

# Intermezzo

*ifm*  
chicago federation of musicians  
local 10-208 afm

Membership Meeting:  
Monday, May 9th, 2022  
@ 6:00 pm

Membership Meeting:  
Monday, June 13th, 2022  
@ 6:00 pm

May/June 2022  
Vol. 82 No. 3

Make the **#NotMe**  
app **part** of your  
gig checklist. It's  
as **important** as  
your pencil.

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# FROM THE PRESIDENT

## TERRY JARES

### Update on Negotiations at the CFM

With nearly forty of our Collective Bargaining Agreements (CBA) being extended into 2022 or expiring in 2022, we have been in a “negotiating frenzy”. Most of these contracts follow a process. We first determine who is in the bargaining unit. If the ensemble has a roster, which is the case in most orchestras, these musicians are the bargaining group. In theater settings, it’s determined by the number of shows performed by a musician during the length of the previous contract. Next comes a meeting to elect a committee. Once they are in place, the committee and the union get together to establish a list of proposals to present at negotiations. And, away we go!

We have successfully signed a four-year agreement with the Chicago Sinfonietta which gives the musicians a 22% increase during the length of the contract. This was a long overdue correction after years of anemic wage growth. The negotiations with the Grant Park Orchestra resulted in a one-year extension with a 3% increase in wages. We are beginning the process with both the Illinois Philharmonic (expiring May 31st) and the Elgin Symphony (expiring June 31th) for successor agreements.

There are many smaller orchestras and ensembles that don’t have clear rosters but work under CBAs which have all been signed. These include Bach Week, the Elmhurst Symphony, Evanston Symphony, New Philharmonic, Northbrook Symphony, Park Ridge Civic Orchestra, Southwest Symphony and the Symphony of Oak Park and River Forest. These groups coincide with our two-year cycle of wage scale increases.

The Lyric Opera Orchestra, Ryan Opera Center and the Lyric Assistant Conductor contracts are all due to expire. Our hope is to spend most of the summer working with the committees and managements to get strong contracts

when the opera returns to work in the fall. Fortunately, the Chicago Symphony Orchestra has a contract that will not expire until September, 2023 giving us some time to breathe before we tackle their negotiations.

Moving on to our theater community, Music Theater Works was our first long-term negotiation that took place at the start of 2021. We were able to achieve increases of 8.5% over a three-year span. The contracts for Chicago Shakespeare, Drury Lane Theatre, and Marriott Lincolnshire Theatre are ready to begin negotiations in the next few weeks and we hope to get those completed before their expirations on May 31st. Later in the summer, we will move on to the Goodman Theatre, Northlight Theatre, Paramount Theater, Second City stages and the Writers’ Theatre.

Our negotiations during 2019 with Broadway in Chicago led to an almost two-year extension due to the pandemic. We have picked up those negotiations again and hope to conclude an agreement soon. Once that is completed, we will look toward a successor agreement to the Broadway Playhouse.

I am delighted to report that the CFM has completed first contracts with Teatro ZinZanni and the Porchlight Theatre! Both were hard fought battles beginning with the CFM earning the recognition as the representative union for the musicians by the National Labor Relations Board to the many sessions using Federal Mediators to achieve satisfactory wages and working conditions. We welcome both organizations to the CFM.

Our goal has been to secure the strongest possible contracts for our members. As we emerge from the pandemic, our hope is to continue with the progress we have made and look toward a bright and prosperous future.

### 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](https://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.



# FROM THE VICE-PRESIDENT

## LEO MURPHY

### CFM Outreach at Elmhurst University

In mid-March of 2022, Dean Rolando and I visited the campus of Elmhurst University to meet with Carey Deadman's Music Business class as representatives of the Chicago Federation of Musicians. We discussed a wide variety of topics, answered a lot of great questions and, of course, talked about the role of the union in a professional musician's life. We had a great time interacting with the students. Many of the students attending this class have little experience with unions, as they grew up in households that did not have union members in them, but Carey had provided them information about unions ahead of time.

The class was composed of a few performance majors, some recording majors and some music business majors. They are all hopefully going to be working in our industry, representing either the musician side or the management side of our business. There was a great interest in recording and media distribution, so concepts that we discussed included reuse and new use of captured media, licensing, intellectual property rights and performance rights as well as wages. We also discussed health and welfare, benefits within the electronic media area and pension contributions.

Another topic we discussed was live performance. We talked about the different types of live work and the skill sets needed that go with each, such as a private/cooperate event versus a concert accompanying a major artist or performing in a Broadway pit. We discussed the wages for those jobs and why the wages vary.

Dean and I talked about the protection offered to musicians through filing contracts to cover both electronic and live music work. We discussed the legal protection for improper cancelation and how the union can help with legal defense of the contract, and also how, in electronic media, new use and secondary payments are tracked through those contracts.

Another item we discussed was the benefit of the American Federation of Musicians Employees' Pension Fund (a defined benefit pension plan). Having a source of income later in life has been a great help to musicians and their families. And, we mentioned that the CFM has a health plan offering both health insurance and vision and dental insurance.

These young musicians will (hopefully) have performance contracts or be employees of companies that hire or work with musicians. The union must inform these young musicians about the AFM/CFM mission of working for fair wages and working conditions so that music remains a viable profession going forward. We don't have to relive each moment of the struggle musicians have gone through to gain dignity and fair wages for the work that we do, but that struggle is real and the folks that fought for those gains over the years were not just thinking of themselves. They were thinking of future musicians and their families and what they will need to make this a real profession. We see proof of that though the contracts, work rules and scales that exist in our local.

This is not the only time that the CFM meets with young musicians regarding the union's role in their life and profession. Throughout the year we attend similar classes at both the college and high school level, including DePaul University, Christ the King High School and various other institutions. If you are interested in having the CFM come to your institution, please contact me. The CFM wants to do more of these presentations to try to reach more musicians. The welfare of our profession has always been under attack. One component of keeping our profession strong and growing is educating young musicians as to what fair wages and fair working conditions are, and that those ideals can be accomplished if musicians work together.

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## Audit and Membership Renewals

The yearly audit is included in this issue. It's worth a deep look if you want to see the intricacies of how the pandemic affected the union over the last two years. It is mostly a good news story in that it reflects gains that were made in the investment fund paired with savings that were realized as a result of internal efforts to make cuts in building occupancy expense and administrative costs. The significant influx of cash from the Payroll Protection Program and Employee Retention Tax Credit additionally made a huge impact in keeping the union in positive territory. Work dues did start to return in quarters three and four, but were less in 2021 than in 2020. If you have any questions, I am always glad to discuss what can be a difficult set of numbers to decipher. Please call anytime. The finances of

the union are public information, and as such it is my goal to present them transparently.

Suspension and expulsion notices are going out to those who have not yet sent in their 2022 membership dues. If anyone is having difficulty covering their payment due to the economic impact of the pandemic, please remember that the Musicians Relief Fund is there to assist in times of need. Contact me to apply.

Lastly, the CFM local initiation fee is waived until June 30, 2022. Should you know anyone who has been on the fence about joining, there will never be a better time to get on board as this reflects a \$200.00 reduction over normal joining fees. Thank you for your continued support and membership!

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

# EQUALITY IN THE WORKPLACE

## FAIR EMPLOYMENT PRACTICES COMMITTEE

### The #NotMe App – Your New Workplace Tool

By Karen Suarez Flint and John Yeh

Are you experiencing problems in your workplace?  
Has an employer failed to pay your wages?  
Are COVID-19 safety protocols not being enforced by the employer or venue?  
Are you feeling you've been forced to work in unsafe conditions such as dangerous sound levels?  
Have you witnessed a substitute player quietly endure unwanted behavior from a fellow member?  
Are you being subjected to verbal abuse such as belittling or intimidation?  
Do you find yourself avoiding a colleague out of fear of inappropriate advances?  
Is misconduct from others negatively affecting your ability to perform?  
Do you want a quick and easy way to connect with your union?

To do what we do as musicians involves intricate teamwork, trust and support among colleagues. Performing at a high level under pressure requires a certain level of comfort that can be disrupted when unexpected incidents occur. Occasionally we musicians may experience or witness inappropriate behavior in rehearsal or performance, which may make it difficult or impossible to do our best on the job.

In many instances, when a problem arises, alerting the contractor or personnel manager is sufficient and necessary to address the situation. Sometimes, however, this course of action may not seem like an option. In these moments, remember that your union, the Chicago Federation of Musicians, is available to offer support and to be an advocate for fair employment practices. Generally, these issues are the responsibility of the employer to solve, but if the CFM is aware of what's going on, members will feel less alone when they experience or observe problems at work.

#### A New Tool For the Workplace

The CFM's Fair Employment Practices Committee (FEPC) would like to introduce you to the #NotMe app, which is available to all CFM members. The app allows you to report directly to the union in a swift and potentially anonymous fashion when you feel that your rights have been violated, that things are not working the way they are supposed to in the workplace or when you observe others being treated unfairly. This can include misconduct by colleagues, contractors, management,

patrons – anyone who has an impact on your workplace.

For union members, the #NotMe app serves as part of your PPE. It should be included in your gig checklist and is as important as your pencil. Collectively, the presence of the #NotMe app on members' phones will act as a deterrent for inappropriate behavior. It is an opportunity for the CFM and its members to help create a culture of engagement in which we value not only everyone's contribution to the performance, but everyone's right to contribute in a safe and inclusive workplace.

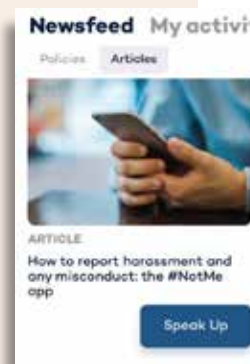
#### Learn

The #NotMe app will also be used by the CFM to keep its members informed on important timely issues. It is a quick and easy resource to help you connect with all things union.

First, download the #NotMe app. Then link your app to our union with the CFM registration code: BACH (2224).



Upon opening the app, your Newsfeed will appear. The Newsfeed options are "Policies," which provides important information about your rights and responsibilities in the workplace. In the "Articles" section, you will find important CFM updates and messages as well as links to *Intermezzo* articles. This portion of the app is a helpful reference tool and another way for the CFM to relay important and timely information to its members.



## Report

The FEPC recognizes that reporting incidents of harassment can be difficult. Many people stay silent out of fear of retaliation, loss of work or not being believed. This silence, however, often perpetuates further unwanted offenses. We urge members who experience or witness incidents of misconduct to tap the “Speak Up” button on the app.

This will immediately give you the option to “Report Anonymously.” You may choose this option now or at any time while making your report.

Next, select “Let’s start here.” This is where you indicate whether you are reporting on your behalf or as a witness, the feelings you experienced during the incident and your desired outcome. It provides options to help make sense of the incident and organize your thoughts during a potentially stressful situation.

The “What” section asks you to select the behavior you are reporting. You have eight categories to choose from: Physical, Verbal, Visual, Financial, Health & Safety, COVID-19, Retaliation and Other. Each of these categories has numerous descriptive options to help you to more accurately explain the type of incident.

Then, you indicate “Where” and “When” the incident(s) occurred and “Who” the person is that you are reporting. After these details, you have the option of submitting evidence (pictures, videos or files related to your report) if you so choose.

The final step is to hit “Save” or “Submit”. You may choose to save the report for yourself. Perhaps you are just not ready to submit at this time, or you are collecting records of multiple incidents or you just want to think about it for a while. If you choose to submit the report, it will be reviewed by designated individuals at the union. These people will log the specifics of the complaint and respond in a timely manner with additional information and resources that may help you determine your

next steps. The union also will keep track of trends that are happening in workplaces in order to inform its choices on programming, training and resources it can provide to members.

We all have a part to play to ensure CFM workplaces are safe, supportive, thriving environments for everyone. The #NotMe app is a valuable tool for all CFM members to report any and all instances of misconduct at work. Download the app today and be an advocate for fair treatment in our workplace. When faced with the decision to report an incident of misconduct ask yourself, "If #NotMe, then who?"



## Meet FEPC Member Vannia Phillips:

I've been a proud CFM member since my student days at DePaul University... over 20 years ago! I have always appreciated the opportunity to belong to an organization that advocates for me and my fellow musicians to ensure a fair wage and a safe work environment.

Our world is changing, mostly for the better, and the CFM is changing along with it. There is more awareness that bullying, sexual harassment and discrimination are not acceptable in the workplace. When I was asked to be a part of the FEPC, I immediately said yes to the opportunity to help further expand the safety of musicians' work environments. I am excited to be on a committee which is seeking to empower our fellow musicians and protect them from bad behavior in the workplace.

I would encourage my fellow musicians to download the *#NotMe app*. It is one of the tools we have to keep our work environment safe. You can document issues and either share them with the union or keep it as a record for yourself only. It is easy to use!





## AFM National Recording Agreements – The Gift That Can Keep on Giving

The AFM negotiates many national agreements in order to ensure each musician is paid for their recorded work. The five that Chicago musicians are most likely to work under if given the opportunity are these:

### ***The National Sound Recording Labor Agreement (SRLA)***

This agreement is negotiated with the major record labels. It is the agreement that musicians work under when performing musical services for sound recordings if the producer is a signatory to the agreement. A signatory would be a national label like Sony or an independent label or producer that signs on to the agreement for a single project.

There are two versions of this agreement: the full SRLA and the low-budget SRLA. There are two different wage scales for these. Both of these agreements provide for *special payments* to the musicians. A special payment is an additional payment to the musicians as further compensation for their contribution to a recording.

The payment is generally 30%-35% of what the musicians were originally paid for their services. It is paid over five years starting with the year following the session(s). A simple example would be if a musician did four sessions for a national recording and made roughly \$1,900 in wages. Over the following five years, that musician would receive approximately an additional \$650 from the Special Payments Fund. The funding for special payments is generated by the labels paying a small percentage of sales of successful physical product and a percentage of revenue they receive from digital sources such as streaming, digital downloads and licenses.

Last but not least, if a sound recording done under the SRLA is used in another medium such as a film or commercial, a new-use payment would be required. The musician then receives a payment for the amount that would have been paid if the recording had been made for that medium and in addition any further reuse or royalty payments that would apply. Some examples of SRLA and low-budget SRLA projects done here recently would be the orchestra for the Grammy-winning John Legend CD, *A Legendary Christmas*; recordings by Norah Jones, Kidd Ken and Josie Falbo; and projects by Brett Eldridge.

### ***The Motion Picture and Television Films Agreement***

This agreement is negotiated with the film producers, which include the major networks and Disney.

More and more movies and television series are being shot in Chicago, much of it at Cinespace Studios. Cinespace is a huge 51-acre studio on the near west side of downtown Chicago. The shows being produced here have provided many opportunities for musicians to do recordings for those shows and, most significantly, to appear on them playing the part of musicians.

This type of work in our agreement is called *sidelining*. Sidelining pays about three times more than being an “extra”. Additionally, if during the shoot audio is captured and used, the musicians are paid the recording wage along with the sideline wage.

Once again, last but not least, musicians are entitled to any sound recording *secondary markets* revenue generated by the film. Secondary Markets is funded by revenue from further exploitation of the product. Examples would be DVD sales, pay-per-view and subscription streaming revenue. This additional payment is often much more than the original wages paid and continues as long as revenue is generated. Some shows shot here either currently or in the past that have used union musicians include *Empire*, *Chicago PD*, *Chicago Fire*, *Chicago Med* and *The Big Leap*.

### ***The Television Videotape Agreement***

This is negotiated with the major networks. Musicians performing on variety, talk and awards shows are all covered by this agreement. Musicians are compensated for re-broadcast and use of any clips used from these shows. There are also secondary market payments generated for many of these types of shows. We unfortunately have not had a regular show of this type since *The Rosie O'Donnell Show*. However late-night programs like *The Tonight Show Starring Jimmy Fallon*, *Jimmy Kimmel Live!* and *The Late Show with Stephen Colbert* will probably again be touring and they generally stop here for a week.

*Continued on next page*

### ***The National Public Television Agreement (PBS)***

This agreement is negotiated with the local PBS stations around the country that do productions of variety specials and concerts. Some examples of these shows are *Great Performances*, *Cornerstones of Rock*, *I Am Ireland* and *Soundstage*. For PBS-produced film and documentary projects, the Motion Picture and Television Films Agreement is usually used.

### ***The Commercial Announcements Agreement***

This is negotiated with the Joint Policy Committee representing the national advertisers that are signatory to our agreement. Musicians performing and creating music for advertising work under this agreement, which provides a steady revenue stream to the musicians for continued use of their music. All types of uses are

covered – broadcast, internet, foreign – as well as use in a motion picture or TV and film. Again, if a commercial is used in another medium, it is paid as if created for that medium and shares in any further secondary markets revenue. Recent original commercial music for brands such as Coca Cola, Toyota, Rocket Mortgage, Hidden Valley and the US Army have been created and recorded by Chicago musicians.

One last point regarding secondary markets, new use and royalty payments – they don't go away. They are part of the musician's estate and the estate holders continue to receive any payments they are entitled to after the musician is deceased.

Just FYI – the [International Musician](#) has an Electronic Media Feature issue every September. You will always find very good information there.



## WHO, WHERE, WHEN...

JEFF HANDLEY

CFM BOARD MEMBER

On Saturday, April 9th, members of the Chicago Lyric Opera Orchestra and Chorus performed a benefit concert called, "We Stand With Ukraine". This performance was presented by the Ukrainian Institute of Modern Art and the Kyiv Committee of Chicago Sister Cities International and held at the St. Nicholas Ukrainian Catholic Cathedral. Lyric musicians were joined by Ukrainian musicians and singers. The idea was originally from Lyric Principal Bassoon **PREMAN TILSON**, who wanted to do something to help.

The program included music by Ukrainian composers Mykola Lysenko, Myroslav Skoryk and Seman Hulak-Artemovsky, along with the Samuel Barber's *Adagio for Strings*, Edward Elgar's "Nimrod" from *The Enigma Variations* and "Va Pensiero" from Giuseppe Verdi's opera *Nabucco*. Principal Trumpet **BILL DENTON** performed *The Prayer of St. Gregory* by Alan Hovhaness.

On May 20 and 21, the Elgin Symphony Orchestra will be performing an exciting piece featuring timpani as the featured solo instrument – *Raise the Roof for Timpani and Orchestra* by Michael Daugherty. Daugherty has won several Grammy awards under the category of Best Contemporary Classical Composition.

*Raise the Roof* was commissioned in 2003 by the Detroit Symphony Orchestra for the opening of its Max Fisher Music Center. Daugherty describes the piece:

"*Raise the Roof* brings the timpani into the orchestral foreground as the foundation of a grand acoustic construction. I have composed music that gives the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. The timpanist uses a wide variety of performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls and striking the drums with regular mallets, wire brushes, maraca sticks and even bare hands."

The amazing timpanist **ROBERT EVERSON** will be the soloist with ESO. Most of us have likely never seen a timpani concerto, but that's not Bobby's fault. He's played this concerto three times and has played other concertos with three different orchestras. Bobby says, "The audiences always seem very intrigued to see an instrument up front that is traditionally in the back of the orchestra. The Daugherty concerto has many non-traditional techniques such as playing with your hands, playing with brushes and playing with maraca sticks." Maraca sticks are timpani mallets that have small beads in the shafts, sounding like a maraca. Timpanists are familiar with that from *Symphonic Dances from West Side Story* by Leonard Bernstein. Bobby mentioned that the end of the concerto has a Big Band jazz flavor. Daugherty's father was a Big Band jazz drummer.

# APPROVED BYLAW CHANGES

## Resolution

WHEREAS The members of the FEPC wish to amend the bylaws to reflect the training they have had and the actions they have taken in support of the membership.

Now, therefore be it resolved to amend Section IV as follows:

### Subsection J:

*The Board of Directors shall appoint a Fair Employment Practices Committee ("FEPC") which shall include one member from the CFM Board of Directors who is selected by the Board of Directors, no less than five rank and file CFM members appointed by the Board of Directors and who are representative of the various musicians and work places in the CFM's jurisdiction and musical community, and a legal consultant whose budget and time shall be approved by the Board of Directors. Members of the FEPC shall serve three-year terms and may be re-appointed. At the beginning of each three-year period, the FEPC members shall receive training consistent with Illinois Public Act 100-0762. The FEPC shall be charged with researching education, training policies, and incident reporting platforms and procedures which may be utilized by the CFM in order to align with its goals to keep musicians safe and to reduce instances of bullying, discrimination, sexual harassment, and other workplace misconduct in unionized workplaces. for CFM members and staff congruent with state and federal law and current best-practices workplace initiatives that seek to prohibit bullying, discrimination, and sexual harassment. The FEPC shall report its findings to the Board at least once annually and may present the same at general membership meetings. The committee shall meet as often as necessary, but no less than twice annually. Within 30 days of formation, the FEPC shall issue an initial report to the Board of Directors containing recommendations regarding education, training policies, and incident reporting platforms and procedures for CFM members and staff.*

### New Subsection K:

*In accordance with the FEPC's recommendations, The Board of Directors shall implement a procedure through which members can report incidents which may constitute workplace misconduct or are otherwise considered to be inappropriate in the workplace. This procedure shall either allow members to report anonymously or to report to an individual or entity that is not a CFM member. The FEPC legal consultant or his or her designee shall review such incidents and provide periodic reports to the Board of Directors. designate a "Fair Employment Liaison" who shall not be a CFM member. The duties and responsibilities of the Liaison shall be as recommended by the FEPC.*

Be it further resolved to amend Section VIII, Subsection D.2 as follows:

### 2. The following are violations of these bylaws:

- a. Directly or indirectly practicing discrimination or harassment in the workplace or in a work-related setting outside of the workplace in any form on the basis of race, religion, age, political affiliation or persuasion, disability, ancestry, pregnancy, national origin or ethnic background, color, sex, gender, gender identity or expression, sexual orientation or preference, citizenship status, marital/partnership status and genetic predisposition, or against any other protected class under federal or state law, including but not limited to such discrimination or harassment with respect to contracting, hiring, booking, securing engagements, terms of employment or working conditions;
- b. Engaging in retaliatory behavior, including adverse employment action, against any individual who reports such discrimination or harassment, or who participates in an investigation of such reports;
- c. Engaging in mistreatment or unwelcome conduct in the workplace or in a work-related setting outside the workplace, that is persistent and severe, whether verbal, physical, or communicated through electronic means, digital devices or otherwise, that harms, intimidates, threatens, degrades or humiliates a member, or has the purpose or effect of unreasonably interfering with another member's work performance; or
- d. Engaging in retaliatory behavior, including adverse employment action, against any individual who reports such mistreatment or unwelcome conduct, or who participates in an investigation of such reports.

**Respectfully Submitted by: The FEPC; Chuck Bontrager, Vannia Phillips, James Sanders, Charlie Schuchat, Karen Suarez Flint, Renee Vogen, John Bruce Yeh; Legal Consultant Naomi B. Frisch**





# OUT AND ABOUT

**SHARON JONES**  
CFM COMMUNICATIONS DIRECTOR



Violinist **ELEANOR BARTSCH** and Kyle Tikovitsch tied the knot on January 26th! The two met seven years ago at Old Town Pub, and have been inseparable ever since. Kyle works in the beer industry, and Eleanor says they get plenty of free samples. The two were married in a small private ceremony by a close friend. Congratulations, Eleanor and Kyle!



**REED CAPSHAW** is known to his colleagues as Principal Trombone of the Elgin Symphony Orchestra and a member of the trombone faculty at Roosevelt University and the University of Illinois – Chicago. But last fall, he made a departure from classical to record an album of experimental and folk music. Titled “Gray Mare”, the record features seven songs, on which Reed provided vocals and played guitar and bass, while Frank Rosaly joined as drummer. You can find the record on [Bandcamp](#) and follow Gray Mare on [Instagram](#).



Members of the Chicago Philharmonic performed with the English National Ballet on a piece called *Creature*, February 24-26th at the Harris Theater. Pictured are the flutes and oboes: **KAREN URSIN**, **MIMI TACHOUET**, **ANNE BACH** and **ERICA ANDERSON**; trombones and tuba: **ADAM MOEN**, **DAVID BECKER** and **CHARLIE SCHUCHAT**; and horns **SAMUEL HAMZEM** and **GREG FLINT**.



Member **JOHN GOODWIN** has released a new album. Called “Leap Year”, John describes this record of all original piano music as New Age, or Classical Crossover. It is available on all services, including [Apple Music](#), [iTunes](#), [Spotify](#), [Amazon](#) and [Bandcamp](#).





During the pandemic, some (or a lot) (or most) of us coped by eating plenty of dessert, but Chicago Lyric Opera Orchestra French hornist **NEIL KIMEL** and his wife, singer Susan Platts, collaborated on a dessert cookbook instead. Titled “[Aria Ready For Dessert](#)”, the book features yummy recipes from Susan and stunning photographs by Neil. Each dish is paired with the classical music that inspired it (for example, matcha mint cookies and “Un bel di” from Puccini’s *Madama Butterfly*), but in a pinch, Bach’s “Coffee Cantata” ought to work. You can find the book at [Blurb.com](#) and on Susan’s website, [Baking Bits & Bobs](#).



Here’s another project from one of our members: keyboardist and conductor **SHAWN STENGEL** has a new podcast out called Chicago Musician. Saying it was “the first thing that’s gotten me off the couch during the pandemic!”, Shawn has interviewed several CFM members, sent a little love to the Chicago Symphony and offered amusing insights into the world of musical theatre, including an episode titled “The Tour from Hell”. You can find the podcast on his [website](#), [Spotify](#) and [Apple](#), as well as follow him on [Instagram](#) and [Twitter](#).



Last January, we sent out an email to the membership about Beckham Zwier, the son of **BRET ZWIER** and Nikki Zwier, who was born with profound mental and physical disabilities. One For the Kids is a non-profit that raises money for children and organizations such as the Special Olympics and Advocate Children’s Heart Institute. Each year, they select a family to be the beneficiary of their annual “Curve Ball”, and this year the Zwiers were chosen! Over 300 guests purchased tickets to attend the event on March 5th at the Hyatt Lodge in Oak Brook. They were greeted by a string quartet in the foyer and a 10-piece band in the main ballroom. In addition to an Elvis impersonator, there was a stilt walker wearing an incredible programmed light suite and a trick bike rider.

Over 40 items were donated for silent auction, as well as another 40 items for the end-of-the-night drawings. Some of the auction items included dinner packages, tickets to the Marriott Theatre, autographed sports packages and signed guitars from the members of Styx, Jim Peterik, the Buckingham, the New Colony 6 and the Cryan’ Shames. The event was a great success!

Parents of children with severe disabilities always worry about who will take care of their kids after they’re gone. Thanks to One for the Kids and all of you who purchased tickets and donated items for the silent auction, Beckham faces a brighter future. If you would like to help Beckham, you can always give to their [GoFundMe page](#). Thank you!

# 2022 CFM SCHOLARSHIP WINNERS

The CFM Scholarship Committee (Janice MacDonald, Cheryl Wilson, Bob Bauchens, Charlie Schuchat, Jeff Handley and Vice-President Leo Murphy) reviewed applications from five young musicians, and found them all to be highly qualified. Each will receive \$1,000 toward their educational costs for next year. The CFM sends congratulations and wishes them the best in their educations and careers.



**Daphne Anderson**, the daughter of CFM members Collin and Erica Burtner Anderson, will attend the University of Illinois at Urbana-Champaign this fall. A student of Jeremiah Frederick, Daphne is majoring in French Horn Performance and will study with Professor Bernhard Scully. She started playing the horn at age 10, and has performed with the Buffalo Grove High School Band and Orchestra, the District 7 ILMEA Orchestra and the CYSO Philharmonic Orchestra. In his recommendation letter to the CFM, Jeremiah proudly detailed Daphne's progress from beginner to "an individual with great ability, leadership skills and musicianship." Her primary goal is to be a freelance classical musician and teacher, as well as engage in community outreach programs and educate a wide variety of communities about music.

Saxophonist **Cole Moorhead** will start his freshman year at the University of Texas at Austin or the University of Iowa this fall for a degree in Music Performance. He's been playing the saxophone since the fourth grade and in the sixth grade, he was accepted to the Merit School of Music, where he studies with Thomas Snyder. At Merit, Cole plays in the Symphonic Band and Wind Symphony and performs with the CC3 Trio and the Precipice Saxophone Quartet as part of their chamber music program. Precipice has been a semi-finalist for the Fischhoff Chamber Music Competition and has performed twice on WFMT. As his teacher says, "Cole has consistently stood out for his uniquely tireless work ethic," and "is a student who makes everyone around him better, myself included."





A student at Roosevelt University, **Matt Musachio** is currently working towards his Master of Music degree, studying with Almita Vamos and Cornelius Chiu. The Baltimore native studied at Oberlin College and Conservatory and University of Maryland College Park for his Bachelor of Music in Violin Performance, Cum Laude. His former teacher at the University of Maryland, James Stern, praises his “great talent, deep understanding of style and natural musical sensitivity.” His past experience includes playing with the Baltimore Symphony and recording for the Oberlin and NAXOS music labels. Matt is an active teacher, having held appointments at the Pui Tak Center in Chicago’s Chinatown, Menchey Music in Baltimore and the Friends School of Baltimore, and maintains an active private studio of promising young violinists.

At Northern Illinois University, University of North Texas or University of Illinois at Urbana-Champaign, violinist **Juliana Scofield** will major in Violin Performance with either history or musicology as a second degree. She has studied the violin for 12 years and is a student of Dr. Kate Carter through the Northwestern Music Academy. Dr. Carter lauds her as a “hard-working, diligent and dedicated player.” Juliana won second place in the 2021 Symphony of the Lakes Young Artists Competition, and has attended the OPUS Chamber Music Festival and the the Interlochen Center for the Arts Summer Camp. Her experience includes performing with the Fischhoff Chamber Music Academy, the Indiana University Chamber Orchestra, the Chicago Youth Symphony Debut Orchestra and the Chicago Youth Symphony Philharmonic Orchestra. Juliana would like a career as a chamber musician and to begin a teaching studio.



**Hayden Williams** intends to major in Cello Performance and Environmental Science, and has been accepted to the Indiana University Jacobs School of Music. He is currently a student of Walter Preucil, who touts Hayden’s “diligence, discipline and motivation.” Hayden has performed as principal cellist with the Schaumburg Youth Symphony Orchestra and District 211 Honors Orchestra, and been a section cellist with the District 7 ILMEA Orchestra. As a composer, he won First Place for the Instrumental Solo Category for a piece for Cello and Piano in 2021, and in 2020, he earned Second Place in the Keyboard Solo Category for a piano composition and First Place in the Classic Violins Competition. Hayden plans to pursue a career in a major orchestra, and perform in solo and chamber concerts featuring obscure and underrated music, as well as his own work.



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Philadelphia, PA 19122  
412-720-9950  
HARP



## Mike Young 1950-2021

On the morning of Dec. 24, 2021, Mike Young lost his life to a brief but devastating illness, ending his 50+ year career as a professional performing musician. Although his primary instrument was bass trombone, he was also proficient on tenor trombone, euphonium and tuba. His wide range of performing venues included jazz big bands, Broadway shows, symphonic and opera orchestras, brass ensembles and recordings. Having begun his playing career while still a teenager in Kansas City, he continued to expand his playing opportunities when he moved to Chicago in 1978, performing with the likes of Frank Sinatra, Doc Severinson, Louis Bellson and Tony Bennett.

The following is a tribute written by his long-time friend and colleague Art Davis:

"Mike was loved by all and I always think of him in connection with the Jazz Members Big Band (later named the Chicago Jazz Orchestra) and all the great experiences we've had since the early eighties. This includes many live concerts featuring famous guest artists like Nancy Wilson, Clark Terry, Joe Williams and Dizzy Gillespie, the numerous "tribute" performances featuring music of great jazz bands of the past, and the premieres of music written for the band by such composers as Bill Holman, Shabda Nur and Tom Garling. In every situation his musicianship was impeccable. While choosing not to be an improviser/soloist, I believe Mike's adaptability and diversity came from his wide listening experience (he was always bringing me recordings of unusual music) and his extensive

classical training. His musicianship was impeccable and he anchored the bass bone spot with such amazing authority. Besides that, he was always pleasant to be around and one of the funniest people I knew. As the fourth trumpeter in the CJO, I stood behind Mike and was privy to his home-spun Kansas City-style jokes and quips, sometimes being the only person hearing them. Mike could easily talk to anybody about anything it seemed, from the mundane to the esoteric. Many a time I roomed with Mike on our "road trips" (mostly to the Kennedy Center) and I found that we could talk about just about anything and he made it so interesting.

"I will really miss you, Mike."



Photo courtesy of Ruth Young

# NEW AND RETURNING MEMBERS

## Shane McManamon

The CFM welcomes Shane McManamon! A talented multi-instrumentalist, Shane plays guitar, bass, keyboards, drums and tuba. He attended Bartlett High School and is working towards an associate's degree in music production at Elgin Community College. His experience includes playing

in rock and jazz bands, with an affinity for the fusion, funk and soul genres, and he is a highly competent mixing engineer. Glad to have you, Shane!

**630-524-8099**

[shanemcmanamon.03@gmail.com](mailto:shanemcmanamon.03@gmail.com)



## Pamela York

Pianist and singer Pamela York has just recently joined the CFM. Originally from British Columbia, Canada, she obtained her Bachelor's degree from the Berklee College of Music, a Master's degree from the University of Tennessee and an Artist Diploma from the Royal Conservatory of Music. Pamela has worked in Houston

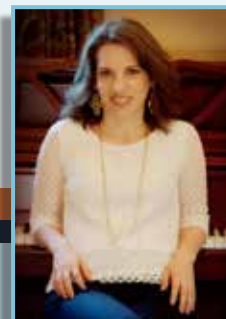
and San Diego, and also served on the board at the San Diego local. She is a private teacher and performs in the Pamela York Trio and the Eric Jacobson Trio. Welcome, Pamela!

**281-836-3337**

[pamela@pamelayork.com](mailto:pamela@pamelayork.com)

[pamelayork.com](http://pamelayork.com)

[youtube.com/pamelaeyork](https://youtube.com/pamelaeyork)



## Janis Wallin

The CFM is happy to introduce Janis Wallin! Janis is an electric bassist from Chicago who is most known for her deep pocket, infectious on-stage enthusiasm and versatility of styles. A graduate of Musician's Institute, she has over two decades of experience performing, touring, recording, writing, arranging and teaching. Nicknamed "The Mistress of Groove" by Grammy-award-winning bassist Victor Wooten, Janis is

well versed in all styles and brings her signature rock-solid foundation to whatever realm she is in. She regularly performs in a myriad of original groups and cover bands throughout the Midwest, and is currently performing in the Paramount Theatre's production of *Rock of Ages*. Welcome aboard, Janis!

[janiswallin@gmail.com](mailto:janiswallin@gmail.com)

[janiswallin.com](http://janiswallin.com)



### 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](mailto:tjares@cfm10208.org).

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



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Preliminary taped Auditions will take place via Getaccepted.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 May 27, 2022**  
**LIVE Final auditions tentatively scheduled in Chicago on June 17, 2022**

COVID-19 safety protocols will be observed.

Applicants should use the following web address for complete program and audition information: [cso.org/fellowship](https://cso.org/fellowship)

CSO Fellows will rehearse and perform with the Chicago Symphony Orchestra for 20 weeks during the 2022/23 season. Fellows will be compensated between \$52,000 - \$65,000 per season, less statutory deductions, depending on the number of services played.

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RICCARDO MUTI, Zell Music Director

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#### ASSISTANT PRINCIPAL FLUTE

Effective Immediately

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**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.

**ASSISTANT PRINCIPAL FLUTE Preliminary auditions scheduled for June, 2022,  
Final auditions tentatively scheduled for June 13, 2022**

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

**E-mail: [auditions@cso.org](mailto:auditions@cso.org)**

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

Phone: 312/294-3271

Fax: 312/294-3272

[www.cso.org/csoauditions](https://www.cso.org/csoauditions)

**Application materials for Flute must be received by April 22, 2022**

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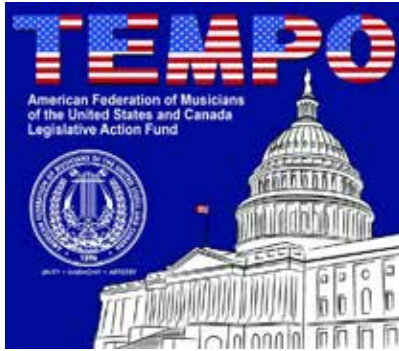


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## **SOUTH BEND SYMPHONY ORCHESTRA ANNOUNCES A VACANCY FOR THE 2022-2023 SEASON**

### **Concertmaster (1 position) - 6/12**

**\*Current Contract Terms - Pay: \$184.64, 53 Minimum Guaranteed Services**

**\*Pay: \$108.94, 25 Minimum Guaranteed Education Services**

*If the position is awarded to a current member of the South Bend Symphony, the resulting vacancy may be awarded to another candidate.*

To register for auditions, please send resume  
and a \$50 refundable deposit to:  
Personnel Manager  
South Bend Symphony Orchestra  
127 North Michigan  
South Bend, IN 46601  
Email: [personnel@southbendsymphony.org](mailto:personnel@southbendsymphony.org)

Application deadlines: June 1, 2022
-------------------------------------

*Cancellations must be received by 48 hours before scheduled audition date  
in order to receive deposit back.*

*For more information please visit our website: [www.southbendsymphony.org/auditions](http://www.southbendsymphony.org/auditions)*

**\*We are in a contract renewal year, rates and conditions are subject to change with a new CBA.**

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Death Benefit Information	Sandra Ext. 136
<i>Intermezzo</i>	Leo Ext. 222
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For all other Information, contact the	
President's Office	Ext. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

### Other Helpful Numbers:

American Federation of Musicians of the  
United States and Canada:

New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-5401
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
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