

Intermezzo

2fm
chicago federation of musicians
local 10-208 afm

Virtual Membership Meeting:
Monday, May 10th, 2021
@ 6:00 pm

Virtual Membership Meeting:
Monday, June 14th, 2021
@ 6:00 pm

May/June 2021
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FROM THE PRESIDENT

TERRY JARES

Relief for the AFM-EPF

Good news is here. With the passage of the American Rescue Plan Act last month, approximately \$86 billion will go to over 100 multi-employer pension plans in the United States. Our AFM Pension Fund will now get the much-needed assistance to assure that our pension fund will remain stable without any reductions to benefits. The AFM-EPF Trustees have withdrawn the application made to the US Treasury and will receive a grant which will not have to be repaid to cover all benefits through the year 2051. In the weeks leading up to this remarkable event, many of you helped with letter writing and phone banks to let our elected representatives know how important this Rescue Plan was to AFM musicians. I would like to thank each of you who participated in this successful effort.

Health and Safety Issues

As we begin to emerge from this pandemic, I would like to remind everyone the importance of following health and safety protocols that the union has worked to put in place. As more and more of us receive our vaccinations, mask usage and social distancing rules may seem less important. However, until the CDC and government agencies alter their recommendations, it is imperative that we continue to follow these protocols.

It is also extremely important to say something if you see safety protocols being broken in the workplace. Never hesitate in contacting a union officer, one of your committee members or your organization's management to report any problems. Our goal is to keep everyone safe and feel comfortable when returning to work.

AFM Entertainment

To help promote the talents of musicians, the AFM has an extensive listing of musicians and ensembles across our Federation at [AFM Entertainment](#). Take a moment to look and see who is listed. If you think it is the right place for you, get listed.

In the coming weeks, the CFM will have a similar directory featuring the talented musicians of our local. We have started by listing ensembles that have been approved for the M-HART program and will expand the list to include all CFM ensembles available for performances. Our goal is to promote our musicians and offer the public one place to find the best musicians for their events. For more information, please contact Vice-President Leo Murphy at lmurphy@cfm10208.org. He can answer your questions and walk you through the sign-up process.

Litigation between Mr. Colin Welford and the CFM has been settled on undisclosed terms, with neither party admitting liability. Mr. Welford has been a long-standing member of CFM and has been involved in numerous shows including Disney's *The Lion King*, *Wicked*, *Billy Elliot* and *Hamilton*.



FROM THE VICE-PRESIDENT

LEO MURPHY

“I need a band; can you help me out?”

With the work environment starting to open up “a little”, I thought that it would be a good time to revise and revisit an article from a couple of years ago.

During our careers as professional musicians we will be approached to put together a band or ensemble for an event, often a casual job such as a wedding, reception or a private party. Usually, early in that discussion comes the question, “How much will it cost?” Don’t answer that question until you get more information.

Take some time to ask some useful questions. Where is the event? If it is downtown, the prices for everything, whatever the event, are higher than most suburban venues. Also, you need to find out the location to know whether the job is in Class AA or Class A boundaries. How many guests are attending the event? Will there be an open bar, a buffet or a plated meal? Is there a florist? All of these questions can provide you with an idea of costs for the event so you can ask for a wage that is fair and in line with those costs. Most experienced jobbing leaders know the overhead of food, room rental and various services for many venues.

Another thing to think about is scale for that job. That is, what is the minimum to charge so that your contract is acceptable by union rules? When you log in to the CFM website (www.cfm10208.com) you can view Wage Scales for Class AA and Class A jobs, which are the most common gigs. These tables are for a single, three-hour, non-continuous job. They do include pension fees (at 13.189%), payroll fee (15%) and leader fees. They do NOT include rehearsal pay, cartage, overtime, continuous fees, doubles or any premium payments. When pricing out a quote you can contact me, and I will help you put together a quote that fulfills scale wages. Then, you need to think about fair market price for that job, which will be higher than scale. Experienced leaders learn to read their purchasers and think about comparative bands and what those bands are charging for a similar event.

Often these offers come when you least expect it. Maybe on a break during a job or from a cold call. You could be fixing dinner at home or have something on your mind that makes concentration on that call difficult. But be sure to take time to ask questions, and look at the Work Rules/Scale Wages before you give a quote. You can always call my office and we will help guide you through the wage scales. We also can help you get a contract together to submit to the purchaser.

The Casual Engagement Scales are not what is used when working a Major Event job. The higher scale used for Major Event takes into consideration the fact that tickets are being sold for that performance. That revenue raised from ticket sales in a 2,500 (or more) seat theatre, generates income for someone and the CFM believes that our scale wages are fair for the talent and expertise required to perform those shows.

Also, Casual Symphonic Scales are listed in our Wage Scales and are more appropriate for orchestral jobs. These could occur in a various settings, but they were designed to address orchestral ensembles and have rehearsal rates available for a day of concert rehearsal or a rehearsal on a day other than a performance day. There are also premiums (listed in the Work Rules) for such things as principal pay, etc. For more information on those, please contact my office

Many of us did not get into music to be a businessperson – we wanted to play. The love of music and performing took us to where we are now. But as we look to be more successful and achieve some financial stability in our lives, we must consider the business part of our art, including fair and just wages for our work. The CFM is here to try to help musicians, so if you have questions please contact my office at 312-782-0063 or email me at lmurphy@cfm10208.org. We would be glad to assist you.



Audit and Membership Renewals

I just read through my article from last year at this time. What a long, strange year it's been. The members of this union were the first out of work, and will be the last back. This fact is something that the public doesn't always consider, but our artform is not something that is always easily understood by our audiences. That is something that binds us together, this knowledge of the hard work and dedication that only fellow musicians can truly understand.

The yearly audit is included in this issue. It's a roller coaster story within a few dense pages of information. The short version is that we experienced a substantial deficit in 2020 with the work stoppage. We reduced expenses and made significant changes in office staffing. The saving grace of the year was the CFM investment account. Though we used a considerable amount to cover the deficit, earnings were strong and recovered about 75% of withdrawals made from the fund. Had the stock market not boomed as it did, we would be in a much different situation. Please call with any questions you might have after taking a look.

In a bit of good news: the union became eligible for the federal Payroll Protection Program with passage of the American Rescue Plan Act. We immediately applied for the forgivable loan and papers were signed on April 12 for a loan of \$167,162.00 that will be used over a period of 24 weeks to offset administrative salaries and benefits. We also qualified for the Employee Retention Tax Credit for the first quarter of 2021, which will provide significant payroll tax relief.

Reminders are going out to those who have not yet sent in their 2021 membership dues. If anyone is having an issue covering their payment due to the economic impact of the pandemic, please remember that the Musicians Relief Fund is there to assist in times of need. Thank you all for your membership and continued support. I have seen more bravery and perseverance from this group in the last year than I thought possible. I am looking forward to seeing you all back on stage. I'll be there on the edge of my seat. My best to you and your families.

NOTICE

Any amendments of the Constitution or Bylaws must be submitted to the Secretary-Treasurer no later than June 15th to be considered at the September Constitution and Bylaw meeting. Bylaw submissions will be printed in the July-August issue of the *Intermezzo*.



Chicago's Jimmy Pankow and Lee Loughnane Discuss the Band's Beginnings, the Evolution of Their Sound and Life in the Time of COVID



Chicago rehearses before the Rock and Roll Hall of Fame ceremony in 2016. A photo of the late Terry Kath is projected on the screen. Photo courtesy of Peter C. Pardini

"Man, it's been a drag," laments trombonist Jimmy Pankow from his house in Nashville, briefly taking off his black baseball cap to run his fingers through his silver hair. "I haven't been home this long in 52 years. I don't know what to do with myself!"

Trumpeter Lee Loughnane, ensconced in his Sedona, AZ home, is equally restless. "I'm writing songs for the new album. We're all sending material to our producer, Joe Thomas. But getting together in the same room to record them is another story."

On March 14, 2020, Chicago – the iconic band with a 50+-year history – left their last gig at the Venetian in Las Vegas. The plan was to head to California the next day for another show in a schedule of 100 tour dates that year, until the coronavirus changed everything. But, when a group has been playing together for this long, challenges are to be expected. Their extraordinary run – with the sales of over 40 million albums; tours with Janis Joplin, Jimi Hendrix and the Beach Boys; and induction

into the Rock and Roll Hall of Fame in 2016 – has seen songs that didn't climb the charts, evolving audience tastes and changes in personnel. The virus is just another bump in the road on what Pankow calls "the journey." "If we knew what was coming next, what fun would it be?" he says. Still, "Who'd have thought we would have seen this (pandemic) in our lifetime???"

The band got its start in 1967, when Pankow and Loughnane were students at DePaul University. Pankow, a sophomore at the time, had come up to DePaul after spending a year downstate at Quincy College. For a few weeks, "(reedist) Walt (Parazaidier) kept peering at me through the practice room door window. He finally introduced himself and said he wanted to put together a rock and roll band with a horn section that would be a main character in the music, not just an afterthought." Loughnane, who had won a position with the Civic Orchestra of Chicago and was working the club scene, was already on board.

(Continued on next page)

"I had met (guitarist) Terry Kath and (drummer) Danny (Seraphine) from a local band called the Missing Links. They invited me to come and sit in. When that band broke up, they invited me to join a band we initially called The Music Foundation. Then we changed the name to the Big Thing, then the Chicago Transit Authority, and then Chicago." Parazaider had invited keyboardist Robert Lamm into the group, and Peter Cetera joined on bass.

The early days were an experiment in trying to find their sound. "For the first six months or so, we were a glorified Vegas band," explains Pankow. "We wore cheap suits, did steps. At gigs, we were expected to perform top 40, which was R&B at the time: Temptations, the Four Tops, Wilson Pickett. But I continued to work on the original concept away from the clubs. Robert started bringing in his arrangements of these R&B classics, and that led to original songs. We were doing custom horn arrangements that took the song to another place and I began inserting instrumental sections to extend the songs."

"Jimmy incorporated the brass as though they were a vocal" adds Loughnane. "He made the three horns sound bigger because of the way he voiced the chords."

Unfortunately, this new approach didn't immediately lead to success. "No sooner did we start sticking some of this original material in the sets that we started getting fired from one club after another!" exclaims Pankow. "They didn't want to hear us, they wanted to hear Top 40! We had to make a decision: did we want to do the shtick and play Top 40, or did we want to pursue our own voice?"

In 1968, a former DePaul student turned producer named James Guercio convinced the band to move to Los Angeles. "His goal was to try bring talent from Chicago and put them on the map, get them recording deals and launch them nationally," says Pankow. "Guercio heard us do the Top 40, but on the second or third set, we started playing original arrangements of other songs, and he was visibly impressed. Since we couldn't rely on most of these clubs to be a platform for our music, we packed up U-Hauls and headed to LA."

Going to California had been the right decision. "We moved to a house under a freeway, and it was in a great community. Every other house was occupied by a band. It was a like a pop renaissance. We felt like we were exactly where we needed to be. It represented the freedom to do our thing, and we rehearsed day and night."

Success came quickly. Jimi Hendrix had heard them play at the infamous West Hollywood club, the Whisky a Go Go, and invited them to be his opening act on tour. Recalls Pankow: "It was amazing. We were waiting to go on for the next set, and there's Hendrix standing in the doorway.

Hendrix asked if we wanted to go on the road, and we said 'Yeah!' It was intimidating! There were 20,000 people in the audience instead of a little club." Audiences could be harsh. "We'd go out on stage and we'd hear 'We want Jimi!' And Walt would go up to the mic and go 'Shut the *%\$^# up and listen!' We didn't know any better, we were street guys from Chicago. It was a magical time!"

Guercio signed the band to Columbia Records, and they released their first album, *Chicago Transit Authority*, in 1969. It hit the Top 20 and went on to sell over 2 million copies. In 1970, their second album (*Chicago*, or sometimes called *Chicago II*) yielded timeless hits such as 'Make Me Smile', 'Does Anyone Know What Time It Is', 'Colour My World' and '25 or 6 to 4'. Over the next seven years the band recorded seven more albums, embarked on tours at Carnegie Hall, Japan and [Tanglewood](#), and produced songs like 'Saturday in the Park', 'Feelin' Stronger Every Day', 'Just You 'n' Me', and '(I've Been) Searchin' So Long' reach the Top Ten.

The next few years brought tragedy, hardship and change. In 1978, guitarist Terry Kath accidentally shot himself to death while cleaning his gun. The band, grief-stricken, chose to continue, but much of their direction had come from Kath, and the next three albums (*Hot Streets*, *Chicago 13*, and *Chicago XIV*) failed to achieve the success of previous records. After *Chicago XIV*, Columbia Records lost confidence in the group and bought them out of the rest of their contract. Right before Kath's death, the band had split from Guercio over matters of control and money, so in 1981, Chicago found itself without a producer or a label.

That same year, entertainment executive Irving Azoff signed the band to his label Full Moon/Warner Brothers. "He asked if we would like to work with David Foster, who was a new producer," says Loughnane. Foster's method was to pick one voice within an ensemble and mold the album to what that single artist did best. In this case, he focused on Peter Cetera's voice and towards a balladic style that saw hits like 'Hard to Say I'm Sorry', 'You're the Inspiration' and 'Hard Habit to Break'. "We let David pick the songs and he made the album, but he didn't allow Jimmy to do any brass arrangements, and he ended up over-producing us."

It wasn't just the music that changed. The 80's brought the MTV era, and new songs weren't jockeying just for airplay. "Not only did we want to get on radio – we had to get on TV!" recalls Pankow. "We jumped on that ship because everyone became judged on their success on MTV. But it was a kick! We had the first "stunt" video for '[Stay the Night](#)', with stunt drivers and a spectacular car crash! We filmed it in South LA along a concrete viaduct. It was out in a neighborhood and there were hundreds of people watching what was going on.

(Continued on next page)

Because they had the music blasting on speakers so we could mouth the lyrics, the people were hearing all this music and witnessing these car crashes and next thing you know we had 1,000 spectators! It was awesome!" Pankow smiles. "We won an MTV award for that video."

Adds Loughnane: "It was fun, although the thing with videos and the MTV era was that the songs took a back seat to the video production. The vision was the video, not the vision that the song would leave to the imagination."

In 1985, Cetera left for a solo career, and the band moved away from ballads and steadily made its way back to the horns. Chicago kept up their prolific pace with eleven more albums including four Christmas records, a cover of big band classics and an album called *Stone of Sisyphus*, which marked a return to their original compositional and 'horn-centric' style from the 1970s. Their touring schedule, which rarely lagged, consists of five shows per week for months on end. The band also has gone through a number of personnel changes. Says Pankow: "Our current lineup is AMAZING: Lee, Robert, myself, Neil Donell (lead tenor vocal), Brett Simons (bass and keyboard), Keith Howland (guitar), Lou Pardini (keyboard), Walfredo Reyes (drums), Ray Yslas (percussion) and Ray Hermann (reeds)."

What do musicians who've been on the road for half a century do during quarantine? "I've been practicing!" says Loughnane. "I do Claude Gordon routines. I watch YouTube videos of Arturo Sandoval and Wayne Bergeron. Every player learns that playing live is different from practicing, which is much more controlled. That's when you put your endurance chops back together. I played a benefit show for 'Cancer Blows', where 30 trumpet players – first chairs from major symphonies, jazz players

from all over the world – got together for an online concert. God, that was amazing. Just watching all those players from the side of the stage, that taught me a lot. I learned how to breathe better. I've been working on breathing the whole time, but seeing those guys was different.

"And I put together a studio here in Sedona with an SSL Console, so I pretty much know what I want to do when I grow up," he jokes. "If (my performing career) ever ends, I have something to do."

But, the road is where they want to be. Says Pankow, "There's nothing like live performance. I miss it so much. I miss hanging out on the bus, talking about the show before we go on. We're talking to Live Nation every day to see when we'll perform live again. Thank God we have this record project to keep us focused and creatively engaged. It's a refreshing departure in many ways from what people have been accustomed to, though it has the Chicago 'thumbprint'.

"Being inactive is the toughest thing I've ever had to do. You gotta keep in shape. For now, I do the standard calisthenics: long tones, arpeggios, intervals, lip slurs. I practice endurance; I try to push myself a little beyond fatigue. The first three shows of any tour are the hardest because all the practicing in the world doesn't prepare you for this level of performance. I can practice all day long, but when we go back on the road, get the ice packs ready!

"There's three things I live by: 1. practice; 2. be passionate, be in the moment, love it; and 3. HAVE FUN. If it's not fun, then it's not worth it. I'm in my 70s now, but I don't think of myself as being an old guy. My spirit hasn't changed; I'm still a maniac!"



From left to right: Lee Loughnane, Keith Howland, Robert Lamm, Ray Hermann, Jimmy Pankow, Ray Yslas, Brett Simons, Wally Reyes, Lou Pardini and Neil Donell. Photo courtesy of Peter C. Pardini.

Resolution

WHEREAS, The use of increasingly sophisticated electronic replacement technologies and software e.g. M.O.S.T., Virtual Orchestra, Sinfonia, KeyComp (collectively, “Electronic Replacement Technologies and Software”) pose a persistent threat to local musicians employed in musical theatre; and

WHEREAS, Employers’ use of Electronic Replacement Technologies and Software in Pamphlet B shows drastically reduces touring orchestrations to maximize profits, while on Broadway the original instrumentation is preserved throughout the production’s entire run; and

WHEREAS, Chicago is the third largest musical theatre market in the world, and Local 10-208 musicians are eminently qualified to play for touring musicals; and

WHEREAS, The CFM recognizes that Chicago audiences deserve the highest quality musical theatre productions, and the use of Electronic Replacement Technologies and Software deprives our audiences of truly live music; therefore, be it

Resolved, That the members of the Chicago Federation of Musicians urge that terms be bargained with employers that prohibit or significantly limit the use of Electronic Replacement Technologies and Software, whether now known or developed in the future, including but not limited to requiring that the employer do one or more of the following:

- Utilize the original Broadway orchestration;
- Utilize a post-Broadway touring orchestration that does not employ any Electronic Replacement Technologies and Software;
- Employ the total number of musicians required by the original Broadway orchestration in accordance with the local minimums defined in Pamphlet B;
- Disclose any intent to use Electronic Replacement Technologies and Software to Local 10-208 no less than 30 days prior to the first rehearsal, and obtain prior written consent of the Board of Directors of Local 10-208 for any such use of Electronic Replacement Technologies and Software; or
- With prior written consent of the Board of Directors of Local 10-208 to any use of Electronic Replacement Technologies and Software, distribute to each Local 10-208 musician engaged an additional equal share of an electronic replacement premium pool.

Respectfully Submitted, The Theatre Musicians Association-Chicago Area Chapter Board



WHO, WHERE, WHEN...

JEFF HANDLEY

CFM BOARD MEMBER

I'm personally so glad to see many performances coming back. Not just the amount but interesting thought-provoking projects!

Trumpet player **CAREY DEADMAN** was a big part of a great CD released last September. It's called "You Must Believe in Spring" by singer **JOSIE FALBO**. Besides producing the project, Carey hired the orchestra and did all the arranging for singer Falbo. The music is orchestrated for big band and strings, over 30 musicians. Carey said he was greatly influenced by the **NELSON RIDDLE** sound on classic **FRANK SINATRA** albums. A concert video of this project will be streaming hopefully on May 9th (Mother's Day). It was re-orchestrated by Carey for a seven-piece band and filmed by **RYAN BENNETT**. Carey is also starting a project called [Cabaret and Concerts](#), which was inspired by the singers and musicians from the Drury Lane Theatre in Oak Brook. They started with a live cabaret series at Drury Lane that ended in February, but now want to make these shows much more available.

In March, Chamber Music on the Fox celebrated the 100th year since the landmark victory of the Women's Suffragette movement with a string quartet consisting of members from the Lyric Opera of Chicago performing compositions by female composers. Violinists **ANN PALEN** and **KATE CARTER**, violist **AMY HESS** and cellist **MARA MCCLAIN** played quartets by composers Chen Yi, Gabriela Lena Frank, Amy Beach, Caroline Shaw and **FLORENCE PRICE**. Price was the first African-American woman composer to have a composition performed by a major orchestra – that being the Chicago Symphony Orchestra in 1933. Musicians **SARA SITZER** and **MARK FRY** are Co-Artistic Directors. Mark said the Chamber series has grown tremendously in the last seven years. He figures that after adapting to streaming this year, some form of that will likely remain in the future. "Streaming can often reach a different audience than our live concerts," said Mark.

Chicago Sinfonietta's annual MLK Tribute Concert is a tradition shared by the orchestra since its founding by Maestro Paul Freeman more than 30 years ago. Another tradition of Freeman's was to feature young, diverse talent on stage. Streaming in March, Sinfonietta performed the World Premiere of "breathe/burn: an elegy" by African-American Composer **JOEL THOMPSON** (*Seven Last Words of the Unarmed*). The new commission was composed in memory of

Breonna Taylor and performed with Chicago cellist **IFETAYO ALI-LANDING** as soloist. I spoke briefly with violinist **LUCINDA ALI-LANDING** who plays regularly with Sinfonietta and happens to be Ifetayo's mother. Lucinda reminded me that her daughter was first featured with Sinfonietta after winning the Sphinx Award at age 14. Lucinda was overwhelmed as she played in the string section during that performance. She knows the blood, sweat and tears involved to get to this point. Ifetayo is a product of support from the music community as well as the Hyde Park Suzuki Institute founded in 1998 by Lucinda. She added, "Being a young musician in today's world and preparing a piece dedicated to Breonna Taylor took quite an emotional toll on Ifetayo; it's not just preparing the notes."

I had to smile when I heard about this gig: "[The Music of HERB ALPERT, an 86th Birthday Celebration](#)". It was a live streaming event from the Fulton Street Collective with 10 musicians and visual artist, led by trumpet player **CHAD MCCULLOUGH**. I asked bass player **LARRY KOHUT** about the experience. The first half featured some of the later "fusion" records of Mr. Alpert and the second half featured mostly the Tijuana Brass era. Larry said there was a little tongue-in-cheek amongst the musicians, but like any gig, everyone wanted to respect the style of the music. This was helped with double tracked trumpet, cool synth patches, marimba, 70's guitar and even a taxi horn! Larry is starting to get back in the swing of things; he was one of the first artists back playing live with an audience at the Green Mill, and he can be seen and heard soon at Winters Jazz Club.

Chicago Opera Theater will be streaming the Chicago premiere of the opera "La Hija de Rappaccini" on April 24th. The opera is based on a Nathaniel Hawthorne short story where the main character is isolated in an exotic garden with deadly flowers and becomes poisonous to the touch. Appropriately enough, the production will be staged among the stunning hanging gardens at the Field Museum. Composer **DANIEL CATAN** re-orchestrated this chamber version for two pianos, harp, percussion and timpani. Despite being written in 1983, Catán's chamber opera is full of timely threads like scientific experimentation and love at a distance.

Oriole Terrace Orchestra Big Success at Chicago's Edgewater Beach Hotel in the 1920s

One of the most popular orchestras in Chicago during the early and mid-1920s was the Oriole Terrace Orchestra, then playing a long engagement at the Edgewater Beach Hotel on the city's north side. The orchestra was formed in early 1921 in Detroit to play at promoter J. L. Woods' new, soon-to-be-opened but ill-fated Oriole Terrace Restaurant, thus the name of the orchestra. It was made up of men from both the Ted Fio Rito and Dan Russo orchestras and co-led by the two leaders. Pianist Fio Rito had been leading a group at Wood's Arcadia Ballroom in St. Louis and violinist Dan Russo's band was playing at Woods' other Arcadia Ballroom in Detroit.

To promote the newly formed band prior to the engagement at the Oriole Terrace, Woods arranged a recording session with the Brunswick label. Surprisingly, the records, when released, became popular and sold well.

The new band's break was a summer-long (1921) engagement at the Edgewater Beach Hotel here in Chicago and it soon became popular, partly based on its fast-selling Brunswick records.

The orchestra returned to Detroit that fall to open the new Oriole Terrace. Unfortunately, the new Oriole Terrace foundered and closed early the next year. Fio Rito, in a 1971 interview with the author, claimed the place — half ballroom and half restaurant — was ahead of its time. Following the closure, the influential Woods booked the band on a few dates, including an appearance at the Palace Theater in New York City. But, with the band now at liberty, Edgewater Beach manager William Dewey quickly booked the orchestra for a return engagement at the Chicago hotel.

The OT orchestra broadcast nightly over WEBH, the hotel's own radio station, often featuring vocals by guitarist/tenor vocalist Nick Lucas, who had been with Fio Rito in St. Louis. Lucas became so popular that he left the band for a lucrative vaudeville career that lasted 30 or more years in the U.S. and Australia.

Following Lucas' departure, Fio Rito and Russo hired Mark Fisher, a singer and guitarist then performing in Pittsburgh. Fisher's clear tenor voice quickly won over the crowds and he, too, left the band a few years later to become a popular Chicago and Midwest orchestra leader. He eventually became a stage-band leader and MC at the Balaban & Katz Senate, Harding, Belmont, Roosevelt and Oriental theaters.

Fio Rito told the author in the interview how the Oriole Terrace was selected in 1926 to open the new north side Aragon Ballroom, the magnificent new twin of the south side Trianon. The Karzas Brothers, the owners, asked James C. Petrillo, then head of Local 10 of the AFM, for his recommendation of an orchestra to open the Aragon. Petrillo, according to Fio Rito, suggested the Oriole Terrace group.

After four years of success at the Edgewater Beach, the Oriole Terrace surprisingly ran into tough sledding with the young Aragon dancers, who felt the band was a bit old fashioned. The issue was magnified by the infamous "double-beat" acoustical glitch that haunted many later bands playing the Aragon. The Karzases spent \$70,000 trying to correct the defect while the Oriole Terrace Orchestra was still there, according to Fio Rito. The acoustical problem was an echo that set up a second beat toward the back of the ballroom,

confusing dancers and musicians alike.

With Aragon business drifting away to the nearby Arcadia, Merry Garden and other ballrooms, the Karzases wanted to end the Oriole Terrace contract. To do so, according to Fio Rito, they called in Jules Stein, president of the new but growing Music Corporation of America here in Chicago, to negotiate the matter.

The negotiations led not only to terminating the Oriole Terrace-Aragon contract, but also to the breakup of the Oriole Terrace orchestra itself. In February 1927, Russo received a financial settlement plus the orchestra, the arrangements and the rights to use the Oriole Terrace name. Fio Rito then built another band around a few Oriole Terrace musicians who decided to continue with him.

The Fio Rito band continued to tour based on their reputation, but the high salaries of the musicians proved to be a drag on its success, so Fio Rito broke up the band. MCA, meanwhile, found a replacement organization for Fio Rito: the house band at one of Doc Chinn's ballrooms in Iowa and Nebraska. With a much lower payroll, this became the foundation for Fio Rito's later bands.

In the process, it also was agreed that MCA would begin representing and booking both the Fio Rito and Russo bands.

Russo's Oriole Terrace Orchestra lasted only until April of '27 when he took over the Mac-Jack band from Duluth, Minnesota. The Mac-Jack band was] co-led by trombonist Max Williams and drummer Jimmy Jackson. With this new lineup, the Russo organization became one of MCA's "bread and butter" bands, because they were always working, in this case at mostly MCA-booked locations. Russo continued touring the Midwest and playing long engagements in Chicago's Oriental Gardens on Randolph St. from which he broadcast frequently via NBC. Russo retired in 1937 and died in North Hollywood, CA in 1943.

Of the two leaders, Fio Rito was the more successful, helped enormously by the more than 350 songs he wrote over his career

The band continued to play at many of the prime Midwest locations, including at Chicago's Edgewater Beach and Morrison Hotels. But in 1931 the band was booked into the Frolics Club in Culver City, California, which was a breakthrough engagement and led to a long stay on the West Coast.

Later major locations in California included the St. Francis Hotel in San Francisco and the Coconut Grove in Los Angeles. The band's many syndicated radio shows, remotes and records plus Fio Rito's continued production of hit songs and his introduction of many new performers gave it star status.

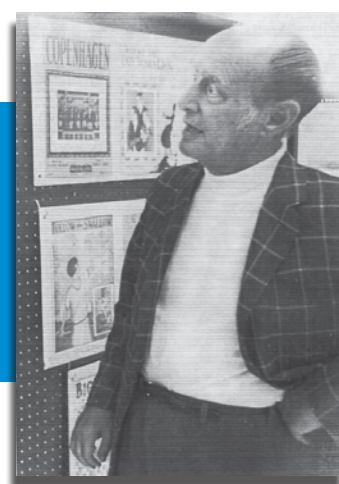
By the 1950s, Fio Rito had downsized his group and disbanded. For a time, he led the house band at Chicago's Chez Paree nightclub. He moved to Scottsdale, AZ. in 1959, where he operated a key club. Later he formed a small combo that toured a number of clubs in Nevada, California and Arizona.

Plagued by heart trouble, he died in 1971.

Author's Note: Additional sources of information include Dan Herbert, Duluth Minn.; and "From Big Time to Happiness," an interview of Fio Rito by Mike Dante, Sacramento Union, Oct. 23, 1970.



Dan Russo orchestra at the Oriental Gardens in Chicago, where it played long engagements.
(Photo courtesy of Dan Herbert).



Fio Rito views a display of some of his compositions in Phoenix, ca. 1960s.
(Photo courtesy of Jonathon Marshall).



Reduced Cost Dental Care Options

Many of you have delayed attending to your dental health over the past year either because of concerns related to contracting COVID-19 or, for some, because of difficult financial circumstances brought on by the pandemic. While the CFM offers group dental insurance to qualifying members, we realize that some of you do not have coverage and aren't sure where to turn for treatment. The links below are provided to help you consider your options and shouldn't be considered an endorsement of any particular provider.

Dental Hygiene Schools

Dental hygiene schools can be an excellent choice for basics like cleanings, x-rays, fluoride treatments, etc. These services are provided at a comparatively reduced cost, and x-rays are read by a dentist on staff. If further treatment is required, they can provide recommendations or you can explore the full-service clinics listed below.

Note: The main priority of the school clinics is training and education. Plan to spend up to several hours on your visit. If you have the time, visiting one of these clinics can be both a cost savings for you and a helpful benefit to the school.

- [Prairie State College](#) - Chicago Heights
- [College of DuPage](#) - Glenn Ellyn
- [Harper College](#) - Palatine
- [College of Lake County](#) - Waukegan

Dental Clinics with Low or Adjustable Pricing

If you have been postponing dental work because of concerns regarding costs, these clinics may be able to help. While specific prices are not published, these dentists

are committed to providing treatment to all patients and adjust pricing based on factors like income and family size. Some are FQHCs (Federally Qualified Health Centers) which receive subsidies from the federal Health Resources and Services Administration.

- [Familia Dental](#) - Elgin, Wheeling, and other Illinois locations
- [West Town Oral Health Center](#) - Chicago
- [Erie Family Health](#) - Multiple Chicagoland Locations
- [Community Health Partnership](#) - Aurora, Harvard, and other Illinois locations
- [Near North Health](#) - Chicago
- [PCC Community Wellness Center](#) - Chicago and Berwyn
- [Howard Brown Health](#) - Chicago

Dental Schools

Many of you know that I am no longer performing as a woodwind doubler due to a dental procedure several years ago that left me with paresthesia (numbness and tingling) in my face and tongue. While I have some misgivings about suggesting student dentistry – particularly to brass and woodwind players – these may be clinics that can address your dental problems at a reduced cost. All work is supervised by a faculty dentist.

- [Midwestern University](#) - Downers Grove
- [University of Illinois](#) - Chicago

You can reach me at our local at (312) 782-0063 ext. 119 or nmoran@cfm10208.org. I would be glad to help you consider your options.

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.

Your FEPC is Working to Prevent Misconduct in CFM Workplaces

By Naomi Frisch, CFM FEPC Legal Consultant

As the world starts to open up again, many of us will be returning to work soon. The CFM Fair Employment Practices Committee (FEPC) has been working over the last few months to implement a tool that will make it easier for members to address any instances of misconduct in CFM workplaces. All CFM members now have access to a dedicated CFM account on the app #notme, which will allow members to (1) receive information and resources related to workplace safety and prevention of misconduct; (2) safely and securely report incidents of misconduct in the workplace; and (3) report anonymously. The experts say that the key to stopping workplace misconduct is consistent early reporting of suspect behaviors so that potential issues may be resolved before they lead to serious consequences. The CFM will use the data collected by the app to monitor any areas of concern, but also to provide support to all members involved in incidents at union workplaces. Where a member is involved in workplace misconduct, the union has an obligation to represent and support that member, whether they are the victim or the accused. It is important to remember that typically, it is the employer who is responsible for providing a safe workplace free of harassment and discrimination, and for investigating conduct that may be unlawful. Through your reports, the CFM can first and foremost assist members with making sure the information gets to the right people. Further, the CFM hopes that with early reporting of potential conflict, escalation of that potential conflict can be avoided which will help members feel safe and protected in the workplace. Information on how to download and use the app follows this article.

What is Unlawful Workplace Misconduct?

Workplace misconduct can take many forms, and an employer may be held liable for the misconduct of its employees if such conduct is unlawful. For example, many laws prohibit discrimination, harassment and retaliation against employees because of their membership in a “protected class.” Protected classes can include race, age, gender/sex, religion, national origin, sexual orientation, marital status, political affiliation, disability and more. Actions taken against someone because they belong to one of these categories may be unlawful when:

Discrimination:

Disfavorable or disparate treatment leads to an adverse employment action.

Harassment:

Unwelcome conduct is so severe and pervasive that it creates a hostile work environment. Note that under the “severe or pervasive” standard, a single severe act of misconduct, such as physical violence towards someone because of their membership in a protected class, may be enough; however, jokes or inappropriate comments, although offensive, may or may not rise to the level of “severe and pervasive.”

Retaliation:

Adverse employment actions are taken after an employee complains about discrimination or harassment.

Adverse employment actions are things that affect an employee’s job and livelihood. Termination is the most common and obvious adverse employment action, but adverse employment actions could also take the form of demotion, docking of pay, failure to hire, failure to promote, giving a bad review, assigning unfavorable tasks and others. For musicians, adverse employment actions might include being left out of future gig opportunities, being moved to an unfavorable seat in the string section, being placed on artistic probation and many more.

The word “bullying” is also sometimes used to describe workplace harassment. There is no federal or state law against “bullying” in the employment context at this time, though if the victim is a member of a protected class, such behavior may support a hostile work environment claim. Nonetheless, it is worthwhile to report abusive behavior in the workplace, regardless of whether it rises to the level of a legal violation.

Sexual Harassment

Sexual harassment is a form of workplace harassment. Sexual harassment means any unwelcome sexual advances, requests for sexual favors or any conduct of a sexual nature. There are two types of sexual harassment: hostile work environment and quid pro quo. Hostile work environment sexual harassment is defined similarly to a general hostile work environment claim: unwelcome

(Continued on next page)

sexual conduct will create a hostile work environment where it is so severe and pervasive that it has the purpose or effect of substantially interfering with an individual's work performance. Quid pro quo sexual harassment occurs when employment decisions are based on an individual's submission to or rejection of inappropriate conduct. For example, if musicians are required to engage in sexual acts with the conductor in order to be hired, that is unlawful quid pro quo sexual harassment.

What other safety concerns should I be aware of? As we return to work during the COVID-19 pandemic, it is important that we follow recommended guidelines to keep us all safe from the virus, including physical distancing, mask wearing where possible and many other precautions. Most CFM employers have developed comprehensive safety protocols that must be followed while on the job. If you believe that your employer's policies are not being followed, you can use the #notme app to report it so that the union can hold the employer accountable. If you are the contractor on a job, you can use the health and safety addendum, available on the CFM website or in the app, as guidelines to keep your musicians safe. The app can be used to report incidents of COVID-related misconduct at every job, by musicians, employers, audience members or others. If the CFM knows what is happening, we can work with you to develop and enforce protocols and policies to keep you safe.

Why Report Workplace Misconduct?

If you see something, say something! We want you to use the app and tell us what you observe. The CFM is your union. We want all members to feel safe at work

and any time members interact with other members. This app is provided to you as a benefit of membership so that you can safely report incidents of misconduct that occur at the workplace or elsewhere.

As a labor union, the CFM fairly represents the interests of all members. Our goal is to provide resources to members to address workplace misconduct issues. Keep in mind, however, that the CFM cannot prevent such misconduct, and where a member complains about another member, the CFM must also protect the rights of the accused. In addition, it is always the employer, not the union, that is responsible for providing a workplace free of discrimination or harassment.

The use of the #notme app by our members will be a tool the CFM can use to identify and track incidents of misconduct, to assist members in reporting incidents to their employers and/or to attempt to mitigate conflicts before they have an effect on our members' livelihoods. While using the app to report workplace misconduct does not guarantee any specific outcome, we hope that it will help all of us with the goal of preventing misconduct before it occurs.

When you report misconduct to the CFM, together we can work towards the goal that workplaces operating under CFM agreements remain safe, compliant and respectful places for all members.

Here's how to download the #notme app and sign on to the CFM's page: Use the QR code below, or download the free #notme app on your device. When prompted for the name of your organization, enter Chicago Federation of Musicians, and use the code 2224 (BACH).



The CFM Scholarship Committee (Janice MacDonald, Bob Bauchens, Nick Moran, Jeff Handley and Vice-President Leo Murphy) reviewed the five applications. All applicants were highly qualified and the committee recommended awarding each person \$1,000.00 toward their educational costs for next year. The Board of Directors agreed with that recommendation. The CFM wishes the young musicians below the best in their educations and careers. Congratulations to them and their families.



Ida Claude is the daughter of CFM members Joseph and Irene Claude. Ida is an undergraduate at Dartmouth College and hopes to pursue a career in orchestral management. She started violin studies at an early age and later joined the Chicago Youth Symphony Orchestra, interning with the CYSO after her senior year. It was during that time that her interest in orchestral administration was sparked. She has also interned at the People’s Music School in Chicago and has accepted to a Summer Staff position at the Marlboro Music Festival in Vermont for this summer. She currently serves as manager of the Dartmouth Symphony Orchestra and enjoys that work and the responsibilities that go with the job. After she finishes her undergraduate degree, she hopes to work for an orchestra or a chamber music festival before advancing to post-graduate studies.

Claire Arias-Kim is a violinist and the daughter of CFM members Bernardo Arias and Whun Kim. Claire is currently pursuing a Bachelor of Music degree (Violin Performance) at the Julliard School and hopes to become a concert artist after graduation. She enjoys performing and sharing her love of music with others, both as a performer and a teacher. She has performed with various ensembles in the Chicago area, including the Elgin Symphony Orchestra and the LaCrosse Symphony Orchestra. She has attended the Aspen Festival for two years (receiving a full scholarship for her second year), where she studied with Robert Lipsett. For three consecutive years, Claire and her chamber ensemble have been selected to participate in the quarter finals of the Fischhoff Chamber Music Competition and she recently advanced to the semi-finals as a member of the Xena Quartet. Last summer Claire was selected to perform in the Concerto Round of the Cooper International Violin Competition. She was also the featured artist on WFMT’s “Introductions”.



Amachi Smith-Hill is a percussionist and vocalist. While attending the Chicago Academy For The Arts, she participated in their New Music ensemble and the Opera Club. As a percussionist, she plays both jazz and classical styles of music. She has taken Film Scoring classes through the Berklee School of Music. She wants to study film scoring, jazz, electronic music and possibly voice, along with her percussion studies. Her interests in music are varied but she is interested in a career that combines many of her passions. As she continues her education, she is looking to find an internship with a film composer and/or in the sound department of a TV or film department. She has been accepted into several colleges and is in the process of deciding where she will attend.

Nicholas DeLaurentis is in his senior year at DePaul University, where he is studying Double Bass with Alex Hanna. Nicholas is in the Civic Orchestra of Chicago, and is Principal Bass of the DePaul Symphony Orchestra. Upon graduation, Nicholas will be pursuing a Master of Music in Double Bass Performance. He has spent two summers attending the Boston University Tanglewood Institute as well as two years studying at the Domaine Forget Music Institute, where he studied with members of the Los Angeles Philharmonic and the Cleveland Orchestra, and internationally recognized soloist Francois Rabbath. Nicholas also plays electric bass, performing rock and jazz music, and has enjoyed some success as a songwriter. After he finishes his academic studies, he wants to audition and win a position with an orchestra and pursue his love of music and performance with others.



Andrew Luzwick will be a sophomore at the Chicago College of Performing Arts at Roosevelt University, where he is pursuing a Bachelor of Music degree in Jazz and Contemporary Music Studies on Saxophone. He is a student of CFM member Jim Gailloro. He attended Hoffman Estates High School, where he was Drum Major of the marching band for two years. He also won the 2019 Louis Armstrong Jazz Award as a junior. He was active in theater during high school as a musician, an actor, a dancer and a singer. When asked about his career goals, he wants to inspire younger musicians to dig deep within their musical talents. Besides performing, he has an interest in music education and ethnomusicology.

Dorothy Katz 1924-2021



Photo courtesy of Nancy Katz

Dorothy "Dory" (Kaplan) Katz, age 96, passed away peacefully in her own home, in the company of her two daughters. Beloved wife of William Katz, who died in 1984, Dorothy is survived by her daughters Judith Katz Pasternack (John) and Nancy Katz (Kathy Wildman). She was "Bubby" to her beloved grandson and caregiver Brian Pasternack. She adored and was adored by her many nephews, nieces and great nieces and nephews. Dory was the youngest of six loving sisters who preceded her in death: Lillian (Alvin) Sosin, Ruth (Jules) Roth, Florence (George) Harris, Beatrice Kaplan and Evelyn (Charles) Hoffman. A professional French horn player since the age of 19, Dorothy was a member of the Indianapolis, New Orleans and Columbus Symphonies and she taught at Ball State University. She delighted in relaying that she was hired by Lincoln Park Zoo to play for the crocodiles because the sound of the horn resembled the animals' mating call. She also freelanced in the Chicago area with many orchestras and ensembles, including the Chicago Symphony and Lyric Opera. She developed a thriving teaching practice at home and in the North Shore schools, turning out many fine and devoted students, some of whom went on to professional horn careers. She was proud of her family and in particular, her legacy as a trailblazing female brass musician in the 1940's. She had an incredible gift for making everyone she encountered feel valued

and important. Dory was fun-loving and feisty with a wonderful sense of humor and a contagious laugh. Passionate about sports, justice and inclusion, she was a role model for all. In lieu of flowers, donations may be made to the [Jewish Reconstructionist Congregation](http://www.jewishreconstructionist.org) or a charity of your choice. Attendance at services was private. To leave condolences, contact Shalom Memorial Funeral Home (847) 255-3520 or www.shalom2.com.

Oh, my goodness – Dorothy Katz is no longer with us. She was such an important part of my life and the lives of so many others that it's hard to believe that she is gone. I feel so fortunate to have had her almost my entire life as a mentor, a colleague and a friend.

I always referred to Dorothy as my "other mother." A long time ago, around 1965, we were playing a job together. She related to me the difficulties that she had experienced as a professional woman brass player. There was the orchestra that hired her, then dismissed her because the conductor decided he didn't want any women in his orchestra. Another conductor refused to hear her play when she appeared at an audition, once again only because she was a woman and he didn't want any. Dorothy told me all this that day, never expressing any bitterness, but only how happy her life was, filled with horn playing, many students, and especially her beautiful family. I was young and crazy ambitious at the time and Dorothy's wisdom got my head on straight! I will be forever grateful.

Throughout her busy professional and family life, Dorothy always exuded happiness and LOVE. Every time we were together she would tell me how much she loved me, how proud she was of me, how great I played (even when I didn't!). She was this way with everyone with whom she came in contact. She was a virtual fount of self-esteem and self-confidence, which she shared generously with all her colleagues and students. She made us all better musicians and better human beings. Dorothy was also a lifelong staunch supporter of the Chicago Federation of Musicians and unionism in general. She will be sorely missed.
-- Nancy Fako

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In Memoriam

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Katz	Dorothy	French Horn	02/11/21	08/19/24	11/05/43

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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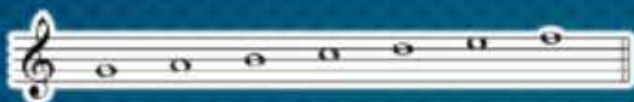
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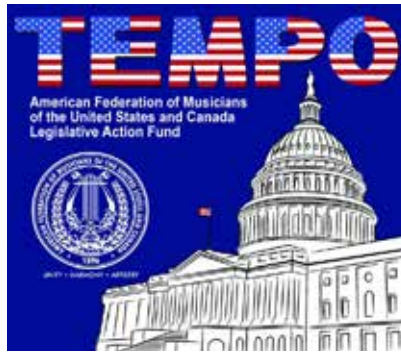




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For all other Information, contact the	
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American Federation of Musicians of the
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