

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Monday, August 9th, 2021
@ 6:00 pm

Constitution and Bylaw Meeting:
Monday, September 13th, 2021
@ 6:00 pm

July/August 2021
Vol. 81 No. 4



Crowning Achievements

An Interview with Tom Crown

See Page 8



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FROM THE PRESIDENT

TERRYL JARES

Unions Support the PRO Act

The PRO Act or the Protecting the Right to Organize Act is essential to unions. This bill would amend the National Labor Relations Act for the purpose of expanding certain labor protections related to employees' rights to organize and bargain collectively in the workplace.

All musicians deserve the ability to organize for union representation in their workplace. This representation gives you the opportunity to work together to achieve goals that would otherwise be impossible individually. Some of the many achievements a union can make are a higher living wage, a defined work week and benefits like health care and a pension. Other safety conditions – such as an environment with adequate lighting; proper air temperature and air quality; and proper break time to re-energize and reduce the potential for repetitive stress related injuries – are topics that are addressed during bargaining.

The PRO Act would also help to clarify who is a “gig worker”. We presently have many members who work in the freelance market. Employers pay musicians without deducting any taxes, thus requiring the musicians to carry the burden of paying self-employment taxes on their 1099 income. The PRO Act would change this to require an employer to put all employees on their payroll and not just cut them a check.

Right-to-work laws would also be abolished and the act would override all state laws for right-to-work. Employees working under a collectively bargained agreement would be obligated to pay for their union representation. This would give the union increased resources for bargaining and strengthen our collective power.

There have been numerous news reports of employers holding mandatory meetings to talk against creating a union. Often these meetings spew negative union propaganda filled with falsehoods or half-truths. The PRO Act would make this sort of coercion illegal. It would also speed the process of bargaining with a clear timeline.

The PRO Act would prevent employees from being permanently replaced while on strike and the law would prohibit lockouts of which an employer would prevent their employees of working during a negotiation.

The bill passed the House on March 9, 2021. Senate Leader Chuck Schumer (D-N.Y.) said that the PRO Act would receive a vote in the U.S. Senate if 50 senators pledge to support it; however, three Democratic senators continue to withhold their support. Whether or not this reform will pass the Senate is yet unknown, but it looks like President Biden is fully on board with this union reform.

NOTICE

The September Constitution and Bylaw meeting will be held on September 13th at 6:00 pm. To attend, you must be a member in good standing.



FROM THE VICE-PRESIDENT

LEO MURPHY

Benefits of Membership

“Why should I join (or stay in) the union?” is a question that often comes up. And of course, it is a fair question, so let me address a few items that often come up when I am asked.

“Does the union get me a job?” The union has never functioned as a hiring hall in the traditional sense as some unions. Calls to the Local for referrals do occur, and the Local will supply at least four names of members and their contact info as listed in our database. Once in a while someone may ask for the name of a band for an event and the CFM will give at least four names of groups. However, the Local does not disclose wages to non-members so members are able to negotiate wages over scale.

If there is a dispute involving your filed contract, the CFM provides legal services to pursue payment. That is a long-standing service we offer members. In actuality, having the union contact the purchaser often resolves the issue without litigation. But, if your AFM/CFM contract is violated, we will go to court on your behalf and pay the legal expenses.

Another service is liability coverage for casual work (weddings, private parties, jobs in building lobbies, etc.). More and more venues are requesting proof of liability or additionally insured coverage. Often these are in the downtown area and are higher wage venues. By filling out the liability request form and filing a contract (both of these are available on the CFM website when you are logged in), you can request coverage and it is free. There are a few exceptions to what can be covered, so if you want to find out more contact Dean Rolando (drolando@cfm10208.org) or myself (lmurphy@cfm10208.org) and we will answer your questions.

The AFM offers members [instrument insurance](#) at reasonable rates, as well as homeowner and auto insurance through [MetLife Choice](#).

All of these AFM offerings can be researched from the comfort of your sofa. You don't even need to get out of your pajamas.

[The CTM Legal Group LLC., Attorneys at Law](#), offers discounts to CFM members. Their ad is in the *Intermezzo* and you will see that they are a “dedicated law firm for union members and their families”, covering a wide variety of legal issues, including unemployment. You can contact their offices at 312-818-6700.

CFM Scholarships are awarded each year to young musicians attending colleges/universities to pursue music, either in performance or education. Children of

CFM members are eligible and may apply. A recipient can only get the scholarship once in their lifetime. While the limit is usually about \$1,000.00, the help with tuition costs is always helpful.

The CFM-EW Fund administers the health plans at the CFM. The plans offered are group plans and offer a wide range of coverage. Eligibility requirements are that you be a member in good standing and be either vested in the AFM-EP Pension or show \$3,000.00 in covered wages for the current or past calendar year. The Fund also offers a vision and dental plan; contact Nick Moran (nmoran@cfm10208.org) at the Local for more information.

The Ed Ward Hall is a valuable rehearsal option. Members and employers take advantage of this resource to hold their ensemble rehearsals. The hall is equipped with a piano, a sound system, a drumset (no cymbals) and a bass amp. You can get more information regarding rental rates and availability by contacting Secretary/Treasurer BJ Levy (blevy@cfm10208.org). Rates are very reasonable for CFM members if use of the hall is scheduled during the day.

All of the items mentioned above are transactional, but there is there is an aspirational/transformational side to the value of membership in the union as well. The union is really the only organization that advocates for musicians: for fair wages, fair working conditions and respect for our work. The contracts negotiated for electronic media, for symphonic ensembles, for theaters or the wage scales we adopt through a committee process are all about fair wages and working conditions. Through these efforts, the AFM/CFM serves as an advocate to employers about the issues of fair wages, fair working conditions and dignity for our work.

With the pandemic restrictions easing, the CFM has been busy negotiating safe return-to-work agreements and guidelines. These agreements and guidelines affect not only the CBA environment but also casual/freelance work as well as recording. Being able to secure a safer workplace and to be able to talk to a potential purchaser about safety concerns are valuable to all of us. And it helps our employers see our profession as a profession and not a hobby.

Another form of this advocacy is practiced through the CFM outreach programs to musicians at universities and colleges. Several of us regularly attend music business classes at colleges and universities in the Chicago area. These young musicians are headed

(Continued on page 5)

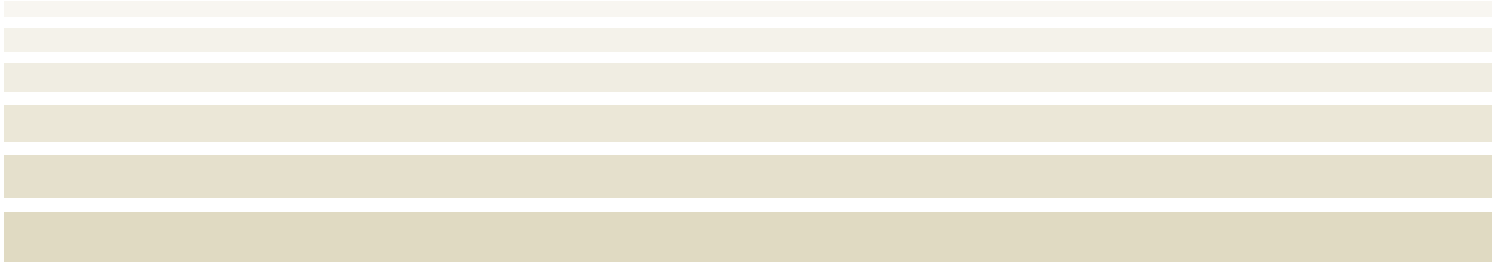
toward careers in performance, arts administration or arts management and for many of them this is their first encounter with a union. And while most are interested in getting a job and get their loans paid off, they are also very interested in what other support professional musicians (musicians who have made a living and supported their families) have found for their careers from the union.

As an example, in 2019 the CFM brought Norman Ludwin in for lectures on orchestration and film scoring. Those lectures were presented at the CFM but also at three colleges in the area. We wanted the membership to be able to hear and network with musicians working successfully in this area. The college events were free for the students, and they were well-attended. The college presentations were to show those students more about

this area of work that is so interesting to them, but also how working under AFM agreements benefits musicians and their families. Attendance and participation at the colleges was very good and we are looking to more of these outreach presentations.

The CFM is always looking to find more ways to support membership. The formation of the M-HART program is another example. The first round in 2020 employed about 100 musicians while the second round is still in progress and should achieve about the same.

Your thoughts are important to us. I know that some of you have talked to us about your ideas and we thank you for that. We are always looking for your participation and support. This is our union, and we want it to work for all of us.



NOTICE

The CFM Wage Scale Committee will be holding three meetings starting around the last week of June and running through the first part of August. The committee will be looking at comparative Locals' wage scales and work rules. Anyone wishing to speak with the committee and bring their concerns/thoughts to that committee should contact Leo Murphy at lmurphy@cfm10208.org to schedule an appointment before the committee.



Second-Half Dues Reminder

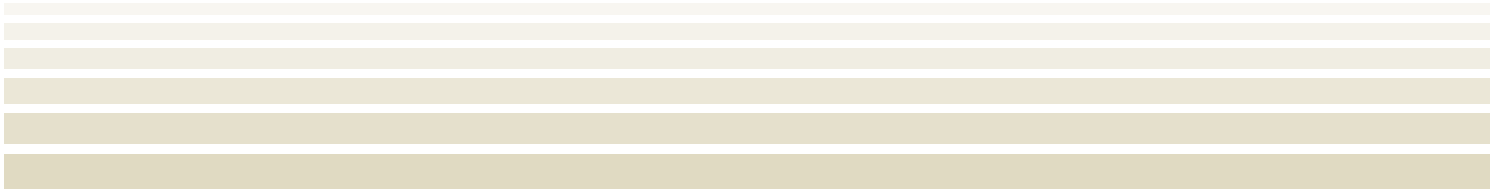
Second-half 2021 membership dues are payable by July 31, 2021. Those members who paid only first-half dues will receive a billing statement. Your membership card will state, "Dues paid through June 30, 2021." The amount due is \$111.00 for regular members and \$61.00 for life members. As always if you have any questions, please feel free to call Sandra in the Membership Department, 312-782-0063 ext. 136 or my office, 312-782-0063 ext. 333. Thank you for your continued membership and support! Please remember that the Musicians Relief Fund is there to assist you if you are unable to pay your membership dues because of economic hardship brought on by the pandemic.

In a bit of good news that comes out of the bad news, the union was eligible to receive the Employee Retention Tax Credit from the federal government in the first quarter

of 2021. This resulted in a refund check in the amount of \$55,165.74 that will be used to offset administrative expenses.

The M-HART program is still going strong, and we are planning more vaccination concerts at the time of this writing. It has been a real pleasure to hear the groups perform; for some, these are their first performances back since March of 2020. Seeing the smiles from patients who move closer to hear the music reminds me of the unique pleasure that our profession brings to people.

As the work starts to slowly return, I'm thinking of all of you and hoping that the coming year can bring some normalcy back into your lives. I am dying to see a show and yell some bravos when it comes time for bows. Thank you for staying with the union, and for your support in the important work ahead.



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

EQUALITY IN THE WORKPLACE



FAIR EMPLOYMENT PRACTICES COMMITTEE

Members of the CFM are encouraged to download the #NotMe app in order to report workplace misconduct. The CFM's Fair Employment Practices Committee also has "ambassadors" to assist in learning how to download and use the app. Current ambassadors are Charles Schuchat, James Sanders, John Yeh, Karen Suarez Flint, Renée Vogen, Vannia Phillips, Chuck Bontrager,

Amy Hess, Kathleen Brauer, Jerry Loughney, Teresa Reilly, Linda van Dyke, Emma Gerstein, Cynthia Yeh, Julie Griffin, Sharon Jones, Ricardo Castañeda, Tamara Glassberg, Laura Hamm, Heather Boehm, Caroline Slack, Dan O'Connell, Ellie Kirk and Richie Davis. If you have any questions, please contact Naomi Frisch at nfrisch@ctmlegalgroup.com.

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We've got an app for that...



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3. **Authenticate** by scanning the QR code OR by entering the PIN: **2224**



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Crowning Achievements

Tom Crown Reflects on Three-Quarters-of-a-Century as a Professional Musician

In 1945 a 16-year-old trumpet player from South Shore High School joined the Chicago Federation of Musicians. Seventy-six years later, Tom Crown is still a member of the Chicago Federation of Musicians, Local 10-208. In the seven-and-a-half decades of his professional career, Crown was a member of the Grant Park Symphony Orchestra, a staff musician at WGN and, for 29 years, played in the Lyric Opera Orchestra. But that is only part of his story, which began on Chicago's South Side in 1929. The year of his birth saw the stock market crash and the world plunge into the Great Depression.

Crown has clear memories of growing up in those tough times. "I can remember my mother feeding poor out-of-work men who wandered the alleys," he says. "She'd make a sandwich or some soup for them. I suspect those guys marked the houses where they'd get something to eat."

The future trumpet player entered Horace Mann Grade School in the mid-1930s and in seventh grade was subjected to the ubiquitous Seashore Musical Aptitude Test. "I probably got the highest score that year at Horace Mann," Crown says. For this he was given an instrument and put in the band. "This would have been great, except that the instrument was a beat-up E-flat tuba, and I was a very little kid."



Tom and Donna Crown with an array of Tom Crown mutes. Photo courtesy of Tom Crown.

It was a trumpet that he really wanted, and after graduating from Horace Mann, he bought one from a friend's father and signed up for lessons at local music school. "They didn't have a trumpet teacher so they assigned me to their clarinet instructor," Crown says. "He gave me a book of clarinet études (Klosé), which were much too difficult for a young trumpet player. I could see I wasn't going anywhere with this guy, so I quit. He told me that I would forget everything I had learned from him, and I thought well, that's no problem."

Soon after, he discovered a real trumpet teacher. "Isabelle Harridge introduced me to the standard trumpet methods, you know, Arban's H.L. Clarke, etc." Crown, though, was famous for his tuba playing, at least at Horace Mann Grade School, and that fame preceded him to South Shore High School. "My high school band director insisted that if I wanted to play trumpet in the intermediate band, I would have to play tuba (except it was now a sousaphone) in the advanced band."

Crown hated the sousaphone even more than the tuba. "My mother pleaded with the school principal but my band director insisted on me playing it, so I quit band completely. After that my progress on trumpet was rapid — so rapid that Mrs. Harridge recommended I study with Renold Schilke, a member of the Chicago Symphony Orchestra!"

Once with the renowned Renold Schilke, Crown practiced incessantly — three, sometimes four hours a day. During his high school years he played in community orchestras and bands, and at the age of 16 he found himself in a high school dance band that bordered on the professional. "The whole band went downtown and we all joined the union together," says Crown. "I've been in the union ever since!"

After high school he spent two years at Wilson Junior College and then was awarded a scholarship to Roosevelt University. "Mr. Schilke got me the scholarship," he says. "He was a wonderful guide for my musical life."

For the 1949-1950 season, Crown played in the Civic Orchestra of Chicago, the training orchestra of the Chicago Symphony, and he studied with the CSO's principal trumpet Adolph Herseth. "I remember riding the train downtown for that audition," he recalls. "I was so nervous — ready to jump out of my skin." Didn't matter. For the Civic audition he demonstrated his mastery of Bach's Second Brandenburg Concerto, a trumpet part so screamingly high and difficult that only a handful of that era's orchestral trumpet players would attempt it. *(Continued on page 9)*



Photo courtesy of Tom Crown.

The Grant Park Symphony Orchestra was his first professional orchestra gig. “I auditioned for 3rd trumpet and got the job,” he says. A few years later he played the first trumpet part on the Gershwin Piano Concerto with Arthur Fiedler conducting! “I played very well, and a few months later Fiedler’s manager asked if I would play a tour with the Boston Pops.”

After his tour with Fiedler, WGN hired him as a staff musician, but shortly after starting there he received a note from his draft board. His basic training was at Fort Riley Kansas. “It was physically and emotionally draining,” Crown says. “At that time, I thought it was the worst period of my life.”

After basic, things brightened. He played in several post bands and eventually wound up in the 7th Army Symphony Orchestra near Stuttgart, Germany. “We toured France, Italy and Great Britain, and we played innumerable concerts in Germany.” He also applied himself to language studies — German and Italian. “This was a defining period of my life,” he says. Crown uses his language skills to this day; during the pandemic, he began chatting with his “Italian trumpet players club” and his German friends over Zoom. He also speaks Spanish.

After the Army discharged him, he went back to WGN as a staff musician. “The Army released me on a Friday and I started back at WGN on Monday.” At WGN he performed on *The Chicago Theater of the Air*, *The Enchanted Hour* and the ever-popular *Bozo’s Circus*. In 1959, Crown played three months of “West Side Story” at what was then the Erlanger Theatre on State Street.

Like most brass players who spent time in Chicago, Crown studied with famed pedagogue and CSO tubist Arnold Jacobs. Jacobs not only shared the finer points of brass playing with Crown – he introduced him to Donna Frank, a trombonist from Minneapolis who was studying with the master. Tom and Donna were wed in 1959 and were together for 61 years. Sadly, Donna passed away last October.

In 1964 Crown joined the Lyric Opera Orchestra. In his 29 seasons at Lyric he served on numerous audition committees and for a time was chairman of the orchestra members committee. In 1974 he left Lyric to play a season with the Deutsche Oper Berlin.

His friend Arno Lange, a trumpet player in the Berlin orchestra, worked out the details of their exchange. Lange pitched the idea to the Deutsche Oper administration and all concerned parties. Crown did the same thing at Lyric. “The union here was very enthusiastic,” Crown says. “Dan Garamoni, president of Local 10-208, loved the idea.”

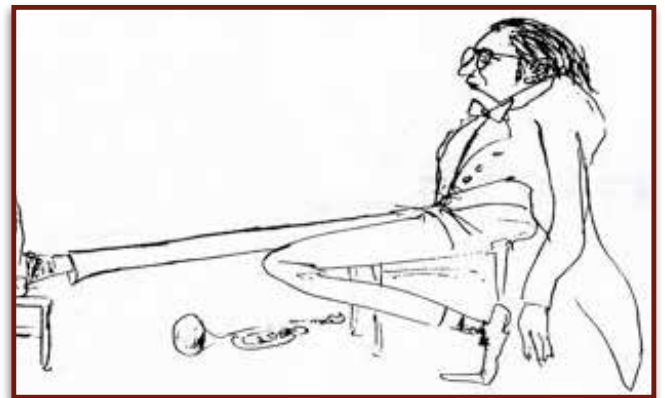
Thus, the Crowns spent a year in Berlin, absorbing the culture and refining their German language skills. Of course, some adjustments were required.

“In Germany when the conductor gives a downbeat, the orchestra doesn’t play for a split second,” Crown says. “It’s like the baton bounces a little at the bottom of the downbeat. But in America, everybody plays immediately. At my first rehearsal in Berlin, I played in the American style. The conductor gave the downbeat, I played, and everybody laughed. I didn’t do that again.”

Playing the trumpet did not occupy Crown’s entire working life. For many years he taught trumpet and brass instruments at Roosevelt University-Chicago Musical College and he’s the founder of [Tom Crown Mutes](#), a company that’s been manufacturing brass instrument mutes for five decades. He produced his first trumpet mute in 1968. “I was playing piccolo trumpet on a piece at the opera. The part was muted, and I didn’t have a piccolo trumpet mute, but Bud Herseth did. I asked him if I could borrow it, and I eventually asked if I could copy it.”

Crown found a metal spinner who made half a dozen copies, but they weren’t quite exact, so he tried one using larger corks and inserted it into a standard C trumpet. “It was fantastic!” Crown says. Players agreed. His mutes are now used throughout the world, and his company ships on average 10,000 units per year. William Camp, the co-owner of Tom Crown Mutes, estimates that since its founding, says the company has shipped over 400,000 trumpet, trombone and horn mutes!

Tom Crown joined Local 10-208 the year World War II ended. Over the last three-quarters-of-a-century he’s not only witnessed a good deal of Chicago’s music history, he’s been part of that history. “I’ve stayed in the union past my playing years because the union did a lot for me,” he says. “It’s been a great ride!”



Drawing of Tom made by the timpanist of the Deutsche Oper Berlin while Tom played a season there. Photo courtesy of Tom Crown.



As We Open Up

Members: these are exciting times! Nearly a year and a half after our halls, stages and theaters went silent, musicians are bringing music to their communities again through live performance. With COVID vaccination rates rising and case numbers falling, people are emerging from lockdown and are ready to enjoy some normalcy: restaurants, seeing friends and family, and live performance! Some highlights:

- The CFM's [M-HART](#) program was created last summer to fund small ensemble performances for communities missing live music. It was so successful a second program was added this past spring. Thanks to a partnership with the Cook County Health Department, we were able to deploy 18 ensembles so far to play at vaccination sites across Chicagoland. Many thanks to Cook County for making that happen, and a special shout-out to the United Way of Metropolitan Way Chicago for a \$25,000 grant to make this possible.



Live in the Drive (L to R: Lisa Fako, Amy Barwan, Phil Orem, Peter Brusen, Jocelyn Davis-Beck) performing an M-HART concert at a vaccination site. Photo courtesy of BJ Levy.

- The [Chicago Symphony Orchestra](#) returned to Symphony Center at the end of May after a 15-month absence. On stage before a reduced but live audience of roughly 400 people were musicians from the CSO brass and percussion sections, conducted by trombonist Michael Mulcahy. The program

included Aaron Copland's "Fanfare for the Common Man", "Street Song" for Symphonic Brass by Michael Tilson Thomas and Gunther Schuller's Symphony for Brass and Percussion.

- The [Grant Park Symphony](#) kicks off an eight-week season with an Independence Day Salute on July 2nd. Because safety protocols dictate no more than 65 performers per program, the season features some smaller orchestral works such as Haydn Symphony #8, Handel's "Dettingem de Deum" and Schubert's Mass in G Major.
- The [Illinois Philharmonic Orchestra](#) began live concerts in May with the Claude Bolling Suite for Cello and Jazz, and will produce three more chamber performances throughout the summer. Their 2021-2022 season will begin in October.
- The [Paramount Theatre](#) in Aurora will present "Kinky Boots" August 18 through October 17. The theatre will officially launch its 10th anniversary in November with "Cinderella".
- The [Chicago Philharmonic](#) has no less than 15 offerings this summer, ranging from woodwind and brass quintet concerts to side-by-side events pairing string and percussion players with instrumentalists from the community.
- The [Elgin Symphony Orchestra](#) began their "Fridays at the Farm" residency in May, offering three outdoor concerts at Goebbert's Farm in Pingree Grove. The 2021-2022 season will begin in October with "Pines of Rome".
- The [Drury Lane Theatre](#) in Oak Brook returns to the stage in September with "Forever Plaid". The season will run through July 22, 2022 and include "Irving Berlin's Holiday Inn," "Evita," "The King and I" and "Steel Magnolias".

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- The [Chicago Sinfonietta](#) recently streamed a concert featuring bass virtuoso and composer Victor Wooten, who premiered *La Lección Tres*, a commission by the Sinfonietta. The orchestra will return to live performance with a concert at Ravinia in September, featuring dance works by a variety of composers.

A lot of you were busy with chamber music projects in person or via Zoom. The **PANDACAT PLAYERS CHICAGO** got together in June 2020 when clarinetist **BARBARA DRAPCHO** organized an Acapella recording of Mozart's E-flat Serenade. Their first in-person performance was July 2020 in the backyard of one of her students in Evanston, and then later that summer they performed for a block party in that student's neighborhood. Since then the group has done four live concerts and a whopping nine virtual collaborations. Check out the videos on their [Facebook page](#) for more!

The woodwind quintet [QUINTET ATTACCA](#) has been busy producing virtual education concerts for schools in Chicago and the suburbs. The group also recently performed in-person for the Chicago Composer's Consortium on June 6th at Constellation, a new music and jazz venue. It was a repeat of a program from 2016 consisting of seven works that had been composed by members of the Consortium. The full concert is here on [YouTube](#).

The ['Rona Quartet](#), featuring French horn players **MARY JO NEHER, JEREMIAH FREDERICK, JOANNA SCHULZ** and **JOHN SCHRECKENGOST**, produced a fantastic Christmas concert last December, along with a Valentine's Day program and a spring performance, all

of which you can hear on their [YouTube channel](#). Their work has attracted so much attention that they have been invited to give a virtual presentation at the International Horn Society's 53rd Symposium. The group will discuss how they got together during the pandemic, grew as an ensemble and developed their programming. The title: "From Corona to 'Rona: One Quartet's Journey In and Out of the Pandemic." Congratulations, 'Rona Quartet!

The CFM knows how hard our musicians work and the difficulties the COVID virus created for us. As we get back to work, your union will continue to fight for fair wages, benefits, safe working conditions and everything else to ensure our members are treated fairly and with respect. Here's to live music and a return of our audience!



Quintet Attacca, L to R: Jeremiah Frederick, Barbara Drapcho, Jennifer Clippert, Colin Anderson, Erica Burtner Anderson. Photo courtesy of Quintet Attacca.

In Memoriam

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Andre	Louise W.	Piano	06/04/21	04/25/25	02/17/44

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3728 N. Sacramento
Chicago, IL 60618-3529
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630-803-8006
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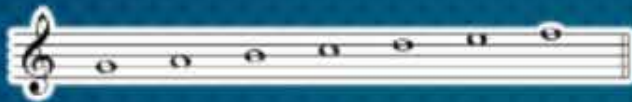


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