



PROFESSIONAL  
MUSICIANS  
OF ARIZONA  
AFM LOCAL 586

# ThePitch

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of ARIZONA

## THE GOOD THE REAL BAD & THE GREATEST PART 1

A general contractor, main contractor or prime contractor is responsible for the day-to-day oversight of a construction site, management of vendors and trades, and the communication of information to all involved parties throughout the course of a building project. In basic terms, a contractor is very important and responsible for the smooth running of a job.

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RADIO 586  
AZ ROOTS

# First Tuesday Concert Series

First Tuesday concerts have been postponed until further notice.

## MEMBERSHIP DUES FOR 2022

	Anually	Semi-Anually	Quarterly
Regular Member	\$150.00	\$80.00	\$42.50
Life Member	\$90.00	\$50.00	\$27.50

Local 586 accepts cash, checks, credit cards & PayPal  
(to <musicians@promusicaz.org)

\*\*Beginning in March 2022, a \$1.00/month late fee will be added.\*\*

## Professional Musicians of Arizona

Since 1912, Local 586 has been dedicated to promoting and protecting professional musicians in Arizona. Members of Local 586 of the AFM are secure in knowing that their organization is actively lobbying to promote legislation and public awareness that protects musicians' interests, negotiating collective bargaining agreements with the recording industry, motion picture industry, jingle industry, TV networks, National Public TV and Radio, and providing excellent wages and working conditions for its members.

The AFM and Local 586 protect the recorded works musicians produce from being exploited, and protect our members live performances by providing several types of benefit programs that help them to build successful careers.

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You could be subject to AFM sanctions if you work for these people or their organizations until they receive clearance from the AFM.

Questions? Call the office at 602-254-8838.

### NOTICE TO MEMBERS

You are in violation of Article II, Sections I-(E) and 8 of the Bylaws of Professional Musicians of Arizona by accepting, offering to accept, paying or offering less than the scale rate.

### MUSICIANS PAYROLL, INC.

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  - Pay the Band Bookkeeping Option
  - AFM - Employers Pension Fund
- For information call Doug Robinson at 602-254-8838 or email: [musicianspayroll@promusicaz.org](mailto:musicianspayroll@promusicaz.org)

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Cynthia Baker, President  
Jon Rauhouse, Vice President  
Douglas C. Robinson, Secretary/Treasurer  
Carl Wiman, Sergeant at Arms

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Douglas C. Robinson

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Erick Ramirez

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[www.facebook.com/groups/90470877308](https://www.facebook.com/groups/90470877308)

# PRESIDENT'S REPORT

## SUMMER IS HERE

Stay hydrated!

Stay cool!

Wow, it's been five months plus in this job. Sometimes it feels like 5 days, other times like 5 years. The best part has been getting to know so many of you that I had only barely met or were total strangers. Local 586 is a real cast of characters! And I mean that in a wonderful way.

Unfortunately, one thing we all (still) have in common is we want and need to work. The other, and more important thing is that we are all part of a vast and richly variegated community of music makers.

If your opportunities have slowed or even ground to a halt, take the time to learn something new. I know that's what everyone said (and some actually did) during the initial shutdown of the pandemic. A number of years ago I not only had lost my university teaching job and moved back to Phoenix with nothing on the calendar for the rest of my life, having had surgery on my left hand. As a violinist that meant no practicing for weeks. I undertook a reading project on right and left brain function, especially as related to music. It was fascinating and I learned a lot.

What I have discovered working with and for you, is that so many of us are in our own boxes with regard to the music we play and listen to, including me. Sometimes this causes misunderstandings rather than celebration of our unique differences. There is certainly nothing wrong with being specialized; in fact, to achieve excellence in our chosen genre, it is practically necessary. But it limits our experience of the multiple forms of excellence we can enjoy. So, this summer:

- Listen to a kind of music you don't ordinarily gravitate toward. Give it enough of a chance to appreciate the work that goes into it, the techniques it uses to express what it is trying to say, and how it touches you personally.

- Get to know someone who does a different kind of music than you do. Go hear some live music, listen to Radio 586, google some of our members to check out their music. I sure wish we were meeting in person since it's always such a wonderful chance to do this live connecting.

- Read about musicians, starting with the AFM. There is a good book by a college classmate of mine called "More Than Meets The Ear" about the start of one of the the orchestra constituencies of the union called ICSOM - International Conference of Symphony and Opera Musicians, [icsom.org](http://icsom.org).

"Music Matters: The Performers and the AFM" by George Seltzer is a history of our union.

- Go surfing. All of the various constituency groups in the AFM have pages on [afm.org](http://afm.org), our national website, which is full of information.

Theater Musicians Association (TMA) is at [afm-tma.org](http://afm-tma.org)

Recording Musicians Association (RMA) is at [rmaweb.org](http://rmaweb.org)

N. American Traveling Musicians, Local 1000 is at [www.local100.org](http://www.local100.org)

## SUMMER IS HERE!

LISTEN!

READ!

SURF!

And stop in or call to introduce yourself and keep us up on what's happening with you.

Cindy Baker

President

Professional Musicians of Arizona, AFM Local 586

## Next General Membership Meeting

As of this writing we are planning to have a General Meeting. Unless something drastically changes, it looks like it will have to be a ZOOM meeting. **This ZOOM meeting will take place on June 14, 2022 at 7:00 pm.** We will be sending out a ZOOM invite on June 13, 2022 via Constant Contact. This format will limit what we can and can not do but we will follow the usual agenda as we do for most of our general meetings. Because the meeting is on ZOOM, we will not be able to have any open discussions like we do at the end of our in-person meetings. We will take question on topics that are on the agenda. We will follow Robert's Rules with regards to meeting procedure. The meeting is intended to be short in dialogue as to not tie up anyone's evening for a long length of time. But again, we will be open to questions on topics that are on the agenda. If you have any questions about the agenda give us a call. To submit a possible addition of a topic for the agenda, present your request to Local 586 in a formal written format and send it to [musicians@promusicaz.org](mailto:musicians@promusicaz.org).

General Meeting Agenda.

*The Officers of Local 586*



# New and Reinstated Members

## Address Changes

DAUM, JENNA  
33 E. Palmcroft Dr.  
Tempe, AZ 85282

MIERS, DOUG  
2059 E. Brown Rd., #59  
Mesa, AZ 85213

FRENCH, KENNETH  
20877 N. 107th Dr.  
Sun City, AZ 85373

WONG, YAT SZE (TRISTA)  
1890 S. COUNTRY CLUB Way, #4007  
Tempe, AZ 85281

**AGCAOILI, ANGELITO**  
520 E. Weber Dr., Apt.35  
Tempe, AZ 85281  
602-628-9930  
Email: angelitoguitar@gmail.com  
Instruments: Acoustic Guitar

**MONACO, JOSY**  
8780 E. McKellips Rd., #173  
Scottsdale, AZ 85257  
520-275-0176  
Email: josymonaco@icloud.com  
Instruments: Vocalist

**GINSBERG, TOM**  
2370 W. State Route 89A, #11-418  
Sedona, AZ 86336  
520-241-3553  
Email: tomginsberg@gmail.com  
Instruments: Violin, Viola, Mandolin

**NICHOLS, DREW**  
3309 E. Isabella Ave.  
Mesa, AZ 85204  
480-721-0636  
Email: drewnicholsmusic@gmail.com  
Instruments: Piano, Keyboards

**JONES, GLENN (Glenville Slim)**  
2421 W. Monroe St.  
Phoenix, AZ 85009  
216-256-9148  
Email: glenvilleslim@yahoo.com  
Instruments: Guitar, Vocals

**NUNES, BOBBY**  
2257 s. Valle Verde Cir.  
Mesa, AZ 85209  
480-283-5190  
Email: Bobbynunes8@gmail.com  
Instruments: Oboe

**KRUSE, ALEXANDRA (Lexie)**  
4108 E. Keresan St.  
Phoenix, AZ 85044  
507-215-4012  
Email: Lexieeee.kruse@gmail.com  
Instruments: Trumpet, Flugelhorn, Piccolo Trumpet, C Trumpet

**PAPP, MIMI**  
2370 W. State Route 89A, #11-418  
Sedona, AZ 86336  
520-241-3353  
Email: mimipapp@gmail.com  
Instruments: Violin, Viola

**MOBLEY, ERIC (ET)**  
7920 E. Camelback Rd., #606  
Scottsdale, AZ 85251  
480-940-5494  
Email: extraterrestrialmusic@gmail.com  
Instruments: Keyboard

**RUDOLPH, RANDI**  
1121 N. 44th St., Apt. 4069  
Phoenix, AZ 85008  
760-707-8668  
Email: Randirudolph17@gmail.com  
Instruments: Piano, Conductor

**NELSON, DALE**  
14927 E. Desert Willow Dr., #1  
Fountain Hills, AZ 85268  
480-717-1946  
Email: azbadgerman@yahoo.com  
Instruments: Saxophones

**SMITH, LUWAUNNA (Missie)**  
8546 S. 40th Dr.  
Laveen Village, AZ 85339  
602-348-3884  
Email: Suede.muzique@gmail.com  
Instruments: Vocals

**WISE, JOSEPH (Jay)**  
1402 N. 65th St.  
Omaha, NE 68132  
402-657-2239  
Email: Jaywise54@gmail.com  
Instruments: Trombone, Bass Trombone, Alto Trombone, Contrabass Trombone, Bugle



The Century Sky Room (1961-1982), formally located at 1140 E. Washington St. Phoenix was not only a venue where many local musicians started their career, it was also a club that many well known touring musicians hung out and jammed while going to or coming from the west coast.

# THAT SUMMER WIND

Greetings to my Sisters and Brothers at Local 586. If you haven't stepped outside lately, you may not be aware that summer has arrived and temperatures are rising! It happens every year; the price we pay for the other nine months of pristine weather! We know what is ahead for us when professional baseball finishes spring training, and the scheduled season begins.

As many of you know summer is a slow season for activity in the Phoenix area. A short drive north and you can enjoy moderate weather provided by pine trees and cooler temperatures. In these locations you may find some outdoor festivals and thriving weekend nights. Here in Phoenix everything slows down, including the business of music. This is the time of the year when essentially the local has no revenue to rely on. Maybe one of the positive results from the pandemic and lockdown was practicing (out of necessity) ways to stretch our finances. I would like to mention we are in a much better financial position than at the same time last year. BUT (here it comes)! The business, federation wide has not fully recovered from Covid and the impact the pandemic has had on the arts in general affects us all.

We are now working through one of the highest rates of inflation in recent years. This has caused prices to soar and bills to increase. President Baker and myself keep a watchful eye with efforts toward economizing the finances here at the local. This has not been an easy task. It's like the movie "Groundhog Day" where the characters are trapped in a time loop and are forced to relive the same day over and over. As your Secretary/Treasurer, this mirrors how I feel about our current finances. It seems the minute there appears to be some confidence regarding our financial position, we find ourselves caught in the time loop of the new economy.

Rest assured, we will survive these unusual times as we have in the past. We will continue to support our members covered under CBA's and we will continue to provide services and representation for all our members. We are union strong!

Fraternally Yours,

Doug Robinson

Secretary/Treasurer

Professional Musicians of Arizona, AFM Local 586

**"We will continue to support our members covered under CBA's and we will continue to provide services and representation for all our members."**

# LIFE'S LUSTER

There are times when life seems to dry up, become dull, and people feel like they lack luster. I remember a time in my life when I just wanted to move far away and get a fresh start. I decided to do it. I moved and it was great for a while, but the newness wore off and I was left with the truth. Location doesn't change who you are, or what you strive to become.

What was causing this particular dry season in my life was an unwillingness to grow as a person. I had stopped looking inward for a way to challenge myself, instead expected the things and people around me to keep me motivated. I realized that it's what's inside a person that drives them to keep growing. If I wanted things to change, I would have to cultivate those changes within myself. I could not expect my surroundings to do the work for me.

So, if you are in a dry season ask yourself, "Have I stopped growing lately?" You just might find the answer you've been searching for. Remember, it's all up to you.

Carl Wiman

Sergeant at Arms

Professional Musicians of Arizona, AFM Local 586

**"If I wanted things to change, I would have to cultivate those changes within myself."**





Credit: circulasvegas.com

**Hugh Lovelady**

# THE GOOD THE REAL BAD & THE GREATEST PART 1

Continued from Page 01

From a musical perspective a contractor for musicians has the same responsibilities but obviously in a different area. Hopefully he hires the correct musicians, makes sure the time of the rehearsal and the show do not run overtime, he is responsible for telling the musicians what time to show up for the rehearsal and show, what to wear and how much the gig pays. He then takes the money paid for the show and pays his men.

When musicians meet a musical contractor for the first time, there is a considerable amount of sizing up on both sides. From the musician's perspective most of them instantly want to know if the contractor is a "nice guy" to deal with. What's the best way to deal with him when he blows his stack at you or other musicians? Is he power hungry and likes you to tell him regularly or is he fair and just and only uses the power when need be? Does he hire the best musicians regularly or hire his nephew and his best friend who he was in the army with him? Of course, both players can't blow their nose and regularly take work from the really good players who can really play. The last and most important criteria, from the musician's standpoint, is his hand going to reach in your wallet regularly?

My first introduction to a bona fide musical contractor was Christmas time 1976. I was working the Blue

Room at the Tropicana Hotel in Las Vegas. At one time the Blue Room was one of the hottest lounges in town. The band was the Chico Arnez Orchestra. Chico also billed himself as the "Lawrence Welk of England."

"I might insert here; he was about as much the English Lawrence Welk as I was the lead alto with the Tonight Show band. The gig paid \$450 a week. When the week was over Chico said his wife would be "our banker." When I cashed my check, I received \$350 even though I was told the union had a contract for \$450 a man. I had made a good friend on the band and immediately asked him, "what is this about?" Basically, he told me to keep my mouth shut if I wanted to work the rest of the gig, which was another 2 weeks, don't say anything. At 24 years of age, I received a rather brutal introduction to the music business and what a kickback was. However, as they say, the best was yet to come.

I was able to be hired as the lead alto player at The Las Vegas Hilton. This showroom was the biggest show room in town holding about 2,000 people and was built to hold the sellout crowds Elvis always attracted. Recording dates for records in town was never a big thing in Vegas but TV

**"The pianist was fired the next day for "showing up the bandleader."**



**"Basically, he told me to keep my mouth shut if I wanted to work the rest of the gig, which was another 2 weeks, don't say anything."**

He trusted me and I trusted him. I was maybe 26 years old. I asked James in private “when do we get paid for this TV show?” He said rather sarcastically, “it has to go through the laundry first.” The word was the band leader put the money in a short-term certificate of deposit and made a little money on the bands payroll before he paid the band. Who knows how much he made on 6 weeks of the Mike Douglas and Merv Griffin TV show which we played every year?

In Las Vegas most bands have a leader and a contractor, The contractor does the grunt work the leader doesn't want to do. For Tina Turner our contractor had to order a lot of extra equipment for this show. The leader told the contractor "I'll reimburse you". He reimbursed him all right. The contractor used his own money to get the job done and the bandleader paid the money back by putting what he owed him in the contractor's weekly check and the contractor had to pay taxes on it.

Doubles were also a prime target. Everybody always lost one or more especially woodwind players and Percussion players. Our band leader had two huge houses, one near the the conductor for Elvis Presley (by the way another man who should be a conductor on a train rather in front of a 30-piece orchestra.) Our bandleader also had a huge house on Mt. Charleston. It looked like the capitol records building but clearly another mansion. He had a Christmas party every year. The band members often walked into different rooms and said "here is the woodwind room, the percussion room, the flugelhorn room. You get the picture.

Thankfully the Las Vegas Hilton brass got wind of some financial improprieties and our bandleader was instantly fired. The next paycheck we all received our doubles. So ended the rein of one of the most feared and despised contractors I've ever known as well as a despised person. Cross him and with one phone call he could keep you from not working at the Las Vegas Hilton obviously, the Flamingo Hilton, the MGM, Caesars Palace, Union Plaza and even the Union Plaza in Atlantic City. His tentacles reached out a long way almost like he was in the Mafia and even that was rumored to be a fact. This article is an informative essay, and the main crux is really the opposite of what I am writing about. However, should a musician be in a town with some degree of a music industry, dealing with this type of contractor, who might determine if you eat, put a roof over your head what kind of car you drive and even if you should turn on the air conditioner in one of Las Vegas' stifling summers could be difficult. One must learn to navigate this scenario like a minefield. The strike of 1989 effectively ended the music business in Las Vegas, it was serious business, ending in many personal tragedies. After 16 years of a steady paycheck, I didn't adapt to freelancing. I had gone to school with the saxophone professor at ASU in Phoenix and he recruited me to return to school. I had mentioned to a trumpet player and good friend that I was moving to Phoenix; he told me he knew a contractor there and would recommend me. What I didn't know at the time and for the next twenty years, I was about to meet the most kind, humble, and honest contractor I had ever known, Chuck Craig.





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Image by Jason Chown, Courtesy of David Bennett

## YOUNG SOUNDS of ARIZONA

Some truly exciting stuff has happened this quarter and more yet to come. Although it required a lot of work, many edits, and lots of time, the new YSA website is finally complete and ready for your perusal and use. Please visit [www.youngsounds.org](http://www.youngsounds.org) and give us any feedback you have that could improve the site functionally and informationally.

In April, Young Sounds engaged in a very successful concert with Guest Artist, Jazz icon/drummer Lewis Nash. He provided the students with clinics and rehearsals at the Union Hall over the concert week which was held at Mesa Community College Performing Arts Center. To Lewis Nash, we give a very big Thank You for taking the time to work with our young players. It was a truly memorable experience for our students and faculty. Additionally, Young Sounds wants to thank Paul Brewer and Rob Hunter at MCC for all of their assistance with the concert.

This next week, Young Sounds is going back into the studio to record another CD. The 5 O'clock and 7 O'clock bands will both participate. The recording session will be at Clarke Rigsby's studio, Tempest recording. We'll keep you posted on the project as it evolves.

As happens every year at this time, we will be having auditions for next season's bands. This will take place through the month of June. Please support Young Sounds by letting music junior and senior high school students know about Young Sounds.

Young Sounds also wants to send Jon Rahouse, Board Vice President, for Young Sounds and Local 586, a big boost of healing energy. He has been battling a heavy health issues. We want Jon to know we are thinking of him and are sending positive energy his way during this difficult time.

Andrew Gross  
Music Director  
Young Sounds of Arizona

**"The systems that have been put in place, a long time ago, are now showing some age..."**

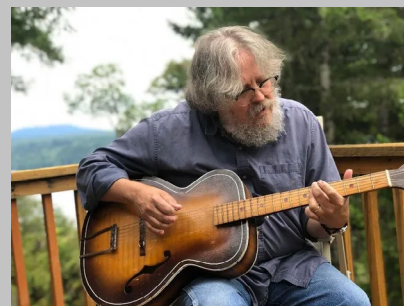
## COOPERATION and COLLABORATION

Recently, I was given a Compliment that I am very proud of, the person said "Jon Rauhouse is one of the only older musicians he knows that will work and collaborate with younger musicians." I had never thought of myself that way. I have always gone to older musicians to learn things that I know, they have done and that now they can do in their sleep. Recently, just naturally I guess, I've been collaborating and working with younger musicians. Sometimes quite younger and I learn just as much from them as I learn from older musicians. We as musicians need to constantly search for new ways and new avenues of doing things because everything is changing around us and it is never gonna go back. So I now quite enjoy working with all musicians of any age and cooperating with them and realizing that we all need to help each other and not constantly be fighting and bickering and accusing others about what goes on. The systems that have been put in place, a long time ago, are now showing some age and it's time to let everyone old, young, and middle-aged get together and cooperate on how to make this better. I don't think that getting in cliques or going off in groups and then throwing stones and blaming others for what is going on will ever help.

The only thing to do is cooperate and collaborate.

Jon Rauhouse  
Vice President

Professional Musicians of Arizona, AFM Local 586







**The Musician's Union has its own 24/7 radio station. Log on and listen to [Radio586.net](http://Radio586.net). We also broadcast a one-hour radio show of Arizona music weekly on KOFA/KAWC AM/FM, the campus radio station of Arizona Western College in Yuma.**

On-air host Gabriel Bey of our Outreach Committee is now in training at a community radio station which just hit the air in the East Valley: KRDP, serving Mesa/Chandler/Gilbert on 90.7 FM. His goal is to produce some of our Radio 586 AZ Roots shows live on that station, as well as making KRDP an affiliate of our weekly show. Gabe says he's after *"The Phoenix Sound."* In this quest, he has brought in the following list of guests over the last quarter for on-air interviews and to share their music: Collective leader Benjamin Cortez, guitarist/writer Danny Moore, vocalist Sandra Bassett, recording engineer/drummer Phil Janzen, drummer Emerson Laffey, and young saxophonist Antonio Nango.

*"Desert Doug"* Miers, union member and guitar specialist, is back from the 2-year lockdown. Continuing his series of *"Guitar Jazz"* broadcast about once a month, he shares guitar jazz recordings. After listening to Desert Doug's show for a while, one begins to detect who his favorite players are.

Guest Ken Baker helped review the new Phillip Strange piano trio CD *"My True North."* On another show we fulfilled a request to play vintage tracks by late greats bassists Bob Graham and Tommy Golden, and the recently departed drummer/recording engineer Tim Downs. Eddie Madden fell by to preview his 2021 CD *"Rondo in Swing."*

#### **A couple news updates:**

We were invited to participate at the International Jazz Day event April 30th, at Park Central Arts Pavilion sponsored by Artlink.

*"Keeping the arts integral to the development of our city by connecting artists, business and community."* We introduced the Young Sounds of Arizona, a standard-sized big band, directed by Andrew Gross, as the 11am act. Andrew whooped those young 'uns into shape for an impressive set. The kids played *"Take the A Train"* memorized, reading no charts. President Cindy Baker arrived just in time to meet sponsor Paul Perez (of Westside Blues and Jazz).

*"Calumet"* was the next act, and not long afterward, selected members of this band joined the Union due to Gabriel Bay's outreach. A momentary loss of AC power caused saxophonist Adam Roberts, percussionist Tony Valenzuela and drummer Emerson Laffey to play a completely acoustic number, *"St. Thomas."* Beth Lederman and Jazz Con Alma followed with Brazilian music, smooth fare for live music fans. The Red Hot Beignets, *"Authentic New Orleans Music,"* were part of the program. Before dark, the Cian Callahan Trio, The Stakes, and Gabriel Bey himself, on trumpet, concluded this free community event.

I couldn't get in the record library room one morning, as several *"bankers"* boxes of material blocked my way. It turns out Ralph Kimball, deceased brass man from Vegas, dual member of locals 586 & 369, left behind a collection of instrument mutes for the Young Sounds of Arizona. Along with them were hundreds of LP records & CDs intended for use by our radio station. Mr. Russ Capri, union member here, had dropped off the donation on behalf of Ralph Kimball. Russ may be a future radio show guest, to play and talk about some of these donated recordings.

Tom Coulson  
"Arizona Hacksaw"  
Program Director  
[Radio586.net](http://Radio586.net)

## **HACKSAW JAZZ**

We are all about Arizona music history and the scene today. That gives us a wide range of eras and topics to cover concerning Arizona music. As a result, a wide variety of music and age range of guests are heard on our radio show and online station.

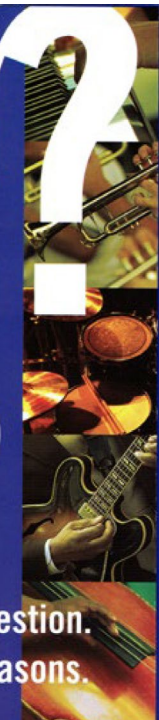
For archived MP3s of our shows for downloading and/or listening, go to [promusicaz.org](http://promusicaz.org) and select the "Radio 586" dropdown of the "Local 586" button.


We are sponsored by Westside Blues and Jazz, 59th Avenue and Bell. See their live music schedule at [westsideblues.com](http://westsideblues.com). Also please go to [MusicSceneAZ.com](http://MusicSceneAZ.com) for what's going on at other venues, and with Arizona musicians, around the state.

Watch the Facebook pages for "AFM Local 586 - Professional Musicians of Arizona," "AFM Local 586 - American Federation of Musicians - Arizona," and "Radio586.net" for our latest posts

Listen to our 24/7 station stream at [Radio586.net](http://Radio586.net). If you want to contact us, or are looking for archives of specific radio episodes or guests, hit the "Contact" or "Radio 586 Archives" links on the [Radio586.net](http://Radio586.net) website. We invite you to like our Facebook page "Radio586.net."

**WHY JOIN THE AFM?**






**Good question. Great reasons.**

afm.org | cfmusicians.org

**A Guide to Flying with Musical Instruments**



Produced by the AFM in collaboration with the members of the National Musical Instrument Carry-On Coalition

Contact: Alfonso M. Pollard, Legislative-Political Director, (202) 274-4756  
American Federation of Musicians, Office of Government Relations  
5335 Wisconsin Avenue NW, Ste. 440, Washington, DC 20015



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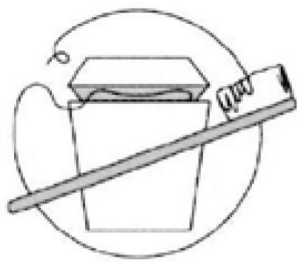
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# ThePitch

Official publication of the Professional Musicians Union of Arizona



## Professional Musicians of Arizona

Since 1912, Local 586 has been dedicated to promoting and protecting professional musicians in Arizona. Members of Local 586 of the AFM are secure in knowing that their organization is actively lobbying to promote legislation and public awareness that protects musicians' interests, negotiating collective bargaining agreements with the recording industry, motion picture industry, jingle industry, TV networks, National Public TV and Radio, and providing excellent wages and working conditions for its members.

The AFM and Local 586 protect the recorded works musicians produce from being exploited, and protect our members live performances by providing several types of benefit programs that help them to build successful careers.