

Intermezzo

Cfm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Monday, March 14th, 2022
@ 6:00 pm

Bylaw Meeting:
Monday, April 11th, 2022
@ 6:00 pm

March/April 2022
Vol. 82 No. 2

SECTION 25. WORKERS' RIGHTS

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

**VOTE UNION STRONG
THIS NOVEMBER!**

**ILLINOIS
PROPOSED WORKERS'
RIGHTS AMENDMENT**

WHAT YOU NEED TO KNOW

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What Is ARPA and Why Is It So Important?

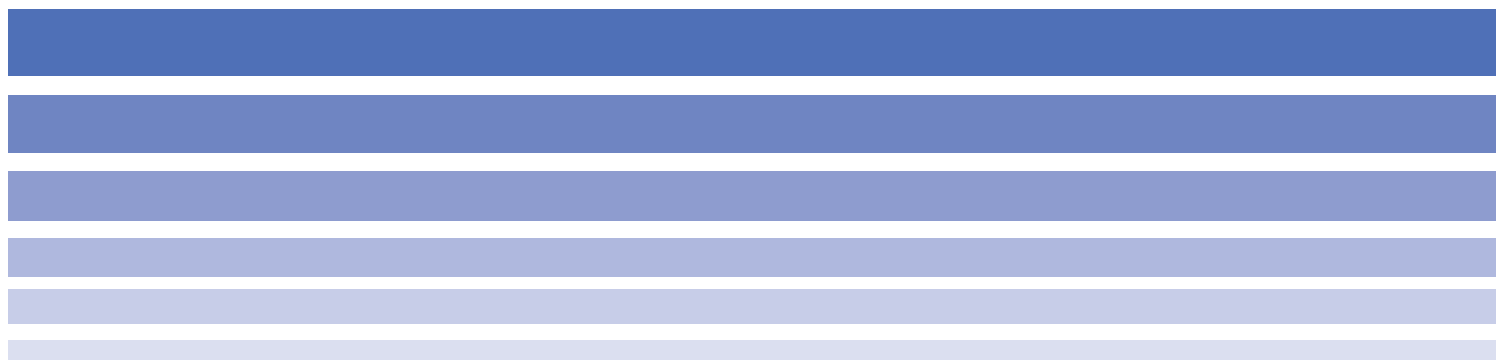
The American Rescue Plan Act of 2021, known as ARPA, is a \$1.9 trillion stimulus bill designed to speed up the process of recovery from the economic losses due to COVID and the ongoing recession. Last Spring, the AFM embarked on a campaign to let our elected officials know how important the American Rescue Plan Act (ARPA) was to professional musicians. It was through the effort of our members, AFM-EP Fund participants and many other unions that Congress passed and President Biden signed ARPA into law on March 11, 2021. A part of this bill includes \$86 billion to aid multi-employer pension plans that are struggling and nearing insolvency. These pension plans together cover 10.7 million workers.

How does the AFM-EP Fund fit in? Here is a bit of history. The AFM-EP Fund enacted a rehabilitation plan in 2010 followed by an update in 2018 with the goal of adding employer contributions to aid in the funding of pension obligations. The AFM negotiated pension increases in national contracts for additional pension contributions. While these efforts helped, they just weren't enough to move our pension fund out of the "red" zone. We weren't in this alone. It's estimated that more than 185 union multi-employer pension plans are in trouble, many worse off than we are. We will have the ability to apply to the Pension Benefit Guaranty Corporation (PBGC) for grants to ensure benefits to our members without any reductions in payments until 2051. The AFM-EP Fund expects to make application for assistance in 2023. For more detailed information, read AFM President Ray Hair's column in the [February 2022 issue](#) of the International Musician.

Participation in the AFM-EP Fund is achieved in two ways. If you work under a collective bargaining agreement (CBA), the CFM negotiates terms and conditions of employment for all of the musicians employed. An additional percentage, based on your gross wages, is paid to the AFM-EP Fund on your behalf. If you do freelance work, pension payments can be made by the leader of the engagement if a contract has been filed. The union can work with you to be sure you get the proper pension paid to receive vesting credits.

You cannot collect a benefit unless you are vested in the Fund. Vesting is based on the accumulation of five years of scale wages equal to \$3,000 per year to which a pension payment has been paid. Note that this can be broken down into smaller segments per year. If you earn only \$750 of wages in a year, you will receive 1/4 credit; \$1,500 in wages will give you 1/2 credit; and \$2,250 will equal 3/4 credit toward the five years. It may take up to 20 years to reach your vesting, but the important key is to keep the credits adding up to prevent a permanent break in service. Read more about vesting in the Summary Plan Description which is available on the [AFM-EP Fund website](#).

The AFM-EP Fund is in the process of producing educational videos to acquaint members with the fund and various topics of interest. These materials will become available soon and the CFM plans to hold sessions so you can find out more about how the pension works and ask any questions you might have. In the meantime, your local officers are available help you navigate the AFM pension. Please give us a call.





Some Thoughts Regarding Leading an Event

As professional musicians, we are sometimes asked to put together a band or ensemble for an event, such as a wedding, reception or a private party. Close on the heels of that question is: how much will it cost? The first couple of times this happens is a little overwhelming, but to be a good businessperson, don't answer without asking some important questions to help you better gauge the economics of the job. "Where is the event?" If it is downtown, costs for everything for that event will be higher than most suburban venues. "How many guests are attending the event?" "Will there be an open bar, a buffet or a plated meal?" "Is there a florist?" All of these questions can lead you to an idea of costs for the event, so you can ask for a wage that is fair and in line with the other costs for that event. Imagine that a plated meal might cost \$150 a person and there will be 300 invited guests. That is \$45,000 for food. Does that change your thoughts on the cost of your band? Should you be asking for the same as your band gets for a bar gig or a jazz gig?

A great way to know the costs associated with a venue (food, drinks, etc.) is to talk with other musicians that you trust who work in this area. The idea here is to share information among those you trust so that we all work together to keep wages strong and do not add to "the race to the bottom." Another way is to call the venue and ask for costs of food, beverage and linen/floral services to really help inform you as to the cost of this event.

Another thing to think about is scale for that job. That is, what is the minimum to charge so that your contract is acceptable by union rules. Within our Wage Scales are tables for Class AA (an area bounded by the lake front, North Avenue, Halsted Street and Roosevelt Road) and Class A jobs (everywhere else). These tables are for a single, three-hour, non-continuous job. They include

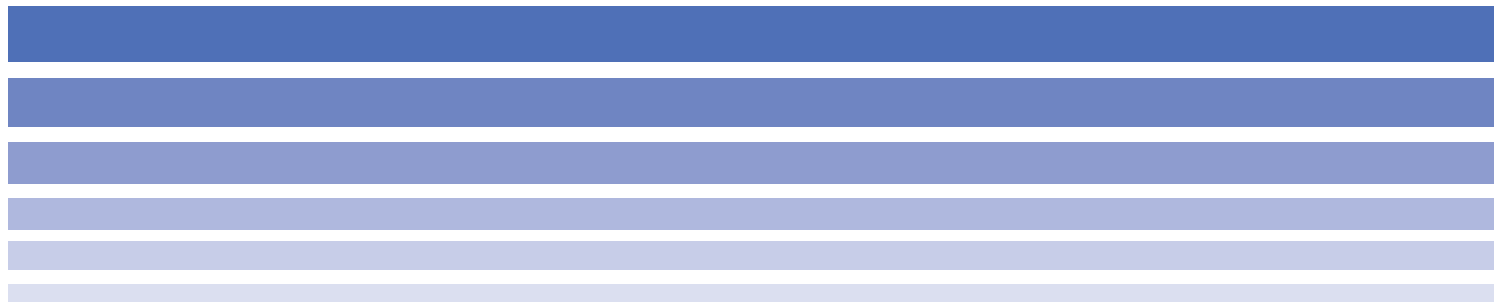
pension fees (at 13.189%), payroll fees (15%) and how to calculate leader fees. They do not include rehearsal pay, overtime, continuous fees, doubles or any premium payments. As I used to say during initiation meetings, "These are the minimums." You should be asking for and getting more than the minimums.

Often these offers come when you least expect it – maybe on a break during a job or from a cold call. But taking time to ask questions, look at the Wage Scales and get your thoughts together should provide a chance for a fair price. Also, you can always call my office and we will help guide you through the Wage Scales and we will help you get a contract together to submit to the purchaser.

Remember that you have an important role in making this event a success and that role is of value to the purchaser. Your experiences from performing at other events makes you a valuable asset toward leading the event through the evening's activities.

Finally, you need a good size down payment to secure your services and help protect you from changes or cancellation. Of course, the union will defend a properly executed contract, but there is more to work with if you are holding a down payment. It is just a good business practice.

Many of us did not get into music to be a businessperson; we just wanted to play music with others. The love of music and performing took us to where we are now. But as we look to expand our income and achieve greater financial stability in our lives, we must consider the business part of our art, including just and fair wages for our work. The CFM is here to try to help musicians as we pursue our profession. If you have questions, please contact me at 312-782-0063 or lmurphy@cfm10208.org I would be glad to assist you.





CFM Budget and Membership

Another year in the books, another budget to prepare. I get tired just thinking about 2021. We were so ready to get back to normal with some sense of hope, but that got delayed again. Now we are again looking forward to a more normal year ahead but it seems more difficult to even know what that might look like. In any case, it is my job to try to plot the financial health of the union. In this issue you can take a look at the breakdown of what happened vs. what was planned in 2021 and what the board has approved for the 2022 budget.

If you take a look at the budget vs. actual numbers, you'll see that my prediction and the reality for 2021 revenue ended up being off by only \$717. I wish I could say that was simply the result of my uncommon expertise, but it's just how the numbers fell. You'll see that the work dues income was much less than predicted, and the miscellaneous income was much more than predicted. The work dues shortfall is simply because the return to work did not happen as early as we had hoped. The miscellaneous category overage was the major factor in balancing our finances. Due to changes in federal law, the union became eligible for a Payroll Protection Program in early 2021 and I applied immediately through our bank. We received, utilized and were forgiven a loan of \$164,000 within the calendar year. We also received \$51,000 from the Employee Retention Tax Credit. These programs made it possible for us to keep going at current levels and not make any withdrawals from the CFM investment account, which completely regained its losses incurred in 2020.

Where expenses are concerned, our unaudited deficit for 2021 was \$21,459. This beat my prediction of \$72,121. Had the government assistance not come through, that deficit number would have been much higher. Cost increases for 2022 include administrative salaries and the cost of the CFM election that will happen at the end of the year. This budget as presented has been approved by the CFM board and is in balance. Our accountant and I will be working through the official 2021 audit and that will be published later in the year. Those numbers have always tracked closely with mine, and I expect that to continue to be the case.

If you haven't yet paid your 2022 membership dues, please do get that in as soon as possible. Suspensions will take place at the end of March. An important reminder: if you've been an AFM member for 35 consecutive years and have reached aged 65, you are eligible for Life Membership. Your annual dues would be reduced as a result. If you meet those requirements, please contact me as this is not an automatic process. If you are experiencing financial hardship as a result of the pandemic or for any other reason, please remember that the Musicians Relief Fund is there to assist you. We want to retain your membership through difficult times as well as good times. Do not hesitate to reach out. Your communication on the matter will remain confidential. Thank you all for your continued membership, and here's to a brighter year ahead.

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.

Projected and Budgeted Revenue and Expense

| | Actual Year End 2021 | Budgeted Year End 2021 | Budgeted Year End 2022 |
|------------------------------------|----------------------------|------------------------------|------------------------------|
| REVENUE | | | |
| Initiation fees | \$ 600 | \$ 5,000 | \$ 5,000 |
| Regular member dues | 273,039 | 277,773 | 275,300 |
| Life member dues | 52,566 | 50,000 | 51,283 |
| Work dues | 564,223 | 776,579 | 899,042 |
| Interest & dividends | 3,384 | 5,600 | 4,500 |
| <i>Intermezzo</i> advertising | 6,800 | 11,326 | 6,800 |
| Expense recovery: CFM/EW Fund | 57,532 | 52,130 | 53,328 |
| CFM employee insurance copay | 2,938 | 1,924 | 3,370 |
| Miscellaneous income | 228,051 | 1,500 | 8,200 |
| Total Revenue | 1,261,153 | 1,261,870 | 1,384,465 |
| EXPENSE | | | |
| Administrative salaries | 581,703 | 585,749 | 636,867 |
| Payroll expense | 178,202 | 179,156 | 196,161 |
| *Other direct expense | 172,584 | 165,730 | 191,657 |
| *Indirect expense | 39,834 | 35,091 | 38,751 |
| *General & administrative expense | 178,019 | 191,516 | 189,152 |
| *Net building occupancy expense | 132,270 | 176,749 | 131,877 |
| Total Expense | 1,282,612 | 1,333,991 | 1,384,465 |
| OPERATING REVENUE (DEFICIT) | \$(21,459) | \$(72,121) | \$ - |

*These expenses are itemized in the audited Annual Report published in the May/June *Intermezzo*.

Bylaw Proposal #1

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



The Workers' Rights Amendment: What It Is, Why It's Important and How It Could Serve as a Model for Other States

On November 8, 2022, Illinois voters will head to the polls to cast their votes for the midterm elections. Along with choosing candidates for Senate, the House of Representatives and state and municipal offices, voters will be asked to weigh in on a Senate Joint Resolution Constitutional Amendment 11, otherwise known as the "Workers' Rights Amendment". If passed, it will prohibit the passage of "right-to-work" laws, and ban any law or local ordinance "that interferes with, negates, or diminishes the right of employees to organize and bargain collectively over their wages, hours, and other terms and conditions of employment and workplace safety."

"Put simply," says Samantha McClain, State Director for Vote Yes for Workers' Rights, "the Workers' Rights Amendment would guarantee the right of workers to organize and collectively bargain for fair wages, meaningful benefits and safety at work."

"Right-to-work" laws do not guarantee employment, but instead keep members of a workforce from having to join a union as a condition of employment. "States with these laws promise employers not just a cheaper workforce, but one that doesn't have organizing capabilities to exert their rights," says Elizabeth Tandy Shermer, professor of history at Loyola University. "The term 'right-to-work' sounds positive, but it's a misunderstanding of what unions do. Unions are about empowering people to exercise their freedom of assembly and allow the workforce to have a say about the conditions of their workplace."

Research suggests that not only are right-to-work laws not beneficial to workers, but that they lead to lesser outcomes than in states without them. Per a [study](#) done last year by the Illinois Economic Policy Institute, workers in Illinois do much better than those states with right-to-work laws. They have 6% higher annual incomes, are 5% more likely to have health insurance and 3% more likely to own their own homes. In addition, worker poverty is lower, productivity is higher and there are fewer on-the-job fatalities per 100,000 workers.

The Workers' Rights Amendment was proposed by State Senator Ram Villivalam, D-Chicago, and passed by the Illinois General assembly. "I worked for SEIU healthcare for four years, representing 90,000 providers for home care, hospitals and nursing homes," says Sen. Villivalam. "I saw firsthand the length that they go to take

care of people. The Workers' Rights Amendment sends a strong message that we value you and we will work to improve your wages, benefits and working conditions."

"The amendment will protect workers from current or future anti-worker politicians who want to take away our right to collectively bargain," says McClain. "We've seen workers in nearby states like Wisconsin and Michigan harmed by the political winds blowing in the wrong direction, and the WRA will guarantee workers are protected no matter who is in power in Springfield."

When employees don't join a union and pay dues, the union is denied the revenue it needs to continue advocating on workers' behalf. Additionally, if only part of a workforce is union, those non-union workers enjoy the benefits of their unionized co-workers without having to pay dues.

Movement towards unionization has been visible in the media as workers at Starbucks, Amazon and other companies look to organize. That movement has been hastened by what has affected everyone: the COVID pandemic.

Sen. Villivalam: "During COVID, we relied on our first responders, health care workers, teachers, grocery store workers... These are people who put their lives at risk to ensure we receive the services and programs that we need to get through this pandemic. We have a greater appreciation for them now. That's why I believe the folks who are against this are not going to be successful."

Prof. Shermer agrees. "Crises tend to accelerate trends that have already been happening. There have already been pushes to organize even in states that are infamous for their anti-union laws to put people's welfare over corporate welfare. People are exhausted and angry, especially when they're being told they're essential but not being treated that way.

"One of the most striking things to happen in this time of COVID is that we've become much more aware of the many people in the 'supply chains' who provide our basic goods and services. These people don't need applause; they need better wages, better hours and better working conditions."

Even if states that have anti-worker laws attract investment, "the wages were already lower in those states, and they remained low," says Prof. Shermer. "These laws tend to be the tip of the iceberg. Once one

is passed, other forms of legislation can follow that harm the ability of working people to assert their rights on the job, such as restrictions on picketing or recognizing the right to organize. There's also wage inequality between workers in those states. You see jobs coming, but not the same quality of jobs, and there's no guarantee those jobs will stay."

Twenty-seven states currently have right-to-work laws. Former Governor Bruce Rauner made attempts to encourage passage of the same type of laws in Illinois but was ultimately unsuccessful. "During 2015-2019, we had a governor who was introducing legislation like right-to-work zones," recalls Sen. Villivalam. "What that really did was attack our frontline workers and create instability for them. That instability for the worker means instability for the taxpayer because it affects the services and programs we all rely on."

"I introduced legislation in 2019 to ban right-to-work zones because there was a case in Illinois that involved a town trying to implement one. The same thing happened in another state, and there were conflicting opinions from the judges in these cases. Since there was a possibility this would go to the Supreme Court, we wanted to make it absolutely clear that the state of Illinois never intended to create these anti-worker zones. We passed that legislation and it was signed into law. That was the lead-up to this amendment. And not only did the proposal for this amendment pass in the Illinois General Assembly – it was a bipartisan effort, with 49 Democrats and Republicans in the Senate voting for this together."

Another benefit of being in a non-right-to-work state is having the freedom to engage in civic life. Explains Prof. Shermer: "When you empower people on the job you empower people in political life. A union is also a place for working people to come together to talk about the issues that matter to them. As people understand what right-to-work laws actually are – that they put real limits and challenges on peoples' ability to organize, and it's not just about benefits and pay – then they have more time and resources in their private lives to be civically engaged and hold their elected representatives accountable."

"This might be a great moment where Illinois serves as a model for other states that are not 'right-to-work', and maybe even inspire activists in right-to-work states. This amendment is a way to protect the basic livelihoods of people by putting people first, not the businesses that employ them."

While the Workers' Rights Amendment has bipartisan support, resistance to enshrining these rights in the Illinois Constitution is expected. "There's going to be the classic narrative that this is against investment and jobs, that corporations will go next door to another state, that workers lose by having to pay dues, that somehow unions are un-American," says Shermer. "But the amendment is a powerful way to protect workers' rights on the job and sets a standard of

attracting more people to this state to work. And, bringing more people to Illinois will increase our representation in Congress."

Sen. Villivalam concurs. "This amendment will attract people to our workforce. We want to make a statement in Illinois that we're not going back to those times of discussing right-to-work and breaking up collective bargaining. People want to work and live in a place where people have stability, respect and dignity, and that's what this amendment is about."

SECTION 25. WORKERS' RIGHTS

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Your FEPC is Working to Prevent Misconduct in CFM Workplaces

By Naomi Frisch, CFM FEPC Legal Consultant

As we all return to performing in this “post-pandemic” world, most venues and employers have implemented safety policies with the goal of keeping performers and audiences safe from an increased risk of contracting COVID-19. Hopefully, in your unionized workplaces, these protocols have been bargained with the CFM. If you find that violations of those safety protocols are occurring in your workplace, you can use the “COVID-19” button under the “what” questions on the app to report this to the CFM, which then can help you figure out how to enforce the policy.

You can always call the Union directly if you notice unsafe conditions at work. However, the #NotMe app is a tool provided by the CFM that will allow the Union to receive swift notification of any issues. The FEPC urges you to take advantage of it.

Employers Who Won’t Pay: The #NotMe app also includes a “financial” button in the “What” category of questions. This allows you to report directly to the union in a swift and potentially anonymous fashion when there are violations of payroll policies in the workplace. Please use this great tool if anything like this happens to you.

Other Violations: The #NotMe app is so versatile, it can apply to any situation where you or your coworker might feel like the rules are not being followed in your workplace. Please use the app to let the CFM know what is happening. The CFM cannot be an effective advocate for your rights in the workplace if they’re not aware of how those rights may be violated.

Your FEPC is here to answer any questions you may have regarding the app or the work we are doing to help make our CFM workplaces safer. The members of the FEPC are Chuck Bontrager, Vannia Phillips, James Sanders, Karen Suarez, Renée Vogen and John Yeh. The Board Liaison is Charles Schuchat and the Legal Consultant is Naomi Frisch.

Here’s how to download the #NotMe app and sign on to the CFM’s page: Use the QR code below 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).



Meet FEPC Member
Karen Suarez Flint:

I joined the CFM in 2000 while a member of the Civic Orchestra. As a freelancer with 20+ years of performing, I am honored to serve on the FEPC.

As a union, we have negotiated for fair wages, lobbied successfully for legislative action, supported each other on the picket line and experienced the profound togetherness of music making. We’ve shared a stand, a few beers and stories that are inexplicably always funny. We’ve celebrated our happiest milestones together, held hands through illness and collectively grieved the loss of dear friends.

We are family. We look out for each other.

I am grateful for the hours of thoughtful and compassionate discussion amongst the FEPC regarding equality in the workplace. The #NotMe app is a tool that can help all of us to look out for each other and prevent a toxic work environment.

So, remember... KN95 masks protect us from COVID. A pencil protects you from mistakes. Wind clips protect you from embarrassment. And the #NotMe app protects our workplace from harassment and bullying.

Download it today and make it part of your PPE.





WHO, WHERE, WHEN...

JEFF HANDLEY

CFM BOARD MEMBER

I've known trumpet player **EDGAR CAMPOS** for many years. Originally from Costa Rica, he received a scholarship in 1994 to Roosevelt University and has been in Chicago ever since. (His brother, clarinetist **WAGNER CAMPOS**, is an equally brilliant musician.) Edgar plays with the Chicago Sinfonietta and works a lot with their education programs. He's very engaging in front of a classroom of Chicago Public School 5th graders! Edgar has always shown to be very versatile and stylistic musically, and those talents have paid off with his recent move into theatre work. This winter, he played a run of *Cinderella* at the Paramount Theatre, and he's currently part of an eight-musician pit for *West Side Story* at Marriott Lincolnshire, under the direction of Music Director **PATTI GARWOOD**. Towards the end of June, Edgar will be playing *My Fair Lady* at the Cadillac Palace Theater in Chicago. "With classical music," Edgar says, "there is often too much time in between engagements. I love the eight-show-a-week steady theater schedule!"

Pianist **YASUKO OURA** is one seriously busy musician! She has been part-time staff with Lyric Opera of Chicago for about 10 years. With Lyric, Music of the Baroque and Chicago Opera Theater, Yasuko can be found in the pit, backstage, serving as rehearsal pianist or – in the case of Grant Park Symphony – playing piano for upcoming choral auditions. Yasuko says, "A real highlight was playing the solo incidental music for the opera, *The Merry Widow*." She will soon start accompanying the dance rehearsals of the new opera by **TERRANCE BLANCHARD**, *Fire Shut Up in My Bones*, starting March 24. Yet another exciting venture coming soon is with Music of the Baroque. As part of Black History Month, they will be performing *The Chevalier*, a concert theater work based on the music of 18th-century Black composer Joseph Bologne. MOB is also presenting a free performance for the Austin community, taking place Friday, February 18, at the Kehrein Center for the Arts. Yasuko loves working with students of all ages. At a college level, she serves as Lecturer of Collaborative Piano at Northwestern and recently joined the faculty at DePaul University. Yasuko was raised in Japan and came to America when she was 12. She found herself in Chicago when she married cellist **NICK PHOTINOS**. I hope she gets a little break soon...

...Speaking of the Terrance Blanchard opera, the composer has requested that the great jazz drummer **JEFF "TAIN" WATTS** play for the opera. Jeff will join our local union to be able to perform with Lyric for the run. Jeff will be working with local players to fill out the jazz quartet needed for the opera.

DjViolin.com is where you can find **EDITH YOKELY** (below) online. As stated in the opening page, "DJ Violin successfully combines the electric violin with dance music to create a dazzling, upbeat show or a mesmerizing ambient-style ultra lounge set." Edith has performed in many clubs in Chicago and New York, but also serves the community through educational programs. Edith will play for CPS students with both her acoustic and electric violins, presenting Bach as well as improvised jazz and hip hop. Exclaims Edith, "I love making the violin accessible to young students and featuring the instrument out of its normal orchestral context."

On February 24, she will be playing with the "Red Riding Hood String Quartet". The performance is at a very eclectic furniture store and event space called "The Golden Triangle". They will be performing music by Philip Glass, Arvo Part and Imogen Holst, daughter of composer Gustav Holst.

Edith is very excited to play the run of *Hadestown* at the CIBC Theatre in Chicago in March. Her ability to perform contemporary styles and being comfortable improvising led to getting the gig. Based on *Orpheus in the Underworld*, *Hadestown* is a crazy fun new musical with jazz and pop elements. It earned eight Tony Awards, including Best New Musical and Best Original Score.



Photo courtesy of Edith Yokely.

Sale of WGN a Reminder of Long History With CFM Musicians

The sale of Chicago stations WGN-Radio and WGN-TV to Nexstar Media Group of Texas reminds us of WGN-Radio's importance to Local 10-208's Chicago musicians through the years.

WGN-Radio early on developed a reputation for being a "band builder" because of its many remote broadcasts during the big band era, which often boosted a band's reputation.

With its powerhouse 50,000-watt, clear-channel signal, WGN-Radio beamed Chicago dance bands to the nation, first via the early NBC network, of which it was an early affiliate, and then later over the Mutual Broadcasting System, the country's largest radio network.

WGN, then owned by the Chicago Tribune, began broadcasting in 1924 and, over the years, had installed broadcast lines into many of the major dance spots in Chicago: the Blackhawk Restaurant, the Drake, Palmer House, Bismarck and Blackstone Hotels, the Aragon and Trianon Ballrooms, as well as some of the area's other ballrooms. WGN was known in the business as a band builder, a station that could lift a band to national-name prominence and financial success through its broadcasts. This could sometime happen within weeks.

Many local bands also received generous airtime at other stations, not just on WGN. But the Tribune station, along with WMAQ (NBC) and WBBM (CBS), were responsible for presenting bands in well-balanced, acoustically ideal circumstances. Many of the broadcast techniques, which later became standard for most U.S. stations and a few networks, were developed here in Chicago.

One key factor to the precision and consistency with which the bands were presented on air at WGN, was a set of 3x5 cards developed by the engineering department. According to one of WGN's long-time engineers, each dated card indicated the location, the microphone placement measurements, the height of the microphone from the floor and dial settings for the control board for each band broadcasting from the station's Chicago locations. Sometime even sketches of the layout were included.

In addition to their initial purpose, the cards also present a capsule history of the big band era in Chicago.

A few of the bands to reach national prominence through WGN-Radio broadcasts were Wayne King (Aragon), Don Bestor (Aragon, others), Art Kassel (Bismarck Hotel), Griff Williams (Aragon and Palmer House), Tiny Hill (Melody Mill), Ray Pearl (Oh Henry Ballroom, Aragon, Trianon), Lawrence Welk (Trianon Ballroom), Ted Fio Rito

(Aragon, Edgewater Beach and Morrison Hotels) and Al Trace (Blackhawk).

Many Local 10 members filled the chairs in these bands as well as in the station's staff orchestras.

Several out of town bands also hit it big in Chicago over the years at the Blackhawk Restaurant, where WGN had the broadcast wire, among them Coon-Sanders, Hal Kemp, Kay Kyser, Red Norvo, Johnny Scat Davis, Bob Crosby and Chico Marx, to name just a few.

In addition, most of the major broadcast stations in Chicago and the three early networks (CBS, NBC and MBS) had staff orchestras. And, many network broadcasts originated in Chicago, resulting in Local 10 having one of the largest, if not the largest, membership of any AFM local in the nation by the early 1930s.

When I worked at WGN as a writer in the mid-to-late 1950s, veteran announcer Pierre Andre was still on staff. He told me that he had come to Chicago to join NBC in the early 1930s from station KSTP in St. Paul. He said xylophonist (later vibraphonist) Red Norvo came down to Chicago from KSTP about the same time to join Paul Whiteman's NBC staff orchestra.



Jan Garber, left with violin, and his band at Trianon Ballroom, ca. 1934, with guitarist/trombonist Don Shoup (later Don Reid), right, and drummer Lew Palmer, center background. Garber was dubbed "The Idol of the Airlines" by WGN announcer Pierre Andre.
Photo courtesy of WGN-Radio.

Andre announced for a long list of bands that later went on to great fame: Kay Kyser, Bob Crosby, Wayne King, Jan Garber and many others. In fact, he said he started calling Garber the “Idol of the Airlanes” on a Trianon remote one night during Garber’s long early-1930s tenure at the south-side ballroom. Garber liked it so much he continued to use the tag for many years. Garber confirmed the story.

Another veteran WGN engineer told me of an incident at the old Morrison Hotel Terrace Casino nightclub. As time for a network broadcast approached, the floorshow was still in progress, but the engineer proceeded to walk out among the entertainers, disrupting their acts, to set up the microphones, much to the chagrin of bandleader Ted Fio Rito. But the network broadcast from the Terrace Casino proceeded on time.

The engineer also mentioned that Fio Rito never spoke to him again.

WGN was still carrying one band remote from the Chez Paree nightclub in the late 1950s. Again, veteran Ted Fio Rito was the conductor. Frequently, when I was on my way into WGN to begin the overnight shift in the news room, I would meet announcer Cliff Mercer in the elevator, resplendent in his tuxedo, just returning from announcing the Chez remote.

When WGN-TV, Channel 9, began broadcasting, it too utilized the services of Local 10-208 musicians for its many live shows. WGN-TV continued to have a staff orchestra through the period of Bozo’s Circus, however reduced in size, but still led by popular conductor Robert Trendler.

The dance bands long ago disappeared from the AM radio stations, their home for more than 30 years. It was a mutually successful relationship while it lasted, but the times and the musical tastes of the public changed. Radio also changed, losing its need to fill late-night airtime and, instead, found a new path to success through talk radio.



OUT AND ABOUT



Life-member Douglas Yeo, who studied with Chicago Symphony bass trombonist Edward Kleinhammer while a student at Wheaton College in the 1970s, was the bass trombonist of the Boston Symphony Orchestra for nearly 30 years before moving to the Chicago area. As was the case with many musicians, scheduled performing and guest teaching engagements dried up thanks to the coronavirus pandemic. However, one silver lining was that he finally had time to finish up two books: *Homer Rodeheaver and the Rise of the Gospel Music Industry* (University of Illinois Press; co-authored with Kevin Mungons) and *An Illustrated Dictionary for the Modern Trombone, Tuba, and Euphonium Player* (Rowman & Littlefield). These were published in 2021, and you can read about them on his blog, thelasttrombone.com/publications. Photo courtesy of Douglas Yeo.

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DRUMS

Dale Clevenger 1940-2022

By Frank Vilella, Director of the Chicago Symphony Orchestra Association's Rosenthal Archives

Dale Clevenger, who served as principal horn of the Chicago Symphony Orchestra from 1966 until 2013, died Wednesday, Jan. 5, 2022, in Italy, at the age of 81.

Mr. Clevenger was born in Chattanooga, Tennessee, on July 2, 1940. A legend in the world of French horn for his sound, technique, finesse and fearless music-making, he joined the CSO at the invitation of seventh music director [Jean Martinon](#). Throughout his 47-year tenure, he performed under subsequent music directors [Sir Georg Solti](#), [Daniel Barenboim](#) and [Riccardo Muti](#), along with titled conductors [Pierre Boulez](#), [Bernard Haitink](#), [Carlo Maria Giulini](#) and [Claudio Abbado](#), among countless guest conductors. "The loss of Dale Clevenger, one of the best and most famous horn players of our time and one of the glories of the Chicago Symphony Orchestra, leaves a very deep void in the music world," Maestro Muti said in a statement. "Fortunately, we have many audiovisual recordings of him with the Chicago Symphony to show his extraordinary technique and nobility of musical phrasing. I am certain that all his colleagues, former and current, all horn students and myself, as we were personal friends, will mourn this huge loss."

A versatile musician in many areas, including chamber music, jazz, commercial recordings and as soloist, Mr. Clevenger frequently credited his mentors [Arnold Jacobs](#) (CSO principal tuba, 1944-88) and [Adolph "Bud" Herseth](#) (CSO principal trumpet, 1948-2001 and principal trumpet emeritus, 2001-04). Mr. Clevenger was a featured soloist on several CSO recordings, including works by [Martin](#), Schumann, Britten and Mozart. He also played on the Grammy Award-winning recording "The Antiphonal Music of Gabrieli" with the brass ensembles of the Chicago, Philadelphia and Cleveland orchestras. He recorded horn concertos by Joseph and Michael Haydn with the Franz Liszt Chamber Orchestra of Budapest, as well as Mozart's horn concertos on two separate releases, each of which was Grammy-nominated. He also performed with Barenboim and colleagues from the CSO and the Berlin Philharmonic on the Grammy-winning CD of quintets for piano and winds by Mozart and Beethoven. With Barenboim and [Itzhak Perlman](#), he recorded Brahms' Horn Trio for Sony Classical. He performed on the "Tribute to Ellington" release with Barenboim and other members of the

Orchestra, and his recording of Strauss' First Horn Concerto with Barenboim and the CSO also won a Grammy Award. [John Williams](#) wrote a horn concerto for him, which he premiered with the CSO under the baton of the composer, in 2003.



Photo courtesy of Todd Rosenberg.

Also a conductor, Mr. Clevenger served as music director of the Elmhurst Symphony Orchestra for 14 years. His conducting career included guest appearances with the New Japan Philharmonic, Shanghai Symphony Orchestra, Civic Orchestra of Chicago, Roosevelt University Symphony Orchestra, Toronto Conservatory Orchestra, Northwestern University Summer Symphony, Western Australia Symphony Orchestra, Osaka Philharmonic, National Philharmonic of Slovakia in Bratislava, Sinfonia Crakovia and the Opole Philharmonic in Poland, and the Bartlesville (Oklahoma) Symphony Orchestra. In 2011, he conducted the Valladolid (Spain) Symphony Orchestra with Daniel Barenboim as soloist. Teaching was an integral part of Mr. Clevenger's life, and horn players who studied and coached with him won positions in some of the world's most prestigious ensembles. Over the years, he taught at Northwestern University, Roosevelt University and the Jacobs School of Music at Indiana University. He also gave recitals and master classes throughout the world: in Italy, Spain, Germany, Belgium, Austria, Switzerland, Finland, Norway, Sweden, Japan, China, Australia, Mexico, Canada and Israel. In 1985, he received an honorary doctorate from Elmhurst College.

Before joining the Chicago Symphony Orchestra, Mr. Clevenger was a member of [Leopold Stokowski's](#) American Symphony Orchestra and the Symphony of the Air, directed by Alfred Wallenstein; he also was principal horn of the Kansas City Philharmonic. He appeared as soloist with orchestras worldwide, including the Berlin Philharmonic. Mr. Clevenger participated in numerous music festivals, including the Santa Fe Chamber Music

Festival; Florida Music Festival in Sarasota; Marrowstone Music Festival in Bellingham, Washington; Affinis Music Festival in Japan, and the Jerusalem International Chamber Music Festival. Additionally, he worked with the European Community Youth Orchestra under Claudio Abbado and participated in countless International Horn Society workshops.

In February 2013, when he announced plans to retire, Mr. Clevenger wrote to his colleagues in the Chicago Symphony Orchestra: "You are truly some of the finest musicians on the planet. To have had the pleasure and privilege of making music and sharing the stage with you in thousands of concerts is a sweet memory I shall cherish. ... I encourage you to do everything possible in your power to keep my Chicago Symphony Orchestra 'the best of the best!'"

Clevenger married Nancy Sutherland in 1966; they divorced in 1987. Alice Render, also a horn player, became his wife later that year; she died in 2011. He married Giovanna Grassi in 2012, and she survives him, along with a son and a daughter, Michael and Ami, from his first marriage; two sons Mac and Jesse, from his second marriage; a sister, Alice Clevenger Cooper; and two granddaughters, Cameron and Leia. Details for services – to be held at Christ Church in Winnetka, Illinois in the late spring – are pending

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Richard Oldberg 1938-2021

By Frank Villella, Director of the Chicago Symphony Orchestra Association's Rosenthal Archives

Richard Oldberg, a longtime member of the Chicago Symphony Orchestra's horn section, died in Estes Park, Colorado on December 27, 2021. He was 83.

Born on June 21, 1938, in Evanston, Illinois, Oldberg began his horn studies in the public school system and received instruction from Charles Zweigler and later [Max Pottag](#) (CSO horn, 1907-1946). He attended the summer music programs at Interlochen Arts Camp, and he later attended Harvard and Northwestern universities, where he studied with two CSO principal horns, [Philip Farkas](#) and [Christopher Leuba](#). A lip injury temporarily forced him to give up the horn, and he briefly turned to premedical studies. However, in January 1962, with encouragement from Leuba, Oldberg was invited to perform as an extra horn with the CSO. He continued to work as a regular substitute and was invited by new music director [Jean Martinon](#) to join the Orchestra as assistant principal horn beginning with the 1963-64 season. Following the departure of [Wayne Barrington](#) the following season, Oldberg moved to third horn, remaining in that position for the next 29 years.



Oldberg was a frequent soloist with the Orchestra and appeared in Strauss' Second Horn Concerto with [Irwin Hoffman](#) conducting, as well as Schumann's Konzertstück for Four Horns on numerous occasions under [Daniel Barenboim](#), James Levine, [Michael Morgan](#) and [Sir Georg Solti](#). In March 1977, Oldberg – along with his colleagues [Dale Clevenger](#), [Norman Schweikert](#), and Thomas Howell – was soloist in a recording of Schumann's Konzertstück under Barenboim's baton for [Deutsche Grammophon](#). His grandfather, [Arne Oldberg](#), was a prominent composer, pianist and educator, serving on the faculty at Northwestern University from 1897 until 1941. Between 1909 and 1954, the CSO gave the world premieres of sixteen of his works, including his Third, Fourth and Fifth symphonies and a violin concerto. One of Arne's sons (and Richard's uncle), [Eric Oldberg](#), was a prominent neurosurgeon in Chicago, and he served as president of the [Orchestral Association](#) from 1952 until 1963 and later as a life trustee. Eric presided over the appointment of both [Fritz Reiner](#) as sixth music director in 1953 and [Margaret Hillis](#) as founder and first director of the [Chicago Symphony Chorus](#) in 1957.

A dedicated educator, Richard Oldberg served on the faculty at Northwestern University for many years. After leaving Chicago, he was principal horn and guest conductor with the Boulder Philharmonic in Colorado, regularly leading their annual performances of Tchaikovsky's Nutcracker with the Boulder Ballet. In his retirement, he enjoyed his longtime hobbies of book collecting (mostly Sherlock Holmes and mountaineering), model railroads and hand-copying the scores of Richard Wagner's operas. He and his wife Mary were longtime members of the [Chicago Symphony Orchestra Alumni Association](#). In a July 1989 interview for the CSO's Oral History Project, Oldberg reflected on his time in the Chicago Symphony Orchestra. "I've had a grand time. I'm the luckiest person on the face of the earth. Like Lou Gehrig said, I'm doing what I want to do. This isn't work, this is fun, and I'm having a wonderful time doing it, playing the music that we play, and so, I'm a very happy fellow as a result."

Richard Oldberg's wife Mary preceded him in death in 2019. He is survived by his son David from a previous marriage.

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Jennifer Allor

The CFM is happy to introduce new member Jennifer Allor! Jennifer is an active pianist in the Chicago area, both as a freelance collaborative pianist and vocal coach. She is on staff at the Chicago College of Performing Arts, and is currently in her first year as a Young Artist with Chicago Opera Theater. Most recently, she has worked on productions of *Carmen* and *Becoming Santa Claus* with COT. She has appeared as soloist with multiple orchestras including the Charlotte and Raleigh

Symphonies. She holds a Master of Music degree in piano performance from the Cleveland Institute of Music and a Bachelor of Music degree in piano performance from the University of North Carolina at Chapel Hill where she studied with Daniel Shapiro and Thomas Otten. Welcome, Jennifer!

630-945-6910
m.jennifer.allor@gmail.com



Samuel Jewell

The CFM is pleased to welcome Samuel Jewell as a new member! Originally from the South Side of Chicago, Samuel has been playing drums professionally for 15 years. He attended Northern Illinois University, and his teachers include David Eanes and Dr. Roosevelt Griffin. Samuel has performed Little Shop of Horrors with the

American Blues Theater and is teaching private lessons at the Roosevelt Griffin Institute and the Gwendolyn Brooks Middle School. You can hear Samuel play on an album of all original music at <https://samueljewell.bandcamp.com/album/the-journey-of-process>. Welcome, Samuel!

773-699-5671
jewellpercussion@gmail.com



Matt Musachio

The CFM welcomes new member violinist Matt Musachio! 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. He is currently working towards his Master of Music at Roosevelt University, studying with Almita Vamos and Cornelius Chiu. 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. He recently launched a private studio in the Loop and is happy to take on new students. Glad to have you aboard, Matt!

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