

Intermezzo

2fm
chicago federation of musicians
local 10-208 afm

Installation Meeting:
Monday, December 12th, 2022
@ 6:00 pm

Membership Meeting:
Monday, January 9th, 2023
@ 6:00 pm

December 2022
Vol. 82 No. 7

Esteban Batallán:
Continuing a Tradition of
Brass Excellence in the
Chicago Symphony Orchestra

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CHICAGO FEDERATION OF MUSICIANS
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2020-2022**

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**Open Daily, except
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Office Hours 9 A.M. to 5 P.M.
All Phones: 312-782-0063 (24 Hrs.)
AFM WEB SITE: www.afm.org
CFM WEB SITE: www.cfm10208.com
Address all e-mail to the
Secretary/Treasurer:
blevy@cfm10208.org

Cover photo by Todd Rosenberg,
CSO Photographer.



FROM THE PRESIDENT

TERRYL JARES

Stepping Into the Future

As I wrap up my 27-year tenure with the CFM, I reflect on the many changes our union has gone through. Our collective bargaining agreements have remained strong, and we have negotiated numerous agreements for new and existing organizations. There are a few more to organize and I'm sure our new officers will work to bring them into the fold.

We have worked diligently to build bridges with the Illinois AFL-CIO, the Chicago Federation of Labor, the Department of Cultural Affairs and Special Events, Arts Alliance Illinois and the Illinois Arts Council Agency. The CFM has supported other unions by providing musicians for their rallies and demonstrations and in

exchange we have gained the support of the labor community when we presented job actions with the Chicago Symphony musicians and the Lyric Opera Orchestra.

I am happy to leave my work here at the union in good hands. I know that they will continue to work for you with the focus of enriching your professional lives. It has been a pleasure to meet each of you and work on your behalf. I thank each of you for your support and hope to see many of you along the new path I will walk down. I would like to wish each of you the very best of the Holiday Season. May the season be merry and all the best to you and your family in the coming new year.



Officer Installations,
December 2004.
Photos courtesy
of Terryl Jares.





FROM THE VICE-PRESIDENT

LEO MURPHY

A Couple of Things and A Note of Thanks

There are still a few contracts that Terry and I are working on and plan to finalize before we step away. Committees have been formed for negotiations with the Writers' Theatre as well as the Goodman Theatre. Zoom meetings were held to caucus with the committees and prepare our proposals. Those proposals were presented to management of both theatres and we are waiting for their responses. The Marriott Theatre unit ratified a new Collective Bargaining Agreement. Thanks to that committee for their hard work. The Ravinia contract is being finalized. That should be finished by the printing of this article.

In October, Terry Jares, Margie Arito and I attended the International Foundation of Employer Benefits Plans annual conference. This yearly conference is a means of informing Trustees, Administrators, lawyers and accountants of new legislation and practices regarding Health/Welfare funds and pension funds. The information is important and this conference is always informative. It is a great opportunity to not only speak with those leading the programs at the conference but also to talk to others holding similar positions as ours in the respective funds.

After serving the membership of the Chicago Federation of Musicians in various capacities for the last 18 years, this is my last article as an officer as I am retiring as of December 12 of this year. I am filled with mixed emotions as I look to my future. I have enjoyed working with all of you and I appreciate all your help and counsel over the years. My time serving in leadership of our Local has been rewarding and my relationships with all of you is a joy that I will carry with me as I move to the next chapter of my life. I will keep you all in my thoughts. The life of a musician is a difficult one. The role of the union is important in bringing security and respect into our careers and into our lives. We must all work together to uphold and improve those ideals. I offer my best to you and your families, and thank you for your support throughout the years.

And as the holidays approach, I want to wish each of you and your families all the best throughout the holidays and 2023. I hope that you each have a healthy and happy 2023. And to those whom I have served with, to those who have guided me and advised me and all of the membership, thank you for enriching my life. Best, Leo.

The Pension Fund Videos Are Here!

A series of videos and documents about our pension fund are on the fund's website. They will help you understand your pension benefit, find out how much money you will receive and remind you of details that must not be overlooked. Go to AFM-EPF.org, click on the Participants Tab, then Participant Information. If you have any questions after viewing the videos and want more information, please contact any of us at the CFM.








Membership Renewal and Thank You

Happy Holidays to all of you. I want to start out with a thank you to everyone who participated in the election process both by running for office or voting. We had a big voter turnout! That is encouraging to me because it shows that this organization and its future direction is important to you. I am extraordinarily thankful and excited that you have chosen me as your next President. My aim will be to create an environment of unity, communication and belonging. Having worked my way up from the mail room, so to speak, I have a lot of ideas of how to guide this union. I will work diligently and deliberately to maintain all of the wonderful things that the Chicago Federation of Musicians already does, as well as add programs and benefits that will improve the membership experience. Growing our membership roster and protecting our pension and collective bargaining agreements are some of my top priorities. I will undertake the task in the tradition of the leaders that came before me with a dedication to the work and a great affection for all of our members.

Membership renewals went out recently and we also sent out an email with a link to pay via PayPal. We need your membership! Your ongoing participation

is what will make this union strong, and is important to me personally. If you have any questions, please feel free to reach out directly. The Musicians Relief Fund, though diminished slightly by the needs of our members during the pandemic, is still there for you should your economic situation be such that you require assistance. Your request will always remain confidential.

Congratulations to my successor in the office of Secretary-Treasurer, Karen Suarez Flint. I have every confidence that she will bring a great deal of professionalism and attention to detail to the job, and I very much look forward to working with her. It has been a great pleasure serving you in this office. I have learned more in these last six years than I thought possible. There is big work ahead with my team, including Karen, Vice-President Elect John Floeter and the extremely talented new board of directors as well as our wonderful office staff. We will endeavor to make this union a point of pride in all of your lives. May the coming year be one of renewed hope and artistry. I am so proud to represent the brave and extraordinary people of this union. My best to you and your families.



Minutes from every board meeting are available to members on the CFM website. Please log in and click the "CFM Board of Directors Meeting Minutes" link at the right of the web page.

ELECTION RESULTS

CHICAGO FEDERATION OF MUSICIANS LOCAL 10-208, A. F. OF M.

FOR PRESIDENT AND BY VIRTUE OF OFFICE A DELEGATE TO THE AFM & AFL-CIO CONVENTIONS AND CFL MEETINGS

(ONE (1) TO BE ELECTED)

*BJ LEVY	477
CHARLIE SCHUCHAT	227

FOR VICE-PRESIDENT

(ONE (1) TO BE ELECTED)

*JOHN FLOETER	457
JEFF HANDLEY	243

FOR SECRETARY-TREASURER

(ONE (1) TO BE ELECTED)

KAREN SUAREZ FLINT (UNOPPOSED)

FOR BOARD OF DIRECTORS

(SEVEN (7) TO BE ELECTED)

*ELIZABETH ANDERSON	360
DOYLE ARMBRUST	225
JOHN BLANE	310
*HEATHER BOEHM	391
*RICH DANIELS	383
STEVE DUNCAN	281
CAITLIN EDWARDS	310
*ROBERT EVERSON	375
*JIM GAILLORETO	366
MICHAEL KOZAKIS	108
*JANICE MACDONALD	364
MICHAEL ROSS	211
CAROLINE SLACK	256
*JOE SONNEFELDT	323
ED ST. PETER	208
RENEE VOGEN	242

FOR DELEGATES TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

(THREE (3) TO BE ELECTED)

ANDY BAKER	360
*RICH DANIELS	510
*KAREN SUAREZ FLINT	507
*JEFF HANDLEY	483

FOR ALTERNATE DELEGATE TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

(ONE (1) TO BE ELECTED)

*JANICE MACDONALD (UNOPPOSED)

FOR DIVERSITY DELEGATE TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

(ONE (1) TO BE ELECTED)

*CAITLIN EDWARDS	369
JAMES SANDERS	295

FOR ALTERNATE DIVERSITY DELEGATE TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

(ONE (1) TO BE ELECTED)

*ROBERT EVERSON	426
JEFF YANG	251

FOR DELEGATES TO THE CONVENTIONS OF THE ILLIOIS STATE FEDERATION OF LABOR AND CONGRESS OF INDUSTRIAL ORGANIZATIONS

(TWO (2) TO BE ELECTED)

*JOHN FLOETER
JEFF HANDLEY
*KAREN SUAREZ FLINT

FOR DELEGATES TO THE CHICAGO FEDERATION OF LABOR AND INDUSTRIAL UNION COUNCIL

(TWO (2) TO BE ELECTED)

*RICH DANIELS
*JOHN FLOETER
KAREN SUAREZ FLINT

WORKERS' RIGHTS AMENDMENT

Members:

WE DID IT!

Amendment 1 passed,
and language to guarantee
Illinois will never become
a right-to-work state
will be enshrined in the
Illinois constitution.

CONGRATULATIONS!

SECTION 25. WORKERS' RIGHTS

(a) Employees shall have the fundamental right to organize and to bargain collectively through representatives of their own choosing for the purpose of negotiating wages, hours, and working conditions, and to protect their economic welfare and safety at work. No law shall be passed that interferes with, negates, or diminishes the right of employees to organize and bargain collectively over their wages, hours, and other terms and conditions of employment and work place safety, including any law or ordinance that prohibits the execution or application of agreements between employers and labor organizations that represent employees requiring membership in an organization as a condition of employment.



Thank you, Illinois.
You just passed the
WORKERS'
RIGHTS 
AMENDMENT





Hard Work, a Hand on His Shoulder and a Lifelong Dream: Chicago Symphony Orchestra Principal Trumpet Esteban Batallán

Anyone who hears the Chicago Symphony Orchestra knows they'll be treated to an exciting performance, particularly from its renowned brass section. That section is brought to life in no small part by principal trumpet Esteban Batallán. He brings a shine to his craft, informed not only by a sparkling sound and stellar technique, but also a strong work ethic and a reverence for the orchestra itself. His commitment to his work is equally matched by his genial personality. And, there is a joy to his performance, which comes naturally from having the job that he's dreamed of since childhood.

Esteban's musical journey began at the age of six when his father, a music lover, took his son to a newly created school of music in their town of Barro in Galicia, Spain. "My father made two attempts with my other brothers to get them interested in music. It didn't work on them," he recalls, "but I spent six months at the school on music theory, solfege. And after six months I said, everybody is playing an instrument and I'm just doing solfege and that's not fun! So we went to a music shop and I tried a bunch of instruments. I don't know why, but I wanted to play the trumpet."

A year later, Esteban continued his training at the Conservatory of Music in Pontevedra and the Conservatory of Music of Vigo and the Galicia School of Musical Studies, finding a mentor in his teacher, Javier Viceiro. "He was 18 and had just won his first job playing in the navy military band in Spain. He offered the perfect guidance. He is so smart, he's a good conductor and he knows everything about trumpet, music history and music in general." Esteban advanced quickly, becoming a member of the Municipal Band of Pontevedra at the age of 11, and then, at 18, winning his first job as the assistant principal trumpet with the City of Granada Orchestra, with whom he would become principal trumpet in 2002. While Esteban officially held that chair for the next 16 years, he took leave several times to serve as principal trumpet with the Royal Orchestra of Seville Orchestra, and as guest principal trumpet with the Orchestra del Teatro alla Scala and the Filarmonica della Scala from 2015 to 2018. He also performed with the Royal Concertgebouw Orchestra, English Chamber Orchestra and Royal Philharmonic Orchestra.

Esteban's career was flourishing, but he had his heart set on his dream job: principal trumpet of the Chicago Symphony Orchestra. He had been enamored of the CSO and particularly of Adolph "Bud" Herseth, its longtime

principal trumpet. "I've been listening exclusively to Chicago Symphony recordings since I was 15 years old," he says. "I used to say I have the same CD collection as the CSO has, because I own every single commercial recording of theirs that I can find."

His winning audition in 2017 actually wasn't his first attempt to join the CSO. "I came to Chicago the first time in 2003, when Bud Herseth retired. I was thinking that I could be principal trumpet of the Chicago Symphony at 19 years old!" He taps his head. "Such a crazy guy! You really have to be mature for that job."

When asked about how he prepared for his audition in 2017, Esteban leaves the room and returns with a spiral-bound booklet, with the CSO logo in color on the front page. "This is my audition book. Everything is here, including the numbers that I got," he proclaims proudly, producing the numbered squares of paper indicating what number he was in the audition order. "And these are the last couple of dollars I had when I came to the audition," he says, holding up a few singles. "In between the days of the first and second rounds, I went to a lesson with (principal trombone) Jay (Friedman) and he signed my book for me," he recalls, pointing to an autograph on the



Photo courtesy of
Todd Rosenberg.



Esteban with CSO Maestro Riccardo Muti.
Photo courtesy of Todd Rosenberg.

cover page. "I prepared everything really well. Every single day, no matter what, I was in my practice room for at least three hours. Not just the excerpts, but listening, reading scores and preparing whole parts. If you look at the list, they didn't really ask for a specific excerpt, so I prepared the full parts of every piece on the list. That was for two and a half months."

Esteban's preparation for the CSO audition included getting into the right mindset for the job as well. "The CSO was the orchestra that I always adored since I was a kid, but I had to prepare myself for what my life would be like in Chicago. I thought about the long winters, the hard seasons, the pressure I would have to deal with. I thought about all of those things at the same time I worked on practicing the music."

"If you want to be a musician, you have to be a hard worker, and commit to nonstop learning every single day. Try to define your own way of playing. Create your own style. Not everyone is going to like what you do, but if you're clear with your musical idea, that's going to work. Try to always get the best advice from the greatest professionals no matter what instrument they play. They have some advice to tell and their own experiences to relate. Be open to everything."

He still remembers the thrill of being told he was going to play with the CSO. "After the audition, the personnel manager came and said I was being advanced. It wasn't the final decision; I had to play a trial with the orchestra first. As I was talking to him, the members of the committee – Dan Gingrich, Robert Chen, John Hagstrom, Mark Ridenour, Michael Mulcahy, Gene Pokorny – came out to congratulate me. Everybody was so excited and I said, well, I'm used to seeing you all on TV and now I have you in front of me! It was a pretty cool moment."

Unfortunately, red tape and bureaucracy interfered with Esteban's CSO debut. "I was invited to play the West Coast tour in 2017, but my visa petition was refused. I had to wait A WHOLE YEAR until I could play with the CSO. I finally came to Chicago in June 2018. I played under Maestro Muti for a couple of weeks. We played the Shostakovich Festive Overture, the Shostakovich Cello Concert with Yo-Yo Ma and Prokofiev 3. That first week was not an easy week for a new guy! But the minute I went on stage, I sat in the chair, and I looked around me... I had dreamed of this so many times, and this was real!" Beyond the thrill of being in the chair of his idol, Bud Herseth, Esteban also has the pleasure of playing the same instruments that Herseth played. "We have four trumpets that were bought in 1955 by Fritz Reiner. I play the one that Bud was playing until 1982, and then from 1994 until his retirement in 2005. I have been using that instrument since my second official week."

Esteban received tenure in 2020, and has settled happily into life in Chicago. He lives close to Symphony Center with his wife Marina, a clarinetist. "We really love being in Chicago. We love this city, especially during the summertime."

"I have so much respect for the institution, for the tradition, for the name," he smiles, "and sometimes that puts pressure on me. My chair is warm, because it's such an exposed position in the orchestra, and I sometimes can feel a hand on my shoulder, as if Bud is saying 'Young man! Do the right things!' But I know that the one who's putting on the most pressure is myself. The best weapon is to be ready, and to feel the support of your colleagues. Every time I leave the stage and I see the people and how they react, it's exciting. Always."



Esteban performs on the annual Chicago Symphony Orchestra Brass concert.
Photo courtesy of Todd Rosenberg.

NEW AND RETURNING MEMBERS

THE CFM IS HAPPY TO INTRODUCE OUR NEW MEMBERS. WELCOME!

Emily Stone

Harpist Emily Stone comes to us from Rochester, NY, having earned a BM in Harp Performance and Music Education with a minor in French and a Performer's Certificate from the Eastman School of Music. While in Rochester, Emily performed with ensembles such as St. Andrew's Chamber Orchestra, the Cordancia Chamber Orchestra and the OSSIA New Music Ensemble. She also worked extensively with the Beal Institute for Film Music and Contemporary Media, premiering multiple new scores for up-and-coming film composers. Here in Chicagoland, she is working towards her Master of Music

degree in Harp Performance at Northwestern University and subbing frequently with the Lyric Opera of Chicago. Other recent performances include performing in Josh Groban's Harmony Tour, the EcoVoice Festival in Chicago, Lyric Opera of Chicago's Rising Stars in Concert and the Ear Taxi Festival in Chicago. Emily is a private teacher of harp and piano, and is an instructor of both at the Music Conservatory of Illinois in Evanston.

615-517-5780

emilystone5200@me.com

emilystoneharpist.com



Monica Benson

Trumpeter Monica Benson was brought up in St. Louis and came to Chicago to obtain her Bachelor's and Master's degrees from DePaul University, studying with Matt Lee, Bill Denton, Matt Comerford and Tage Larsen. She has been performing in the pits at the Marriott, Metropolis and Porchlight Theatres, and her experience includes playing bugle at the Arlington Racetrack and also in the Chicago Brass Band and Brass

Band of Battle Creek. Monica is a private teacher, has been on faculty at the Merit School of Music since 2019 and has taught at the DePaul University Community Music School and at various high schools and middle schools in the Chicagoland area.

314-799-8222

mjbensontrumpet@gmail.com

monicabensontrumpet.com



Eric Brink

Eric Brink is a woodwind double and composer. After obtaining his Bachelor's degree in Jazz Performance at UIC, he worked on cruise ships and toured with the Glenn Miller Orchestra and with the Skatalites. In recent

years, he has been composing and playing with his jazz quartet, as well as playing with The Swing Shift Orchestra and freelancing around Chicago.

630-862-5331

ebrinkmusic@gmail.com



Crozet Duplantier

Crozet Duplantier is currently the Acting Principal Librarian of Lyric Opera of Chicago, where he served as Principal Librarian from 1996 to 2005, as well as one of the Orchestra Librarians for the Grand Teton Music Festival. Previous orchestra library positions include the Atlanta Symphony Orchestra, the Louisiana Philharmonic Orchestra, the Washington National Opera, the Shreveport Symphony and the Britt Music &

Arts Festival. His performance credits on tuba include appearances in the past with Chicago Sinfonietta and the Illinois Philharmonic, and the orchestras of Atlanta, New Orleans, Columbus (Ohio) and Tallahassee.

318-676-8958

312-827-5904

crozetdu@gmail.com



Roslyn Green

A dual citizen from Toronto, Canada, Roslyn Green moved to Chicago to play with the Civic Orchestra of Chicago from 2016 to 2019. Her Fellowship with the Civic Orchestra saw her implementing projects ranging from a chamber tour of CTA stops to writing songs with members of the community affected by gun violence through the Chicago Symphony's Notes for Peace initiative. She continues to work regularly as a lead songwriter with Notes for Peace, which included a 2022 performance of one of her songs by Hilary Hahn at Chicago's Symphony Center.

Having trained on violin from a young age, in particular with the late Jacques Israelievitch, Roslyn completed a BAH in English and Drama at Queen's University while working as a contract violinist with the Kingston Symphony. Upon graduation, she returned to Toronto and studied violin privately with iconic Canadian violin pedagogue David Zafer, while moonlighting on electric violin with her indie rock band, The C'mons. She began viola studies with Yosef Tamir in 2013, and subsequently won a spot

at the Glenn Gould School of the Royal Conservatory the following year. Roslyn completed her Artist Diploma on the Dean's List in 2016 under the tutelage of renowned violist Steven Dann. She has played in masterclasses for artists including Kim Kashkashian, Ettore Causa, Geoff Nuttall, Kikuei Ikeda, and the Juilliard Quartet.

As of 2022, Roslyn is the principal violist with the Des Moines Symphony, associate principal with the Illinois Symphony, holds a section position with Orchestra Iowa and is a substitute with the Milwaukee Symphony. She has appeared in the viola sections of the Chicago Symphony, the Windsor Symphony, the Hamilton Philharmonic and the National Academy Orchestra of Canada. She is the Chamber Music Institute Director with the Elgin Youth Symphony Orchestra and teaches violin, viola and piano privately.

773-410-4561

roslyngreen@gmail.com

roslyngreen.net



Elizabeth Kapitanuik

Elizabeth Kapitanuik resides in the Chicagoland area where she works as a freelance clarinetist, church music director and clarinet instructor. She has performed with the DuPage Symphony Orchestra, Wheaton Concert Series, National Repertory Orchestra, National Symphony Festival Orchestra, Fresh Inc Music Ensembles and the Birch Creek Festival Orchestra. Elizabeth is also a substitute musician with the Milwaukee Symphony Orchestra, Dubuque Symphony Orchestra and Champaign-Urbana Symphony Orchestra. She is also the Director of Music and Worship at First Presbyterian Church of Aurora, has taught private clarinet lessons for over 10 years and is the clarinet instructor at Carl Sandburg High School in

Orland Park. Previously Elizabeth held positions as Music Director at Christ Presbyterian Church (PCA) Roselle and as Band Director at Fischer Middle School in IPSD 204. Additionally, she has experience working as a substitute band director at Hill Middle School in Naperville, Westminster Christian Academy in Elgin and in District 200 Elementary Band Program in Wheaton. Elizabeth completed her Bachelor of Music in Music Education at Wheaton College Conservatory of Music and her Master of Music in Clarinet Performance at DePaul University.

630-621-8186

emkapitanuik@gmail.com



Hugo Saavedra

Hugo, who comes to us from Ibagué, Tolima, Colombia, has been playing trombone since he was 12. He earned his Bachelor's degree at the National University of Colombia in Bogotá, and in 2017, obtained his Master's degree at Northwestern University, studying with Michael Mulcahy, Christopher Davis, Randall Hawes and Timothy Higgins. Hugo then acquired his Artist Diploma at Roosevelt University, where his teachers were Jay Friedman and Reed Capshaw. He currently performs with the Civic Orchestra of Chicago and Kalamazoo Symphony Orchestra,

and his experience includes playing with the Chicago Symphony Orchestra, Illinois Symphony Orchestra, Elgin Symphony Orchestra and Tower Brass Ensemble. Hugo is a private instructor and also teaches at El sistema Ravinia, the Chicago Youth Symphony Orchestra, the People's Music School and the Chicago Arts and Music Project.

224-999-5981

trombhugo@gmail.com



Kelan Smith

Kelan M. Smith is a multi-instrumentalist based in Chicago, proficient on acoustic guitar, electric guitar, upright bass, mandolin, banjo, ukulele, drums/percussion, piano and cello. He began playing music when he was seven years old and started playing professionally at the age of 10. Kelan has played with a plethora of acts spanning a

large array of musical styles, and frequently plays in musical theatre pit orchestras. In addition to his musicianship, Kelan is an actor and musical theatre composer.

715-309-9083

kelan4@gmail.com

www.kelanmsmith.com



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. Please use the app to let the CFM know what is happening in your workplaces. The CFM cannot be an effective advocate for you if they are unaware of what is happening. 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 at right 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? The CFM invites members to inquire about filling upcoming vacancies. 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.



Happy
Holidays!

LIFE MEMBER PARTY

After a three-year hiatus due to COVID, we held our Life Member Party on October 7th! It was wonderful to see longtime friends again. Guests enjoyed a hearty meal from the Palace Grill and music was provided by the Leandro Lopez-Várady Group. To be a Life Member,

you must have held 35 years of continuous membership and be age 65 and older. We're grateful to these folks for being part of our union, and a good time was had by all!

All photos courtesy of Patty Huante.





- #1: Nancy Fako and Virginia Sandstrom**
- #2: Peter Castronova and John Logan**
- #3: Dick Daugherty and Mike Delaney**
- #4: Paul Carrano and Stew Liechti**
- #5: Russ Knutson**
- #6: Russ Knutson, Don Golden and Bruce Nelson**

- #7: Dick Reynolds**
- #8: Karen and Bruce Nelson**
- #9: The band for the party
Phil Gratteau, Paul Martin
and Leandro López-Várady**



OUT AND ABOUT

SHARON JONES

CFM COMMUNICATIONS DIRECTOR



CFM Board member **Rich Daniels** serves on the of board of the Illinois Arts Council Agency (IACA). He recently met with Nora Daley, the oldest child of former mayor Richard M. Daley and the new chair of the IACA. Appointed to the post by Governor Pritzker in September, Nora has been a leading advocate for the arts for many years. She is the former chair of the Chicago Cultural Affairs office and the former board chair at Steppenwolf Theatre (where she remains on the board). Says Rich, "She has wonderful ideas and a great energy about her. She wants the council to engage with labor as well as civic organizations. Also, she's willing to support the music tax credits we've been trying to establish, and assist with the development of a scoring stage we've been trying to bring to the city for many years. And, she wants to simplify the application process for the IACA's Live Music Arts Tour Program, which funds individual musical artists as well as large ensembles. I can't remember being this energized from a meeting in a long time!" Nora replaces former IACA chair, Shirley Madigan, who served as chair 39 years and will remain on the board. Photo courtesy of Rich Daniels.



Congratulations to **Michael Smith**, who just became a Life Member of the CFM. Michael, who joined the CFM in 1976, is a veteran of the Buddy Rich Band, and was the lead alto saxophonist with Frank Sinatra Sr., touring the Americas and Europe. To become a Life Member, one must be 65 or older and have 35 years of continuous membership in the AFM. Here, CFM Vice-President **Leo Murphy** is giving Michael his Life Member pin while fellow Life Member **Jerry Dimuzio** watches. Congratulations, Michael! Photo courtesy of Leo Murphy.



On September 20 at 1pm, the CFM hosted a Lyric Opera Orchestra Alumni Party at union headquarters. CFM Board Member **Bob Bauchens** and former Lyric violinist **Peter Labella** planned the occasion. Members of the orchestra past and present dined on food from Lou Malnati's and caught up with their colleagues. Says Bob, "We had several old geezers from as far as San Francisco and many regrets and numerous 'hope to make it next year' sentiments. As you can imagine, we really missed each other and had fantastic times together." We hope you can catch up with more folks next year, Bob! Photo courtesy of Mary Stolper.

Front row, kneeling left to right: Heather Wittels, Gail Williams, Terri Van Valkinburgh, Charlene Zimmerman, Katie Brauer, Laura Miller.

Standing, left to right: Carol Eva Beck, Mike Green, Bill Klingelhofer, Andrea Swan, Nancy Fako, Preman Tilson, Jill Brendel, Tino Calvetti, Bill Cernota, Bob Bauchens, Mark Brandfonbrener, Peter Labella, Linda Baker, Sharon Polifrone, Everett Zlatoff-Mirsky, Bonnie DiBello, Jon Boen, Ben Sedevy, Ed Harrison.



On October 28, seven members of the Lyric Opera of Chicago Orchestra visited St. Nicholas Cathedral School in Chicago to perform and demonstrate their instruments for the students and faculty. The school has 70 new students whose families fled the fighting in Ukraine, and the concert, organized by Principal Bassoonist **Preman Tilson**, was part of an outreach effort to help those children feel welcome in their new home country. The musicians played select movements of the Beethoven Septet for Winds and Strings, Op. 20, and joined the school choir to perform the Ukrainian national anthem. Musicians from the Lyric Opera Orchestra also performed at St. Nicholas in April for a benefit concert to raise humanitarian aid for those fleeing the war in Ukraine. Pictured left to right: **Ann Palen**, **Melissa Trier Kirk**, **Bill Cernota**, **Ian Hallas**, **Neil Kimel**, **Preman Tilson** and **Susan Warner**. Photo courtesy of Susan Thomas.

Rubén Alvarez 1951-2022



Photo courtesy of Susan Frost Alvarez

Rubén P. Alvarez was born in Chicago to Ignacio and Juanita Alvarez on November 20, 1951. Ruben was a nationally and internationally recognized Latin percussionist, drum set artist, ethnomusicologist, and educator. His credits include performances and recordings with blues artists John Mayall and Junior Wells; rock artists Aretha Franklin, Jennifer Hudson, Dave Mason and Dennis DeYoung; jazz artists Ramsey Lewis, Patricia Barber, Dave Valentine, Chucho Valdés, Slide Hampton, Arturo Sandoval, Latin Grammy nominees Sones de Mexico and Chuchito Valdés. As an educator, Rubén taught Latin percussion and directed ensembles at Northwestern University, Roosevelt University, Columbia College and Prairie State College. He was a featured presenter at national and international music education conferences and was a teaching artist for the Jazz Institute of Chicago's Jazz Links residency program. Rubén also served on the board of the Jazz Education Network and the Board of Governors of the Recording Academy, and served as Vice President of the Illinois chapter of the Percussive Arts Society. Rubén was a long-time endorser for Latin Percussion, Remo percussion products, Vic Firth sticks and mallets and Zildjian Cymbals. Rubén is survived by his wife Susan Frost Alvarez, his sons Daniel and Ruben (Cristina), stepson Fredo Torres, his six grandchildren, (Lluvia Alvarez, Luna Alvarez, Sol Alvarez, Alfredo Torres, Alexis Torres, and Aidan Torres), his brothers Albert Alvarez and Ignacio Alvarez, and sister Gloria Andrade.

Reginald Burke 1945-2022

Reginald Waymond Burke passed away on July 5, 2022. Known professionally as Sonny Burke, Reginald was born and raised in Chicago. He was classically trained as a pianist at Grace Daly's School of Fine Arts, and was the organist at his church from the age of six until he joined the Navy at 21. Upon returning from military service, he resumed his musical career, initially with the Frank Bell Trio, then Odell Brown and the Organizers, later signing with Atlantic Records as a member of Clarence Wheeler and the Enforcers. He later joined Jerry Butler as a keyboardist. After a fabulous career in Chicago, he relocated to California, where he added composing, arranging and producing to his musical repertoire, as well as working as a musician within the film and television industry. His piano work can be heard on the theme songs for *Hill Street Blues*, *E.R.*, *Saint Elsewhere*, *China Beach*, *the Redd Foxx Show* and the *Saturday Night Fever* soundtrack. Reginald composed and produced music for recording artists such as Earth, Wind and Fire ("Serpentine Fire"), the Whispers ("All the Way"), Dusty Springfield, Clarence McDonald, Quincy Jones, Marvin Gaye, Ray Parker Jr., Johnny Mathis, Barbra Streisand, James Gadson, Lionel Richie and Donny Hathaway. Additionally, he was the conductor for the Broadway musical *Dreamgirls*. Reginald went on to become Smokey Robinson's pianist, arranger and conductor for more than 30 years, and co-produced several albums with him.

Reginald leaves memories of a life well lived with his brother Kirkland R. Burke, a host of cousins and many lifelong friends.



Photo courtesy of Susan McDonald

Ramsey Lewis

1935-2022



Renowned jazz pianist Ramsey Lewis, whose music entertained fans over a more than 60-year career that began with the Ramsey Lewis Trio and made him one of the country's most successful jazz musicians, died this past September. He was 87.

Lewis is revered in jazz circles for 1960s hits like "The In Crowd," "Hang on Sloopy" and "Wade in the Water." He earned three Grammy awards and seven gold records. The trio's first record in 1956 was *Ramsey Lewis and the Gentlemen of Swing*.

Lewis first took piano lessons at age 4. He spent his early days in Chicago using his gospel and classical roots to create his own jazz style in the many neighborhood venues that hired young jazz musicians. During his career, Lewis performed with musical stars such as Aretha Franklin, Tony Bennett, Al Jarreau and Pat Metheny. Lewis had more than 80 albums to his credit – three dozen of them with Chicago-based Chess Records. He toured around the world and performed at the 1995 state dinner that then-President Bill Clinton hosted for President Fernando Henrique of Brazil.

The Chicago native began composing large-scale musical works later in his career. His first was an eight-movement piece for Chicago's Joffrey Ballet. He also completed a tribute to President Abraham Lincoln – "Proclamation of Hope: A Symphonic Poem by Ramsey Lewis."

Lewis also hosted radio shows in the 1990s and 2000, including "The Ramsey Lewis Morning Show, on WNUA-FM and the syndicated "Legends of Jazz with Ramsey Lewis." In 2007, he hosted "Legends of Jazz with Ramsey Lewis," a weekly program that aired on public television stations nationwide. Furthermore, Lewis spent time working on behalf of charities that brought music to young people.

In addition to his wife and son, Lewis is survived by daughters Denise Jeffries and Dawn Allain; two other sons Kendall Kelly Lewis and Frayne Lewis; and a number of grandchildren and great-grandchildren. Obituary and photo reprinted with permission from the Chicago Tribune.

Introducing the Chicago Federation of Musicians Diversity, Equity and Inclusion Committee

The CFM DEI committee is a think tank of actionable change for the betterment of our members in regards to hiring practices, attitudes, access and creative implementation of musical ideals in programming, education and performance. We have a mission to include every working musician in Chicago into our fold of solidarity regardless of race, age, gender, musical discipline, ethnicity or sexuality, and have earmarked several avenues for change to enhance our union and the musical experiences of our members. This includes a robust website presence and dedicated inclusion to expand our union membership to include and welcome our rock, jazz, blues, r & b, country, Latin and world musicians and recording artists to the CFM.

Many ideas toward meaningful action for our union leaders are being brought forward in this committee. It is a valuable and exciting time for our union.

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505 Parkview Ave.
Elmhurst, IL 60126-4113
630-941-0261
BASS TROMBONE

52338 FLINT, GREGORY J.

1214 Maple Ave.
Evanston, IL 60202
414-651-9856
FRENCH HORN

55536 HOLLENBACK, ERIKA E.

6514 N. Glenwood Ave., Apt 3-E
CHICAGO, IL 60626
773-732-4088
FRENCH HORN

56508 BLAHO, REBECCA A.

1040 SE Daisy Ct.
Madras, OR 97741
815-245-2113
VIOLIN

54122 GARWOOD, PATRICIA A.

3448 N. Barron
Mesa, AZ 85207
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400 Village Green Parkway, Unit 308
Chicago, IL 60069
847-323-4579
PIANO

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951 Fell St., Apt. 720
Baltimore, MD 21231
773-852-4612
FLUTE

23653 GRAYBIEL, WARREN A.

5135 W. Broad St., Room 207
Sugar Hill, GA 30518
904-471-6153
CLARINET

56562 KESHAVARZI, THEA E.

1636 Ashland Ave., Unit 301
Chicago, IL 60016
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55565 DONATELLE, SANDRA L.

1657 W. Pratt Blvd., Unit 1-B
Chicago, IL 60626
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4970 N. Marine Dr.
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Chicago, IL 60134
630-312-2968
BASS VIOLIN

55285 SUAREZ FLINT, KAREN E.
1214 Maple Ave.
Evanston, IL 60202
414-651-9857
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6247 N. Kildare Ave.
Chicago, IL 60646
312-375-8925
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2068 W. Hutchinson St., Apt. 3
Chicago, IL 60618-3117
773-480-3852
TRUMPET

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Chicago, IL 60614
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847-807-4309
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921 Abbots Ln.
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109 Clapp Rd.
Sugar Hill, MA 02066
708-247-4600
TRUMPET

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CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Zell Music Director

Announces auditions for:

PRINCIPAL VIOLA

PRINCIPAL HORN

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

COVID-19 safety protocols will be observed.

PRINCIPAL VIOLA PRELIMINARY AUDITIONS

scheduled for March, 2023,

Final auditions tentatively scheduled for May 15, 2023

Application materials must be received by January 30, 2023

PRINCIPAL HORN PRELIMINARY AUDITIONS

scheduled for April, 2023,

Final auditions tentatively scheduled for May 22, 2023

Application materials must be received by February 27, 2023

The Assistant Principal Oboe Audition has been CANCELLED.

Applicants should send a **brief one page resume**, including Name, Address, Phone Number, E-mail address and Instrument to:

E-mail: auditions@csso.org

Auditions Coordinator
Chicago Symphony Orchestra
220 South Michigan Avenue
Chicago, Illinois 60604

Phone: 312/294-3271
Fax: 312/294-3272

www.csso.org/cssoauditions

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CALL FOR INFORMATION

The *Intermezzo* is our communication between the Local and our members. In addition to the printed version, we also post each issue on the CFM website. Most of the magazine is available to the public. We are always looking for events, accomplishments, and things of interest to other members and the public.

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

The Board of Directors reserves the right to determine whether material submitted shall be published.



CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI ZELL MUSIC DIRECTOR

CSO FELLOWSHIP PROGRAM 2023/24 Season

Openings for Section Violin, Viola, Cello and Bass

The CSO Fellowship Program is open to outstanding early-career string players (up to three positions from violin, viola, cello, double bass) who are attending or have graduated from college, university or conservatory and are from populations that have traditionally been under-represented in American symphony orchestras, including, but not limited to, those who identify as Black, Latinx or indigenous.

Preliminary taped Auditions will take place via [Getacceptd.com](https://getacceptd.com). Final Auditions will take place in Chicago. Travel and housing expenses for the Final Audition will be provided by the Chicago Symphony Orchestra Association.

Application Deadline for TAPED Preliminary auditions will be MARCH 15, 2023
LIVE Final auditions tentatively scheduled in Chicago on APRIL 24, 2023

COVID-19 safety protocols will be observed.

Applicants should use the following web address for complete program and audition information: csso.org/fellowship

CSO Fellows will rehearse and perform with the Chicago Symphony Orchestra for 20 weeks during the 2023/24 season. Fellows will be compensated between \$52,000 - \$65,000 per season, less statutory deductions, depending on the number of services played.

The Chicago Symphony Orchestra is an Equal Opportunity Employer

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SOUTHWEST MICHIGAN SYMPHONY ORCHESTRA

St. Joseph, Michigan
Matthew Aubin, Music Director
Jessica Ishmael, Executive Director

Announces the following vacancies:

**PRINCIPAL VIOLIN II | ASST PRINCIPAL VIOLIN II
SECTION VIOLIN I & II | ASST PRINCIPAL VIOLA
SECTION VIOLA | SECTION CELLO
ASST PRINCIPAL BASS | SECTION BASS
PRINCIPAL OBOE | OBOE II/ENGLISH HORN
UTILITY OBOE**

Audition Dates:

Feb. 3, 2023 - Oboe | Feb. 4, 2023 - Strings

Resume and check deadline: Jan. 20, 2023

Visit WWW.SMSO.ORG for complete details on application requirements, services and rates.
No phone calls.

Mail/Email Resume and Check Deposit to:

Audition Manager at auditions@smso.org
SMSO | 513 Ship St., St. Joseph, MI 49085

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Lyric

LYRIC OPERA OF CHICAGO

Enrique Mazzola, Music Director

Announces the following vacancy:

Principal Oboe

Auditions to be held March 11-14, 2023

In the 2023/24 season, the successful candidate may receive:

- 20-week contract (end of August – early April)
- Base rate, overscale, and vacation pay to equal \$87,000

Lyric Opera and the Chicago Federation of Musicians are negotiating a new collective bargaining agreement in the spring/summer of 2023.

For further information, and to receive audition materials, please email:
orchaud@lyricopera.org

To audition, please send your resume and a \$50.00 refundable deposit to*:

Lyric Opera of Chicago Orchestra Auditions

Principal Oboe

20 North Wacker Drive, Ste. 860

Chicago, IL 60606

*Please note that audition times will be granted upon receipt of \$50.00 deposit.

HIGHLY QUALIFIED APPLICANTS ONLY

Vacancies resulting from the selection of a current Lyric Opera Orchestra member for any position may be filled at this time by any other applicant who advances to the finals in these auditions.

Teach violin online with



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The CFM will be exhibiting at the 76th Annual Midwest Clinic



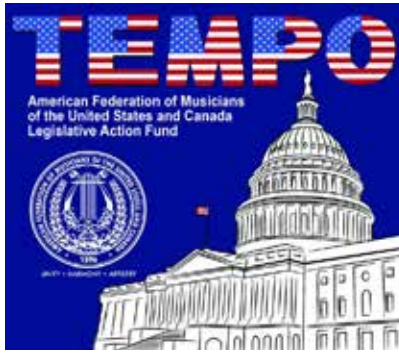
Pictured above are Charles Schuchat, Dean Rolando and Debbie Katz Knowles.

The Chicago Federation of Musicians will once again be attending the Midwest Clinic at McCormick Place West in Chicago. The dates are December 19th through the 22nd, and our booth number is 1735. We would love to see you so stop by.

Our schedule is as follows:

- Monday, December 19th, 9:30am to 5:00pm
- Tuesday, December 20th, 9:00am to 5:00pm
- Wednesday, December 21st, 9:00am to 4:00pm

If you are working at Midwest, we would like to get a picture of you at your booth. Give us a call (312-782-0063) or email Leo Murphy (lmurphy@cfm10208.org) with your booth number.



Join the TEMPO Signature Club

The TEMPO Signature Club allows members to step up their commitment to our political efforts by contributing a one-time annual payment of \$52.00. Contributions are used to help keep those who are committed to supporting music and, in particular, federal policy issues that help our members, in Congress.

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E-mail Addresses

Officers

Terryl Jares	tjares@cfm10208.org
Leo Murphy	lmurphy@cfm10208.org
B.J. Levy	blevy@cfm10208.org

Board of Directors

Robert Bauchens	bbauchens@cfm10208.org
Rich Daniels	rdaniels@cfm10208.org
Jeff Handley	jhandley@cfm10208.org
Janice MacDonald	jmacdonald@cfm10208.org
Charles Schuchat	cschuchat@cfm10208.org
Joe Sonnefeldt	jsonnefeldt@cfm10208.org
Cheryl Wilson	cwilson@cfm10208.org

Staff

Communications: Sharon Jones	sjones@cfm10208.org
Contracts: Jennifer Figliomeni	jfigliomeni@cfm10208.org
Death Benefits/MPF: Sandra Castellanos	scastellanos@cfm10208.org
Electronic Media: Dean Rolando	drolando@cfm10208.org
Electronic Media Asst.: Jennifer Figliomeni	jfigliomeni@cfm10208.org
Health Insurance: Margie Arito	marito@cfm10208.org
Membership: Sandra Castellanos	scastellanos@cfm10208.org
Switchboard: Patty Huante	phuante@cfm10208.org
Webmaster: B.J. Levy	blevy@cfm10208.org

Officer Cell Phone #'s

Terryl Jares: 312-310-4100

Leo Murphy: 773-569-8523

B.J. Levy: 773-562-6206