



2024

MEMBER HANDBOOK

Welcome to the Chicago Federation of Musicians Member Handbook. Within these pages, you'll find a treasure trove of information, guidelines, and resources tailored for our esteemed members. As part of our commitment to nurturing musical excellence in Chicago, this handbook serves as a beacon, illuminating the path to professional growth, understanding, and collaboration. Whether you're a seasoned artist or just starting your musical journey, let this be your guide to the harmonious world of the CFM Local 10-208.





TABLE OF CONTENTS

- 1 Welcome Message
- 2 About the CFM
- 3 Meet The Team
- 4 Membership Rates
- 5 Member Meeting Schedule
- 6 Members Benefits
- 7 *Intermezzo*
- 8 Testimonials
- 9 #NotMe App
- 10 AFM Employers' Pension Fund
- 11 Music Performance Trust Fund & Music in the Schools
- 12 Funding Opportunities - Other Recording Funds
- 13 CFM Liability Insurance
- 14 How to File a Contract
- 15 Various Agreements (When to use and samples)
- 16 The Sound Recording Labor Agreement (SRLA)
- 17 Theatrical Motion Picture and TV Film Agreement
- 18 Commercial Announcements Agreement
- 19 Television/Videotape Agreement
- 20 National Public Television Agreement
- 21 Limited Pressing Recording Agreement
- 22 Local Broadcast Agreement
- 23 Additional Agreements
- 24 Contact Us
- 25 APPENDIX A

WELCOME MESSAGE



Dear Esteemed Members,

I am delighted to extend a warm and harmonious welcome to all new members of the Chicago Federation of Musicians! As the President of this vibrant and esteemed organization, I am thrilled to have you join our musical family.

The Chicago Federation of Musicians has a rich history of nurturing and promoting musical excellence within our beloved city and beyond. Whether you're a seasoned virtuoso or just embarking on your musical journey, you are now a part of a dynamic community that values creativity, collaboration, and the power of music to enrich lives.

Our Federation is not merely an association; it's a place where talents converge, ideas flourish, and friendships blossom. We are committed to supporting your musical aspirations, providing valuable resources, advocating for your rights, and creating opportunities for you to showcase your incredible talents.

Throughout your membership journey, you'll have access to workshops by industry experts, networking events with fellow musicians, and a platform to voice your concerns and ideas. We believe in the collective strength of our members and are dedicated to ensuring that your musical endeavors are met with the support and recognition they truly deserve.

I encourage you to take full advantage of the resources at your disposal, engage with fellow musicians, and contribute your unique voice to our musical tapestry. Together, we can amplify the impact of music in our community and make an indelible mark on the world stage.

Once again, welcome to the Chicago Federation of Musicians! I am excited to witness your musical journey unfold and look forward to meeting you in person at our upcoming events. Feel free to reach out to our team or me personally if you have any questions or ideas to share.

In harmony and unity,

BJ LEVY

BJ Levy
President, Chicago Federation of Musicians

ABOUT THE CFM

CHICAGO FEDERATION OF MUSICIANS LOCAL 10-208: YOUR JOURNEY TO ARTISTIC FULFILLMENT AND BEYOND

For over a century, the Chicago Federation of Musicians Local 10-208 has been the heart and soul of Chicago's musical community, representing a diverse array of professional musicians who achieve the highest levels of artistry in every performance. As you embark on your musical journey with us, you are not only joining a prestigious union but also becoming part of an organization committed to protecting your rights in the workplace and fostering a harmonious balance between your artistic aspirations and quality of life.

At the core of our mission is the unwavering commitment to advocating for fair wages, improved working conditions, and the preservation of your artistic integrity. As a member of Local 10-208, you can rest assured that your hard work and dedication to your craft will be recognized and valued.

We understand that achieving a fulfilling musical career is not just about performing on stage — it's about creating a harmonious life that allows you to thrive both professionally and personally. That's why we strive to support our members in finding a balance that nurtures their artistic passions while fostering a fulfilling and sustainable lifestyle.

But our involvement doesn't stop there. We encourage every member to be an active participant in our musical community. By engaging with the activities and initiatives taking place within the Local, you can forge meaningful connections with fellow musicians, collaborate on exciting projects, and take part in workshops and events that can further enrich your artistic journey.

As a Local of the American Federation of Musicians, we are part of a global network representing nearly 100,000 musicians. Together, we stand united, sharing resources, knowledge, and experiences to amplify our collective voice and drive positive change for musicians worldwide.

Thanks for joining the Chicago Federation of Musicians Local 10-208, a place where your musical aspirations find a home. We are here to serve you, champion your rights, and support your growth as an artist. So, embrace the opportunity to be an active part of our vibrant musical family, and let's create a symphony of success together.

MEET THE TEAM

The Chicago Federation of Musicians' Leadership Team stands unwaveringly by your side, dedicated to providing unwavering support.

We understand that our achievements are intricately tied to your accomplishments.

With a shared commitment to your growth and prosperity, we work tirelessly to ensure that your musical journey flourishes.

Your success is our driving force, and through collaboration and guidance, we pave the way for a harmonious future together.



BJ Levy
President
blevy@cfm10208.org
(312) 782-0063 X111



John Floeter
Vice President
jfloeter@cfm10208.org
(312) 782-0063 X222



Karen Suarez Flint
Secretary Treasurer
ksuarezflint@cfm10208.org
(312) 782-0063 X333



Rich Daniels
Board of Directors



Elizabeth Anderson
Board of Directors



Caitlin Edwards
Board of Directors



Bobby Everson
Board of Directors



Janice MacDonald
Board of Directors



Jim Gailloro
Board of Directors



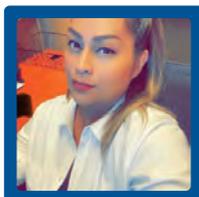
Joe Sonnefeldt
Board of Directors



Dean Rolando
Electronic Media
drolando@cfm10208.org
(312) 782-0063 X150



Sharon Jones
Communications
sjones@cfm10208.org
(312) 782-0063



Patty Huante
Membership
(312) 782-0063 X0



Jennifer Figliomeni
Work Dues/Pension
(312) 782-0063 X133



Margie Berger
Health & Welfare
(312) 782-0063 X119



RATES & TYPES ANNUAL MEMBERSHIP

Unlock a World of Benefits and Opportunities!

Regular annual membership rate: \$224*
Half-year for regular members \$117*

Life annual membership rate: \$124*
Half-year for life members \$67*

PLEASE NOTE: To qualify for a life membership, you MUST have 35 consecutive years in the AFM, AND reach the age of 65.

Flexible Payment Options

We understand the cadence of life, which is why we offer flexible payment options. Regular members can choose between full payment or convenient half-year installments of \$111. Life members can opt for half-year installments of just \$61. Pay seamlessly online, over the phone, or via check – the choice is yours!

Experience Uninterrupted Benefits

Harmonize with the Midwest Coalition of Labor (MCL) community by staying in tune with your dues. Maintain your membership status to continue enjoying an array of exclusive privileges and opportunities tailored to your musical aspirations.

Members facing financial challenges can seek assistance from the Musicians Relief Fund specifically for their membership dues.

Dive into Musical Insight

As a member, you'll receive the locally produced *Intermezzo*, a treasure trove of inspiration published six times a year. Immerse yourself in interviews, insightful columns, and details about past and upcoming musical endeavors that keep you well-connected within your local scene.

Discover a Global Melody

Get in sync with the world of music through *The International Musician*, our monthly AFM publication. Delve into columns from AFM leadership, profiles of featured artists, articles covering legislative matters, health and welfare insights, and a stage for potential job openings.

*Note: Prices and terms subject to change.

SCHEDULE & PARTICIPATION MEMBER MEETINGS

Join Us for Vibrant Local Gatherings!

Circle these dates on your calendar – our Local community is gearing up for regular meetings that promise connection, engagement, and a touch of something special. We can't wait to have you with us!

Meeting Dates:

Every second Monday evening in January, February, April, June, September, and November.

Meeting Methods:

Embrace flexibility! Meetings in January, February, June, and November will be accessible through electronic technology, allowing you to participate from wherever you're most comfortable. For the months of April and September, let's meet in person for that authentic face-to-face interaction that energizes us all.

Why Participate?

These gatherings are more than just appointments on the calendar. They're moments to strengthen bonds, share stories, and contribute to the vibrant tapestry of our community. Whether you're joining virtually or showing up in person, your presence enriches the experience.

Stay tuned as each meeting draws near – we'll keep you updated with all the details you need. Let's make every meeting a testament to unity and inspiration, as we celebrate what makes our Local truly special.

Your involvement drives the spirit of these gatherings, and together, we'll create something extraordinary!

***Note: Meeting details are subject to change.**



BENEFITS

ADVANTAGES OF MEMBERSHIP MEMBER BENEFITS

Members: You have a new set of benefits that are included with your yearly union membership dues. The CFM has partnered with the Midwest Coalition of Labor to provide the following to each regular member who remains in good standing:

- \$5,000 in Life Insurance payable to your beneficiary with no physical exam and automatic enrollment*
- \$2,500 in Accidental Death and Dismemberment insurance*
- Free legal guidance and property tax appeals
- Reduced-cost and fixed-rate legal services
- Free roadside assistance for your whole family
- Reduced-cost tuition from the American College of Education
- A suite of real discounts from local and national retailers though Perkspot

You should have received a brochure in the mail detailing each of these benefits. This is a very real program that your union studied and pursued using the economy of scale of the larger union movement in our great city. This program is now active, and you have been automatically enrolled. The only element you must sign up for is the Perkspot discount program – the QR code is below. These are new basic benefits included in your yearly membership dues. As always, we will continue to search out innovative programs and update our services.

The CFM offers health care, dental, and vision insurance options to qualifying members. Members in good standing who have earned \$3,000.00 in union wages during the current or previous calendar year, or are vested in the AFM-EP (pension) Fund may be eligible for coverage.

For questions regarding eligibility requirements, coverage specifics, and applications please contact Margie Berger, (312) 782-0063, ext 119, mberger@cfm10208.org

Please see the brochure or Midwest Coalition of Labor website at <https://coalitionoflabor.org> for details.

*These benefits are for regular members only and not life members



BENEFITS

(continued)

NEWS WITHIN OUR COMMUNITY INTERMEZZO MAGAZINE

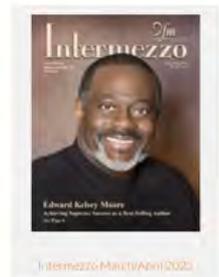
The CFM proudly presents the *Intermezzo* magazine, a bimonthly beacon for the musical community of Chicago. Beyond its rich content, the *Intermezzo* stands as an embodiment of community collaboration and spirit. Each edition unfurls a tapestry of captivating stories, in-depth articles, and the latest happenings from within the CFM realm.

Critical to its heart and soul, the *Intermezzo* ensures members are informed of vital developments, from legislative updates impacting musicians to crucial audition notices. It delves into the wider spectrum of the music industry, bringing insights into current industry news and labor organizing campaigns, ensuring its readers are always a step ahead.

Central to the *Intermezzo's* ethos is its celebration of community. Spotlight sections traverse the myriad activities of CFM members, championing their achievements and fostering unity. The inclusion of a special section dedicated to welcoming new faces cements its role in building camaraderie among the fraternity.

In the spirit of collective contribution, all members are warmly encouraged to be part of this dynamic narrative. Whether you have news to share, a story to tell, or a moment captured in a photograph, your insights and experiences add to the rich tapestry of the *Intermezzo*. To submit news, stories, or photos for consideration, please reach out to **Sharon Jones at sjones@cfm10208.org**. Dive in and be part of the ongoing story of the Chicago Federation of Musicians.

Examples of past issues are below.
Go to www.cfm10208.com/newsletters to see more.



WE ARE
MADE OF
STORIES

RESONATING EXPERIENCES: TALES FROM OUR MEMBERS



Caroline Slack,
violinist

Being a part of the union is extremely valuable to me. Importantly, wages and benefits from union jobs tend to be higher, there is peace of mind in knowing that I'll experience improved working conditions on the job, and this will all be spelled out transparently in a collective bargaining agreement (CBA). The best part of playing a union job is that there is always a channel for our individual ideas and collectively we can use our voices in the decision-making process: collective bargaining. We tend to know a great deal about workplace opportunities or problems and using our voices collectively can improve our contracts and make our jobs more satisfying. Being a member of our union makes all of this possible.



Tom Mendel,
bass guitar

Being a member of the CFM/AFM has enabled me to have a career as a professional musician under the protections and benefits of a union contract. The vast majority of my work has been under collective bargaining agreements (CBAs) for various aspects of the business including recording, theater, orchestral and freelance with such benefits as fair compensation, employer contributions to health and welfare, protected working conditions, and pension.

In these times there is a resurgence of interest in labor unions. When we approach employers with a unified front, we are always in a stronger position at the bargaining table. "United we stand ..."



Steve Duncan,
trombonist

Being an active member of the musician's union gives me hope that we can preserve our profession as a viable career choice. The union exists to serve, and it is important that we take an active role in shaping its direction for the benefit of ourselves and our fellow musicians.



#NOTME. #NOTEME. #NOTME EQUALITY IN THE WORKPLACE

The #NotMe app is a tool provided by the CFM to help encourage a healthy, safe and equitable working environment for our Union members. Additionally, the Fair Employment Practices Committee (FEPC) is here to help.

You may learn more about the FEPC and the #NotMe app on the CFM website under "Musician Resources". Any member of the FEPC is available and willing to answer your questions and their contact information is available in the "Find a Member" section of the CFM website.

To download the #NotMe app and sign on to the CFM's page, scan 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).

If you do not want to download the app on your device, you may also use #NotMe's online portal to send in your reports. To do so, create an account, link that account to the CFM and fill out a report by going to app.notme.solutions/login, using the browser of your choice. You will have all the same functionality when it comes to communicating with the CFM through the chat as you have through the app on your phone.

Interested in joining the FEPC? If you want to be considered, please email Legal Consultant Naomi Frisch at naomi@ulaw.com with the subject "FEPC" and include your name and a short bio.

scan me to download the app



(AFM-EP FUND) AFM EMPLOYERS' PENSION FUND

A pension is a unique and valuable form of retirement. It can be complex, due to the federal regulations surrounding the pension system, so we'll try to break the benefits down in simple terms.

A pension is what is known as a Defined Benefit (DB) plan, as opposed to a Defined Contribution (DC) plan. A common 401k is a Defined Contribution plan. That is to say, the employer contributes a defined dollar amount to your account at a defined time and the market risk involved with that investment is entirely your responsibility. If the market falls right before your retirement, you could be left with nothing. With a Defined Benefit plan, the employer still contributes a defined dollar amount to your account at a defined time, but the benefit is guaranteed to pay a set amount every month of your retirement for the rest of your life. What's more, your designated beneficiary can receive a set amount of your pension for the rest of their life, should you pass. A pension is a promise your employer is making to care for you and your family past the date of your retirement.

First Concept: Vesting

In order to be guaranteed a benefit at retirement, you must commit to either participating with an employer who makes contributions on your behalf, or by filing contracts on your own employment. In any case, the minimum requirement to become vested, which means that you will be guaranteed a payment, is five years of at least \$3,000 in covered wages. In short, if you filed just 12 AA Casual (jobbing) engagements in a year, that would meet one full year's vesting requirement. There are provisions for making less than \$3,000 and receiving a partial year vesting and provisions for years with no contributions, but if you are committing to this plan, we would always recommend working toward vesting in the five-year period.

Second Concept: Multiplier

The multiplier is the figure on which your final benefit amount is determined in relation to how much money goes into the fund on your behalf. Right now, the multiplier is \$1. This means that for every \$100 that goes into the fund on your behalf, you will receive \$1 per month when you retire. This may sound like a small amount, but if you figure this in terms of a percentage return on investment, over the course of one year, that same \$100 will pay you \$12, or a 12% return. Getting a 12% return in the market is very difficult and extremely rare. The pension guarantees your benefit.

Third Concept: ERISA

The Fund is covered by the Employee Retirement Income Security Act of 1974 (ERISA). This is a set of laws meant to guarantee the transparency of and access to your retirement benefit. You can rest assured that the pension is backed by sound internal governance and protected by the Pension Benefit Guaranty Corporation as a result.

Fourth Concept: Scale

The more you put into the pension, the more you will benefit when you retire. File union contracts on all of your live performance and recording work and watch your retirement grow.



AVAILABLE FUNDING MPTF & MITS OPPORTUNITIES

Overview of Co-Funding Opportunities for Free Concerts

The CFM offers members a unique opportunity to access co-funding for presenting free concerts to the public or within educational institutions. While these sources come with specific guidelines, they open avenues for musicians to expand their reach and influence in the community. For a detailed understanding of the nuances and limitations, it's recommended to get in touch with the Vice-President. Two key programs that facilitate this are:

Music Performance Trust Fund (MPTF):

This fund is designed to provide financial support for concerts that are free and open to a wider public audience, including institutions like schools and nursing homes. An essential aspect of the MPTF is its adherence to the Community Service Engagement Scale, ensuring standardization and fairness in funding allocation. However, to access most of the funding under this program, a partnership with a non-profit co-sponsor becomes necessary.

Music in the Schools (MITS):

Encompassing a broad spectrum of educational institutions across Northern Illinois, this program stands as a testament to the CFM's commitment to instilling musical passion from a young age. Whether it's a public or private school, the initiative supports performances tailored for audiences from preschool to high school. Musicians can present a single 45-minute concert or split their performance into two 30-minute segments to cater to diverse audiences. An exciting feature of this program is the possibility for schools in proximity to collaborate and host two 30-minute performances within a two-hour bracket. And to further amplify the outreach, the CFM pledges to match the cost of these performances dollar for dollar.

Both the MPTF and MITS sponsorship programs showcase the CFM's dedication to nurturing the community's musical ambiance and ensuring that quality performances are accessible to all. These co-funding opportunities pave the way for members to not just showcase their talent but also to contribute positively to society.

BENEFITS

(continued)

VARIOUS RECORDING FUNDS MAXIMIZING MUSICIANS' BENEFITS: EXPLORING VARIOUS FUNDS

Sound Recording Special Payments Fund: Amplifying Artists' Earnings

The Sound Recording Special Payments Fund is designed to provide additional compensation to musicians engaged under the Sound Recording Labor Agreement (SRLA). Over a five-year span, musicians receive payments based on their annual earnings. The funding sources include label payments for successful products and streaming companies' contributions to labels.

Film Musicians Secondary Markets Fund: Extending Earnings Beyond the Big Screen

The Film Musicians Secondary Markets Fund ensures musicians involved in recording, sideline work, or music preparation for diverse film genres continue to reap rewards. This fund collects and redistributes money for content transitioning from its original medium to new platforms like television, pay TV, digital sales, DVD sales, or streaming subscriptions. Musicians receive residual payments annually, often exceeding their initial compensation.

AFM & SAG-AFTRA Fund Intellectual Property Rights Distribution Fund: Global Royalty Distribution

This fund gathers royalties from foreign territories and statutory royalties under U.S. copyright law, catering to copyright holders, featured and non-featured performers. Non-featured performers encompass recording musicians and backup vocalists.

Unlock Further Insights: Explore Fund Websites

For comprehensive information, consider visiting the websites of each fund.

Empowering Creators: National AFM Agreements and Beyond

Notably, any recording undertaken by a musician covered by a national AFM agreement guarantees protection and compensation if the recording is repurposed beyond its original intent. For instance, sound recordings repurposed in movies trigger payments to recording musicians equivalent to the recording's purpose in the film.

BENEFITS

(continued)

BENEFIT — LIABILITY INSURANCE CFM LIABILITY INSURANCE

CFM Liability Insurance Available to Members

Musicians performing in certain venues are at times asked to provide proof of liability insurance by either the venue or purchaser. It is prohibitively expensive for a musician to carry their own policy when they may only need coverage a few times a year. This coverage is designed for that member.

This coverage is the standard minimum required coverage of \$1,000,000 per occurrence and general aggregate limit of \$2,000,000.

The CFM provides this coverage for members when this issue occurs. There is no additional cost for this other than the normal work dues charged for the engagement.

Requesting coverage is a simple process:

- Download and fill out the CFM Request for Liability Coverage from the member's only section of the CFM website. As you fill it out choose the type of coverage that is requested by the venue.

Client may just ask for a certificate of coverage (proof of coverage) or a certificate listing additional insured. If this is the case the venue should provide the language they wish to have in the additional insured part of the certificate. An example would be the Field Museum or the Forest Preserve of Cook County. (Some of the language can be quite long.)

It is important for us to have this information to expedite the process. Additional insured may take a bit longer than just simple proof of insurance.

A request for liability should be accompanied by the Musical Services Contact for the engagement.

The Request and Contract should be sent to Dean Rolando at drolando@cfm10208.org

It is best to request liability insurance as soon as you know it is needed, in other words don't wait.

A sample of this form is in the APPENDIX.



HOW TO FILE A CONTRACT FOR A LIVE ENGAGEMENT

Embarking on the live engagement contracting journey with the CFM offers members a streamlined and comprehensive process, ensuring that both musicians and clients achieve the best possible outcomes. One of the primary tools available for this process is the member's only section on the CFM website, which provides editable PDFs of all the various contract types. This not only simplifies the process but also ensures that each agreement is standardized according to the highest standards set by the federation.

For those who are new to this or even seasoned members seeking a refresher, the **APPENDIX A** in our documents serves as a rich reservoir of knowledge. This appendix showcases a complete client engagement and contract sample, providing a step-by-step illustration of what a successful contract should entail. Reviewing it gives an insightful look into best practices, ensuring that members venture into agreements fully prepared.

However, we also recognize that the journey of contracting can sometimes be layered with questions, especially when it comes to determining the right price for a gig. Here's where our wage scales come into play. Before presenting any quotation to potential clients, it's imperative to delve deep into these scales. Whether it's calculating the rates for rehearsals or accounting for the symphonic scales, every detail matters. And remember, the rates we provide are just the foundation; there's always room for members to quote above the minimum, ensuring fair value for their artistry.

In situations where clarity might be needed, or if members find themselves on the crossroads of decision-making, the door of **Vice-President John Floeter** is always open. John's expertise and understanding of the nuances in the contracting world make him the go-to person for all contract-related queries. A conversation with him can provide the clarity and direction needed to move forward confidently.

The importance of always having written agreements can't be stressed enough. These written contracts serve as the backbone of trust between the musician and the client. For those unsure of how to draft one, the subsequent pages after **APPENDIX A** offer a treasure trove of sample letters and forms, guiding members on structuring their agreements effectively.

Lastly, when all is said, played, and done, the documentation doesn't end. Filing the contract with CFM before the event and ensuring correct payments post-event, especially the dues and pension contributions, maintains the transparency and trust that the federation upholds.

In essence, the CFM contracting process, though comprehensive, is designed to protect and promote the interests of its members. With ample resources, support from the federation, and guidance from experts like John, every member can navigate their contracting journey with confidence and success.



RECORDING OVERVIEW ELECTRONIC MEDIA

There are two types of recording agreements which musicians are employed under in Local 10-208.

- **National American Federation of Musicians Agreements**
- **Local Chicago Federation of Musicians Agreements**

National agreements are overseen and administered by the AFM Electronic Media Services Division (EMSD) with offices in New York and Los Angeles.

Local agreements are overseen and administered here at the local.

In order to be doing work covered by one of these two agreement types, a signed acceptance agreement with a signatory must be in place. That signatory agrees to abide by the wages, benefits and work rules of that agreement.

A few examples of a signatory for a national agreement would be Sony, Universal, NBC, Disney, or an ad agency like Leo Burnett. Individuals can also be signatories as long as they are some type of corporation.

Examples of a Local signatory would be Chicago Philharmonic, City Lights Music inc., WFMT for a local broadcast, or Tiger Lily Music. Again, in most cases, the signatory must be incorporated with just a few exceptions (more info for that if needed).

What follows on the next few pages are the most common American Federation of Musicians national recording agreements, under which you may have opportunities to be employed.

Questions? Contact Dean Rolando at drolando@cfm10208.org or call 312-782-0063 ext 150.

WHEN TO USE THIS AGREEMENT:

This agreement, also known as the MP/TV Film Agreement, sets the baseline wages and labor conditions for musicians involved in recording music for movies or TV productions. Although such work is more commonly carried out in Los Angeles or overseas than in Chicago, there is a prevalent alternative known as sideline work. This entails musicians portraying musicians on screen for movies or TV films. Notably, TV shows like *Chicago PD* and *Chicago Fire* and various movies often feature scenes with bands performing or supporting artists.

For instance, the TV show *Empire*, spanning six seasons, engaged over 300 musicians in sideline work. This agreement not only offers compensation significantly higher than that of extras, but it also qualifies musicians for payments from the Film Musicians Secondary Markets Fund, a topic elaborated upon later. The B-7 report form is utilized within this agreement. See APPENDIX A for a functional PDF.

**ELECTRONIC MEDIA — RECORDING CONTRACT
THEATRICAL MOTION PICTURE AND TV FILM
AGREEMENT**

AMERICAN FEDERATION OF MUSICIANS REPORT FORM
FOR ALL MOTION PICTURES—THEATRICAL & TELEVISION FILM (STANDARD, NON-STANDARD & BASIC CABLE),
INDUSTRIAL (NON-THEATRICAL-NON-TV), MISCELLANEOUS, LOW BUDGET FILMS
RPLA No. _____

Date: _____
Title of Picture/Program and/or Prod. No.: _____
Title of Episode: _____
Episode No.: _____
Length of Program: _____
Producer: _____
Producer's Address: _____
AFM Project # _____
 Assumption Agmt. On File (indicate parties & dates in memo box)

ADDITIONAL INFO
Check each category that applies.

<input type="checkbox"/> Network	<input type="checkbox"/> Non-Dramatic
<input type="checkbox"/> Syndicated	<input type="checkbox"/> Mini-Series
<input type="checkbox"/> Prime Time	<input type="checkbox"/> Animated Film
<input type="checkbox"/> Non-Prime Time	<input type="checkbox"/> Late Penalty Incl.
<input type="checkbox"/> Dramatic	

MEMO

ORIGINAL SESSION AFM Local No.: _____
Recording Date: _____ No. of Musicians: _____
Recording Studio: _____
City: _____ State: _____
Hours of Employment: _____
Total Session Hrs: _____

RE-USE, DUBBING, NEW USE OR OTHER
Original Report Form No.: _____
Original Recording Date: _____

Check 1 and only 1 from each of these two columns.

<input type="checkbox"/> Original Session	<input type="checkbox"/> Theatrical Motion Picture
<input type="checkbox"/> Sideline Only	<input type="checkbox"/> Television Film
<input type="checkbox"/> Sideline w/ Audio	<input type="checkbox"/> Non-Standard TV (Pay Cable) Film
<input type="checkbox"/> Excerpt Use	<input type="checkbox"/> Basic Cable TV Film
<input type="checkbox"/> New Use Phono	<input type="checkbox"/> Industrial
<input type="checkbox"/> New Use Other	<input type="checkbox"/> (Non-Theatrical-Non-TV)
<input type="checkbox"/> Emergency Track	<input type="checkbox"/> Low Budget Theatrical Film
<input type="checkbox"/> Unused Recording Hrs.	<input type="checkbox"/> Low Budget TV Film
<input type="checkbox"/> Trailer	<input type="checkbox"/> Direct to Cassette
<input type="checkbox"/> Other	<input type="checkbox"/> Other

SIGNATORY OF RECORD: _____
Address: _____ Phone: _____
Pension Contributions To Be Paid By (if different): _____
Address: _____ Phone: _____

Conditions of employment shall be in accordance with the provisions contained in the Wage Scales, Hours of Employment and Working Conditions in the basic collective bargaining agreement executed between the A.F. of M. and the Signatory.
Representative of Employee's Signature: _____

LOCAL UNION NO. CARD NO.	EMPLOYEE'S NAME (AS ON SOCIAL SECURITY CARD)			HOME ADDRESS (Give Street, City & State)	SOCIAL SECURITY NUMBER (EO in applicable)	HRS. GUAR.	HRS. WK'D	SCALE WAGES (1)	DBL. CARTAGE	PENSION	H & W WHERE APPLICABLE
	LAST	FIRST	INITIAL (Instrument(s))								
1											
2											
3											
4											
5											
6											
7											
8											
9											

Make Pension checks payable to AFM EP FUND and send direct with copy of contract to FDR Station, P.O. box: 19155, Newark, NJ 07195-0155. Make TVE or MP checks payable to MPH&W and send to Local 47 with payroll. Make Non-Theatrical checks payable to Local 47 H&W and send to Local 47 with payroll.
(1) Inset: overtime wages being paid.
Include all music prep. information on this form or continuation sheet, with copies of invoices attached.
FOR FUND USE ONLY:

TOTAL PENSION CONTRIBUTIONS _____
TOTAL H&W CONTRIBUTIONS _____

FORM B-7/REV. 5-03



ELECTRONIC MEDIA ADDITIONAL AGREEMENTS

Some additional agreements that may be used at times are:

- The National Public Radio Agreement
- The Joint Venture Agreement
- The Video Game Agreement
- The Single song Overdub

Questions? Contact Dean Rolando atdrolando@cfm10208.org or call 312-782-0063 ext 150.



PHONE & EMAIL CONTACT US

Office phone (312) 782-0063

Office of the President

BJ Levy, ext 111; blevy@cfm10208.org

Office of the Vice-President

John Floeter, ext 222; jfloeter@cfm10208.org

Office of the Secretary-Treasurer

Karen Suarez Flint, ext 333; ksuarezflint@cfm10208.org

Electronic Media, Recording & Contracts

Dean Rolando, ext 150; drolando@cfm10208.org

Membership

Patty Huante, ext 0

Work Dues & Pension

Jennifer Figliomeni, ext 133

Communications, The *Intermezzo*

Sharon Jones, sjones@cfm10208.org

Health Insurance

Margie Berger, ext 119; mberger@cfm10208.org

How to file a contract for a Live engagement.

Before you quote a price to a client, consult our wage scales to determine which one to use. If you're unsure, call and ask the Vice President John Floeter and get clarity. Be sure to consult our Rules and Regulations.

Determine the full minimum cost, adding the Base Scale, Payroll, Pension, Leader/Contractor scale, doubling and cartage.

If there are rehearsals, determine those rates.

If you are qualified and booking a group using the Symphonic Scales, you'll need to include rates for Concertmaster, Principals, and Assistant Principals.

Keep in mind that these are minimum rates, you can always charge more and pay musicians more.

Keep your agreements in writing. See the next few pages for examples on a letter to a client and sample forms. Fill out a Musical Services Agreement and an LS-1 Form to pay for pension.

File your contract with the CFM before the engagement. See details in RULE II in the Rules and Regulations.

After you have paid the musicians, send 2 checks to the CFM address. One check to "CFM" for the work dues, and one to "AFM-EPF" for the Pension Contribution.

Check further information in our By-Laws:

G. Contract Procedures

1. On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians, Local 10-208, AFM, or of the AFM and filed with the Secretary-Treasurer prior to the commencement of the engagement.
2. Any member contracting the services of other members, must inform such members, upon engaging them, of the place of the engagement, the wage scales, and all other applicable conditions.
3. A Music Contractor must be a member in good standing of Local 10-208 for 3 or more calendar years to be eligible to serve as Music Contractor for a Class AA Ballet, Opera, Musical Theatre, Show or Major Event.
4. Members playing radio or television engagements for the exclusive purpose of broadcasting are required to file a written contract with the Secretary-Treasurer before playing the engagement.

**DR. J. WATSON
4321 CYPRUS LANE
LEADING EDGE, IL. 60600
(963) 773-6237**

January 7, 2023

Mr. S. Holmes
321 Baker Street
Chicago, IL 60001

Dear Mr. Holmes,

I would like to engage your orchestra, The Magnifiers, to perform at my daughter=s wedding on June 9, 2023. The reception will be held in the Walnut Room of the Hyatt Hotel located on Wacker Drive in Chicago, IL from 7 p.m. to 10 p.m. I understand your orchestra consists of five musicians and the total cost of the engagement will be \$ 2,000. I also understand you will require a \$1000.00 deposit, with the balance due upon the completion of the engagement.

Please send me a contract, and I will sign and return it with the deposit check for \$1000.00.

Sincerely Yours,

Dr. John Watson

P.S. The bride requests ATrue Love@ for the first dance.

MUSICAL SERVICES CONTRACT

AMERICAN FEDERATION OF MUSICIANS OF THE U. S. A. & CANADA
CHICAGO FEDERATION OF MUSICIANS, LOCAL 10-208
656 W. Randolph, Ste. 2W, CHICAGO, IL. 60661 (312)782-0063 Fax (312)782-7880

(member #-date)

CONTRACT # 77577-0829

- Name of Musical Unit *"The Magnifiers"* No. of Musicians **5** No. of Vocalists **0**
Leader/Contractor *Sherlock Holmes* Local 10-208 Account Number **77577**
- Place of Engagement *Hyatt Hotel* Room *Walnut Room*
Address *111 E Wacker Drive* City *Chicago* State **IL** Zip **60601**
- Exact Day(s), Date(s), Hours of Employment *Saturday, June 9, 2023, 7:00-10:00pm*
Type of Engagement *Wedding Reception* Special Conditions *Bridal Dance*
- Compensation Agreed Upon \$ **\$2000.00** Deposit \$ **\$1000.00**
Overtime Charge \$ **\$425.00 per 1/2 hour**
- Balance Due & Payment Terms \$ **\$1000.00 plus any Overtime - upon completion of the Engagement**
- No Audio or Video Reproduction of this Performance may be made for COMMERCIAL Re-Use. Archival Recordings may be produced at no charge only if a Local 10-208 archival agreement is signed.
- It is expressly understood by Purchaser and the musician(s) who are parties to this contract that neither the Federation nor the Local Union are parties to this contract except as expressly provided in 6 above and, therefore, that neither the Federation nor the Local Union shall be liable for the performance or breach of any provision hereof. However, this contract may be enforced by the Local Union as the agent of and on behalf of the Signatory Musician(s) or any musician whose name appears on this contract or in fact performs the engagement described herein.
- Purchaser agrees to be bound by the Rules and Regulations of the Chicago Federation of Musicians currently in effect ("Local Rules") which are incorporated herein and made part of this contract. The Local Rules are available at www.cfm10208.com. Purchaser acknowledges that he/she has been provided the opportunity to view the Local Rules.
- A representative of the Local Union, or the Federation, shall have access to the place of engagement covered by this contract for purposes of communicating with the musician(s) performing the engagement and Purchaser.
- This agreement of the musicians to perform is subject to proven detention by sickness, accidents, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond their control.
- THIS CONTRACT CANNOT BE CANCELLED EXCEPT WITH THE MUTUAL WRITTEN CONSENT OF ALL PARTIES. In witness whereof, the parties hereto have hereunto set their names and seals on the day and year appearing opposite their respective names.**
- In the event that Purchaser breaches this contract by failing to pay all monies due as are provided herein, leader/contractor shall be entitled to recovery of all costs and expenses incurred in collecting monies due including attorneys fees, court costs, and any and all costs related to expenses of collection or litigation.
- All venues shall be required to meet the applicable guidelines for health and safety established by the United States Occupational Safety and Health Administration (OSHA). At no time shall any member be required to perform under any conditions (whether indoors or outdoors) that constitute a hazard to the musician's health, or to his/her instruments(s) or equipment (e.g., in rain, direct sunlight, extreme cold, heat, wind or any other adverse conditions).
- This contract is voidable by the Signatory Musician if it is not received by. DATE *February 7th, 2023*

Dr. J. Watson

PRINT Individual or Corporate Name of Purchaser

X

SIGNATURE of Purchaser

Date

4321 Cypress Lane

Street Address

Leading Edge **IL** **60066**
City State Zip

Sherlock Holmes

PRINT Name of Signatory Musician

X

SIGNATURE of Signatory Musician

Date

321 E. Baker St.

Street Address

Chicago **IL** **60666**
City State Zip

Telephones

REVISED 10/19

Telephones

ONE COPY MUST BE FILED WITH LOCAL 10-208 C. F. OF M. PRIOR TO ENGAGEMENT

Yellow Copy - Leader/Contractor Green Copy - Purchaser

THE AFM FORM LS-1

WHAT IS THE PURPOSE OF THE LS-1 FORM?

The LS-1 Form allows contractors, leaders and sidemusicians, on live single engagements, to have pension contributions made on their behalf.

HOW DOES THE LS-1 FORM DIFFER FROM A PARTICIPATION AGREEMENT?

You don't have to be incorporated to submit pension payments for yourself if you are using the LS-1 Form.

WHAT IS THE DIFFERENCE BETWEEN A MUSICAL SERVICES CONTRACT AND AN LS-1?

Think of the LS-1 Form as a supplement to our Musical Services Contract. Both forms need to be filed together.

HOW DOES IT WORK?

The whole purpose of the LS-1 Form is it allows the employer to designate the leader to make contributions, based on scale wages, on his/her behalf.

FILLING OUT THE FORM.

A: EMPLOYER (The person hiring the band)

B: ENGAGEMENT DATE

C: PLACE OF THE ENGAGEMENT

D: EMPLOYEE DESIGNEE (This is where YOUR NAME goes)

NOTE: It is not necessary to complete the bottom of the form.



American Federation of Musicians of the United States and Canada
CONTRACT
Form LS-1 (Only for local single engagements on and after June 1, 2010)
(Not for use in Canada)

This Agreement for a single engagement is entered into by and between Local _____, AFM ("Union") and _____ ("Employer").

Engagement Date _____ Place of/Description of Engagement _____

Local Signature _____ Print Name and Title _____ Date _____

Employer Signature _____ Print Name and Title _____ Date _____

Optional: Employer hereby designates _____ to make all pension contributions covered by this Agreement.

Compensation: Compensation is set forth on the remittance form below (pensionable compensation plus non-pensionable compensation) and shall be due in accordance with the Union bylaws, but no later than thirty (30) days after the engagement.

Pension: The Employer will contribute an additional _____% (insert rate selected from Page 2) of each employee's pensionable compensation to the American Federation of Musicians and Employers' Pension Fund ("Fund"). Contributions will be made by check payable to "The American Federation of Musicians and Employers' Pension Fund" and will be sent to the Union along with a copy of this Agreement within thirty (30) days after the engagement.

Recording: No portion of the performance(s) may be recorded, reproduced or transmitted from the place of performance in any manner whatsoever, in the absence of a written agreement with the American Federation of Musicians relating to and permitting such recording, reproduction or transmission.

Other Terms and Conditions: The parties may set forth any other terms and conditions of the engagement in a separate agreement (e.g., an American Federation of Musicians Form L-1 or L-2), but the terms of this Agreement will govern to the extent that there is any contradiction between this Agreement and such other agreement.

Musician's Name (Last, First, Middle Initial) For additional musicians use page 3 and/or attach additional pages showing all required information	Social Security Number	Pensionable Compensation	Non- Pensionable Compensation	Pension Contribution (Pensionable Compensation multiplied by pension rate shown above)
1)				
2)				
3)				
4)				
5)				
6)				
7)				
8)				
TOTAL:				

This Agreement will be accepted by the Fund only if it is complete, contains all required signatures, uses a valid contribution rate and is paid in full.

SIDEMUSICIANS PAY WORKSHEET

Calculate the correct amount you should get paid as follows:

CASUAL? Is it a Wedding, Corporate Event, Party or Society job?

OR

SYMPHONIC? A Concert, Opera, Ballet or Oratorio performance?

WHERE?

CLASS AA An engagement that takes place south of North Avenue, north of Roosevelt Rd., east of Halsted St. to Lake Michigan or in the McCormick Place Complex, Soldier Field, The Museum Campus, all of Millennium Park and the O'Hare

CLASS A: Everything else in the jurisdiction unless special permission has been granted by the Vice-President's Office.

CASUAL PERFORMANCE
(3 Hours or less)

CLASS AA	CLASS A
\$250.00	\$225.00

SYMPHONIC PERFORMANCE
(3 Hours or less)

CLASS AA	CLASS A
\$205.00	\$190.00

How Much?

CASUAL REHEARSAL

Same Day: \$60.00 per Hour
(2 Hour Minimum)
Another Day: \$225.00
(3 Hour Minimum)

SYMPHONIC REHEARSAL
(3 Hours or less)

Same Day: \$135.00
(2 1/2 Hour Minimum)
Another Day: Class AA: \$185.00
(3 Hour Minimum)
CLASS A: \$145.00
(2 1/2 Hour Minimum) Parking of \$25.00 must be paid on CLASS A if no free parking available.

How Much?

PERFORMANCE OVERTIME
25% of Base Scale per 1/2 Hour
REHEARSAL OVERTIME
Pro Rata

PERFORMANCE OVERTIME
Pro Rata
REHEARSAL OVERTIME
Pro Rata

How Much?

DOUBLES
15% for 1st Double
10% for each subsequent Double

DOUBLES
50% if Opera or Ballet
25% if Concert or Oratorio
(Rehearsals and Performances)

How Much?

PRINCIPAL: No additional payment

PRINCIPAL: Add 25%
(Rehearsals and Performances)
Concertmaster and Asst. Principals- see rule XV

How Much?

SUBTOTAL: (Add up lines above)

15% Payroll: (If taxes are not deducted)

13.189% *Pension: (Contributions paid to AFM-EP Fund)
*To comply with the AFM-EP Pension Rehabilitation Plan)

TOTAL:

Less 3% Work Dues

GRAND TOTAL



Chicago Federation of Musicians Request for Liability Coverage

Leader's Name _____

Leader's CFM Account # _____

Home Address _____

Phone Numbers _____

Email address _____

Name _____

Of Requesting Entity _____

Address Of Requesting
Entity _____

Event Type _____

Event Date _____

Location of Event _____

Address of Event _____

Number of musicians
listed on contract _____

Are you requesting:

A Certificate of Coverage
(Proof of Coverage)

OR

* A Certificate listing
Additionally Insured

*** A copy of the contractual requirement for the certificate holder to name "additional Insured" must accompany this form.**