

**Next General Meeting**  
**Tuesday, March 14, 7:00pm**

**1202 East Oak Street**  
**Music by Ted Alan starts at 6:00pm**

# The PITCH

Official Journal of Professional Musicians of Arizona, Local 586  
Volume 64, No. 2



**PROFESSIONAL  
MUSICIANS  
OF ARIZONA**  
**AFM LOCAL 586**

## **CLARKE RIGSBY:** **35 Tempest-filled Years and Counting**

By M.G. Roberts

Here's the thing about our Local 586 brother, Clarke Rigsby, the mild-mannered, soft-spoken man at Tempest Recording in Tempe: He has successfully parlayed one man's lifelong passion for music, driven by a set of gifted and tasteful ears, into a Class "A" career as a master of recording, engineering, production and musicianship. On the other hand, he could have just as easily become a cowboy and master horseman had he so chosen.

Talent and circumstance gave Clarke options which, from a young age, he chose wisely. As is so often the case with many success stories, he was wise to recognize and make the most of his encounters with teachers and mentors who appeared at the right moments in his life.

A California boy, born in El Monte in the early 1950s, Clarke's family located first in Pomona, then Ontario. His dad was a horse breeder and trainer of international recognition. No wonder Dad's boy might have ended up a cowboy horse whisperer.

BUT! An elementary school teacher put a flute-o-phone in the hands of Dad's third



grade son. Not only was the boy musical but he had also been listening to...and watching... the transmitters from KWOW-AM country radio. "The radio station became my first link to music." He believed the musicians playing the music were in the transmitter wires, and that was impressive! He not only loved the music but also wanted to be playing in those wires. His question: how to do that?

In those days, when music was recognized as

an educational necessity and essential cultural enrichment, every public school 3rd grade child was given a flute-o-phone to find if musicality lurked among all the other miraculous energies they possessed. Clarke, living in the wires as he was, accepted the trumpet which had been placed in his 4th grade hands.

By the time the Rigsby family moved to Victorville in California's high desert, Clarke had discovered the truth about musicians and wires. At eleven, he added the guitar to his personal tool kit. Within two years, he was working professionally, getting paid for playing in bars. Disc jockey Skip Graves, a professional bass player, was influential in Clarke's development as a musician and gave him the opportunity to consider whether being a disc jockey on the radio appealed to him.

While Clarke's music and radio careers were developing, the Rigsby family's Victorville ranch was the site of his dad's work, which included training the horses of the rancher next door. Born Leonard Sly, he was much better known by his stage name, Roy Rogers, King of the Cowboys. Roy was also a pretty good singer who had been a member of a little group known as The Sons of the Pioneers.

*continued on page 4*

## *Member* **News**

### **Deb Offenhauser**

Long-time union member Deb Offenhauser's piano stylings have once again hit the airwaves, picking up a 3rd major TV show to utilize her

music.

Along with "Desperate Housewives" and "Madam Secretary", another original piano composition has made it into the hit TV show

"The Big Bang Theory".

Deb wants to thank her childhood piano teacher for all of those lessons!



# Hey Everybody,

Spring is in the air. That means it is time for baseball. It also means that we are in the midst of our music season. The AZ Opera and Phoenix Symphony are in mid season form and both are sounding wonderful. I hope that everyone is having a prosperous season pertaining to club dates and single engagement jobs. I know work is down for many but I hope that better times lie ahead for all professional musicians.

Having just returned from the Western Conference of Locals, which was held in Orange County, I feel a sense of hope and camaraderie amongst musicians throughout the western region of the United States. I know that there are not a lot of positives in the world today, but I do know that if we stick together we will persevere. Music is the biggest positive during times full of negativity. I know that I always feel better when I play music no matter where or what I'm playing. The one thing no one can take away from you is your ability to make music. It is truly a gift.

We do have a lot to report in regards to the Western Conference. I encourage you to attend our meeting on March 14th at 7pm. During that meeting we will give you our report and we will be glad to answer any questions you might have pertaining to the conference. If you can't make the meeting feel free to give me a call and I will be glad fill you in. We always have an open door and an open ear down here at Local 586.



Finally, we sent out a letter with information about several valuable benefits in conjunction with American Income Life Insurance Company. An ALL representative will be contacting you to enroll you in the free benefits for which we have qualified you. Please give these folks some time. This is a positive benefit we can provide for our members. A copy of the entire letter is included in this edition of the Pitch.

Stay safe and happy gigging,  
Jerry Donato

## NEXT GENERAL MEMBERSHIP MEETING

Tuesday, March 14 - 7:00pm  
6:00pm - Music by Ted Alan  
Musicians Hall - 1202 E. Oak St.  
FREE FOOD & SOFT DRINKS  
for Local 586 MEMBERS  
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With neighbors like this, Victorville was a pretty cool place for a boy to grow up. "Roy Rogers gave me a pair of cowboy boots and I wore them for years until I had just completely worn them out. Then, I stupidly threw them away!"

It was at this time in Clarke's life that an influential figure appeared in the role of his public education music teacher. Mr. Lavallee, an important mentor in Clarke's young life, taught Clarke all the way through in junior high school. Then, just at the point Clarke was to start high school, Mr. Lavallee was also transferred there. "He was an awesome band director and the first person to turn me on to jazz...to Herbie Hancock and Maiden Voyage, Wes Montgomery. I didn't play in marching band. It was in the high school jazz band that he introduced us to playing Ellington, Kenton Band arrangements, tunes like "Girl Talk"... very hip stuff. Of course, our jazz band didn't sound like Ellington or Kenton's band. In fact there was one Kenton tune I really didn't like because I thought it sounded awful. Then, I heard Kenton play the tune live and I loved it. That's when I realized we had been playing it out of tune.

One day, Mr. Lavallee told Clarke about

a Chet Atkins Guitar Contest and urged him to submit a tape of his playing. "So, we made a tape and sent it in and I was chosen as a finalist. There were eight standard guitarists and eight classical players. I didn't win the contest but I did get to meet one of my personal heroes, Jerry Reed, and of course, Chet Atkins. Chet told me not to feel too badly about not having won and said, "I got my butt kicked by the kid who won the competition!"

"By the time I was sixteen, I was going down to Hollywood, cutting demos. There was a studio there called Criteria and that's where everyone went for their demos. When I started college, my undergrad studies were in political science with a heavy emphasis on philosophy, but I kept on playing in bands and never went to class, paying my way through school until I needed to take a break.

"My parents moved to Oklahoma in 1970 and I spent two-and-a-half years in Nevada, playing all over and doing everything musical that I could, playing guitar and kicking bass pedals. Then I put together a couple of duos, one with percussionist Steve Banks and the other with Rick Lamb of Lambchop Studios.



## TO ERR IS HUMAN. TO RECORD THAT ERR... DIVINE!

I told myself, 'I'll do this until I find I'm repeating myself.'

"I originally intended to go back to California to finish my degree, but it was the 1980s, the drug culture was going strong and all my friends there were playing in big bands. I thought, 'I'll die if I go back to L.A.' So, I went back to school when I was twenty-four and finished my bachelors' degree in political science at ASU. I played gigs, and built a studio in a house where I lived. I worked with and recorded classical musicians as well as jazz players – it's all the same to me. I continued on there, planning to get my masters' in Religious Studies while I also studied music and theory, but got too busy in the studio to finish that degree. But, long story short, I also realized that I really didn't enjoy the live performance part of being a professional musician. And, if I had gone back to L.A. instead of staying in Arizona, I would never have had the opportunity to work with Paul McCartney.

"The Chaton Recording Studio was owned by the Ravenscroft family. One day I got a call from Ed Ravenscroft. He said they wanted me to take over 'a big TV thing,' a made-for-television series of movies called B.L. Stryker, starring Burt Reynolds. It was one of A.B.C.'s Sunday night movies, like the Columbo, McMillan and Wife, and McCloud special movies in that era.

The music was produced by Snuff Garrett. I was the only one who knew who Snuff Garrett was in those days and he had recently moved to Arizona. That's how Evening Shade came about, once again with Reynolds and Garrett. At that point I hadn't had anything to do with creating source music. Kevin Stoller, who became my partner in the second season, was working not as a player or writer but as the midi guy on the project. He became the writer in our partnership.

When Clarke took over the B.L. Stryker

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"Let me see your union card"

job, he inherited a musical scenario which could charitably be called a disastrous mess. He immediately went to Hollywood to meet with Garrett and get to work. His task was to get the music done and recorded with superhuman speed so the first episode could be aired on time, in a matter of days. If not, the project faced cancellation. Clarke and crew stayed up, working continuously for nine straight days. Just when they felt they had succeeded, they discovered that the first episode music they had inherited was a number of minutes short.

Additional music had to be added on the spot. If that wasn't quite bad enough, they also discovered that the music that was there had drifted off into another key. With no time to spare, the studio musicians would have to transpose the additional charts to the key of F-sharp on sight, to match the pitch of the rest of the music. Pete Jolly, a lifelong member of Local 586 and LA's Local 47, was the session's piano player. "He and the other studio guys said, "no problem" and proved it in one take. Flawlessly!"

Clarke's introduction to Evening Shade resulted in other gigs as well. He and Kevin worked with Steven Bochco, doing two or three sessions of source music for his Brooklyn South series. They also worked projects on PBS, winning an Emmy and a BMI Award along the way. Clarke was now able to do all his work from his own studio, Tempest Recording, which he had built in back of his current Tempe home. Added to all this, plus producing and recording projects for others, Clark has also managed to teach Music Production and Recording for Musicians courses at ASU for the past thirty years.

As you look through the lists of names with whom Clarke has worked within Tempest's walls, you will see not only versatility and

chops. You will also see a command of musical styles that makes him a perfect partner for his talented clients.

Here's a (very) partial list of the Clarke Rigsby's "Who's Who" list of the greats who have benefitted from his own particular brand of genius. Here is the truth of it: you don't have to live in LA, Nashville or New York to be on the creative "Best of the Best" list of great sound engineers, producers and musicians. Clarke Rigsby is living proof.

**Rock/Pop:** Paul McCartney, Stevie Wonder, Tower of Power, Bo Diddley, Ike Turner, The Four Tops, Eric Burdon, El Chicano, Lee Hazelwood, Snuff Garrett, Tony Joe White, Alice Cooper, Don Was, Jerry Riopelle, Lee Oskar, Al Casey, Jody Reynolds, Phil Ramone, Hal Blaine.

**Jazz :** Jimmy Smith, Bobby Hutcherson, Joey DeFrancesco, Steve Gadd, Joe Chambers, James Moody, George Coleman, Banda Bros., Joe Diorio, Bruce Forman, Bud Freeman, Jerry Donato, Pete Jolly, Harvey Mason, Peter Erskine, Steve Ferrone, Joe LaBarbara, Frank Gambale, Frank Vignola, Dr. Billy Taylor.

**Country:** Glenn Campbell, Blake Shelton, Kris Kristofferson, Hank Williams, Jr., Rascal

Flatts, LeAnn Rimes, Clint Black, Little Big-Town, Trisha Yearwood, Billy Dean, Steve Wariner, Wynonna Judd, Travis Tritt, Lee Ann Womack, Mark O'Conner, Waylon Jennings, Jessi Colter, Dierks Bentley, David Grisman.

**Blues:** Little Milton, Honey Boy Edwards, Brownie McGhee, James Cotton, Kim Wilson, Pinetop Perkins, Henry Gray, Duke Robillard, Louisiana Red, Sam Lay, Bob Margolin, Jimmy Vaughn.

**Western:** Rex Allen, Don Edwards, Roy Rogers, Bob Nolan, T.H. Reinsmen.

**Classical:** Phil Smith and Joe Alessi (NY Philharmonic), World Saxophone Quartet, Boston Brass, Rex Richardson, The Ahn Trio, River City Brass, Salt River Brass, Phoenix Boys Choir, Phoenix Symphony, Bill Conti, Midori, University of New Mexico Wind Ensemble, Pat Sheridan, Sam Pilafian, Catalin Rotaru, James Galway.

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## Self promotion

As much as we all hate to self promote our shows or products and services, the fact remains that no one will care as much about your career as you. The premise that the club or store will do promotion is a myth. They will usually do some but won't spend very much time and effort or get too involved in the process. I don't want to be negative but we've all experienced this. There are however, ways to help promote yourself.

First you need to start making relationships with people in the industry that can help. ie: writers, club owners, bloggers, web pages, bookers, etc. I can't stress enough how much you need these people and need them to be in your camp.

Start sending out press releases to newspapers (Arizona Republic, Arizona Daily Star, Phoenix New Times, etc.) Even if you don't hear from them keep trying. They will keep seeing your name and hopefully at some point it will pay off. Find out who the writers are and send them emails directly. Don't be negative. Keep it positive.

Facebook is one of the best ways to get the word out. If you have a few friends and fans you can create an event page and invite them to shows or for access to products. Those people will get notified on their site. There are other Facebook pages that help promote events such as, "Bands around town", "musicians & Satellites" and others. If you do some research it could pay off.

People love pictures so you might try Instagram. Post pictures and a short description of your event and you can get it to others instantly.

The world is changing and we all need to embrace the medium that people are using but you should still put up a few fliers at the venue, the union hall, places where like minded people hang out and message boards.

There are many more ways to promote yourself and your career, so keep researching and trying. Good Luck

Jon Rauhouse  
Vice President , AFM Local 586



# Member Commentary

*Local 586 member, Jeff Dykstra, is also the owner of Allegro Music. The below commentary is the second of three commentary sections that will appear in the first three editions of the PITCH for 2017. The opinions expressed below are Jeff's, edited only for clarity and punctuation. - editorial staff:*

## Part II: The Benefits Of Instrument Repairman Certification

There are three schools in our country that teach musical instrument repair, which is a craft that takes years to learn. These schools have instrument repair courses that extend from one year to eighteen months. To do the necessary skills, a student must practice the things he learns repeatedly, to get the necessary experience. That takes much longer than one year or one-and-a-half years.

I hire potential repair techs who have come from a school and can demonstrate a high level of mechanical aptitude. High mechanical aptitude plus absorbed

knowledge become translated into a skill. I would love to see a certification process that can test people, because people without high mechanical aptitude will take much longer to learn what they need to know and will eventually hit a wall. It is similar to playing an instrument: a small percentage of people will become true artists because they are really skilled players and are in a small group who have a special, innate aptitude toward music. The same conditions apply to mechanical ability as well as the tech's ability to play the instrument him or herself. Average technicians can be trained but will never be able to satisfy the high-level requirements of repairing the instruments of professionals.

What do you other techs who advertise is The PITCH think? We at Allegro would welcome hearing from you.

(See the June issue of The PITCH for part 3 of this commentary.)

-Jeff Dykstra, Allegro Music, 602.795.4516

## Our Calendar

### Tuesday March 7

#### First Tuesday Concert

Luiz Santos  
*Musicians' Hall 1202 E Oak*

### Wednesday March 8

Young Sounds of Arizona, 7pm  
*MCC Performing Arts Center*

### Monday March 13

Executive Board Meeting, 1pm  
*Musicians' Hall 1202 E Oak*

### Tuesday March 14

#### General Meeting

with Entertainment by Ted Alan  
*Musicians' Hall 1202 E Oak*

### Monday April 3

Young Sounds of Arizona, 7pm  
*The Kroc Center*  
*1375 E. Broadway Road,*  
*Phoenix*

### Tuesday April 4

#### First Tuesday Concert

Jiggle  
*Musicians Hall 1202 E Oak*

### Sunday, April 9

Young Sounds of Arizona, 1pm  
*Phoenix Art Museum*

### Wednesday, April 19

Young Sounds of Arizona, 7pm  
*Grand Canyon University*

### Tuesday May 2

#### First Tuesday Concert

Young Sounds of Arizona  
*Musicians Hall 1202 E Oak*

### Monday May 8

Young Sounds of Arizona, 7pm  
With guest Jerry Bergonzi  
*Kerr Cultural Center*

### Tuesday June 6

Young Sounds of Arizona, 7pm  
*MCC Performing Arts Center*

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# Member Changes

## New & Reinstated Members

### Folio, Sam

436 South Lynx Creek Rd.  
Prescott, AZ 86303  
Home: 775-720-4692  
sam.folio36@gmail.com  
*Vocalist, Drums/Drum Set*

### Knowlton, John P.

118 East Geneva Drive  
Tempe, AZ 85282  
Cell: 480-200-1451  
jpknowlton@cox.net  
*Acoustic Guitar*

### Mann, Douglas

712 East Michigan Ave.  
Phoenix, AZ 85022  
Cell: 480-688-5193  
gitmann0928@gmail.com  
*Acoustic Guitar, Electric Guitar*

### Quinn, Emma

133 West 6th St. #939  
Tempe, AZ 85281  
Cell: 954-610-0380  
elqharp@gmail.com  
*Harp, Flute, Vocalist*

### Vining, Robin

637 North 11th Ave.  
Phoenix, AZ 85007  
Cell: 602-478-2869  
robindvining@gmail.com  
*Acoustic Guitar, Vocalist, Piano, Accordion*

### Wang, Shawn

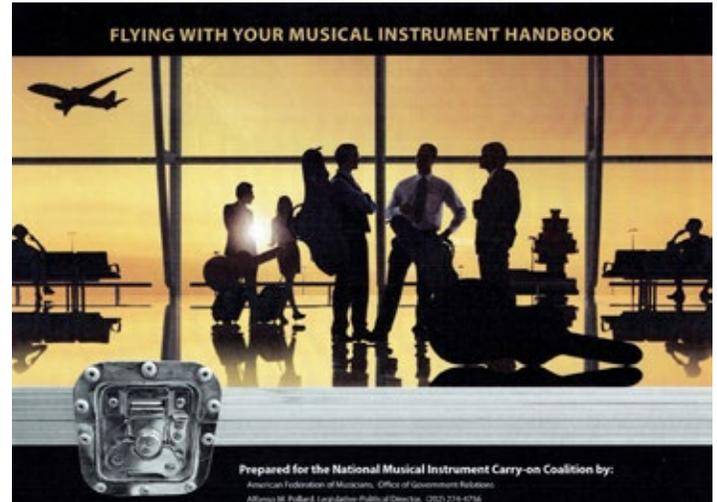
1523 West Mitchell Dr.  
Phoenix, AZ 85015  
Cell: 617-669-2236  
wangviolon@icloud.com  
*Violin, Piano*

### Weinberg, Steven

9831 East Monte Ave.  
Mesa, AZ 85209  
Cell: 480-205-8819  
lexilulu30@gmail.com  
*Saxophone, Clarinet, Flute*

### Zacko, Edward

13550 West Via Tercero Dr.  
Sun City West, AZ 85375  
Home: 623-374-3056  
Cell: 623-363-2648  
edzacko@gmail.com  
*Drums/Drum Set, Percussion*



## STANDING BUSINESS NOTICES

### SOME DOs

Remember to call Local 586 at 602.254.8838 if you want to reserve the Rehearsal Room.

In times of need, MusiCares provides a safety net of critical assistance for music people. Check out <http://www.grammy.org/musicares> to learn more.

Keep your address, email address and telephone number(s) current with your Local. Remember to send us your letter resigning in good standing, including your forwarding information when you move out of the Local 586 jurisdiction.

### Come to the Musicians Hall for our Four-times-a-year General Meetings to win a paying gig

You'll be entered our quarterly drawing to see who the next meeting's bandleader is.

**Spring:** Tuesday, March 14, 2017 – 7:00pm

**Summer:** Tuesday, June 13, 2017 – 7:00pm

**Autumn:** Tuesday, September 12, 2017 – 7:00pm

**Winter:** Tuesday, January 9, 2018 – 7:00pm

### Support FAIR PAY contractors who pay fair wages and file contracts protecting you on the gig:

Kurt Finchum, Hugh Lovelady, Tony Masiello, Caesar Rob, Katie Shields, Howard Van Orden.

Contact Local 586 to be placed on this list if you qualify as a FAIR PAY contractor.

### SOME DON'Ts

DON'T Donate your services for benefits if others are getting paid for their services.

DON'T accept, offer to accept or offer others work that pays below-scale wages.

DON'T forget to file your contracts.

DON'T be a stranger at 586! Stop by, have a cup of coffee, visit a while, so we can recall who you are and what you do as a musician and a member.

## Member Information Changes

We have had a fantastic response to our request for your corrections to your personal contact information. Thank you for all your help in allowing us to be able to contact you.

We urge you to call the Local at 602-254-8838 or ask questions at [musicians@promusicaz.org](mailto:musicians@promusicaz.org), or check in at <http://promusicaz.org> for information.

We thank you so much for keeping those Member Information Sheets updated, so we know who you are and what you are doing musically.

We are here for you.

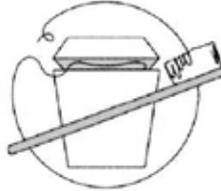
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**Tuesday, March 14, 7:00pm**

**1202 East Oak Street**  
**Music by Ted Alan starts at 6:00pm**



Professional Musicians of Arizona

AFM, Local 586

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**PROFESSIONAL  
MUSICIANS  
OF ARIZONA**  
AFM LOCAL 586

## Member Information Sheet

<b>Member Name:</b> Last, First, M.I. (Professional Name)	
<b>DBA/ AKA:</b> type names separated by comma (maiden/married name, other known names)	
<b>Home Phone:</b>	<b>Cell Phone:</b>
<b>Work Phone:</b>	
<b>Email:</b>	<b>Website</b>

<b>Mailing Address:</b>		
<b>City:</b>	<b>State:</b>	<b>Zip:</b>

<b>Billing Address:</b>		
<b>City:</b>	<b>State:</b>	<b>Zip:</b>

<b>Primary Instrument:</b>	
<b>Additional Instruments:</b>	
<b>Accepting Private Students?</b>	

### Internal Use Only:

<b>Member Number</b>	
<b>Date received:</b>	
<b>Completed by:</b>	
<b>Entered into database date:</b>	<b>Scanned to file date:</b>



Jerry Donato - President  
Jon Rauhouse - Vice-President  
Douglas Robinson – Secretary Treasurer  
Carl Wiman - Sergeant At Arms

Dear Friends,

***On a referral and complementary basis***, the officers of Local 586 are pleased to offer members several valuable benefits in conjunction with American Income Life Insurance Company, a 100% union label company with a long-standing history of serving unions and their members. An AIL representative will be contacting you to enroll you in the free benefits for which we have qualified you. These benefits include an Accidental Death and Dismemberment policy, a Discount Card for prescription medications, eyeglasses, chiropractic services and more, a Family Information Guide for final arrangements and a child-safe kit for those of you with children. The representative will also discuss whether or not you qualify for their supplemental benefits.

AIL's supplemental benefits are not in competition with any group benefits through your workplace or other employer and can complement any insurance policies you may already have. If you choose to take advantage of any insurance programs offered through AIL, your benefit program is **permanent and portable** throughout your lifetime.

AIL's supplemental benefits include built-in features to help members during hard times, particularly its ***food-bank collection program***. If you qualify, your coverage lasts a lifetime and is under your independent control. Once the program has been explained to you, we're sure you'll agree with the many participating members in the AFM that it's one of the most valuable programs you've ever seen. AIL provides insurance services to over two million policyholders throughout Canada, the USA, and New Zealand and has over \$40 Billion of life insurance in force.

There are several benefits available. Please take a few minutes to listen to the AIL representative who is visiting you. If they can help you with your needs in this area, please take advantage TODAY. If not, we would like your feedback so please take a minute to complete the Report Form. This information helps us to serve you more effectively. These benefits can be extended to your friends and family as well, however, the free benefits that have been arranged for members, unfortunately, may not be extended to non-union musicians.

***We have researched the benefits as well as the AIL presentation and truly believe that this is a valuable benefit to all of our members. Please meet with the AIL rep and let us know what you think.***

Sincerely,

Jerry Donato  
President