

Intermezzo

2fm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Monday, June 12th, 2023
@ 6:00 pm

May/June 2023
Vol. 83 No. 3

Wendy and DB:
Chicago Children's Artists
Go to the Grammys
See Page 6



<u>FROM THE PRESIDENT</u>	3
<u>FROM THE VICE-PRESIDENT</u>	4
<u>FROM THE SECRETARY-TREASURER</u>	5
<u>CFM MUSICIANS</u>	6
<u>OUT AND ABOUT</u>	8
<u>ESTATE PLANNING</u>	10
<u>CFM ELECTION UPDATE</u>	11
<u>2023 CFM SCHOLARSHIP WINNERS</u>	12
<u>OBITUARIES</u>	16
<u>NEW AND RETURNING MEMBERS</u>	17
<u>ADDRESS AND PHONE CHANGES</u>	18
<u>CLASSIFIEDS</u>	20
<u>CONTACT LISTS</u>	21

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Big Changes

Since my last article, much has happened. At the membership meeting held on April 10 we did not reach a quorum, but the proposed bylaw changes were discussed in detail with those members present and the following day the CFM Board of Directors passed all four. These bylaws increased internal CFM committee pay, cleared the way to partner with the Midwest Coalition of Labor on a new member benefit package, lowered Chicago Federation of Labor Delegate pay and placed limits on increases to officer salaries. I am very happy with these changes, and they weren't even the biggest things we discussed that week!

As you know, the lease on our current CFM headquarters is up in October of 2023. Knowing this was the case, the union has been actively looking for a new home for some years now. Though we love our current location, the lease cost has become unfeasible to maintain without the benefit of equity through ownership. Leasing is certainly attractive, as liability is limited in a way that home and business owners can certainly appreciate, sometimes wistfully. With ownership, however, comes a host of liabilities both known and unknown. The good news is that the CFM Home Committee did an exhaustive search and found properties that meet our needs, are in our price range, are centrally located, allow for growth, maintain a rehearsal space and present a reasonable expectation of return on investment. We will, of course, keep membership apprised of our progress.

Life members, please be on the lookout for a mailer from us concerning the new benefits package from the Midwest Coalition of Labor. This package is going to alter what we have traditionally referred to as the CFM Death Benefit. It is going to now be insured by

an outside company, and accompanying rules will designate who can have the highest levels of coverage. The good news is that you will be able to switch back to regular membership, should you choose, and get that highest level of benefit. If you choose to retain your Life Membership, all promises made to you and your beneficiaries will be kept by the CFM and the original Death Benefit of \$1,000 will be paid by the union. A promise made is a promise kept. This will be explained in detail in the letter.

For ALL regular members, this benefit package will provide \$5,000 of life insurance at no cost to you, with the ability to purchase additional coverage at a reasonable rate. In addition, it will offer \$2,500 in Accidental Death and Dismemberment coverage, free and flat-rate legal advice and free roadside assistance along with a host of other negotiated discounts, some of which are truly cost-savers. We are finalizing details on this now, and will have everything ready for an announcement soon. If you joined after 2008, you were previously ineligible for the CFM Death Benefit, so this is all new coverage for you. Stay tuned.

This short article only touches on the large amount of activity that is currently happening at your union. Please know that we are thinking about the future of our historic institution, and how to better serve our community of professionals.

I am honored to be your President. My door is always open, and I want to hear from you. Please plan to attend the next membership meeting, which will be held on June 12 via Zoom. We will have much to discuss, and your voices are valued. Thank you, and here's to a beautiful Spring season!

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.



Everything You Always Wanted to Know About Filing Contracts (But Were Afraid to Ask)

As a performing musician for the last four decades, I've actually had only a few occasions to be a contractor or a leader. This is usually the case for most musicians in our union. Most of the time, musicians don't have the opportunity or desire to be the leader.

However, some musicians avoid contracting because they find the process confusing or intimidating. While you can look up the rules, regulations, wage scales, etc. in the "members" section of our website, it can be daunting. If you haven't already been through the process, you might not be sure which rates and conditions work for different situations. How much should you charge a client? How much should you pay musicians? How do I take care of dues and pension?

Can I get liability insurance for the gig?

In the past few months, there have been new opportunities for Music Performance Trust Fund concerts with 100% funding for Black History Month and Jazz Appreciation Month. This opened the door for several musicians who had never filed a contract before. I was happy to work with these musicians to put together their paperwork and submit their grant applications. It was a learning opportunity for me, too.

You might be completely new or a seasoned veteran. I'm always happy to help answer your questions, big or small. Whether you seek out the opportunities, or they come to you, I can guide you through the process.

EQUALITY IN THE WORKPLACE

The #NotMe app is a tool provided by the CFM to help encourage a healthy, safe and equitable working environment for our Union members. Additionally, the Fair Employment Practices Committee (FEPC) is here to help. You may learn more about the FEPC and the #NotMe app on the CFM website under "Musician Resources". Any member of the FEPC is available and willing to answer your questions and their contact information is available in the "Find a Member" section of the CFM website.

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





Spring Cleaning

Happy Spring!

The changing of the seasons marks the passage of time and reminds us that life is cyclical rather than linear. The yearly mental and physical transformation we experience as we let fresh air into our homes, place crisp cotton sheets on our beds, enjoy the warmth of longer days and deep-clean the car from a winter's worth of busy freelancing provides a resurgence of energy as we tackle our spring cleaning to-do list.

With the submission of the LM-2 Labor Organization Annual Report to the US Department of Labor and our annual audit complete, spring cleaning has begun here at the union office. A shredding event of epic proportion is underway in preparation for our upcoming move. Goodbye pension reports from 1987, hello empty filing cabinets. Two things I learned from my family's move last summer are 1) It is much better (and cheaper) to purge before the move rather than after and 2) It is never too early to start packing. The union office to-do list is long, but we are crossing off items daily. I invite any Marie Kondo/Home Edit wanna-bes out there who are in need of a drawer to organize to stop by the office and help out for a day. Seriously, I'm not kidding. Call me.

This brings me to the spring to-do list for all of you. There are three important tasks we are urging all members to complete. First on the list: **2023 dues**. For those of you who paid the first installment, mark your calendars and pay the second installment by June 30. If you have not paid your 2023 dues, they are past due. Email reminders have been sent. You know who you are, so put down the *Intermezzo*, go over to your computer, log on to www.cfm10208.com and pay your dues. If you find that

too impersonal, pick up the phone and call me. If you are having difficulty paying your dues, please contact me to receive assistance from the Musicians Relief Fund. Spring is the season for suspensions and expulsions. So, either you're calling me or I'm calling you. Let's get the dues paid and check it off the list.

Second, Sharon Jones has written a wonderful article on **estate planning** in this issue. We hope you find it informative and motivating. If a will is on your to-do list, please do not delay. At the very least, make sure your beneficiary information is correct for all of your assets. Sit down with loved ones and have those difficult conversations. Two things I've never heard anyone say are "I'm so glad my mom let me quit the piano" and "Thank goodness my husband didn't have a will." Act now and check it off the list.

Your third and final to-do item is to download the **#NotMe app**. When you do, remember to link your account to the CFM. We all have a part to play to ensure CFM workplaces are safe, supportive and thriving environments for everyone. The #NotMe app is a valuable tool for all members to report any and all instances of misconduct at work. During last fall's election I was the target of unprecedented harassment and threats. I used the #NotMe app and was directed to the resources I needed. Intimidation, harassment, bullying and discrimination have no place in our union. Be kind and look out for one another. Download the app today and be an advocate for fair treatment in our workplaces.

Thank you for your membership and your music!

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.



Time to Shine: Wendy and DB on their Partnership, the Grammys and Celebrating the Blues

Wendy Morgan and Darryl “DB” Boggs may be singing the blues, but these days they’re all smiles.

Last February, the duo, known professionally as Wendy and DB, received their first Grammy nomination for Best Children’s Album for their latest CD, *Into the Little Blue House*. It was a highlight of a 10-year partnership that has produced award-winning albums, countless public appearances and recognition of their commercial success. Their songs touch on themes of cooperation, peace, self-worth, diversity, love and kindness. With *House*, Wendy and DB have created a record that expands on those themes through a collaboration with local blues artists.

Wendy and DB began working together in 2013. “I was singing with a lot of bands and orchestras, and then I started doing children’s music gigs during the day. DB and I were both performing with other bands, and at some point we bumped into each other and had good energy at that particular moment,” Wendy recalls. “We kept in touch, and then I asked DB if he wanted to do a kids album with me.”

“I was a full-time junior high/elementary school band director in Broadview,” adds DB. “When you teach a lot in school, you gravitate towards the kids. And so when Wendy asked me to do an album, I’d already written a couple of songs that I would do with my students when they came to class.” Those songs, plus a few that Wendy had written, would be on their first CD, *Pockets Seasons, Rhymes & Reasons*. They would go on to make three more – *Hey Big World* (2020), *HomeEarth* (2017) and *It’s a Doo Da Day* (2015). All three won National Parenting Product (NAPPA) awards, with *It’s a Doo Da Day* earning the Parents’ Choice Gold award and *HomeEarth* winning the 2018 Creative Child CD of the Year.

For *Into the Little Blue House*, Wendy and DB chose to make it a full-fledged blues album. “If you go back to our previous four CDs you’ll find a lot of stuff on there that’s blues-based,” says DB. “We’re from Chicago! We took children’s music and combined it with the blues to make a blues album for kids.”

While blues might be an unusual style for children’s music, the genre has been evolving over time. “When I think of children’s music initially, I think of Captain Kangaroo and Mr. Greenjeans,” says DB. “They’re talking to

kids about simple things going on in their lives every day. When folk musicians Pete Seeger and Ella Jenkins came along, folk music became the standard of what children’s music sounded like for a long time. Then about 10 or 12 years ago, some new artists decided to include other styles: rock, rap, R&B, hip-hop, country style and now blues. All of them are thoughtful with themes of diversity and inclusion and events that going on in life today. That’s the strength of children’s music.”

For this album, Wendy and DB engaged producer Michael Freeman. “It took a lot of research to find the right people to work with us,” says Wendy. “A friend of mine had worked with Michael, and when I called him, he said, ‘I won’t do it unless it’s an authentic album with blues musicians.’ And I thought, that’s the way to go.” The musicians on the album include drummer Kenny ‘Beedy Eyes’ Smith, guitarists Dave Specter and Mike Wheeler, pianists Sumito Ariyoshi and Johnny Iguana, bassist Melvin Smith and violinist Anne Harris. You can hear Chicago blues harmonica legend Billy Branch on the first track.



Wendy and DB with the children who performed on the album. Photo courtesy of Wendy Morgan.



Wendy and DB attend the 65th Annual Grammy Awards in Los Angeles. Photo courtesy of Michael Freeman.

of things we need to talk about, and how we're so divided right now. It's about coming together." In keeping with their themes of acceptance, kindness and empathy, the title track 'Little Blue House' features the refrain 'Where love is planted, love is grown.'

Wendy and DB found out about their Grammy nomination during a children's gig at a library in Mount Prospect. "Our phones began lighting up and we were getting all these 'Congratulations! Congratulations!' We were like, what, did we win the lottery??" exclaims DB. "And then we found out we were nominated, and oh, my goodness! Right there in the middle of the show we were hugging each other and crying. It was a really emotional moment for us."

And what was it like to go the Grammys? "FUN!" chuckles DB.

"We went to a nominee dinner and a children's breakfast, you get a little medallion, people watched us walk down the red carpet..." adds Wendy. "DB doesn't like pomp and dressing up, but I love it!"

Wendy and DB plan to write another blues album. "It'll be a two-year process. We'll continue speaking to the hope in the community, which is the littlest people. We want to be encouraging to them, and also show them that we can all work together."

You can see Wendy and DB at Bluesfest this summer, playing children's music with all blues musicians. They'll also be on The Midnight Special on WFMT on July 29th at 8pm. You can find their concert dates, discography and other information on their website: <https://www.wendyanddb.com>.

Another person brought on was Waukegan singer and multi-instrumentalist Ivy Ford. "Dave Specter told me about Ivy," says Wendy. "I wanted some younger people on the record, and I heard Ivy was up and coming. I heard her song 'Time to Shine', where she's talking to a young person who isn't confident, who doesn't think it's 'time to shine', and I thought, that's a children's song! It's so positive, and it inspires other people."

Ivy also joined Wendy's vocals on 'Women of the Blues'. "One thing I like about writing for children is that I get to do the research on our subjects," says Wendy. "Women are the lesser known of the blues musicians, and for many of them, their music was stolen when their songs were taken by other artists, so I saw it as an opportunity to shed light on them."

When it came to choosing a name for the album, Wendy, who is also a painter, got inspiration from one of her works. "When I was trying to find the title, I didn't want to use the word 'blues' because that's kind of typical and I was trying to come up with something different. I was doing a painting of a house, and while we didn't use that painting for the cover, we decided that was going to be the name." She adds, "Living in this world, we know the kinds



The Wendy and DB Production Team: Kenny "Beedy Eyes" Smith (drums/co-producer), Roger Heiss (Tone Zone Recording), Michael Freeman (producer), Wendy and DB and Rich Rankin (kids vocal producer). Photo courtesy of Wendy Morgan.



OUT AND ABOUT

SHARON JONES

CFM COMMUNICATIONS DIRECTOR



It was a packed house on Sunday, April 2nd as the Chicago Horn Consort conducted by **MARY GINGRICH** honored the memory of beloved horn player, colleague and friend **MICHAEL BUCKWALTER**. Friends and family packed the Ed Ward Hall at the CFM office to listen to a program of horn choir music, some of it arranged by Michael himself, and testimonials from those close to him. An informal reception followed, where attendees mingled and viewed photo collages of Michael from childhood through his time in Chicago. It was a lovely evening, and the CFM offers condolences to his widow, **ELIZABETH ANDERSON**. Photo of the Chicago Horn Consort courtesy of Elizabeth Anderson. Photo of **JOHN SCHRECKENGOST** speaking at the microphone courtesy of Mary Jo Neher.



Oboist **JUNE MATAYOSHI** played her final concert with the Chicago Sinfonietta last March as part of her eventual retirement from performing after a long career. A regular member of the Sinfonietta since 1994, she was also in the Illinois Philharmonic Orchestra and Hinsdale Opera and Chamber Orchestras, and also has played with the Northwest Indiana Symphony, Ravinia Festival Orchestra, Illinois Chamber Symphony and Ars Viva. Other opportunities she enjoyed included playing in pickup orchestras at the Star Plaza in Merrillville, IN and in downtown theaters for Broadway in Chicago productions and touring companies such as the San Francisco Ballet, American Ballet Theater and Ballet West. In addition to her career as a musician, June has had a full-time job as the Grants Manager for the Irving Harris Foundation since 1985, from which she will retire in December 2024. She says her plans for the future include spending time with family and friends and exploring her interest in birds, indoor gardening and cooking. June also looks forward to “traveling and hiking with my husband, Stephen, instead of spending all my time making oboe reeds!” We wish you all the best, June! Photo of Chicago Sinfonietta oboe section **RICARDO CASTANEDA**, June and **AMY BARWAN** courtesy of Janice MacDonald.



Congratulations to **ERIC FERRER**, who just became a United States citizen! A bass player for Raíces Latin Jazz, Eric grew up in Cuba in a town called San Jose de las Lajas, just outside of Havana, and came to the US in 2018 to join his wife. “Being a citizen makes going back home to see family and traveling around the world a lot easier and makes it easier to apply for visas for your family,” he says. “I’m hoping my son, mom and dad can come here one day, too.” Congratulations again, Eric! Photo courtesy of Eric Ferrer.



In March, hornist **JEREMIAH FREDERICK** was appointed the new assistant professor of horn at the University of Memphis Rudi E. Scheidt School of Music. He is spending this academic year at the university as Visiting Assistant Professor of Horn and will begin his new position in the fall. Currently the second horn of the South Bend Symphony and a member of the Chicago Philharmonic, Jeremiah is an active Chicago freelancer and has played in many show pits at Broadway in Chicago, Drury Lane Theatre and Paramount Theatre productions. Jeremiah also plays with the IRIS Orchestra in Memphis and as a regular substitute with the Memphis Symphony Orchestra. Congratulations, Jeremiah! Photo courtesy of Jeremiah Frederick.



For many of us, running one marathon would be enough, but hornist **MARY JO NEHER** has completed four! In July 2019, Mary Jo took up running after a long hiatus, and through the COVID shutdown, she ran on a treadmill using iFit. The app takes users to far off locations, she explains. “As you work through various programs your treadmill follows, so if you run up a mountain your treadmill goes up in tandem.” Through iFit she has trained in Thailand, Romania, Costa Rica, Italy and the Maldives, and completed four marathons in Chicago, New York, Boston and London. In the last year, she has raced in-person three 5Ks, a Turkey Trot and the 8K Shamrock Shuffle (pictured). Great work, Mary Jo! Photo courtesy of Mary Jo Neher.

Did you get a new gig, reach a personal milestone or attain a special professional achievement? Please contact Sharon Jones at sjones@cfm10208.org and share your story in Out and About!



Estate Planning: Seven Steps to Protect Your Family and Your Legacy

A [recent poll](#) found that fewer than 50% of Americans have created any type of estate planning documents such as a will or trust. This leaves your loved ones with the task of having to sort financial accounts, determine who is responsible for your care and possibly go to court to settle disputes among heirs.

"You're not doing estate planning for yourself. You're doing it for your loved ones," says Steve Wade, an attorney at Anesi Ozmon, Ltd. "We owe it to those closest to us to make the process of settling our estate as easy as possible."

Estate planning will require the services of an attorney, but fortunately most of the preparation you can do on your own. Here's how to get started:

1. Draw up a will. Simply put, a will is a legal document on public record that states what your wishes are regarding your property (and in some cases, minor children) after you die. This is the time to make an inventory of everything you own and decide how it should be distributed upon your death. Be sure to include your house, cars, instruments, heirlooms and even things of no particular value such as clothing, furniture and electronics. Simplify your finances so there are fewer accounts to deal with and create a log of all the places where your money is going, such as automatic payments towards a mortgage or other subscriptions. Additionally, keep a list of all your online accounts, usernames and passwords with your estate planning documents, and be sure to update it when necessary.

Every will requires an executor. Choose someone you trust who has your best interests in mind. Go over all your estate planning documents and ensure your executor knows where they're kept and how to access them when necessary.

While you have the option of choosing a bank or financial institution to be your executor, "it's not an optimal situation because it's very expensive," says Wade. Banks also will not allow you to have an estate sale due to liability issues.

Whatever you do, don't cut corners by trying to draw up a will without the help of a qualified lawyer. Wade agrees. "Having a defective will is the same as having no will at all."

2. Consider adding a trust. After you die, your will is taken to probate court, where a judge will determine if it's valid. A trust is private document that doesn't go through probate. Instead, there is a successor trustee who gathers up all the

assets, pays the bills and distributes property. You must still have a will to dictate that all assets go into the trust. Explains Wade, "You might want to have one in certain circumstances, such as if you own properties like vacation homes in multiple states or if you will have to pay estate or inheritance tax. But the main advantage of a trust is that because it doesn't go to court, the process to distribute your property goes faster."

The cons: The trust is more expensive up front, and you must make sure all new items like instruments, new accounts, real estate or other things of value are added to the trust. If there are assets that aren't included in the trust, your heirs end up going to probate court anyway to determine who gets them. "I've seen this happen many times," says Wade. "I had one client who died with only half of his assets in the trust. We still had to go to probate, and it took years to determine who his potential heirs were."

3. Designate someone to be your power of attorney. This is just as important as choosing someone to be executor of your will. This person is going to be responsible for your affairs if you are alive but incapacitated, and has the authority to make tough decisions about your care according to your needs. Without it, your fate is determined by the court. "You now have a judge who's making all of the decisions: Where is the person going to live? Who's going to be their guardian? How much money is going to be spent on care?" explains Wade. "All of this costs a lot of money and takes a lot of time. And whoever ends up being the guardian has to keep track of every dollar being spent. It is something that can be easily avoided if you have a power of attorney for property and health care."

Once you pass away, the power of attorney ceases, and the executor of your will takes over.

4. Designate beneficiaries for every account you have. Beneficiaries are named on accounts like 401Ks, pensions, savings accounts and insurance policies. Those assets will go directly to those beneficiaries upon your death. Revisit who is named as a beneficiary on the assets every so often to confirm this is what you want. "It's important to note that wills have no control over these types of assets," says Wade. "I often run into this scenario where someone did not understand that if you have bank accounts, IRAs or insurance policies with other names on them, those items

go directly to those people when you die, and it does not matter what your will says. So, wherever you can, you should name a designated beneficiary to receive the asset.”

And, for us musicians, BE SURE TO DESIGNATE A BENEFICIARY FOR YOUR PENSION. If you pass away without doing this and you are not married, all that money you earned over years of hard work goes back into the fund, not to your survivors. Go to [AFM-EPF.org](https://www.afm-epf.org), click on the Participants Tab, then Participant Information. There is a [video link](#) in the first paragraph that shows you how to sign up.

5. Ask about the estate and inheritance tax laws in your state. “At the federal level, for someone dying in 2023, their estate would have to start paying estate tax if it was valued at more than \$12,290,000,” explains Wade. Some states have estate or inheritance tax laws, so ask your attorney what taxes, if any, your estate might have to pay.

6. Let your loved ones know what kind of service you want after you’re gone. Decide where you want it to be, who should be there and how this will be your way of saying goodbye. These instructions should be put in writing. As Wade explains, “For my clients, I use something called the Final Arrangements document that sets forth what you want for your funeral, burial and that sort of thing.”

7. Think about your legacy. What do you want to leave behind after you’re gone? Are there rifts you want to mend, projects to complete? Writing your own obituary can help you figure out how you want to be remembered, and may even prompt you to do things you’ve always meant to do that will add to your already well-lived, fulfilling life.

Steve Wade is an attorney with Anesi Ozmon, a 68-year-old firm in Chicago that represents many union workers. Mr. Wade will be leading a webinar on May 15, 6pm-8pm, during which he will talk about estate planning and answer your questions. An invitation will go out to members via email.



CFM ELECTION UPDATE

Members: below is a correspondence from AFM President Ray Hair concerning a CFM election complaint and subsequent finding of Mr. Hair’s office concerning the matter.

Dear President Levy and member Sonnefeldt:

My office has carefully investigated the circumstances, details and bylaws pertaining to member Sonnefeldt’s assertion, in communications dated from December, 2022, that he was improperly denied the opportunity to be nominated as a candidate for three positions in Local 10-208’s recent election, specifically, delegate to the Convention of the AFM, the IL AFL-CIO, and the Chicago Federation of Labor.

In connection with his complaint, member Sonnefeldt sought clarification from the Federation on whether or not Local 10-208’s action in denying his nomination for the positions was in conformity with or in conflict with Local 10-208’s bylaws, for the purpose of providing clear guidance for future candidates and the officers of Local 10-208.

The provisions governing this matter are found in Section XVIII, Paragraphs B and C, of Local 10-208’s bylaws. Those sections state:

B. Nomination of candidates for office, and of delegates to be elected, shall be made at the regular membership meeting on the First Monday in October of the year in which elections are to be held, or by petition as

provided in paragraph (C) below. Nominations must be made by members in good standing, and no member shall make more than 1 nomination for any single office. A nominee, to be eligible as a candidate for election, must be a member in good standing, and must have been so during the 2 years preceding the nomination meeting. One instance of late payment of dues shall not constitute grounds for disqualification. No nomination shall be valid unless agreed to by the nominee, either orally or in writing, at the time of their nomination. No member shall be a candidate for more than 1 office. Members nominated for more than 1 office shall inform the Secretary-Treasurer in writing of the office for which they choose to be a candidate within 48 hours after their nomination.

C. A member may be nominated as a candidate by the petition of 15 members in good standing, and the member’s name placed on the ballot, provided said petition shall be filed with the Secretary-Treasurer prior to the opening of the nomination meeting. A copy shall be posted on the Bulletin Board and on the CFM website within 24 hours. A member who has been nominated for office may withdraw their name in writing within 2 days after the date of nomination, or 2 days after the filing of their petition. In the event of multiple nominations, paragraph (B) shall apply.

(continued on page 15)

The CFM Scholarship Committee (President BJ Levy, Vice-President John Floeter, CFM Board members Heather Boehm, Bobby Everson, Janice MacDonald and Joe Sonnefeldt) reviewed applications from nine young musicians, and found them all to be highly qualified. Eldon Bradfield and Maxwell DeForest were awarded \$1,000 each; the others will receive \$500 toward their educational costs for next year. The CFM sends congratulations and wishes them the best in their educations and careers.



Eldon Bradfield is a junior at the Royal Conservatoire in Scotland. They began playing the violin at age five, studying at the Music Institute of Chicago through middle and high school. As a member of Whitney Young Magnet High School's top orchestra, they won multiple ISHA ensemble contests, as well as superior distinctions in solo contests. In 2021, Eldon placed third in their age category at the King's Peak International Music Competition. In 2023, they played in two of the major concert halls of Glasgow during the Celtic Connections Festival, on violin as a member of the Orchestral Qawwali project and on viola in the Royal Concert Hall as a member of the GRIT Orchestra. Their most recent achievement is winning the Horace Fellows Award on viola as a quartet member in the Edinburgh Competition Festival Open Chamber competition. Says Eldon, "My goal is to be a truly versatile player... studying classical performance while developing fluency in traditional music and jazz." Along with conservatoire ensembles, Eldon plays viola in the Glasgow Bach Cantatas society, a large-scale project aiming to perform every cantata Bach wrote in free concerts benefitting the Glasgow Hope Mission.

Maxwell DeForest joined the Rockford Symphony Youth Orchestra (RSYO) trumpet section at the age of 9, and has been going strong ever since. His extensive playing experience includes playing principal trumpet in the Chicago Youth Symphony Orchestra, the Northern Illinois University Sinfonia and the RSYO Chamber Orchestra. He is also a substitute musician with the Kishwaukee Symphony. Maxwell has won the Illinois Summer Youth Music Featured Soloist Award, a perfect score for the Original Composition Solo and Ensemble contest, an Honorable Mention at the Rock Valley College Concerto Competition and 3rd Place at the National Trumpet Competition in the Junior Division. Maxwell has devoted 25 hours a week to his craft, knowing that he is "happiest performing onstage, making music." He has been accepted to Indiana University and is awaiting decisions from other schools.





Bassist **Mateo Estanislao** joined the Elgin Youth Symphony Orchestras' Philharmonia in 2019 and the Elgin Youth Symphony in 2021. He became a double bass fellow with the Chicago Musical Pathways Initiative in the spring of 2021 and successfully auditioned for the National Instrumentalist Mentoring and Advancement Network side-by-side with the Chicago Symphony Orchestra in the winter of 2021. This spring, Mateo was accepted to the National Instrumentalist Mentoring and Advancement Network side-by-side with the Cincinnati Symphony Orchestra. Additionally, he won the Chicago Youth Symphony Orchestra's orchestra excerpt competition at their annual Double Double workshop. Mateo is grateful to his private teachers, who have "helped me become a better musician, bassist, leader and person." He will attend the University of Illinois in Chicago this fall for a Bachelor of Music degree in Music Performance.

Proficient in guitarron, guitar, piano, ukulele and electric bass, **Diego Lucero** is a junior at Columbia College majoring in audio arts with a minor in music business. In 2020, he won the Chicago Department of Cultural Affairs and Special Events (DCASE) Rising Star Award for creative leadership and exceptional artistic talents, and was one of two artists to give opening remarks for the tribute video that was made for the award. He performed at Lollapalooza with his family, and performed a mariachi song he wrote called "Fade in the Dark". Per Diego, "One of my passions is helping other people realize their potential, as well as help other people recognize their talent." He currently plays bass for Liquid Lizard (rock) and Oyeme Thomas (alternative/Midwest emo).



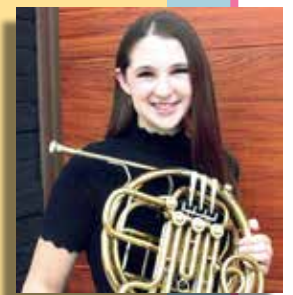
Michael Semanic is a senior at the Berklee College of Music in Boston, majoring in film scoring and composition with a minor in conducting. He began his career as a child actor in numerous theatre productions with the Chicago Shakespeare Theatre, Light Opera Works, Lyric Opera of Chicago and the Marriott Theatre. In high school, he scored the entire soundtracks for two radio plays (*Frankenstein* and *Dracula*), which involved auditioning the entire 17-piece pit orchestra, preparing the parts, scheduling and running the rehearsals and conducting the performances while on headset with the director and crew. At the same time, he was asked by the Illinois High School Theatre Festival to write and deliver a solo presentation on the importance of music in films and musicals – a request normally given to adult educators, not students. His dream is to move to Los Angeles and become a film composer: "I want to bring narrative and storytelling visions to life through my music, and make the audience feel the emotions that come from it."

Anthony Sobun plays upright and electric bass and is a senior at Northeastern Illinois University, pursuing a Bachelor of Music in Music Education. He grew up listening to a lot of Motown, Stax and James Brown and found a natural love of electric and upright bass as a teen. In high school he studied jazz, orchestral music and R&B under Frank Menzies and continued his education at NEU. He has performed at the Taste of Chicago, All Souls Jazz Festival, FOX's Good Day Chicago, WGN Morning News, the House of Blues, Symphony Center and bandstands all over the Midwest. Says Anthony, "I want students to leave my class having an appreciation of music outside their current playlist and experience music from diverse cultures."



Pianist **Matthew Wells** will attend Illinois Wesleyan University in the fall for a Bachelor of Music in Piano Performance. He has been the pianist for the Lincoln-Way East High School Jazz Orchestra and performed in the pit orchestra for Lincoln-Way East's spring musical. Matthew also played clarinet and saxophone in his middle and high school bands, and received a Division I award for piano and clarinet solos each year from 2016-2019. Matthew looks forward to exploring career options during college, and his biggest goal is "to inspire young musicians in the same way my teachers inspired me."

French hornist **Kathryn Wolfram** has gained extensive performing experience in her young career, performing with the Rockford Symphony Youth Orchestra (RSYO), the RSYO Chamber Orchestra, Kishwaukee Symphony Orchestra, ILMEA All State Honor Orchestra, the NAFME All National Orchestra and the Northern Illinois University Sinfonia Orchestra. She also serves as an accompanist for numerous churches across northern Illinois and southern Wisconsin. Kathryn is the recipient of the RSYO Isadore Olson Scholarship and the RSYO Jack Simon Brass Excellence Award, and was a finalist for the senior division of the Chandler Starr Miller Scholarship Competition. She has been accepted to Belmont University in Nashville, TN and intends to major in music performance and political science, saying, "I hope to advocate for additional funding towards public education for music/art programs."





Ray Zillions is a sophomore at Northeastern Illinois University, pursuing a Bachelor of Arts degree in Global Studies with a Minor in Music. His primary instrument is tenor saxophone, and he is also learning trumpet, piano, guitar and percussion. Ray grew up in Miami, where he played in the Martin Luther King, Jr. parade and at countless football games with his marching band. He also enjoyed playing in after-school jazz bands with students from nearby schools. Ray hopes to engage in both music performance and production with expertise in various digital audio workstations. “Witnessing the beauty of jazz from a young age,” he says, “I knew early on that connecting people and cultures through music would be part of my life’s mission.”

(continued from page 11)

Paragraph B states that nominations shall be made from the floor at the October Membership Meeting, and that each nomination must be agreed to by the candidate orally or in writing at the time of their nomination. Paragraph B imposes no additional conditions or requirements upon either a nominator or nominee for making and accepting a nomination at the membership meeting, e.g., no requirement for a petition, minimum number of nominators, or even the physical presence of the nominee at the meeting. Paragraph B also states that an alternative method of nomination be made available to prospective candidates, i.e., as set forth in Paragraph C, via petition signed by fifteen members, which completed petition must be filed with the Local Secretary-Treasurer prior to the opening of the nominations. Neither Paragraphs B nor C require that candidates submitting nomination petitions pursuant to Paragraph C be verbally nominated from the floor of the membership meeting – the submission of the petition alone satisfies the alternative nomination requirement – nor does Paragraph C even require that a member nominated by petition be present at the membership meeting for the nomination to be valid.

The Local’s procedure as stated in the bylaws for conducting nominations is unambiguous. A member may nominate another member at the membership meeting, and the nominee must either be present to accept the nomination or have submitted in writing their acceptance of the nomination at the time the nomination is made. A member may also become a candidate by submitting a nominating petition signed by fifteen members prior to the start of the membership meeting. Member Sonnefeldt, knowing that he would be unable

to attend the nominations meeting, and having not ginned up the alternative nomination petitions for the delegate positions, had submitted in writing his acceptance of nominations for the delegate positions prior to the meeting, thereby satisfying the nomination requirement set forth in Paragraph B. The meeting chair’s ruling that Sonnefeldt’s nomination for the delegate positions was not valid, because no nominating petitions had been submitted, was inconsistent with the Local bylaws, and therefore in error. The meeting’s sustaining the ruling of the chair following a protest of the ruling extended the error. The Local Executive Board’s subsequent failure to correct the meeting’s procedural error when appealed by member Sonnefeldt compounded the error.

In the context of a timely election protest, an error of this nature would have led to an order that the Local conduct a new nominations and election for the delegate positions. Because member Sonnefeldt specifically declined to approach this matter as an election protest, however, my office will be imposing no such remedy.

Therefore, going forward, Local 10-208 is herewith directed to conduct its nomination process in accordance with the specific and unambiguous provisions set forth in Paragraphs B and C as discussed in the preceding paragraphs. If the members of Local 10-208 subsequently determine that nominations should be made and received in a different manner than set forth in the bylaws of the Local, the membership should undertake to amend the bylaws accordingly.

In solidarity,
Raymond M. Hair, Jr.
International President

Frank Babbitt 1959-2023



Photo courtesy of the Babbitt family.

This February, the Lyric Opera Orchestra lost a cherished colleague, violist Frank Babbitt, who passed away after a short battle with cancer. Frank was a person whose warm smile, vibrant character and out-sized sense of humor drew you in immediately and created strong bonds of friendship. He was larger than life.

Frank grew up in Eau Claire, Wisconsin, where he began violin lessons at the age of eight. At the time, violinist Max Kreuz (a child prodigy originally from Munich) owned a restaurant/tavern nearby. Max would entertain his patrons by playing violin along with the jukebox. Little Frank would come in, drink his milkshake and watch Max play. They became good friends, a relationship that kindled Frank's love of the violin.

During high school, he studied violin and developed a strong interest in drama and musical theater. He received his BA in Music and Drama from Lawrence University. He went on to earn a MM in violin performance from SUNY Stony Brook, where he studied with Lazar Gosman and did post-graduate work at Indiana University with violinist Henryk Kowalski.

In 1988, Frank moved to Chicago to freelance. He was hired by a young cellist Cornelia Baumgaertel to play in a piano trio. "You seem more like a viola personality to me," she recalled saying. They were married in June of 1988. Frank switched to viola, and they started a family. Frank began working on a DMA on viola with Peter Slowik at Northwestern University and taking auditions.

His first services with the Lyric Opera Orchestra were as a sub two years before Lyric began its Ring Cycle with Zubin Mehta in January of 1993. He was appointed as a full-time member of the viola section in 1996 by Maestro Bruno Bartoletti. "Pinch me, I think I'm dreaming," he told Cornelia when he won the job. Frank loved the opera.

Frank was a natural teacher and taught throughout his career, privately and coaching chamber music. He served on the music faculty of the Merit School, Lawrence

University, Loyola University and the Bienen School of Music at Northwestern University. While teaching at Loyola, he helped negotiate to unionize the adjunct faculty.

Over his long career, Frank performed with many organizations in the Chicago area. As a chamber musician, he appeared with the Chicago Symphony Orchestra's MusicNOW series at Symphony Center, the Ravinia Festival and in the "Rush Hour" series at St. James Cathedral. He particularly loved playing in the back-up orchestra for Frank Sinatra, a singer he greatly admired. He also enjoyed many seasons with the Grand Teton Music Festival where he was featured as violist and baritone in chamber music concerts.

Frank never lost his interest in theater. He was often called upon to narrate Stravinsky's *Soldier's Tale* with his rich, resonating voice. In 2007 he began to perform Charles Dickens' one-man dramatic reading, *A Christmas Carol* and added a musical underscore for violin and viola. Frank performed this yearly all over the city and Midwest to benefit different charities.

In addition to viola, Frank studied voice and loved to sing Schubert lieder in his rich baritone voice. He was quite adept at impersonations and had a repertoire that included Marlin Brando, Christopher Walken and, on occasion, his beloved colleagues. He loved movies, history, baseball and fishing. Above all, Frank loved his family.

He is survived by his wife Cornelia, his sons Benjamin, Alexander and Daniel and Daniel's wife Claudia.

Arnold Sklar 1935-2023



Photo courtesy of John Floeter.

Arnold Sklar passed away on February 2, 2023, at the age of 87. Mr. Sklar was in the viola section of the Grant Park Symphony for 40 years, with 25 of them as principal. He was also the Niles North High School Orchestra Director for over 30 years and past president of Lincolnwood Jewish Congregation. He is survived by his wife Joyce; his son Dr. David Sklar (Carolyn Reinglass); and his grandchildren, Shai, Elitsa, Nace, Sarena and Ila Gabrielle Sklar.

Chris Greene

Saxophonist and composer Chris Greene was born in Evanston and spent his formative years in the award-winning Evanston High School Wind and Jazz Ensembles. As a teenager he played professionally with many local pop/rock and jazz bands. Chris eventually went to Bloomington, IN to attend the prestigious Indiana University Jazz Studies program and studied with renowned professor and cellist David Baker. He returned to Chicago in 1994 and has since collaborated with some of the nation's most creative and versatile musicians. As a performer, Greene can be seen with many different groups in many different genres. He also leads his own critically-acclaimed group, the

Chris Greene Quartet. He has also performed or recorded with Common, The Temptations, Eric Roberson, Phonte, Ce Ce Peniston, Poi Dog Pondering, Ed Motta, Steve Coleman & Five Elements, Maysa Leak, Ten City, Sheena Easton, Steve Cole, Michael Manson, Andrew Bird, The J. Davis Trio, Chris Rob, Vic Lavender, Jesse De La Pena, Liquid Soul and The Mighty Blue Kings. Chris was featured in several episodes of the FOX-TV show *Empire* and composed the score for the Chicago Children's Theatre's 2014 production of *Bud, Not Buddy*.

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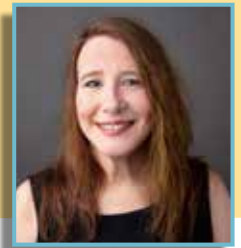
Mary Lemanski

Vocalist/songwriter-composer/multi-instrumentalist Mary Lemanski has worked widely in the music industry with companies such as Epitaph Records, BMG Entertainment, Clear Channel Radio, Razormaid.com and Rhino Staging. She has performed with the Millikin University Women's Ensemble, Millikin University Concert Choir and Chicago Metro Chorus and currently sings with the Downers Grove Choral Society. With her band and as a solo artist, Mary has opened for Marky Ramone & the Speed Kings, D.I., Rev. Norb & the Onions and Val Emmich. In 2017, she sang on the title track to Rupam Sarmah's #1 Billboard World Music Album, *Together in Peace*, which debuted in New York Times Square as part

of the United Nations 2017 International World Day of Peace festivities. Her various awards include Regional Semi-Finalist in the OurStage Warped Tour Competition, Semi-Finalist in the Intel® Superstars Competition, ASCAP Plus Award Recipient and placing four times in the Song of the Year Contest. Mary is a member of the American Society of Composers, Authors, and Publishers (ASCAP), Nashville Songwriters Association International (NSAI) and the National Academy of Recording Arts & Sciences (NARAS).

630-703-6485

merryknellmusic@gmail.com
marylemanski.com



Jacob Slocum

Saxophonist Jacob Slocum attended Northern Illinois University for both his Bachelors and Masters of Music degrees in Jazz Studies. He considers himself "rooted in an ethos of Soulfulness (the Blues, the music of the Black Church and the tradition of jazz) and lives by Charlie Parker's words that there is no boundary line to art. Jacob

is an active freelancer and most recently played in the Chicago Lyric Opera's production of *The Factotum*.

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The email address for new member James Ricotta listed in the March/April *Intermezzo* was incorrect. It is jricottatrumpet@gmail.com. We apologize and regret the error.



Rockford, Illinois

AUDITION ANNOUNCEMENT

Viola (Assistant Principal & Section, 3 Positions) – June 12, 2023

Assistant Principal position will serve as Acting Principal for 23/24 season, and as Assistant Principal the following seasons.

Violin (Section, 5 Positions) – June 13, 2023

Double Bass (1 Position) – June 14, 2023

Principal Horn and Utility Horn (2 Positions) – June 14, 2023

Tuba – June 16, 2023

Principal Oboe – June 16, 2023

2nd Oboe/English Horn (Section, 1 position) – June 16, 2023

Due to the pandemic and Music Director transition, the RSO has held off on auditions for several seasons. The deadline to apply for auditions is **Thursday, June 1, 2023.**

Visit www.rockfordsymphony.com/audition for complete audition materials and to apply.

DISCLAIMER

Your officers and editorial staff conscientiously screen all advertising submitted to the *Intermezzo*. We cannot, however, assume responsibility for product quality or advertising content; nor can your officers be held accountable for misrepresentations between sidepersons and leader/contractors.

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 sjones@cfm10208.org.

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

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Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

Other Helpful Numbers:

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United States and Canada:

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Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
Film Musicians Secondary Markets Fund	(818) 755-7777
Live Television Videotape Fund	(818) 755-7777 ext. 611
Sound Recording Special Payments Fund	(212) 310-9400
Recording Musicians Assoc. (RMA)	(323) 462-4762

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