tone Studies

Flow Studies - Volume One

Studio259Production.com

Norman Schweikert

The Horns of Valhalla –

Saga of the Reiter Brothers

Hrn2ret@gmail.com

Richard Corpolongo

Improvisation

(Beginning, Intermediate and Advanced)

217 Sequences For The Contemporary Musician

www.richardcorpolongo.com/rcpublications.html

John A. Wright/J.L. Cummings

John A. Wright - Autobiography of a Blessed Man

\$15. \$20 if mailed.

Phone: (708) 720-0333

Text: (630) 926-5367

Patrick Dessent (Sam Bennett)

Memoirs of a Trumpet Teacher

Memoirs of a Trumpet Player

Martin Sisters Publishing

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Classifieds

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The *Intermezzo* is published 9 times a year. May-June, September-October, and November-December are combined issues.

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.

Deceased

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Abrams	Richard L.	Piano	10/29/17	09/19/30	11/17/50
Pickens	Willie L.	Piano	12/12/17	04/18/31	05/21/59
Tabachnick	Shirley Evans	Cello	11/17/17	04/14/21	09/25/41
Wright	John A.	Piano	12/16/17	09/07/34	09/22/92



CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Zell Music Director

Announces auditions for:

**PRINCIPAL VIOLA
SECTION VIOLA**

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

Preliminary auditions for PRINCIPAL AND SECTION VIOLA scheduled for May/June, 2018

Final auditions tentatively scheduled for June 18, 2018
Application materials must be received by April 9, 2018

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

Optional cds may be submitted for pre-preliminary auditions. Further information on cd requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

DO NOT SEND CD WITH RESUME

The Chicago Symphony Orchestra is an Equal Opportunity Employer



CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Zell Music Director

Announces auditions for:

SUBSTITUTE VIOLA

Auditions are held behind a screen. 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.

SUBSTITUTE VIOLA auditions are scheduled for April 16, 2018
Application deadline is March 19, 2018

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

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Friday April 13, 2018
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Tickets: \$85.00 per person
Special! \$750 for an entire table of 10, payable in advance

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- 4-Hour Free Open Bar
- Three Hours of Dancing

Make Checks Payable To: APOL
Send To: Mike Delaney
745 S. Hawthorne Avenue
Elmhurst, Illinois 60126
Call (630) 833-0959 For More Details

William A. Lee Memorial Scholarship

The Chicago Federation of Labor offers five (5) academic-based scholarships and five (5) random-drawing scholarships in the amount of \$2,000 to students graduating from a Chicago or suburban-area high school. Students may only apply in one of the two categories.

The scholarship awards are named after Lee, who served as president of the Chicago Federation of Labor for thirty-eight years. He devoted more than sixty years to organized labor and community service.

To be eligible, either the student or one of his or her parents must be a member of a local union affiliated with the Chicago Federation of Labor. All applications must be signed by either of the top two officers of the local union to which the student or his or her parent belong. Applications signed by union representatives or union stewards will be disqualified.

Completed applications must be returned to the Chicago Federation of Labor, William A. Lee Memorial Scholarship Committee, 130 E. Randolph St., Suite 2600, Chicago, IL 60601. All applications must be postmarked no later than February 13, 2018.

Go to: www.chicagolabor.org for more information.



Chicago Federation of Musicians Scholarship Fund

Applications are being accepted for the 2018 CFM College Scholarship. Scholarships of up to \$1,000.00 will be awarded to the winner(s). Applicants must be enrolled in an accredited college music program for the Fall of 2018.

Applications are available by calling the Vice-President's Office of the Chicago Federation of Musicians and must be completed and returned no later than March 1, 2018.

If you have any questions about the scholarship, please call Vice-President Leo Murphy at 312-782-0063, ext. 222.



In memory of Leland Baska, Loren Binford, Frank D'Rone, Shelly Elias and Rick Frigo.

The [Un] Bank for Musicians

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NEED LIABILITY INSURANCE AT A GREAT PRICE?

NOW THE CFM HAS YOU AND YOUR BAND COVERED!

This coverage is for \$1,000,000.00 of liability insurance coverage.

The process of getting this coverage is simple.

- You must be a member in good standing
- A signed Musical Services contract must be filed with the Local and include all musicians and vocalists on the bandstand
- A Liability Insurance Request Form must be completed and submitted to the CFM so that the letter of coverage can be constructed





ILLINOIS
ARTS
COUNCIL
AGENCY



The IACA acknowledges ongoing support from the National Endowment for the Arts.

The Illinois Arts Council Agency is pleased to announce the release of Fiscal Year 2018 guidelines and application materials for our open deadline programs; Artstour & Live Music, StArts, and Individual Artist Support.

Artstour & Live Music (ATLM) provides support to eligible Illinois not-for-profit organizations seeking to present Illinois performing artists, companies, or groups for performances, collaborations, or short residencies held in conjunction with performances.

Guidelines:
To access the ATLM guidelines follow this link:
<http://www.arts.illinois.gov/grants-programs/ArtstourLiveMusic>

Deadline:
Open Deadline - Grant requests for fiscal year 2018 will be accepted through May 15, 2018 for activities occurring through August 31, 2018. Applications must be received by the IACA no less than 8 weeks prior to the project starting date.

For further information about the program email Encarnacion Teruel at encarnacion.teruel@illinois.gov.



Like the Outdoors?

For more information go to
www.unionsportsmen.org.

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Join The 1% SOLUTION

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

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Robert Lizik
Janice MacDonald
Matt Mantell
Gary Matts
Leo Murphy

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Contact B.J. Levy for prices and to secure dates.



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

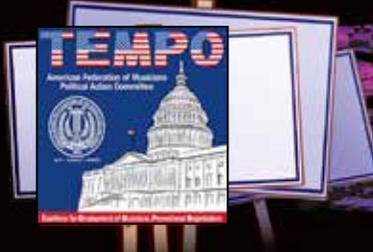
TOTAL: \$989.50

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
CFM10208.COM



CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$937.00

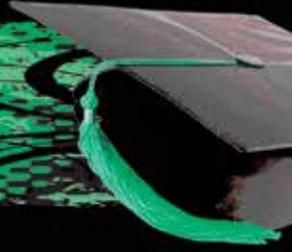
TEMPO is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members, staff and family. Contributions from others cannot be accepted and will be returned. **TEMPO** contributions are used for political purposes, including contributions 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**
656 W. Randolph St., #2W
Chicago, IL 60661
Attn: Membership Dept.

No adverse action will or may be taken to pressure anyone to contribute or to enforce a guideline for contributions. 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. Contributions or gifts to **AFM TEMPO** are not deductible for federal income tax purposes.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM



CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$462.50

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.

Make checks payable to the **CFM Scholarship Fund**

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

We will add your name to the list of contributors on our website.

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