

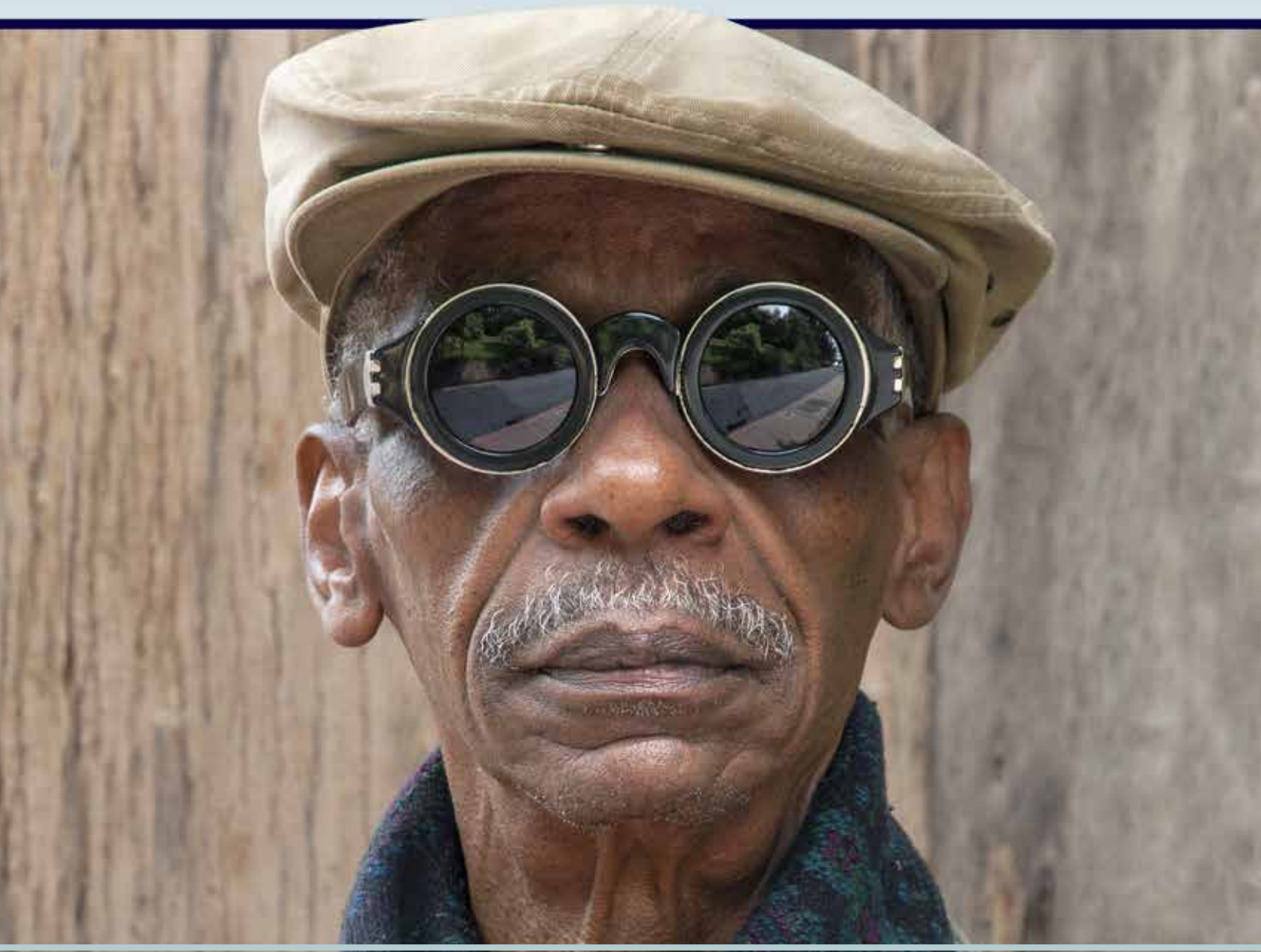
Intermezzo

2fm
chicago federation of musicians
local 10-208 afm

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

Membership Meeting:
Monday, October 11th, 2021
@ 6:00 pm

September/October 2021
Vol. 81 No. 5



A Conversation with Roscoe Mitchell

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AFM WEB SITE: www.afm.org

CFM WEB SITE: www.cfm10208.com

Address all e-mail to the

Secretary/Treasurer:

blevy@cfm10208.org

Cover photo courtesy of Joseph Blough



FROM THE PRESIDENT

TERRYL JARES

What Labor Day Means to Me

When I was a child, Labor Day meant the final picnic of the year. It signaled the end of the summer and the beginning of the school year. For me, it was an exciting time. It was the reunion with my school mates, the beginning of a new school year and the prospect of new activities and new achievements. As I grew older, the mark of a new school year became less important and the significance of the day became very special to me.

Labor Day was first celebrated on September 5, 1882 in New York City with a large parade led by workers. By 1894, 23 more states had adopted the holiday, and on June 28, 1894, President Grover Cleveland signed a law making the first Monday in September of each year a national holiday to honor and recognize the American labor movement and how the work of laborers added to the success of the economy.

Later, by a resolution of the American Federation of Labor convention of 1909, the Sunday preceding Labor Day was adopted as Labor Sunday and dedicated to the spiritual and educational aspects of the labor movement. Today, we have carried on this tradition with a program, "Labor in the Pulpits," sponsored by the Chicago Federation of Labor and Arise Chicago. Union

members and leaders addressed their congregations on the meaning of Labor Day and how they personally view their connection of faith and work.

The labor movement has raised our standard of living, contributed to increased production and brought us increased economic stability. For this I am proud to be a labor leader as I continue to walk the path set by those before me.

This Labor Day has a special meaning for me. We lost [Richard Trumka](#), one of the greatest labor leaders of our time. He led the AFL-CIO since 2009, fighting for justice in the workplace for all employees. He was determined to improve the lives of all working families through increased wages, equal pay, a secure retirement and respect in the workplace. His devotion to unions and collective bargaining was second to none.

While you celebrate this Labor Day, take a moment to remember Richard Trumka and those leaders who have worked tirelessly to promote fair wages, ensure a safe working environment and fight for our ability to bargain collectively. It's because of their dedication and perseverance that we have achieved all that we have. For that I am thankful this Labor Day.



President Terryl Jares welcomes new CFM Board member Cheryl Wilson. Upon the resignation of former member Nick Moran, Cheryl, as runner-up from the last election for CFM Board and officers, has filled the ensuing vacancy. Glad to have you aboard, Cheryl!



FROM THE VICE-PRESIDENT

LEO MURPHY

A Few Things

Quite a number of theater agreements have been reached with employers over the last few months. Hopefully, the current trends in COVID cases will not have a negative effect on the recovery, but it is unknown. My concern is the new strain of COVID which is so viral it will send us back toward lockdowns. We need to do all we can to stay safe and healthy for ourselves, our families and our community. Please be careful and stay safe. Below is a listing of the theater agreements that are completed at the time of writing this article.

Randolph Entertainment (formerly Teatro ZinZanni) has a new three-year contract. The musicians working this production had asked for union representation, so a card count and an election were held through the National Labor Relations Board and the outcome was in favor of representation. The Theatre Musicians Association, led by TMA president Heather Boehm, was extremely instrumental in every part of that card count/election process. A big thank you to Heather and the TMA.

After that election, negotiations started. A first-time contract is a different process than negotiating a developed, mature contract, but the process, despite the time lost during the pandemic, was successful and we reached an agreement with management, which was then ratified by the unit. I want to thank the musicians of that committee – Olya Prohorova, Chad Kethcart, John Elmquist and Paul Mutzabaugh – for their hard work, diligence and thoughtfulness, which I found inspiring. A first-time contract negotiation such as this is trying and can seem overwhelming, but they stayed strong and looked out for all their fellow musicians’ interests. Also, thanks to the Federal Mediator, Emil Totonchi, who guided the parties to this agreement.

Music Theater Works (formerly Light Opera Works) reached a three-year agreement, which was ratified in the first week of June. The committee consisted of Debbie Katz, Nina Saito, Sarah Younker and Greg Strauss. They did a

great job representing their unit and achieved increases in wages and changes in working conditions.

A one-year extension was approved by the bargaining unit for the Paramount Theatre. The employer presented an extension proposal, which was brought before the bargaining unit and discussed. The agreement was then voted on and it was ratified.

Second City opened in late spring following a staggered reopening of their stages. At this time the Mainstage, ETC and the UP-Comedy Club are all open and they are all under a CFM contract. Pension and Health and Welfare payments were adjusted to be compliant with current rates.

The Marriott Theatre in Lincolnshire bargaining unit ratified a one-year extension with a wage increase (2%) as well as increases in Pension and Health and Welfare. Working conditions were also brought up during talks with the employer and changes to the work area are being addressed.

A one-year extension was ratified for the Broadway in Chicago CBA. Discussions were held with the negotiating committee and management. Once a tentative agreement was reached, a ratification meeting was scheduled and that meeting resulted in a ratification of the agreement.

We have started negotiating with Porchlight Music Theatre again. There was a Zoom meeting between the CFM, the negotiating committee and management on July 30, 2021. More meetings are being planned; both parties are caucusing and discussing open issues.

The CFM Wage Scale Committee finished their meeting on July 29, 2021. Their recommendations were brought to the Board of Directors for discussion, adoption or amending. Those results are in this issue. The CFM will try to get those onto the website within a month. Although the rates will not change until January 1, 2022, we want to make those available for future quotes and pricing. The CFM wishes to thank committee members Katherine Hughes, Steve Duncan, Brandon Podjasek and Christian Dillingham. We appreciate all their hard work.

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.



FROM THE SECRETARY-TREASURER

B.J. LEVY

CFM Membership

Please remember that your membership gets you access to the most affordable rehearsal space in Chicago! Members pay only \$10.00 per hour for rehearsals that occur during regular business hours. After-hours rehearsals or rentals are also possible, but because we have to have staff present, the cost is slightly increased. We will always work with you, should you need the space. Please call me directly at 312-782-0063, ext. 333 to check the schedule for availability.

The CFM is hanging in there financially, with quarter one and two of this year suffering a significant reduction in income over last year at this time. The financial strain of pandemic shutdowns didn't hit the union in full force until quarter three of 2021. This downturn has been mitigated in large part due to four factors: 1) we took a Small Business Association loan at a favorable rate at the end of 2020; 2) we achieved a significant reduction of office rental cost by negotiating with our landlord; 3) we received a Payroll Protection Program loan for which we have applied for forgiveness; and 4) we received an

Employee Retention Tax Credit for the first quarter of 2021. As work thankfully starts to return, we are seeing the resultant increase in work dues payments, but the year is far from over and we will remain vigilant in monitoring expenses.

I'm hoping very much that the planned opening of concert halls and theatres in September comes to fruition. I must say that it is hearing my friends and colleagues discuss their worries recently that is the most difficult. I so wish that we were on solid footing and exiting with strength out of a pandemic that has been so devastating to our industry in particular. If it is any consolation, I believe that there has not been a time in the last 50 years at which unions were more relevant and necessary to the lives of working people. It is my mission to translate that into meaningful programs here at the CFM, which will work to both retain our current members and attract new ones.

As always, please feel free to call or [email](#) with any questions or concerns you might have and thank you very much for your continued membership.

NEXT MEMBERSHIP MEETING IN PERSON!

The Constitution and Bylaw Meeting will be held on September 13 at 6pm. You must be a member in good standing to attend. While there are no new bylaw resolutions to consider, this will function as a standard membership meeting. We will be meeting in person at our office, 656 W. Randolph Street, Chicago, 60661. See you there!



Roscoe Mitchell:

Jazz Master Reflects on a Half-Century of Composing, Curiosity and Creativity

In the early 1960s, saxophonist Roscoe Mitchell walked into the now defunct C&C lounge on 64th Street and Cottage Grove in search of an opportunity. Fresh out of the army and back in his hometown of Chicago, Mitchell had heard about a group of musicians with a mission in mind – to create and perform original work that would defy the constraints of established musical styles. He was accepted into this collective, and from there, Mitchell would go on to a stellar 50+-year career as a composer, performer, teacher and [National Endowment for the Arts Jazz Master](#).

Mitchell was surrounded by music growing up in Chicago. “Back then, we listened to the radio a lot, and each radio station would play a wide variety of whatever was popular at that time. Later on, my older brother Norman introduced me to the major people in jazz: Charlie Parker, Duke Ellington, Lester Young, all of these great people. And if you were going to the movie theater on a Saturday, at the end of the feature film there would be a live band or combo on stage.”

While attending Englewood High School, Mitchell picked up the clarinet, eventually moving on to saxophone. “One of my high school friends, Donald Myrick (who would go on to form Earth, Wind and Fire with Maurice White), stayed after school with me and taught me.” Upon graduation, Mitchell enlisted in the army with a couple of his buddies from Englewood, joining a Band Training Unit after basic training to a subsequent post with an army band stationed in Heidelberg, Germany.

After his stint in the military was over, Mitchell returned to Chicago, as well as a changing and unfamiliar musical landscape. “Everybody seemed more advanced than

me. I heard Ornette Coleman before, but I couldn’t quite get with that. It wasn’t until John Coltrane had come out with “Out of This World” and “Inch Worm” that I thought, wait a minute, you can do that? He was using a modal concept to create improvisation and reconfiguring the chord changes in the songs to create an atmosphere in his improvisations. Then I decided to go back and listen again to other people who were stretching the boundaries – (saxophonist) Eric Dolphy, (pianist) Cecil Taylor –

and it all started to make sense. There were clubs in the neighborhood that would let you play these “jam sessions”, so to speak. I would be playing one of these sessions and keep hearing these strange things in my head. When I finally decided to try some of them out, the musicians I was with encouraged me to work on this concept.”

One of those jam sessions took place at the aforementioned C&C Lounge. “The Muhal Richard Abrams Experimental Band would rehearse there. I went to check them out and they welcomed me with open arms. Muhal was a mentor; he encouraged me to write for the band and bring my compositions in to have them played. If I wasn’t satisfied with it, I would keep working on it. It was workshop situation where you were learning in real time.”

This band of players would name themselves the Association for the Advancement of Creative Musicians (AACM) in 1965. “What we wanted to do was create a situation where we could present our own original music in a concert setting. We wanted to have more control over our own destinies, and the way to do that was to address some of these new ideas people were talking about.” This also included starting music education programs for local youth. “We wanted to have a school for young, aspiring musicians in the community, and reach out to musicians in other cities to set up exchange programs. We even had a program (with the [Black Artists’ Group](#)) in St. Louis because they were inspired by what we were doing.”

Out of the AACM came the Art Ensemble of Chicago, initially called the Roscoe Mitchell Art Ensemble, with core members Lester Bowie (trumpet), Joseph Jarman (winds) and Malachi Favors (bass). It was 1966 – also the year the Mitchell would release “[Sound](#)”, his first album in a tremendous [body of work](#). Three years later, the ensemble took their ideas to an enthusiastic following in France.

“A French drummer named Claude deCloo started writing to us and asked us to come over there. Lester took out an ad in the Chicago Defender and sold all of his furniture and possessions to make enough money to get to Europe.” The band collaborated with local musicians to put on concerts in Paris and recorded a whopping 14 albums in two years.

Mitchell returned to Chicago from Europe in 1971, eventually moving to an 18-acre farm in Bath, Michigan. “I wanted to get out of the city and move into the country. I had lots of good experiences of going out to the country in France. Sometimes I would play a bamboo flute and try to fit with nature, but it’s hard because nature’s always right! If you’re not right, you’re the one who’s always going to get shown up!



Photo courtesy of
Ken Weiss.

(Continued on next page)



Photo courtesy of Wendy L. Nelson.

"When I moved to Michigan in 1974, I started an organization there called the CAC – the Creative Arts Collective, which functioned like the AACM. What I found is that if you had a good idea and you explained it to someone, you might be surprised at who would be willing to come on board and help you." Out of this period came "Nonaah", released in 1977. Describing it as a "projection of five solo pieces for the alto sax," Mitchell aimed to exploit the registers of

the saxophone, using wide intervals to make it sound as if there was more than one instrument. The album won a Record of the Year poll from *Downbeat* magazine. Mitchell has been remarkably and consistently prolific, releasing nearly [100 albums](#), either as solo projects or with other ensembles. Additionally, though many of his works are rooted in jazz, Mitchell has an impressive canon of music written for classical ensembles and instruments. Notable examples are "[Cutouts for Woodwind Quintet](#)", "[Frenzy House](#)" for chamber orchestra, "[9/9/99](#)" for string quartet and an arrangement of "[Nonaah](#)" for flute, oboe and piano.

Despite the wide array of sounds and direction of his music, Mitchell insists it's not without structure. "I've never called this music 'free' – not as hard as I'm working," he says. "The improvisation is not a mystery; it's a proven factor throughout musical history. I'm studying early music, playing baroque flutes and the recorder. Thank God somebody followed Jacob van Eyck around and wrote down what he was doing. He was a master of theme and development. That's what I consider good improvisation: it's composition in real time. After teaching several workshops to inexperienced improvisers, I noticed they tend to make the same mistake. For instance, one of the mistakes is 'following' – you know your part, I don't quite know my part, I'm waiting around to see what you're

going to do. By the time I do that, I'm behind. One way to avoid that is, if you're doing something I like, I can listen to it, and I don't have to respond to it at that moment. But if I'm running out of things to do, I can reach back and take your idea and start to develop it.

"What I did was develop a series of scored improvisations where I give the musicians the materials that they're going to play, but I allow them to arrange those materials. It gives them a chance to stay in the improvisation longer. If you want to be an improviser, you have to know how to write music. You can't throw out all the different elements that make music and expect to have a success. Some nights you can't do any wrong, but most of the time you're 90% working through the whole performance. This is what I've taught my students, too: to develop that kind of relationship with your audience."

These are concepts Mitchell has carried during his long teaching career. From 1988-89, he was Lecturer at the University of Wisconsin-Madison; Jazz Faculty Staff Artist in Residence at the California Institute of the Arts, Valencia, CA, 1992-93; and Artist in Residence, University of Illinois at Urbana-Champaign in 1994. He retired in 2019 as the Darius Milhaud Professor of Composition at Mills College, in Oakland, CA – a position he held since his appointment in 2007.

Mitchell may have retired from his university post, but his career is far from finished. "One thing about the pandemic: what you do get is TIME, and I always need more time than I have. I'm up early with the sun and I'm back to painting again. There's no lack of things to do; that's what excites me. I'm finishing up a commission for an early music ensemble and I'm working on music for a concert back at Mills College in 2022. I just finished up projects with Harvard University and Princeton. Then I'm scheduled to go out to San Francisco in October to receive my NEA Jazz Masters award.

"What I'm enjoying so much in my life is that all of this stuff comes in and feeds on everything else. I've been really blessed to be associated with all of these brilliant people. It's great to be involved in so many things. I hope my best days are ahead of me. I think I can say that I'm very happy at this point in my life."

Electronic Replacement: A Defining Moment for Local 10-208

Modern music emulation programs present both a challenge and an opportunity for Local 10-208. Chicago is the third largest theatre market in the world; musical theatre is a huge box-office draw, represents an artistically fulfilling and stable paycheck for musicians, and generates a significant amount of work dues for Local 10-208. Understanding new software and programming devices is important for all musicians and how we respond to these technological innovations is critical to our ability to proactively protect jobs and the integrity of live performance.

From Patches to Triggering Devices:

Soon after revolutionizing the sound of pop music, synthesizers became ubiquitous in musical theatre pits – eliminating musicians while saving producers wages, premiums and valuable pit “real estate”. Organs, pianos and celesta could now be quasi-realized on a keyboard utilizing “patches”: programming that approximated their timbre and sound. Sometimes tinny and synthetic (even to the untrained ear), patches were discernably different to acoustic instruments – particularly so during dramatic and unpredictable *fermati* of musical theatre. This technology ushered in a wave of progressively egregious emulation culminating in the Broadway strike of 2003, in which Local 802 musicians took on Virtual Orchestra/RealTime Music Solutions and the ensuing Virtual Orchestra “Day of Action” across the American Federation of Musicians (AFM).

KeyComp, Ableton and Fractals:

KeyComp™ is the most sophisticated iteration of onboard keyboard programming ever created. First utilized domestically in the AFM under Pamphlet B in 2016 (creating precedent), shows touring the Far East and Europe have been utilizing KeyComp since the mid-2000s. Designed by Christoph Buskies (a former Apple software engineer, creator, inventor and programmer), KeyComp’s innovative time-stretching allows musicians to play recorded parts in time with a conductor, while pitch remains the same. KeyComp uses live recordings of musicians obtained in Europe and the software plays these recordings back appropriately time-stretched and linked to a keyboard part. Utilizing KeyComp allows shows to perform with as few as eight live players while audiences still hear all the instruments of a 19-piece orchestration (albeit recorded).

If you’ve been to a pop concert in the last decade, you’ve experienced the excitement of lighting and effects that are directly networked to a kickdrum, DJ, soundboard or other element of the live musical performance. Ableton software is a digital audio workstation for music production and playback that was designed for maximum flexibility in live performance. Musicians “play” Ableton by triggering it with a MIDI switch/pedal, thus playing pre-recorded music or “loops” that the player can extensively manipulate on the fly (by transposing, adding effects, changing tempo or incorporating additional layers of music). Ableton can also playback timecode, click tracks, and MIDI data keeping lighting projections and sound effects synchronized with musical content.

Fractal is a brand name of rack-mounted guitar effect units. Typically operated by a foot pedal, it differs from traditional effects pedal boards in that the technology is comparable to MIDI patch changes (similar to Mainstage used by pianists). Fractals can store an infinite amount of various amp models and modulation effects ranging from the traditional (e.g. distortion) to sounds that imitate other instruments (piano, strings). Audio designers are enthusiastic about Fractals because they eliminate the need for external amplifiers – thus drastically decreasing volume in the pit – and give the audio team omnipotent control over the guitarist’s volume from the mixing board.

Our Challenge:

It’s vitally important in future negotiations for every theatre contract to address the evolving technologies that every show brings. Electronic replacement is a nuanced issue that demands to be handled on a case-by-case basis and there are numerous challenges in this process:

1. Small local theatres in 10-208 have relied on this technology for decades due to space concerns and budgets. Not every non-profit storefront theatre can operate with the same terms, conditions, and orchestra sizes as commercial blockbuster tours.
2. Local national touring productions, primarily covered in Local 10-208 by the Broadway in Chicago CBA, are part of a much bigger picture. The current Pamphlet B agreement – administered by the AFM, under which touring musicians work, and in which house minimums are outlined – contains few restrictions on virtual replacement. The new technology allows producers to travel shows into smaller markets and reduce the band’s “footprint” in smaller theatres.
3. We’ve lost leverage:
 - a. Broadway musicians are protected by “Run of Show” contractual language that preserves a production’s instrumentation until it closes (i.e., if a show opens on Broadway with 24 musicians, the show will close with 24 musicians), meaning that the rest of the country is on its own to confront the loss of jobs after pits are scaled down for national tours. Once the tour goes out with a reduced orchestration, that instrumentation remains in place for the duration of the tour (additional musicians are not added in Chicago to equal the number on Broadway).
 - b. Chicago’s largest theatre CBAs contain electronic replacement language that hasn’t been updated since the early 2000s.
 - c. Musicians holding supervisory positions (pianist/conductors, playing Contractors, Music Directors, and Music Supervisors) have been successfully “divided and conquered” out of Local bargaining units, which leaves musicians cut off from important stakeholders who are positioned optimally in the music team structure to advocate for live players. Ultimately, this serves management, not musicians.

(Continued on next page)

d. Electronic programming (whether for percussion, guitar, keyboard) happens on nearly every production. It is work done by musicians and should be included in our CBAs. Only a few of Chicago's CBAs acknowledge that musicians are performing this work, let alone establish a level playing field for compensation. This leaves musicians who work as programmers for musicals to negotiate their rates individually with producers. The same is true for many arrangers, orchestrators and copyists; Local 10-208 hasn't established musical theatre rates for this, relying instead on the Broadway and L.A. rates.

Our Opportunity:

The music industry took nearly 20 years to figure out how to monetize streaming and the public's shifting demand from a physical product to online content – musicians can't afford to be passive on virtual replacement. The Theatre Musicians Association recently sponsored a resolution to address these issues, which was passed at the April meeting. We must internalize the lessons from the digital revolution and achieve collective action by focusing on what we can do now.

1. Listen to Musicians: Acknowledge musicians' job security concerns related to reduced orchestrations and electronic replacement. Before every negotiation, a survey is sent out to bargaining units; the CFM and our negotiation committees should add the issue of electronic replacement to their surveys.

2. Disclosure and Approval: Require producers to disclose what technologies are being used in theatre productions. Several cities have strengthened their CBAs by incorporating disclosure and approval of technologies and software not less than 30 days prior to the first rehearsal and predicate the use of this technology on approval.

3. Establish an Electronic Music Committee (EMC): The EMC – comprised of experienced, knowledgeable musicians – would be utilized in the future to review the disclosures outlined above. The EMC can also play a role in approving software and technology for use in Local 10-208 and recommend music programming and preparation rates. This will bring Chicago more in line with other large cities and ensure that we don't undermine other towns and CBAs by giving producers "past precedent" for using software and technology.

4. Consider Existing Premiums: Some Locals have adopted premiums as part of larger approach by musicians to fight electronic replacement and smaller instrumentations.

a. KeyComp: Local players on musicals that utilize KeyComp in other cities received an equal percentage of a technology premium pool. Reduced orchestrations

are more demanding of musicians – involving more doubles, more continuous playing, and they put musicians at a greater risk of overuse injuries – and producers are already paying these premiums in other cities.

b. Ableton: Ensure local musicians who trigger lighting cues via Ableton are compensated for their work. Musicians who play chairs that carry additional technological and artistic responsibilities operating sound & lighting cues should be fairly and appropriately paid.

c. Fractals: Incorporate language to mandate that musicians who play electronic sound effect pedals and program switching devices – including MIDI patch changes and radical style/timbral effects – receive a premium on rehearsals and performances. This is also necessary for substitute musicians; since the programming is the intellectual property of the production, alternate musicians are only able to prepare and practice the "choreography" of the book in the pit.

With the growing sophistication of these technologies, the issue of mechanization and job losses in music is of utmost importance. In the 1940s, the AFM helmed by James C. Petrillo successfully turned technology which replaced musicians – recordings that supplanted live ensembles – into technology that created income for musicians (through the Music Performance Trust Fund). Petrillo recognized that musicians are in a unique position to control the application of technology to their craft because employers who wanted to replace us with recordings depended on musicians to make the recording in the first place. In order to replace a live musician with KeyComp, a real flesh-and-blood musician must do the work to make a recording or smaller orchestration possible.

Taking the above steps will ensure fair compensation and job security for musicians as well as help to raise public awareness, organize more workplaces and involve the community. There are hardly any theatre musicians who are not freelancers – very few make a living solely through playing for musicals. Even if you've seldom or never played for a "show", these technological changes and their accompanying concerns are widely and deeply felt by your colleagues. Joining the [Theatre Musicians Association](#) (TMA), which actively addresses these issues, is a tangible way to show your solidarity with these concerns, uphold the integrity of live performance and support your colleagues.



2021 WAGE SCALE COMMITTEE REPORT

The 2021 CFM Wage Scale Committee met on June 28, July 19 and July 29, 2021. Committee members, who represent the various genres of our work, were Katherine Hughes, Brandon Podjasek, Christian Dillingham and Steven Duncan. The Committee was chaired by Vice-President Leo Murphy.

The Committee compared and discussed wages and work rules from various Locals. Besides proposing wage scale increases, they proposed some language changes to the Rules and Regulations which are listed below.

Members at large appeared in person to add their thoughts to the process. Once their recommendations were formulated, they were brought before the Board of Directors and thoroughly discussed. These wages will be available on the Members Only side of the CFM website toward the end of August. The following are the Board's decisions:

Wage Scale Recommendations:

Casual AA from \$235.00 to \$250.00

Rehearsal on a day of performance stays at \$60.00/hr. (2 hr. min.)

Rehearsal on a day other than performance pays Class A from \$210.00 to \$225.00 (3 hr. min)

Casual A from \$210.00 to \$225.00

Rehearsal on a day of performance stays at \$60.00/hr. (2 hr. min)

Rehearsal on a day other than performance pays Class A from \$210.00 to \$225.00 (3 hr. min)

Sym. AA performance scale from \$195.00 to \$205.00
Rehearsal on a day of performance from \$125.00 to \$135.00 (2.5 hr.)
Rehearsal on a day other than performance from \$170.00 to \$185.00 (3 hr.)

Sym. A performance scale from \$180.00 to \$190.00
Rehearsal day of performance from \$125.00 to \$135.00 (2.5 hr.)
Rehearsal on a day other than performance \$125.00 to \$145.00 (2.5 hr.)

Community Service

Current \$125.00 to \$140.00

Mass \$100.00 to \$105.00 same rate for rehearsal
Class B Freelance from \$100.00 to \$105.00
Community Theater \$75.00 to \$80.00 same rate for rehearsal

Parades \$80.00 to \$85.00 same for rehearsal
Ballroom from \$75.00 to \$80.00
Club Entertainment Scale increase by \$5.00

Proposed language changes:

Change Casual to Casual/Freelance Non-Symphonic where appropriate.

EQUALITY IN THE WORKPLACE

FAIR EMPLOYMENT PRACTICES COMMITTEE

Your FEPC is Working to Prevent Misconduct in CFM Workplaces

By Naomi Frisch, CFM FEPC Legal Consultant

The Fair Employment Practices Committee (FEPC), formed in accordance with new bylaws passed September 2020, strives to be accessible to CFM members and encourages them to be advocates for fair treatment in the workplace. In each *Intermezzo*, we will feature a member of the FEPC along with updates on what we have been working on. This month we feature Chicago Symphony Orchestra clarinetist John Bruce Yeh:

Dear Brothers and Sisters,



I am honored to serve you as a member of the Fair Employment Practices Committee of the CFM Local 10-208.

During my 44 years as a member of the Chicago Symphony Orchestra and of the Chicago Federation of Musicians, I have been privileged to make music at a high level. To do what we do as musicians requires intricate teamwork and often happens under high pressure to produce the very best results. There simply is no room for bad vibes of any kind. Good vibes must be maximized. From time to time, as we perform our music, one may witness or be the victim of workplace misconduct. Whether it be harassment or bullying, dangerous or unethical behavior, these unfortunate situations degrade our work environment and must be eliminated. Your FEPC is here to help deal with any bad vibes. The #NotMe app is a valuable tool to report any and all instances of workplace misconduct. I urge you to become familiar with this app, and make use of it when appropriate. I am hopeful that we can all continue to make music in an atmosphere of goodwill and collaboration!

In solidarity, John Yeh

After a recommendation from the FEPC, the CFM has partnered with the #NotMe app to help track workplace misconduct, safety violations and other incidents in the workplace. The FEPC strongly recommends that all members download this app and register for an account as a CFM member so that if and when any issues arise, you will be ready to report.

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. After registering, please link your account with the CFM by adding the Chicago Federation of Musicians as your "company" and entering the code 2224 (BACH).



The FEPC will be offering virtual training on how to download, link and use the #NotMe app on Thursday, September 9, 2021 at 4:00 PM. This training is designed for personnel managers and contractors, but all are welcome.

If you would like to participate in the training or recommend your personnel manager or contractor attend, please contact FEPC Board Liaison Charlie Schuchat at cschuchat@gmail.com.



WHO, WHERE, WHEN...

JEFF HANDLEY

CFM BOARD MEMBER

Here's a huge congratulations to **MICHAEL GREEN!** Mike retired this year from the Lyric Opera Orchestra after an incredibly diverse career playing percussion, educating and Union involvement. I had the privilege to study with Mike at DePaul for six years. It was always more than just percussion; his students learned how to perform and conduct themselves as a freelance union musician. Mike also retired as Head of Percussion at DePaul this year, a post he held since starting in 1975. He developed a class called "Business of Music From the Performer's Perspective", which he taught for almost 20 years.

Mike started playing extra and backstage with Lyric in 1970. He became a member in 1979 and has been Principal Percussion since 1996. Always a strong Union advocate, Mike served as Chair of the musicians' committee from 1981 to 1994. During this time, the Lyric season grew from 15 to 23 weeks. He says, "The level of commitment and communication from the Union also grew significantly throughout the years." Mike referred to the Lyric dark season of 1967 as a major turning point. After that year, the orchestra seemed to redefine themselves as a world-class ensemble with respect from audience members, management and amongst the musicians.

Mike started as a percussionist with the Grant Park Symphony in 1969, switching to timpani from 1973 to 2014. He was one of the very few musicians to have played at all three locations: Pritzker Pavilion, Petrillo Band Shell and the original band shell before 1978 (originally across from the Field Museum). When it was time to consider the Petrillo Band Shell, Mike was once again the Chair of the musicians' committee (1973-1979). He wrote a letter to then-Chicago Mayor Michael Anthony Bilandic, requesting that the musicians get a voice in the planning of the new shell. That indeed ended up being how it was done.

I asked Mike about other highlights from his amazing career. He performed as an extra with the Chicago Symphony Orchestra from 1970 to 2008, including tours to Europe and Japan and 25 or so recordings. He has fond memories of playing with the Contemporary Chamber Players of Chicago under the direction of Ralph Shapey. Mike played for over a dozen ballet companies. He recalled one performance of all three Stravinsky masterpieces on the same night: "Firebird", "Petrouchka" and "Rite of Spring". Finally, I asked him to mention some of the conductor highlights of his career. Mike listed Solti, Giulini, Haitink, Ormandy, Mehta and Fiedler. He also said, "I really enjoyed my

years performing under Bruno Bartoletti at Lyric. He was probably the greatest interpreter of Puccini's operas."

Congrats again to Mike! And for heaven's sake don't haul any more percussion instruments around!



Photo courtesy of Mike Green.

There's currently a fun show downtown called *Teatro ZinZanni* located in the Cambria Hotel. The Producers call it a whirlwind of international cirque, comedy and cabaret! There are amazing performers from as far as Paris and Montreal. Fortunately, there are also amazing local Union musicians performing live! I spoke recently with woodwind specialist **PAUL MERTENS**. Paul is joined by **BILL UNDERWOOD** on keyboards, **CHUCK WEBB** on bass and **JOSE MARTINEZ** on drums. Great props go to the original ZinZanni musicians, the Chicago Federation of Musicians and the Theatre Musicians Association for organizing this newly contracted union endeavor. Paul said, "It's not the typical band experience. You can be seen by the audience and there is a lot of interaction with the performers. The band has to keep an eye on the performers like the old days playing a circus." During the dinner set, they play great "soul" classics by Grover Washington Jr, Lee Morgan, etc. Paul said, "We are so glad to be represented by the Union, especially since it's located right downtown in the Theatre District." Also, "I must mention, the audience is thrilled to see a live performance again."

Members of Chicago's Lyric Opera Orchestra took sail again on August 5th. That is, a chamber music performance floating down the Chicago River in conjunction with Chicago Cruise Lines. After some success with chamber groups in June on the river, they decided to go again, this time a string quartet with violist **FRANK BABBITT** as the engaging Master of Ceremonies.

(Continued on next page)

The quartet consisted of **ALEXANDER BELAVSKY** and **LAURA MILLER**, violins, Frank on viola and **CORNELIA BABBITT**, cello. Frank said he would try hard to avoid any pirate or sailor humor, sticking to favorite arias and light classics. They will be joined by vocalists **SUSAN PLATTS**, **QUINN KELSEY** and **DEANNA PAULETTO**. Said Frank, "We are thrilled to get back out there to perform. We need keep up our presence and in a fun creative way."



Members of the Lyric Opera Orchestra brass section set sail on the Chicago River. Pictured left to right are Bill Denton, Jeremy Moeller, Andy Smith, Neil Kimel and Matt Baker. Photo courtesy of Frank Babbitt.

LYNN LaPLANTE is a violinist/violist and a member of CFM. Currently, she serves as Commissioner on the DuPage County Board for District 4. As soon as she was elected to office, she started inquiring about how the county board supported the arts in the county. Turns out, there wasn't any committee work or even budgeting for the arts! She has now created an Ad Hoc Arts Committee which she also chairs, and is launching this new venture with a Fine Arts Festival. The festival will be located on the DuPage County Fairgrounds, September 25th and 26th. The three stages utilized will feature live music, dance, theater and visual arts. Some of the performers this year include **JIM PETERIK** with The Ides of March, jazz trumpet master **ORBERT DAVIS**, **THE CHICAGO CATS** and **MURIEL ANDERSON**. "We have great community partners like Choose DuPage, the DuPage Convention and Visitors Bureau and the DuPage Foundation," said Lynn. "We also have a long-range vision which includes making this an annual event and really emphasizing the arts in DuPage County as an integral part of economic development and COVID recovery. We are confident that bringing more arts into DuPage County will raise the quality of life!" Lynn also mentioned that one of the "big banner" days for her is when she was featured as the cover story in the [January/February issue of the *Intermezzo*](#). She greatly appreciates the support she's been given by the Union.



ON HEALTHCARE



The Chicago Federation of Musicians would like to introduce Margie Arito as our new Health and Welfare Administrator. She has been a proud member of the CFM since 1986. Margie plays oboe professionally with numerous local groups and has a private teaching studio. She is a partner of Bloom Architecture, LLC and serves as the Business Manager, where her responsibilities include bookkeeping and accounting, as well as being engaged with sales, marketing and insurance programs. We're grateful to have her aboard. Welcome, Margie!

Patricia Ann Rusk 1941-2021



Photo courtesy of Leslie Rusk

Patricia Ann Rusk, age 80, of Chicago left this world on July 29, 2021. Never knowing a stranger, she was a beloved figure in the Chicago music and theatre community, where she'd been a musical director/pianist/arranger/coach for over 50 years.

After earning a Bachelor's Degree with distinction from Eastman School of Music and a Master's Degree from Northwestern University, Pat moved to Chicago, where she worked as a pianist while touring nationally with *A Chorus Line*, *Annie*, *Bob Fosse's Dancin'*, *They're Playing Our Song*, *Side By Side By Sondheim* with Hermione Gingold and *Sugar Babies* with Ann Miller and Mickey Rooney. She went on to accompany legends such as Carol Channing, John Raitt, Patrice Munsel, David Copperfield (for his first and only musical), Sid Caesar and Imogene Coca. Legend has it that she was the first female contracted pit musician in a major Chicago theatre.

Pat was a well-known entity in the Rush Street piano bar scene, where she most notably held down the room at 20 E. Delaware. In 1981, Pat moved towards performing in more local Chicago theatre and cabaret acts, becoming well known for her onstage pianist role while directing the long-running *Forbidden Broadway* in the 1980s, and later for the role of Lorraine in *70 Girls 70*. Since then, Pat was seen or heard in almost every theatre in Chicago, workshopped many new musicals, played in countless cabarets and performed twice at the Kennedy Center in DC.

Pat had an accomplished and varied career, working as a sought-after performer, educator and musical director throughout Chicago. Pat continued teaching until the very end, including nearly 25 years at the Chicago Academy for the Arts, where she headed the Musical Theatre Department for over a decade. True to her identity as a teacher and a performer, her wish was to have her memorial be a joyful cabaret. The Chicago Academy for the Arts will be helping her family and friends put this together, with the event likely taking place in October at the Athenaeum Theatre in Chicago. You can find more information, as well as make any donations in her name, at <https://www.chicagoacademyforthearts.org>

Louise Andre Williams 1925-2021

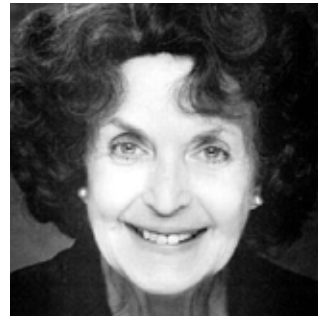


Photo courtesy of Fred Williams

Louise Andre Williams, 96, of Chicago passed away the morning of June 1, 2021 with family at her side.

Louise began playing the piano at age six, studying at the American Conservatory of music when she was 15. Three years later, Louise began a professional career in clubs and restaurants, such as Tradewinds on Rush Street, the Steak House, Rio Cabana, The Barclay Club, Palmer House and the Chicago Athletic Club. She worked the club scenes in New York and Los Angeles as well as Chicago. She also had been a runway model and did voice-over and film work.

Louise was a Life Member of many organizations, notably, the Chicago Federation of Musicians, Lakeview Musical Society and The Art Institute of Chicago.

NEW AND RETURNING MEMBERS

Jeff Bouthiette (Piano/Vocals)

The CFM welcomes new member pianist and singer Jeff Bouthiette! Originally from Upton, MA, Jeff moved to Chicago a year after graduation with a BA in Theatre Arts from Brandeis University in Waltham, MA. They have performed as a pianist and musical director for improvisation and sketch comedy for almost 20 years, as well as occasionally working as a musical director in traditional theatre. Jeff is also a veteran musical improviser on stage, rather than behind the piano.

Jeff toured with the Second City National Tour as musical director, and served as MD for two contracts with Second City at sea, aboard the Norwegian Spirit and the Norwegian Gem cruise ships. For a decade, they were the Head of the Music Program at the Second City

Training Center. As a stage performer, they are a founding member of the Improvised Sondheim Project and can be seen at comedy theaters across the city. They have taught comedy songwriting, piano and musical direction for improvisation and sketch comedy, musical improv and general improvisation and sketch comedy.

Jeff is an adjunct at the Theatre School at DePaul University. They will be teaching at the Second City Training Center, and serving as the Musical Director for the Second City Mainstage's 109th Revue. Welcome!

(773) 936-7671

jbouthiette@gmail.com

www.jeffbouthiette.com



Rich Stitzel (Drums/Percussion)

Fort Worth, TX native Rich Stitzel is a third-generation professional musician and educator. He studied drums with many great teachers, including Rick Rogers, Preston Thomas, Rich MacDonald, Randy Drake, Kevin Gianino and Craig Williams. Rich attended the University of North Texas, where he played in The Jazz Singers, The Zebras, the African Ensemble, and the 2 O'Clock lab band while studying with Mike Drake and Ed Soph.

As a performer, Rich has toured the US extensively and played shows in Spain, Italy, Greece, Turkey, Egypt, Sinai, Mexico, Canada and Panama. He has played with Grammy winners, platinum sellers and countless artists spanning many genres of music in his 30+ year career. As an educator, Rich has given drum set and percussion masterclasses and rhythm section clinics, and has taught small group, big band jazz and rock camps all over the country. Rich also visits Chicago public schools to expose kids to classical and jazz music as an artist in residence for the Ravinia Festival. As an author, Rich has written [three books](#) – "Directions in Drumming", "The Foundational Series" and "The Primary Series" – which

are available at many drum shops around the country, on [Amazon](#) and at Hudson Digital. As a presenter, Rich created [The DrumMantra](#) podcast to advance the listener's confidence, insight and inspiration through discussions on topics like approaches to practice, rhythmic concepts, technique, theory, creativity, gear and the music business.

Rich currently resides and works in Chicago. He does corporate and session work, is the primary drummer in the Beatmix Music organization, and plays percussion with Americana/Jazz ensemble, The Unknown New. Rich proudly endorses the following companies: Evans Drumheads, Low Boy Beaters, Moravian Percussion (The Boxkit), Polynome App., Prologix Percussion, Sabian Cymbals, Vic Firth Sticks and Yamaha Drums. Welcome, Rich!

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742 Park Dr.
Flossmoor, IL 60422-1119
708-528-2066
ARRANGER

52538 CAMP, WILLIAM E.
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Chicago, IL 60634
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Evanston, IL 60204
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Carol Stream, IL 60188
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New Lenox, IL 60451
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VIOLIN

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608 Ouilmette Lane
Wilmette, IL 60091
847-707-6207
VIOLIN

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419 Eighth St.
Wilmette, IL 60091-0000
847-828-1719
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731 W. Karen Ln.
Palatine, IL 60067-2327
847-705-8110/847-331-5198
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Chicago, IL 60640
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5706 Jordan Dr.
Loveland, CO 80537
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Chicago, IL 60618
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Chicago, IL 60619
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Chicago, IL 60615
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Chicago, IL 60618
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La Grange, IL 60525
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Chicago, IL 60660
815-919-0554
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VIOLA

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608 Ouilmette Lane
Wilmette, IL 60091
847-302-8490
VIOLIN

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Share your announcements, reviews or anything you would like to see printed to tjares@cfm10208.org.

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Michelle Seibert, Operations Manager
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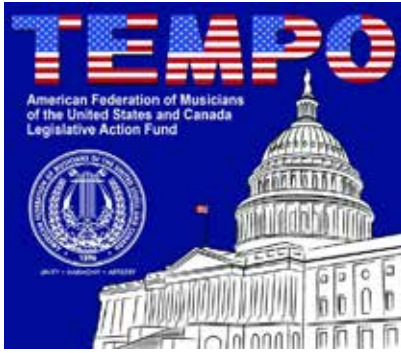
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E-mail Addresses

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Leo Murphy	lmurphy@cfm10208.org
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Staff

Communications: Sharon Jones	sjones@cfm10208.org
Contracts: Jennifer Figliomeni	jfigliomeni@cfm10208.org
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