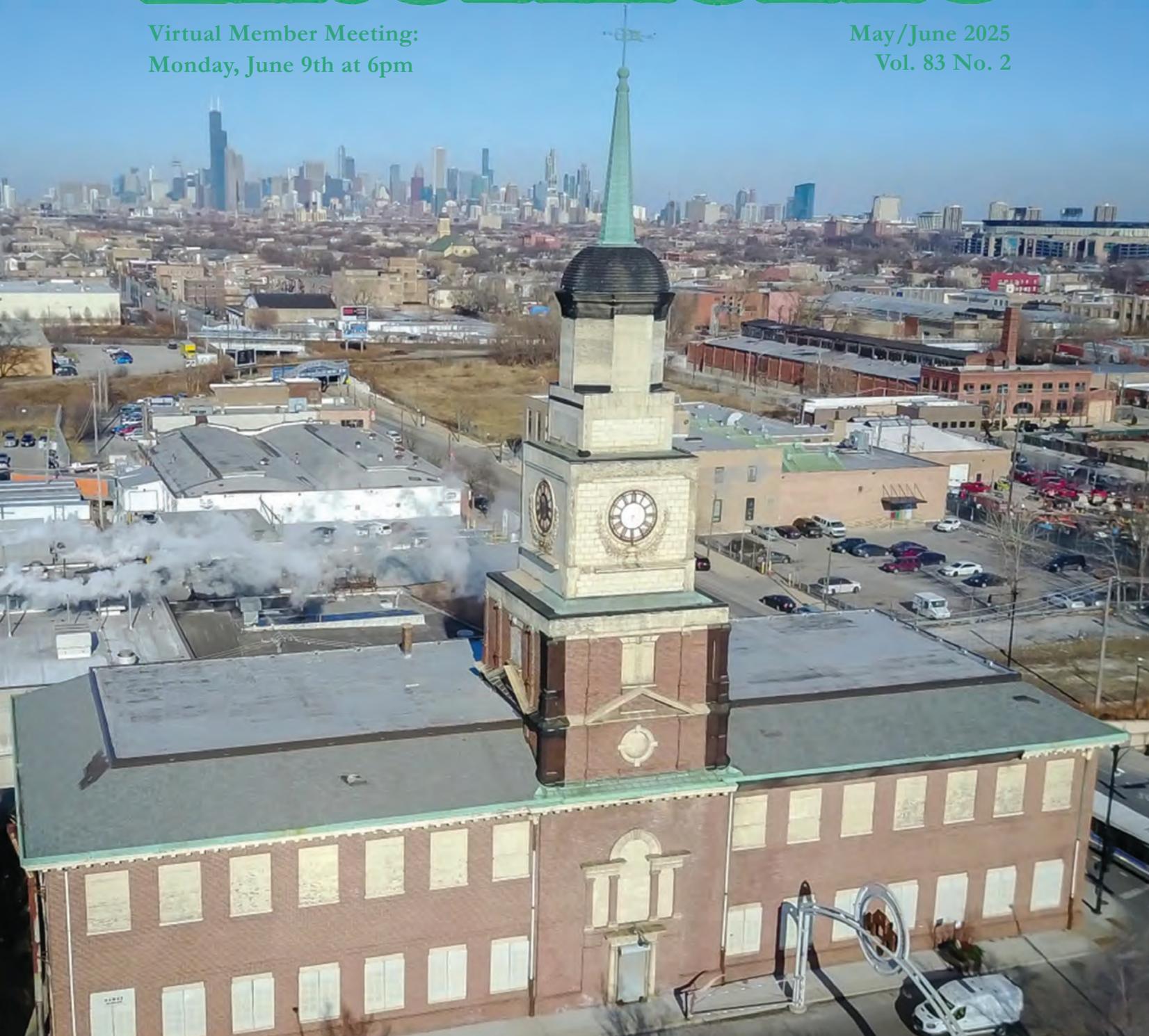


Intermezzo

Virtual Member Meeting:
Monday, June 9th at 6pm

May/June 2025
Vol. 83 No. 2



**CFM Member Spotlight page 6:
Third Coast Music's new scoring stage**

Springtime, Strife, and Hope

Where politics is concerned, I do my best to focus only on matters that directly affect you, the members of Local 10-208. I still believe your vote matters in elections, all the way from municipal to federal. We could spend hours debating the finer points of candidates, parties, and their shortcomings, but the decisions that elected leaders make once in office have real-world consequences. The National Labor Relations Board is fundamental to both labor efforts, the handling of Unfair Labor Practice claims, and enforcing the National Labor Relations Act, which guarantees employees the right to organize, bargain collectively, and engage in other concerted activities. We have all heard of the problems facing that board. There is another, lesser-known agency called the Federal Mediation and Conciliation Service, which provides mediators who play a crucial role in sustaining the American economy by preventing, minimizing, and resolving work stoppages and labor disputes. These efforts help avoid costly disruptions in production, services, and supply chains. Those mediators have now been eliminated, and the CFM loses the benefit of their participation in upcoming negotiations. One added complexity that was recently pointed out to me was the likelihood that instrument prices will be affected negatively by tariffs.

It is painful to write these things, and our jobs here at the Union are made more difficult as a result of these policy decisions, however, I believe there is still room for hope. I will persevere, and this Union will persevere. It is not my job that needs protection, but yours. Though we are all artists, I encourage you to also view your creative effort as labor. Not in the sense of a definition of work, but in the sense of a trade of hours of your life for money and more broadly, capital. Laborers create tangible goods, and the goods that musicians create have tangible benefits not only for audiences, but the whole world. Please recognize that it is more important now than ever to make sure that you are checking the CFM wage scales, ensuring you are



charging fair market value for your service and filing a contract. The race to the bottom must end. If you work under a Collective Bargaining Agreement, request a copy of that document, know it, abide by it. Remember that Art is Labor, and while you're at it, buy one of our new CFM t-shirts to support our Scholarship Fund and remind those you see of the fact.

As you will see in this issue, we are taking on more and doing more as a Union than we have in decades. I will be traveling to Springfield again next week to continue working on implementation of the Music and Musicians Tax Credit and Jobs Act

and to attend an event with the Illinois Arts Council and Governor Pritzker. Locally, we are negotiating contract renewals for the Illinois Philharmonic Orchestra, Broadway in Chicago, and Chicago Shakespeare Theatre. Please watch for messaging, as we may need your help should a work action be required. On organizing, Megan Elk will be assuming the role of Director of Organizing and Outreach on May 1 and we will continue our work to grow this Union, most recently with an effort aimed at private music instructors. We are planning an expansion of our successful Mentor Program and of course, supporting Third Coast Music in their historic effort to build a scoring stage. What a great cover story!

Lastly, we have a number of obituaries in this issue, each one an extraordinary light that has now gone out. I worked for Dick Judson many times and always found him to be a gentleman and excellent trumpet player. Nobody wore a velvet jacket like him. Bette Eilers was an absolute pioneer of her artform during a time when women were often excluded from orchestras. Holly Perry entertained the world over. George Freeman was a legend of the jazz world, playing for audiences right up until his death at age 96. Gene Barge was perhaps the last of an entire era of R&B saxophonists, and Eric Wicks was a 38 year member of the violin section of the Chicago Symphony Orchestra. May they all rest in power. Thank you, as always, for your membership. ■

How many times have we all heard some version of the following questions?:

"Hey, would you mind playing a little bit longer past the time? It's no big deal, right?"

"Can we go over that one part while we're on break?"

"We'll have parts ready for you at the rehearsal. Don't worry, it's not difficult."

"I need you to show up 45 minutes earlier for the 'call time', even though we don't pay you for it."

As a professional musician, I'd assume you'd like to have compensation, working conditions, and respect that comes with a career that requires talent, skill and dedication.

"Sorry, but ticket sales are kinda slow for this week, so we'll need to cancel some shows. We can't pay for them, but I'm sure you can find some work to fill in the gap." OR "We'll run payroll after we've collected all the ticket sales. Should be about a month."

We're in the midst of settling several collective bargaining agreements (CBAs) that happen to coincide with the end of the month. Unlike what is outlined in our standard "Rules, Regulations, and Wage Scales", a CBA is tailored to a specific employer. The terms could be more or less restrictive than our standard Rules and Regulations. We currently have about 30 active CBAs in our local, and each one is unique.

"It's too difficult to get out of the pit during the short intermission, you'll just need to stay in place."

"Sorry, we can't do anything about the temperature."

"If it's too loud, you'll just need to wear earplugs. The sound designer has already determined the levels."

"We can't give you any more room to play, you'll just need to play sideways"

"We can't reimburse you for parking, even though we expect you to play valuable, fragile, and large instruments that you need to load in and out in order to maintain a livable income."

"We can't insure your instruments for their full value or guarantee their safety, but we can't compensate you for moving them every time."

The world of musical theatre is very different than the symphonic sphere. While the goal is to achieve an agreement that is most favorable to the musicians, some give and take is needed to accommodate each work environment. Sometimes a specific roster is specified, with the right of first refusal.



intermission length, overtime rates, subbing policies, and many other terms are negotiated.

"You'll need to pay your sub to learn the part." OR "You're not allowed to sub out."

"In addition to the regular rehearsals, you're expected to rehearse the understudies without further pay- it's included in your flat Music Director fee."

"Can you play their part in addition to yours? That way we can save money."

Even if you don't play under a CBA, their rules can have an effect and an influence in the rest of our local musicians' expectations.

"We just pay whatever it says in the scale book. I don't see why we need to pay for payroll, pension, doubling, parking, cartage, and overtime."

While there are many amateur musicians out there, we are the professionals and should expect to be treated that way. There's always someone willing to do it for less, but perhaps not as well.

"No need to hire a musician for that part, we have a few actors who can take turns covering it."

"I hope you don't mind, but we're going to record this. Nothing formal, but my cousin has a great set of microphones and equipment. He'll send you a copy."

"We're going to have a videographer at tomorrow morning's rehearsal. Dress in concert clothes and pretend there isn't someone hovering a camera 2 inches from your instrument."

Just because an employer thought you would be the most flexible item in the budget doesn't mean you have to agree with them. Understand what the minimum rates and conditions should be, and don't be afraid to ask. If they can't spell it out, they probably don't want to.

"It's a benefit/ we're a non-profit/ it's out in the burbs/ that's not what we can afford: we can't pay musicians the full scale."

Expect to work in a professional environment, and don't let yourself be taken advantage of.

"It's not the look we're going for. We need a younger, more energetic face on the stage." OR "We need someone who understands the culture, and can roll with the jokes. Don't be so uptight."

It's ok to know your value and demand your worth. In fact, the members of this local are counting on you to do just that. ■

From the Secretary-Treasurer KAREN SUAREZ FLINT

Don't Agonize, Organize!

On March 24, I had the privilege of appearing as a featured guest on America's Work Force Union Podcast to talk about work place safety, sexual harassment, DEI, exploitation, streaming theft, censorship and standing up against injustice. It was a wonderful opportunity to highlight the many obstacles working musicians face on a national platform. We covered it all! You can listen to the Season 6, Episode 59 interview by scanning the QR code at the end of this article.



I am pleased to announce, that due to the work of the Change the Culture Committee, the #NotMe app is now available to all AFM members to report misconduct and harassment. This is a major step by the AFM to acknowledge and address the epidemic of harassment and abuse that has plagued our industry for far too long. There is much more work to be done, but we are encouraged that this reporting tool will now be available to all locals. Please note that the CFM will continue to use our own #NotMe account to ensure all of you have direct access to report any workplace misconduct or safety issues that may arise. If, however, you spend time performing in other local jurisdictions, be aware that the AFM #NotMe account is available to you and your colleagues.

The current challenges facing us are immense, but your union is meeting them head on. Join us in the fight against censorship, fascism and the attack on workers rights. Stay informed, be vigilant, attend a protest in a CFM T-shirt, and engage in the CFM community. Misery may love company, but strength and courage are contagious. As musicians, we know the triumphant feeling of performing a piece that, at first glance, seemed unplayable. We know how to put in the meticulous, painstaking hours of preparation, focus under pressure, and move audiences with our artistry. We are highly skilled laborers, with an unmatched work ethic, whose work inspires others to think and feel more deeply. There is power in that. Let us use this power, individually and collectively, to elevate compassion, kindness,

and inclusion in the face of censorship, threats and bullying. Help us to grow our union and protect our collective bargaining rights. We all have a role to play to combat the onslaught of injustices.

Don't agonize, organize! ■



Scan to hear Karen on the America's Workforce Union Podcast!

Pioneered by our local, beginning in 2020, we are excited to announce that the #NotMe app was recently adopted for international use by the AFM



Scan the QR code to download the app and enter the CFM registration code, BACH (2224) to link your app to our local.

Cash Receipts for January 2025

CFM Joining Fees	\$ 1,800.00
AFM Joing Fees	390.00
Membership Dues	106,957.00
Work Dues	128,611.96
CFM-EW Expense Recovery	5,166.00
Intermezzo Advertising	180.00
Musicians Relief Fund	661.00
CFM Scholarship Fund	583.00
TOTAL	\$ 244,348.96

Respectfully Submitted,
Karen Suarez Flint, Secretary-Treasurer

Cash Receipts for February 2025

CFM Joining Fees	\$ 800.00
AFM Joing Fees	325.00
Membership Dues	47,579.00
Work Dues	44,757.86
CFM-EW Expense Recovery	5,166.00
Musicians Relief Fund	565.00
CFM Scholarship Fund	60.00
TOTAL	\$ 99,252.86

Respectfully Submitted,
Karen Suarez Flint, Secretary-Treasurer

Cash Receipts for March 2025

CFM Joining Fees	\$ 1,200.00
AFM Joing Fees	260.00
Membership Dues	15,087.00
Work Dues	112,032.52
CFM-EW Expense Recovery	5,179.00
Lyric Opera Strike Funs	4,200.00
Musicians Relief Fund	15.00
CFM Scholarship Fund	25.00
TOTAL	\$ 137,998.52

Respectfully Submitted,
Karen Suarez Flint, Secretary-Treasurer

Third Coast Music's new scoring stage

By: Megan Elk

At the corner of Halsted Street and Exchange Avenue in Canaryville, the red-brick walls of the old Union Stock Yards Bank Building have stood witness to a century of American labor history. Once the financial heart of Chicago's meatpacking empire, it was a place where deals were struck, wages were drawn, and working-class Chicagoans built the economic engine of a nation.

Constructed in 1925 in the Colonial Federalist style, the Union Stock Yards Bank was modeled after Philadelphia's Independence Hall, complete with a towering cupola and copper-shingled spire. Its grandeur was no accident. It served the stockyards, once known as "The Yards," where tens of thousands of workers processed livestock for the nation, creating prosperity for both the city and its working class.

But as the meat industry decentralized in the mid-20th century, The Yards and the bank fell silent. By the 1970s, the stockyards had closed, and by 1973, the building was shuttered entirely. The once-bustling bank became a decaying symbol of lost industry. Pigeons replaced patrons. Hope gave way to rot. That is, until now.

Soon, this historic site will pulse with a new kind of energy, one born not of livestock and ledgers, but of literal drum and bass, booming brass sections, and the symphonic strains of woodwinds and strings.



A rendering of the scoring stage next to the Union Stockyard Bank building

Enter Third Coast Music, and the winning proposal designed by architecture firm nonzero\architecture. Chosen by the City of Chicago, the plan to repurpose the landmarked former bank building and adjacent empty lot will also engage the efforts of HED Architects, IBT Group, and O'Neil Construction. This state-of-the-art music hub is slated to

include not only a scoring stage, but also post-production facilities, education programs, an event space, and a museum dedicated to Chicago's musical legacy.



Left to right: Susan Chatman, Rich Daniels, and Katherine Hughes

Thanks to the visionary work of Third Coast Music, a non-profit founded by three members of our local- Katherine Hughes, Susan Chatman, and Rich Daniels, the long-abandoned Union Stock Yards Bank and the vacant lot across the street will become home to a first-of-its-kind music production campus. At its heart: Chicago's first professional film scoring stage, an idea that came about over 10 years ago, when Chatman and Hughes got to talking .

"It really did start with the question of why isn't there more recording in Chicago? And then, we were trying to find places maybe to do some recording, and it just became apparent after a while that the thing that was really missing was a scoring stage.", says Hughes.

CFM Senior Board Member and Empire Music Director, Rich Daniels was soon brought on as an important connector of networks and resources. The rest, as they say, is history.

This \$80 million development, tentatively slated to break ground in 2026 isn't just a cultural landmark in the making, it's a direct investment in the livelihoods of Chicago's musicians, engineers, educators, and students. And its message is clear: The next great soundtrack will be made right here, and it will be made by Union musicians.

No longer will Chicago musicians have to watch scoring jobs and their paychecks go to orchestras on the coasts. The scoring stage will accommodate up to 100 musicians, plus a choir of equal size, in an 8,000-square-foot studio designed to rival anything in Nashville or California.

For Third Coast co-founder, Susan Chatman, this project is personal. Chatman says of her musical interests after graduating from Roosevelt:

“I was more into the commercial aspect. I grew up listening to Earth, Wind, and Fire, and Barry White. I didn’t see that opportunity in Chicago, but it was in California in Los Angeles. So, straight out of college, I went to California.”

Coincidentally enough, both Chatman and Hughes would have the opportunity to play with Mr. White, but with very different outcomes.

“I think my very first real jobbing date was playing for Barry White, but that was one show at the Holiday Star Theatre, you know. It wasn’t recording his albums,” said Hughes. Chatman, on the other hand, had the opportunity to play on a Barry White recording in one of her very first sessions in LA. The difference between these two experiences? The paycheck.

Hughes got to play with Barry White for one night only and, accordingly, received only one night’s pay; whereas, Chatman is now eligible for sound recording special payments, re-use and new use, having recorded with Mr. White.

This is especially true for movie soundtrack recording, as many members of our local learned when they travelled to Los Angeles to record the soundtrack for *The Lion King* live action remake in 2019.

“It really opened up their eyes, and these are people that work all the time, but to see [that], once you do a movie, you do get the initial session money and then, it gets reused and you get some more money,” says Chatman. “There’s a secondary market that’s there right now, but streaming has become a main platform to secondary markets, so the AFM has been negotiating streaming revenue. Also, many productions are outsourced overseas and to ‘right to work’ states because of the cost efficiency. Once we have a major recording facility, Chicago Union musicians will have more of a voice when negotiating these AFM contracts to keep up with the ever changing technology and standard rates.”

Rich Daniels wants to stress this point especially and let all of our members know that, “If they’ve worked on a television or film project, if it’s on a Union contract, they have residuals coming from the Film Musicians Secondary Market Fund,” he said, adding that he checks the fund on a regular basis, having had so many people work on projects for him. “I always find a few who have never contacted the fund and submitted the application to get paid. So there are literally hundreds of thousands of dollars unclaimed in the Film Musicians Secondary Market Fund.”

The economic impact of this project will not just be limited

to musicians either. Engineers, composers, orchestrators, contractors, stagehands, educators, and students all stand to gain. Third Coast’s nonprofit model opens doors to youth internships, college partnerships, and community recording programs—all while offering living-wage jobs during major productions.

And on dark days when major productions aren’t using the scoring stage? The space will be used as an incubator and creative hub for Chicago musicians to network with each other and record their own personal passion projects, which Third Coast Music aims to incentivise with special independent artist and nonprofit pricing.



“Chicago and the midwest have so much talent. Though we want this scoring stage and post-production facility to be internationally recognized and used, we want to be inclusive of the talent in our own neighborhoods, and create recording opportunities for local and independent productions, to live, thrive and create through our nonprofit”, says Chatman.

That’s why our Union, the Recording Academy’s Chicago chapter, and ensembles like the Chicago Symphony Orchestra have all voiced support for the project. The Illinois Film Production Tax Credit, which offers a 30% rebate with no cap, already attracts production to the city—but until now, scoring work has had to fly out with the producers. We expect that The Music and Musicians Tax Credit and Jobs Act recently passed by the Illinois State House after strong lobbying efforts from CFM President BJ Levy, will only add to this incentive.

“We’ve got sound stages. We’ve got talent. But without a scoring stage, we’re losing millions in recording opportunities,” said Daniels. “This is the last missing piece.”

As Chicago’s film and television industry continues to boom, this development sends the clear message that not only are we an epicenter of art and innovation, we’re a city whose artists and creators are key drivers of economic opportunity for everyone. ■

On March 5th, CFM officers headed to Springfield for *Tradeswomen Takeover Springfield*, a convergence of over 300 women in trades from Unions across the state, sponsored by the Illinois AFL-CIO.

President BJ Levy and Secretary-Treasurer Karen Suarez Flint took the opportunity to meet with Illinois lawmakers, many of them musicians themselves, and talk with them about the issues that matter most to working musicians in our local. ■



Karen Suarez Flint, Representative and violist Sharon Chung, and BJ Levy



Karen Suarez Flint, Representative and percussionist Ryan Spain, and BJ Levy



Karen Suarez Flint, Representative and composer Maurice West, and BJ Levy



84th District Representative Stephanie Kifowit discusses the role Union membership plays in building strong communities



IL Representative and 2nd District Deputy Majority Leader Lisa Hernandez talks about how Union participation provided her a pathway to leadership



Karen Suarez Flint and Illinois AFL-CIO President Tim Drea, with Women's Committee Chair and journeyman painter, Hannah Hill



Tim Drea chats with the group of assembled tradeswomen in preparation for the press conference

On on Sunday, April 13th, at St. Nicholas Ukrainian Catholic Cathedral, **Lyric Opera of Chicago Musicians** donated their services for a special **"We Stand With Ukraine" Benefit Concert** ■



Left: Pianist **Bob Sutter** celebrates a tour de force live performance of the score to the film *La La Land* with the **Chicago Philharmonic** on Saturday April 5th.

Right: **Lyric Opera stage musicians** pose backstage in their costumes for this season's production of *La Boheme*. ■

On Sunday March 9th **The James Callen Trio** (featuring Scott Mason and Tim Mulvenna) played a free public concert at **The Lemont Township Community Center**, made possible by the generous support of the **Music Performance Trust Fund**. ■



The first official meeting of "FAM"

On Monday, February 17th, **CFM Board Member Jim Gailloreto** organized the first meeting of "FAM", or **Freelance Allied Musicians**.

FAM seeks to level the playing field for freelance players by sharing venue and wage scale information amongst the group, and organizing more freelance players to join the Union. ■



To get involved with FAM, contact Jim Gailloreto

April 5th "Hands Off" Protest



CFM members and their families gathered at our Union hall in historic Haymarket Square to march to Daley Plaza together



Crowds flooded Chicago's iconic State Street in opposition to the current administration

On Saturday April 5th, concerned CFM members and their families attended the "Hands Off" protest, sponsored by *Chicago Federation of Labor* and a number of other local organizations.

The Trump administration's persistent attacks on workers and the NLRA are cause for concern everyone, not just Union members. Stay tuned for updates from our local on future protest participation. ■

Photos: Megan Elk



A common theme amongst protest signs- concern over DOGE job cuts



CFM members swept up in the excitement of the crowd. Left to right: Rachel Schuldt, Phil Passen, Karen Suarez Flint, BJ Levy, Joe Sonnefeldt, and Jon Johnson



Whether coming or going, our new t-shirts send the message that we are organized arts laborers, united in solidarity.



Rich and Kathy Daniels attend the April 5th "Hands Off" protest (courtesy of Rich Daniels)

Address and Phone Changes



56846 Bailey, Sandra 5946 W Newport Chicago, IL 60634 Bassoon	57463 Evans, Julia 1513 Elliott St Park Ridge, IL 60068 Violin	57456 Kim, Ji Ye 204 Dropsed Dr Savoy, IL 61874 Cello	55567 Roth, Eric 740 Michigan Ave Evanston, IL 60202-2512 Composer	41592 Marchetti, Salvatore 773-549-1198 773-264-4598 Saxophone
57491 Bayley, Hillary J 6225 N Kenmore Ave Apt 3S Chicago, IL 60660 Violin	57669 Farquharson, Wilfred 4228 N Kenmore Ave Unit 412 Chicago, IL 60613 Viola	57237 Leitza, Andrew G 6416 N Paulina St Apt 204 Chicago, IL 60626 Oboe	54154 Saito, Nina 2444 W Wilson Ave Chicago, IL 60625 Violin	57745 McGlynn, Ella K 608-510-9496 Viola
56112 Benner, Wendy H 4750 S Greenwood Ave Chicago, IL 60615 Violin	57090 Fred, Luis F 1638 Purple Plum Ln Oviedo, FL 32765 Trombone	57636 Lemanski, Mary N 1409 35 St Downers Grove, IL 60515 Vocalist	57900 Swift, Denise S 2138 E 97th St Chicago, IL 60617 Voice, Guitar, & Mandolin	24282 Neubert, Ronald C 254-800-2816 254-231-3609 Trombone
57575 Buis, Adele Marie J 3921 N Lincoln Ave Apt #2 Chicago, IL 60613 Oboe	55427 Frederick, Jeremiah R 4936 Normandy Lane Memphis, TN 38117 French Horn	57596 Marlow, Emily M 385 Herrick Rd Riverside, IL 60546 Clarinet	57689 Tanzi, Annarita 880 Lee St Apt 403 Des Plaines, IL 60016 Violin	54964 Pifer, Nancy J 773-875-2165 Vocalist
50740 Cagen, Donald H W6347 Mullet Lane Plymouth, WI 53073 Trumpet	41548 Friedman, Ronald S 1519 Watkins Lane Unit 105 Naperville, IL 60540 Trumpet	57843 Mennitte Pereyra, Camila 2716 N Marshfield Ave #CH Chicago, IL 60614 Drums	57325 Vargas, Maria G 1325 Marengo Ave S Pasadena, CA 91030 Flute	54371 Preucil, Stephanie A 847-322-4223 847-446-3822 Violin
56959 Calito, Dennis R 1904 W George St Apt 2 Chicago, IL 60657 Percussion	52558 Gabriel, Edgar 5406 Chateau Rolling Meadows, IL 60008 Violin	57254 Muravev, Andrei 617 Indian Rd Glenview, IL 60025 Bassoon	56097 Won, Daniel 5336 Wirestem Ct Naperville, IL 60564 Clarinet	53540 Preucil, Walter 847-322-4226 Cello
57437 Chisholm, Fiona 1183 S Taylor Ave Oak Park, IL 60304 French Horn	53610 Hunsinger, Robbie Lynn 5607 N Newcastle Ave Chicago, IL 60631 Oboe	57516 Musachio, Matthew J 1130 S Michigan Ave Apt 712 Chicago, IL 60605 Violin	57218 Zheng, Henry 6225 N Kenmore Ave Apt 3S Chicago, IL 60660 Violin	42226 Rolando, Dean 708-380-6219 Piano
56968 Cook, Calum 100 E 14th St Apt 2810 Chicago, IL 60605 Cello	54884 Jackson, Dionne M 1460 Stonebridge Trail Unit 12 Wheaton, IL 60189 Flute	57887 Porche, Larry 13748 S Homan Robbins, IL 60472 Piano	<u>Phone Changes</u>	52592 Sullivan, Susan P 920-475-9861 Bass Violin
34036 Cullen, Richard L 605 S Edwards Dr Apt 280 Romeoville, IL 60446 Trombone	57906 Jain, Akshat S 3302 W Warner Ave Chicago, IL 60618 Tuba	57629 Reese, Jonathan 7020 N Sheridan Rd Apt 1H Chicago, IL 60626 Clarinet	54047 Bartsch-Fisher, Jacqueline S 630-258-1942 Violin	49312 Swanson, Mark A 773-875-2166 312-294-3243 Librarian
57571 Delgado, Robert 2137 N Keystone Ave 1st Floor Chicago, IL 60639-3725 Percussion	57627 Karamanov, Vincent T 5757 N Sheridan Rd Apt 15F Chicago, IL 60660 Bassoon	56322 Rehm, Dylan C 4812 W Montrose Ave Unit B03 Chicago, IL 60641 Trombone	54402 Kahn, Jeremy M 847-341-2900 Piano	38494 Washington, Thomas C 773-355-8909 Arranger
55797 Deppe, Ethan P 4409 N Seeley Ave Apt 1B Chicago, IL 60625 Percussion			57681 Luke, Carter 708-567-6091 Piano	
			56087 Mandat, Eric P 618-303-9855 618-536-8742 Clarinet	

New & returning members



Alessandra West

Alessandra West is a violinist located in the Chicagoland area. She is currently a member of the Elmhurst Symphony Orchestra, and has performed with several ensembles including The City Lights Orchestra, Ides of March, and the Fox Valley Symphony Orchestra.

She received her Bachelor's Degree in Violin Performance and Music Education from Augustana College in 2020, studying with Dr. Susan Stone. During her time at Augustana, she was a member of the Augustana College Chamber Quartet and played string bass in the Augustana Symphonic Band.

Alessandra also teaches at Downers Grove North High School of Community School District 99. She currently teaches orchestra, band, rock band, and guitar classes, and is the Illinois Music Honors Society faculty advisor. Prior to teaching at Downers Grove North, Alessandra taught at Metea Valley High School in Aurora, IL and in Davenport, IA. She is a member of ILMEA (Illinois Music Education Association), ASTA (American String Teachers Association), and is a member of the Illinois ASTA Board. ■



Alexander Day

Alexander Day is currently pursuing a masters degree at the DePaul University School of Music studying with Alyce Johnson. He is also an associate member of the Civic Orchestra of Chicago, and a substitute with the New World Symphony. Alexander has also performed with the Chicago Symphony Orchestra, and has played with several other orchestras including Ballet Indiana, and as guest principal of the Syracuse Orchestra.

Alexander completed his undergraduate work at the Eastman School of Music as a student of Bonita Boyd. At Eastman, he regularly performed in many ensembles, including the Eastman Philharmonia, Musica Nova, and the Eastman Wind Ensemble.

Alexander is an active chamber musician, and is also an advocate for new music by living composers. This summer he was a fellow at the Bowdoin International Music Festival.

He also regularly performs with the DePaul 20+ Ensemble, performing both contemporary standards, and premieres by DePaul students. Alexander has connected with many of the field's great composers, learning from them and performing their music.

Alexander has had the privilege of performing with many notable conductors, including David Afkham, Brad Lubman, Francesco Milioto, Alexander Shelley, Gerard Schwarz and Christopher Zimmerman. He has also shared the stage with some of the world's greatest artists, including Alexi Kenny, Alexa Tarantino and René Elise Goldsberry.

Alexander is a graduate of the National Symphony Orchestra Youth Fellowship Program, where he was a student of Aaron Goldman. He also has a private studio of his own students that he teaches both online and in person. ■



Andrew Mirsberger

Originally from Wisconsin, bassist **Andrew Mirsberger** discovered his passion for music in his high school band and orchestra. He went on to graduate from Berklee College of Music. After relocating to Austin, TX, he spent 15 years as a professional musician, performing on both electric and upright bass across a diverse array of genres, including country, soul, jazz, pop, punk, rock, folk, and indie. Throughout his career, Andrew has showcased his talents at prominent events such as SXSW, Viva Big Bend, and the Pecan

Street Festival, among many others across Texas.

He has toured nationally with various artists and contributed to recordings dating back to his high school years. Now based in Chicago, Andrew continues to explore new musical collaborations and performance opportunities in and around the city's dynamic, diverse, and thriving music scene. ■



Elizabeth Askren

Praised for “inspiring virtuosic achievements from the pit” (*Opera Today*) and “palpable happiness” (*Le Monde*) from the artists with whom she collaborates, **Elizabeth Askren** empowers musicians around the world as a conductor, educator, and cultural activist.

An OPERA America 2024 Opera Grant winner, Askren performs regularly with leading opera houses and orchestras, including The Dallas Opera, with which she enjoys a privileged relationship, and Hawaii Opera Theatre, of which she is the company's first ever Principal Guest Conductor. She is also the Music Director of Paola Prestini and Brenda Shaughnessey's *Sensorium Ex*, a Ford Foundation-funded multi-modal opera exploring issues at the intersection of AI, disability, and the human voice.

also the creator and host of *Maestra-Magic!*, a children's edutainment series distributed by The Dallas Opera.

A master teacher at both The Dallas Opera's Hart Institute and at the Paris Opera's Academy, Askren made history by judging the Paris Philharmonic's inaugural La Maestra Competition for Women Conductors. She is invited regularly to speak about leading and entrepreneurship in the arts, mentoring young artists, and cultivating humanity in the age of AI through outlets including *PBS Newshour*, NPR, Radio France Internationale, and The Ford Foundation/How Institute.

Learn more at : www.elizabethaskren.com ■

Askren is the Founder and Artistic Director of Transylvanian Opera Academy (TOA), Romania's first opera studio. Created in 2017, TOA has been featured on national television, radio, and press while partnering with the Paris Opera's Academy, TEDx, and Opera for Peace. She is



Daniel McTiernan

Daniel McTiernan is an oboist who received his Bachelor of Music in Music Performance at the University of Florida and his Master of Music in Music Performance at the University of Houston.

He also holds a Certificate of Music Performance from the University of Houston, as well as a Performance Diploma in oboe from Boston University. ■



Eileen Doan

Eileen Doan is an actor, multi-instrumentalist, and singer-songwriter.

As an actor, Eileen recently appeared in *The Lord Of The Rings* as Merry at Chicago Shakespeare Theatre and in Auckland, New Zealand at the Civic Theatre.

Other credits include *Lucy and Charlie's Honeymoon* (Lookingglass Theatre), *Describe The Night* (Steppenwolf Theatre), *Once* (Coachella Valley Repertory Theatre), *Mr. Burns: A Post Electric Play* (Theater Wit), and *Cambodian Rock Band*

(TheatreSquared, Victory Gardens Theater, City Theatre, and Merrimack Repertory Theatre).

Eileen is an independent singer-songwriter who performs and releases original music. You can find her on every music streaming platform and keep up with her live dates, upcoming releases, and current projects on eileendoan.com and on instagram at [@eileeneileend](https://www.instagram.com/eileeneileend) ■



Harper Caruso

Harper Caruso (she/her) is a Jeff Award-nominated musical director, actor, and musician based in the Chicago area. Chicago credits include: *Falsettos* (Court Theatre) *Hedwig and the Angry Inch* (Haven); *9 to 5 The Musical* (Metropolis); *The Band's Visit*, and *Once* (Writers Theatre); *tick...tick, BOOM!* (Boho) ■



Eva Nicholson

Eva Nicholson began playing violin at four years old, and it quickly developed into a passion. As a child, she began violin lessons from Portuguese concert violinist Gerardo Ribeiro. In high school, she attended the Meadowmount School of Music summer conservatory in New York twice and was the founder of the Asrai String Quartet. The Quartet went on to become well known all over the Chicagoland area, giving numerous performances and garnering acclaim in numerous competitions, most notably first prize at the Discover National Chamber Music Competition, and semifinalists at the Fischhoff National Chamber Music Competition.

Eva is a Northwestern University Bienen School of Music graduate and studied with celebrated violinist

Desiree Ruhstrat. During her time at Bienen, she expanded her chamber music and collaborative experience, notably touring with the Grammy-nominated Black Oak Ensemble in France, as well as performing at the Borromeo Festival in Switzerland. Notable recent performances have been the Violin Concerto in D minor by Jean Sibelius in recital, groundbreaking performances of contemporary music, and various solo accompaniments for musicals at theaters such as Theo Ubuque. In addition to violin work, she has a newfound love for working and playing in recording studios, and is a singer-songwriter. She loves playing all around Chicago! ■



Mason Moss

Mason Moss is a Chicago-based music director, conductor, and keyboardist newly affiliated with AFM Local 10-208. Originally from the Quad Cities, he made his mark nationally by conducting over 650 performances of *The Book of Mormon* on its North American tour, leading a high-energy nine-piece orchestra across the U.S. and Canada.

Known for his work on new and original musicals, Mason has music directed, arranged, and orchestrated projects like *Solitary Man: A Tribute to Neil Diamond*, *Winter Wonderland*, and *Masked: The Musical* (54 Below).

With a background in jazz, classical, church, and commercial music, he brings bold versatility and a deep sense of musical storytelling to every production.

He is currently Music Director for *Sunny Afternoon* at Chicago Shakespeare Theater and is proud to be part of Chicago's creative community through Local 10-208! ■



Laura Poe

Korean American pianist **Laura Poe** is a highly sought-after artist and collaborator, celebrated for her work as a pianist, vocal coach, and educator. Based in Düsseldorf, Germany, she is a member of the ensemble at the Deutsche Oper am Rhein. In the 2024-2025 season, Laura will join the music staff of the Lyric Opera of Chicago for Missy Mazzoli's *The Listeners* and return to the Metropolitan Opera for John Adams's *Antony and Cleopatra*.

Laura is in high demand as a répétiteur and vocal coach, having worked with prestigious institutions such as the San Francisco Opera, De Nationale Opera (Amsterdam), Gran Teatre del Liceu, The Metropolitan Opera and the Semperoper Dresden. At Dresden, she made her professional conducting debut, leading 19 performances of Purcell's *Dido and Aeneas*. Her festival appearances include the Santa Fe Chamber Music Festival, Ravinia Steans Institute, Bard Summerscape, Glimmerglass Opera, and Music Academy of the West. She has also performed in prominent venues like Alice Tully Hall, the Museum of Modern Art in New York, the Lucerne Music Festival and in Trinidad and Tobago.

As a recitalist, Laura has collaborated with renowned artists such as Lisette Oropesa, Julia Bullock, Sasha Cooke, Paul Appleby, and Deborah Voigt, with whom she performed live on New York's classical radio station, WQXR. She also appeared in the BBC2 documentary *What Makes a Great Soprano* with Dame Kiri Te Kanawa. In 2009, she won third prize at the Wigmore Hall International Song Competition in London.

A passionate advocate for new music, Laura has worked on numerous world and European premieres. She has collaborated with composers Ellen Reid, Julia Adolphe and frequently works with John Adams as a pianist and arranger/editor. She assisted Adams on his Grammy-nominated recording of *Girls of the Golden West* with the Los Angeles Philharmonic as well as a radio broadcast of *The Death of Klinghoffer* with the Radio Filharmonisch Orkest at the Concertgebouw Amsterdam. She also created the piano-vocal score for *Antony and Cleopatra* and edited *Girls of the Golden West* for its European premiere in Amsterdam.

Committed to mentoring the next generation of singers and pianists, Laura has served as an Associate Vocal Coach at The Juilliard School, the San Francisco Conservatory of Music, Music Academy of the West, Aspen Music Festival and School, AIMS in Graz and Si parla, si canta in Urbania, Italy. In addition to her duties at the opera house, she maintains a private coaching studio for both singers and pianists.

Laura is a graduate of The Metropolitan Opera's Lindemann Young Artist Development Program and has trained with many of the world's leading musicians, conductors, and directors. She holds a Graduate Diploma in Collaborative Piano from The Juilliard School, a Master's in Accompanying and Chamber Music from the University of North Carolina at Greensboro, and a Bachelor's in Instrumental Music Education from the same institution, where she was awarded the inaugural Distinguished Alumni Award in Performance in 2015. ■



Michael Oldham

Michael Oldham is a composer, pianist, artist, music director with the Second City's national touring company, and plays/writes for theaters, cabarets, and anything that comes his way.

Michael studied Film Scoring and Composition at Berklee College of Music and studied briefly at Philippos Nakas Conservatory in Athens, Greece. You can stream albums/EPs of his music on all platforms! For more: check out michaelroldham.com or @WhoaItsMichaelO on Instagram/socials. ■



Ben Fryxell

Cellist **Ben Fryxell** is a seasoned veteran of the concert stage, at home as a soloist, orchestral player, and chamber musician. Since 2022, he has served as Associate Principal Cello of the Jacksonville Symphony, but will be relocating to the Chicago metropolitan area in June, 2025. Before joining the Jacksonville Symphony, he was a Fellow with the New World Symphony, where he played as a principal cellist under conductors such as Michael Tilson Thomas, HK Gruber, and Susanna Mälkki. He performed with New World and conductor Matthias Pintscher as a soloist in 2022, playing Bernd Alois Zimmermann's *Canto di Speranza*.

Ben holds a special interest and strong skillset in contemporary music, and loves how many new sound worlds we can be exposed to by composers of our time. In recognition of his unwavering commitment to new music, he was invited to be a New Fromm Player at the Tanglewood Music Center in 2022, where he was re-engaged the following summer. During his time in that role, he worked closely with composers

such as Reena Esmail, George Lewis, Nico Muhly, Joan Tower, and many others.

Ben is also a passionate educator. In addition to teaching private cello lessons to students of all ages and levels, he has also been sought out as a sectional coach, as well as a music theory pedagogue. He received his Bachelor of Music from the Juilliard School, where he studied with Natasha Brofsky, and worked for the Music Theory and Analysis Department as a Teaching Assistant and Tutor. He then studied at the New England Conservatory of Music for his Master of Music degree, where he was a pupil of Yeesun Kim. He held another teaching assistantship there, this time working as a keyboard harmony tutor.

In addition to his work as a cellist, Ben is a skilled pianist, composer, arranger, and conductor. When he's not engaging with music, he enjoys cooking, spending time with his family, doing crossword puzzles, and computer programming. ■



Katie Cousins

Violinist/Violist **Katie Cousins** has been an active member of the Chicago music community for the past decade, earning a reputation for her stylistic versatility and precision while regularly performing with various orchestral, chamber, and theater ensembles throughout the region.

Her extensive theater experience spans over 45 musical productions in both the Chicago and New York areas. Prior to her move to the Midwest, she was a regular performer at the Goodspeed Opera House as well as the Spirit of Broadway Theater in southern Connecticut, a playhouse known for hosting new musicals and Broadway workshops.

A devoted chamber and orchestral musician, Katie was a founding member of Isosceles, a distinctive violin-saxophone-piano trio that toured the Mid-Atlantic and Northeastern U.S. as well as SomArté, a touring piano trio based in Illinois. She has appeared alongside an eclectic range of exceptional artists, including

Audra McDonald, Bela Fleck, and the Beach Boys, and she frequently performs with symphonic ensembles throughout the region, including the South Bend, Kalamazoo, and Northwest Indiana Symphony Orchestras. Beyond her performance career, Katie is dedicated to nurturing the next generation of music lovers and is a strong advocate for the development and strengthening of music programs in schools nationwide. With almost 20 years of experience teaching in private, small group, and classroom settings, she currently maintains lesson studios in both Chicago and the western suburbs.

In addition to performing and teaching, Katie works as a regional contractor and music librarian for projects around Chicago and Northwest Indiana. Prior to arriving in the city, she received her B.S. in Music Education from Duquesne University in Pittsburgh, PA and her M.M. and GPD in Violin Performance from the Hartt School in Hartford, CT. ■



Trista Wong

Born in Hong Kong, violinist **Trista Wong** is currently a member with The Phoenix Symphony. She is also performing with the Grant Park Music Festival Orchestra every summer in Chicago. Trista has performed with prestigious orchestras such as the Chicago Symphony Orchestra, San Diego Symphony, and Baltimore Symphony Orchestra.

Trista holds a Graduate Performance Diploma and a Master of Music from The Peabody Institute of Johns Hopkins University, and a Bachelor of Music from the Yong Siew Toh Conservatory of Music in Singapore, where she received full scholarships

throughout her studies. A prizewinner in numerous competitions, including the Yale Gordon Competition and the Hong Kong International Violin Competition, she has also served as an adjudicator and mentor for various educational programs.

Deeply committed to community outreach, Trista regularly performs in schools, hospitals, and community centers, sharing her passion for music beyond the concert stage. ■



Lucas Faria de Sá Tucker

Lucas Faria de Sá Tucker is a classically trained pianist, multi-instrumentalist, and composer from Fair Haven, NJ. They began studying music at the young age of five with the encouragement of their parents, and went on to study classical piano for over 15 years with Dr. Joseph Line. Lucas graduated from Northeastern University Summa Cum Laude in 2024 with a joint Bachelor's degree in Physics and Music. During their time at Northeastern, Lucas delved deeply into the fields of composition, electronic music, and acoustics—this culminated in their original composition for traditional Korean Dageum, electronics, and piano, titled *Reflection*, being played at the 49th International Computer Music Conference in Seoul, South Korea.

a range of genres and instruments, including their 5-piece professional a cappella group, Radius Vocals. Throughout college, Lucas honed their craft as a bass vocalist across several critically acclaimed a cappella groups, including the Northeastern University *Nor'easters* and Berklee's *Pitch Slapped*, both repeat International Championship of Collegiate A cappella-winning ensembles. Lucas also began studying percussion independently in high school, and played drums and percussion in a number of high-level pit orchestras during their time at Northeastern.

Apart from performance, Lucas is a professional vocal arranger and producer with a focus on a cappella music. For arranging, production, or performance inquiries, please contact sacul.recut@gmail.com. ■

Lucas performs around the Chicagoland area on various gigs across

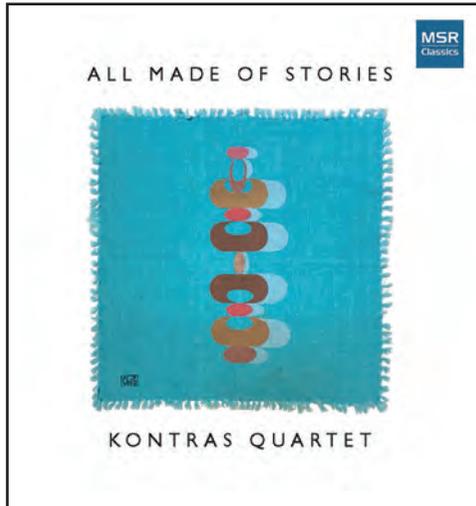
On Monday April 14th, members of the **CFM Fair Employment Practices Committee ("FEPC")** met with participants in the first annual CFM FEPC Mentorship Program to celebrate the inaugural year of the program and share feedback about the benefits of mentorship.

Everyone was glad to be together in person and some great ideas were shared, which the FEPC will plan to implement in the second year of this meaningful program. The FEPC would love to have more mentors and mentees apply for year two. Look out for application information in the next edition of the *Intermezzo*! ■



Left to right, standing: Joe Sonnefeldt, Rich Armandi, David Kaplan, James Sanders, John Yeb, Bobby Everson, Ben Heppner, Elizabeth Anderson. Left to right, seated: Renée Vogen, Jim Gailloro, Evon J. Sims, and Naomi Frisch

Kontras Quartet Releases Fifth Studio Album, "All Made of Stories"



The Chicago-based Kontras Quartet, currently consisting of violinists Eleanor Bartsch and Sherri Zhang, violist Benjamin Weber, and cellist Jean Hatmaker, has released their fifth studio album, "All Made of Stories," on the MSR Classics label (former second violinist François Henkins appears on the album).

Formed in 2009, the "superb Chicago-based ensemble" (*Gramophone Magazine*) has become known for their vibrant and nuanced performances, "crisp precision" (*Palm Beach Daily News*), "superlative artistry" (*CVNC Arts Journal*), and a passion for exploring the many fascinating intersections of folk and classical music. "All Made of Stories" is a deeply personal curation of music for string quartet further examining these intersections. The album attempts to answer a complex question: *what makes us who we are?*

"All Made of Stories" features a wide array of works spanning genres, centuries, and continents including three premiere studio recordings and two Kontras Quartet commissions.

Local Chicago composer John Elmquist's "Sacred Traces" was commissioned by Kontras Quartet for the group's 2017 folk residency at Chicago's Classical WFMT radio and draws inspiration from the rich American tradition of sacred harp singing.

"Hidden Mothers" by Steven Snowden was commissioned by Kontras Quartet and San Diego's Art of Elan, with whom Kontras was ensemble in residence from 2018-2022. The work dives into the complexities of the mother relationship through three powerful and deeply personal movements.

The album also features the premiere recording of composer Bongani Ndodana-Breen's "Apologia at Umzimvubu," which reflects on scenes from the Xhosa culture centered around the Umzimvubu river near the Eastern cape of South Africa. Ndodana-Breen is a South African-born composer with many Chicago connections and a friend of the group.

Rhiannon Giddens's "At the Purchaser's Option" (arr. Jacob Garchick) first appeared for string quartet as part of the Kronos Quartet's "50 for the Future" project. In the original version for voice, Giddens, who is a celebrated and extremely accomplished folk multi-instrumentalist and singer, tells the harrowing and haunting tale of an American slave woman and her child.

Antonín Dvořák's beloved "String Quartet No. 10 in E-flat major," *Slavonic*, is in a way the album's centerpiece, and its only offering from the "standard" string quartet repertoire. As opposed to Dvořák's more famous *American* quartet, the *Slavonic* uses musical language from the composer's homeland reminiscent of his

famous *Slavonic Dances*.

Rounding out the album are five short folk tunes originally compiled by the Armenian priest and ethnomusicologist, Komitas (Vartapet). These delightful and evocative gems are part of a set of 14 arranged for string quartet by cellist Sergei Aslamazyan (of the Komitas Quartet) in the mid-20th century.

"Throughout our quartet travels we've come to cherish that it is the sharing of stories which holds the greatest power to unite us," says cellist Jean Hatmaker. "Stories define, uplift and even haunt us; they are the very fabric of which we are composed. All Made of Stories is, in short, a musical heritage quilt. It's full of compelling music that weaves colorful tapestries of motherlands far and wide, of customs and histories inherited by each new generation."

Tying together the album's concept is a beautiful decorative textile on the cover by Argentinian artists, Chiachio & Giannone, whom Kontras met during a concert at San Diego's Lux Art Institute (now Institute of Contemporary Art-San Diego).

Kontras celebrated the album's release with a private CD release party hosted by Chicago Classical WFMT 98.7FM at WFMT studios on January 28th. ■



The Kontras Quartet, left to right: Sherri Zhang, Eleanor Bartsch, Jean Hatmaker, and Benjamin Weber | photo: Grittani Creative

Endowing a New Bass Scholarship at DePaul a Q&A with Tom Mendel

What about your experience at DePaul made you decide to endow a scholarship for bass players?

Though born in Chicago, I was raised in Monroe, LA. I moved back to Chicago in August of 1974 after attending Northeast Louisiana University for 3 years as an English/History major. I went to UIC and joined their jazz band as an electric bass player. Shortly after, I switched majors to music. UIC gave me a full scholarship for my second year (75-76) and I decided to start learning acoustic bass. I initially studied with Warren Benfield of the CSO at Northwestern. He recommended that I study with him at NU or DePaul. DePaul offered me better financial aid, and I transferred in the fall of '76. They didn't have an electric bass teacher, but offered me lots of experience in ensembles, especially the jazz band. I loved the caliber of musicians in the ensembles. I majored in Music Education and graduated first in my class in 1978.

Although, I did teach for a time in Wheeling I knew early on that I really wanted to be a performer. I was offered the national tour of "Godspell" in December of '78, and the tour was 'bought' by the Marriott Lincolnshire Theatre in the summer of '79. They asked me to be their house bass player, which I did until I played my first downtown show, "Dreamgirls" at the Shubert in the fall of 1983. I've played over 100 shows since then- downtown, on tour and on Broadway. I was also fortunate to play on hundreds of jingles and recordings. I decided to endow a scholarship because I wanted to give back to the community which has enabled me to have a successful career.

What was the selection process like to determine the awardee?

All of the music scholarships at DePaul are awarded by the School of Music. The condition that I insisted for my scholarship was that it be awarded to a bass major who is a doubler, i.e. plays and studies acoustic and electric bass. Adam's selection was made by the head of jazz bass studies, Dennis Carrol.



Tom Mendel (right) with DePaul student and inaugural scholarship recipient, Adam Blenderman

What impact do you hope this scholarship has for young bass players at DePaul?

I hope that it not only aides students with monetary assistance, but instills in them the importance of being an adept doubler. It's my hope that it prepares bass students to be successful in the industry. In my experience, a bassist in today's market has the best chance of success by being proficient in as many styles as possible AND being able to double on basses, (including: acoustic- arco and pizz, 4 and 5 string electric basses- fretted and fretless, as well as playing keyboard bass).

What did the process of creating the endowment entail and how did it come about?

I started to think seriously about establishing a scholarship while I was playing the 3 1/3 year sit-down of "Hamilton", around 2017. I talked to some of my friends teaching bass at DePaul including Rob Kassinger and Michael Hornmanian. I then talked to Rich Daniels and he put me in touch with Kemper Florin, the Director of Development at DePaul. She set up a meeting with the Dean of Music and others in the music department. I told them that a condition to endow this scholarship would be that the student should be a doubler on both acoustic and electric bass. At the time, they couldn't guarantee this because bass majors were predominantly concentrating in classical or jazz studies, both of which had the main emphasis on acoustic bass. I explained that, in my experience,

there is no way for a freelance bassist to play the most sought after gigs without being proficient in both basses. I initially declined to endow the scholarship. I told Rich, Rob, and Michael that I was disappointed that it didn't work out. Then, in 2023, I reconnected with Kemper. She set up a meeting with John Milbauer, the new Dean of Music. I stressed my condition of awarding to a student doubler, and we came to an agreement for which I am thrilled.

What kind of financial commitment does one have to make in order to endow a scholarship?

The minimum amount necessary to endow a scholarship at DePaul is \$50,000, which is the amount that I donated. Scholarships do not have to be funded completely to start the process, but can be done so over a few years, but they won't be implemented until the minimum amount (\$50,000) is fully donated. I reasoned that it was better for me to fund this all at once because it also gave me a charitable contribution for the full amount off my income tax.

The endowment is guaranteed in perpetuity because the university invests the full amount. The annual distribution of scholarships is roughly 4.5% of the endowment, or about \$2,500 year. Scholarships can still be donated to even when they're fully funded, and I would absolutely encourage other musicians to donate. As the endowment grows, the yearly scholarship will also increase.



Tom Mendel playing in the pit of "Hamilton"

To donate visit: give.depaul.edu and search for the Tom Mendel Bass Scholarship by selecting the "view all giving opportunities" button in the "designation" section. ■

Bette Eilers (1936–2025)

Bette Eilers, a pioneering trumpeter who broke gender barriers in Chicago's classical music scene, passed away on February 27, 2025, in Oak Park, Illinois, at the age of 88.



Born on March 10, 1936, Eilers began her trumpet studies at a young age and quickly distinguished herself with exceptional talent. At just 17, she became the principal trumpet of the Chicago Civic Orchestra, a remarkable achievement for a young woman in the 1950s. In 1954, she performed with the Chicago Symphony Orchestra under the baton of Fritz Reiner, and continued to play under renowned conductors such as Leopold Stokowski and Pierre Boulez, including performances of Khachaturian's *Symphony No. 3* and Stravinsky's *Firebird*.

Eilers' versatility extended beyond classical music. She performed with the Lyric Opera of Chicago and was a founding member of the Chicago Brass Quintet. Her contributions also reached the sports world when she played herald trumpet fanfares at Chicago Cubs special events, including the jersey retirement ceremonies for Ron Santo and Ryne Sandberg. Her performances were so impactful that they were featured on the front pages of newspapers, and fans fondly recalled the Cubs winning 14–3 after her fanfare at Sandberg's ceremony.

In recognition of her groundbreaking career, the International Women's Brass Conference honored Eilers with its Pioneer Award in 2006. She was celebrated not only for her exceptional musicianship but also for paving the way for future generations of women brass players.

Bette Eilers' legacy endures through her recordings, the countless musicians she inspired, and the barriers she broke in the world of classical music. She is survived by her family, friends, and a community of admirers who continue to celebrate her contributions to music. ■

Dick Judson (1932-2025)

R.I.P dear Dad.

It is with heavy hearts that we announce the passing of Dick Judson on March 3rd.

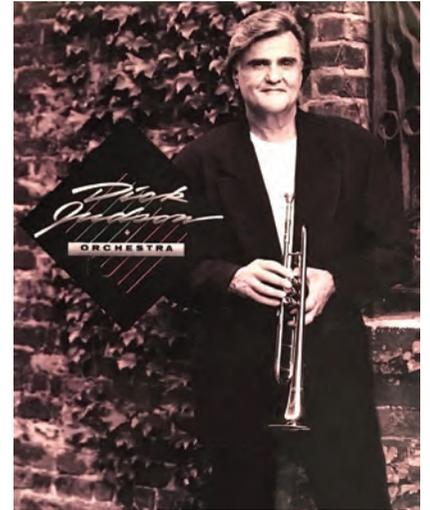
He was a beloved husband, father, grandfather and great grandfather whose kindness and love touched the lives of all who knew him.

Born on January 3, 1932 in Weathersfield, Ct, his parents gifted him a trumpet which spearheaded his lifelong passion of music, specifically jazz.

He married JoAnne Jarvi on June 11, 1955 in Stuttgart Germany and upon returning to the states, they settled in Chicago and formed *The Jingleaires*, later *The Voice Company*, and were arguably the most sought-after jingle group in the country, responsible for countless memorable commercial tracks, among them "*Fly the Friendly Skies of United*".

He later became the musical director at The Drake Hotel, Four Seasons, The Ritz Carlton and the Art Institute of Chicago as well as conducting for numerous corporate conferences, society gatherings and political events, including at The Democratic National Convention '96 at The United Center in Chicago. The orchestra has played for 5 presidents of The United States - Presidents: Gerald Ford, Jimmy Carter, Ronald Reagan, Bill Clinton & George W. Bush.

A consummate professional and workaholic, music and family were his lifeblood. ■



**Eric Wicks
(1934-2024)**

The Chicago music community, along with his family and many friends, mourn the loss of Eric Wicks, who served as a member of the Chicago Symphony violin section from 1968 until 2006.

He died peacefully on October 28, 2024 at Westminster Place in Evanston, Illinois. He was 89.



Born in Brooklyn, New York, on November 6, 1934, Eric Wicks began violin studies at the age of five with Alfred Troemel, and later with Helen Airoff, Hugo Kolberg and Berl Senofsky.

While attending the Manhattan School of Music on scholarship, Wicks was assistant concertmaster of the Bridgeport Symphony Orchestra. After completing his degree, he became a member of the NBC Opera Orchestra under George Schick and Peter Herman Adler.

During his service in the U.S. Army, Wicks was concertmaster and soloist of the United States Military Academy Orchestra at West Point. Following his service, he played with the Radio City Music Hall Orchestra in New York, with the Santa Fe Opera Orchestra in New Mexico, and as assistant concertmaster of the Baltimore Symphony Orchestra. Wicks also served on faculty at the Peabody Conservatory of Music.

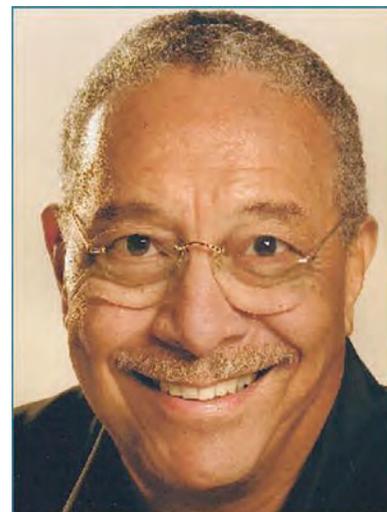
In 1968, seventh music director Jean Martinon invited Wicks to join the Chicago Symphony Orchestra's violin section, later also serving under Sir Georg Solti and Daniel Barenboim. He retired in 2006 and was awarded the Theodore Thomas Medallion for Distinguished Service on September 23 of that year.

In retirement, Wicks was a longtime member of the Chicago Symphony Alumni Association, for many years serving on the board of directors, most recently as Vice President.

Eric Wicks is survived by his beloved wife, Linda Baker, along with four daughters from a previous marriage. Sharon Nolte (Don), Rebecca Otto (Shawn), Priscilla Woods (Jeremy), and Jessica Wicks, along with eight grandchildren and a great-grandchild. ■

**Holly Perry
(1933-2025)**

Holly Perry, a versatile pianist and singer whose career spanned continents and decades, passed away on April 7, 2025, at his home in Toronto, Canada. He was 92.



Born in 1933 in Boston, Massachusetts, Perry began playing piano at a young age, developing skills in composition and arrangement. At 17, he enlisted in the U.S. Navy and became a regular performer at the officers' club, where his musical talents were quickly recognized. Following his honorable discharge from Great Lakes Naval Base, he settled in the Chicago area with his wife and children, performing in clubs and private events throughout the region.

In the late 1960s, Perry relocated to Toronto, where he found a welcoming audience and a thriving music scene. He became a fixture at venues such as Hy's Steak House and the Royal York Hotel, earning acclaim for his engaging performances. His reputation as a dynamic entertainer led to opportunities abroad, and from the mid-1980s until his retirement, Perry performed at five-star hotels and restaurants across Europe, Asia, and the Middle East, culminating his career with a final engagement in Jordan in 2011.

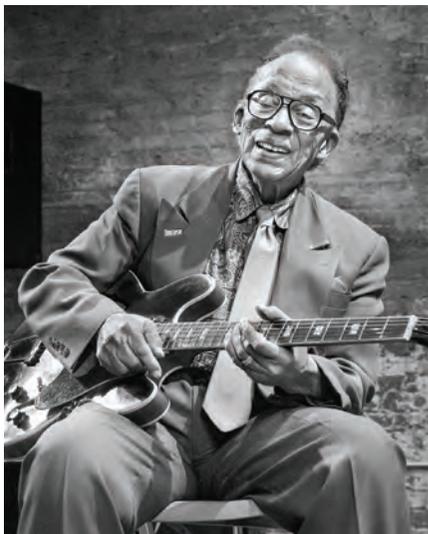
Perry's musical legacy includes recordings that showcase his talents as both a pianist and vocalist, reflecting a style that blended jazz, pop, and international influences.

He is survived by his partner, Lee Moy, and his three children: Steven, Indigo-Audrey, and Loren. Holly Perry's life and career left an indelible mark on audiences around the world, remembered for his warmth, talent, and the joy he brought to his performances. ■

(In Memoriam continued, page 24)

George Freeman (1927–2025)

George Freeman, a pioneering jazz guitarist and stalwart of Chicago's music scene, passed away on April 1, 2025, at the age of 97. Born on April 10, 1927 in Chicago, Freeman was part of a renowned musical family, including his brothers, saxophonist Von Freeman and drummer Eldridge "Bruz" Freeman, and nephew, saxophonist Chico Freeman.



Freeman's early exposure to jazz legends like Louis Armstrong and Fats Waller, who frequented his family home, influenced his musical path. Inspired by guitarists T-Bone Walker and Charlie Christian, he began performing in the 1940s, eventually leading Chicago's first modern jazz bebop band by 1946.

In 1947, Freeman moved to New York, joining a band with Johnny Griffin and Joe Morris, and recorded with the *Joe Morris Orchestra*. His collaborations spanned decades and included work with Charlie Parker, Gene Ammons, Richard "Groove" Holmes, Jimmy McGriff, and Jackie Wilson. Notably, his partnership with Ammons produced several recordings, including *"The Black Cat,"* featuring Freeman's compositions.

Despite opportunities elsewhere, Freeman remained rooted in Chicago, contributing significantly to its jazz heritage. He released numerous albums as a leader, such as *"Birth Sign"* (1972), *"90 Going on Amazing"* (2017), and *"The Good Life"* (2023), collaborating with artists like Kurt Elling, Joey DeFrancesco, and Christian McBride. His performances at venues like the Green Mill Cocktail Lounge and the Chicago Jazz Festival showcased his enduring talent.

Freeman's innovative approach blended bebop with blues, characterized by his unique guitar tone and melodic improvisations. Even in his later years, he adapted his technique, using a kitchen cabinet knob as a pick due to arthritis, yet his playing remained vibrant and expressive.

George Freeman's legacy is etched in the annals of jazz history, not only through his recordings and performances but also through his influence on generations of musicians. His contributions to jazz continue to resonate, reflecting a lifetime dedicated to musical excellence. ■

James Garfield Barge Jr. (1926–2025)

James Garfield Barge Jr., known to many as Gene or "Daddy G," passed away peacefully at home on February 2, 2025, at the age of 98.

Born in Norfolk, Virginia, Gene was the eldest of eight children. His musical journey began when his father received a saxophone from a British sailor. Gene's early talent and passion led him to blend jazz and R&B influences, ultimately creating a unique sound that would shape American music.



After graduating from West Virginia State University, Gene released two saxophone instrumentals, *"Country"* and *"Way Down Home,"* on Checker Records in 1956. His breakthrough came in 1961 with the chart-topping hit *"Quarter to Three,"* adapted from his instrumental *"A Night With Daddy G."* He quickly became a defining force behind the "Norfolk Sound," contributing to hits like *"School Is Out,"* *"CC Rider,"* and *"If You Wanna Be Happy."*

Though he initially balanced teaching with music, Gene moved to Chicago in 1964 to join Chess Records, where he worked with legends like Muddy Waters, Etta James, and Fontella Bass. His saxophone helped define hits like *"Rescue Me"* and *"Wang Dang Doodle."* He also produced *"Here Comes the Judge"* by Pigmeat Markham, often cited as one of the first rap records. At Chess, Gene formed a lifelong friendship and creative partnership with Charles Stepney and worked closely with Willie Dixon.

Gene's contributions spanned genres, from R&B and gospel to soul and pop. He worked with the Chi-Lites, Jackie Wilson, and the Soul Stirrers. At Stax Records, he led the Gospel Truth division and later collaborated with Natalie Cole, co-producing Grammy-winning hits like *"Sophisticated Lady"* and *"This Will Be."*

He also ventured into film, appearing in *The Fugitive* and *Stony Island*, among others. In 1982, he toured with the Rolling Stones and continued performing into his 80s, including releasing *Olio* in 2013. Gene was a mentor to artists like Minnie Riperton and Donny Hathaway and remained deeply committed to encouraging young musicians.

He is preceded in death by his wife, Sarah, and survived by daughters Gail and Gina, brother Milton, sisters Celestine and Kim, grandchildren, great-grandchildren, and many who loved and admired him.

If he were here today, he would say, "Look alive!" ■

INDEPENDENT AUDITORS' REPORT

Board of Directors
 CHICAGO FEDERATION OF MUSICIANS
 LOCAL 10-208 – AMERICAN FEDERATION OF MUSICIANS ("A. F. OF M.")

Opinion

We have audited the accompanying financial statements of Chicago Federation of Musicians, Local 10-208 A.F. of M. (a nonprofit organization), which comprise the statements of financial position as of December 31, 2024 and 2023, and the related statements of activities and cash flows for the years then ended, and the related notes to the financial statements.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Chicago Federation of Musicians, Local 10-208 A.F. of M. as of December 31, 2024 and 2023, and the changes in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

Basis for Opinion

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of Chicago Federation of Musicians, Local 10-208 A.F. of M. and to meet our other ethical responsibilities in accordance with the relevant ethical requirements relating to our audits. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America, and for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about Chicago Federation of Musicians, Local 10-208 A.F. of M.'s ability to continue as a going concern within one year after the date that the financial statements are available to be issued.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with generally accepted auditing standards will always detect a material misstatement when it exists.

Auditor's Responsibilities for the Audit of the Financial Statements (Continued)

The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with generally accepted auditing standards, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and design and perform audit procedures responsive to those risks. Such procedures include examining, on a test basis, evidence regarding the amounts and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Chicago Federation of Musicians, Local 10-208 A.F. of M.'s internal control. Accordingly, no such opinion is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about Chicago Federation of Musicians, Local 10-208 A.F. of M.'s ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control related matters that we identified during the audit.

Supplementary Information

Our audit was conducted for the purpose of forming an opinion on the financial statements as a whole. The comparative statements of financial position, comparative statements of activities and comparative expenses on pages 16 - 20, is presented for purposes of additional analysis and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America. In our opinion, the information is fairly stated in all material respects in relation to the financial statements as a whole.

WSDD CPAs, Ltd.

WSDD CPAs, Ltd.

Chicago, Illinois
 March 31, 2025

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**CHICAGO FEDERATION OF MUSICIANS
 LOCAL 10-208 - A. F. OF M.
 Statements of Financial Position
 December 31, 2024 and 2023**

**CHICAGO FEDERATION OF MUSICIANS
 LOCAL 10-208 - A. F. OF M.
 Statements of Activities
 For the Years Ended December 31, 2024 and 2023**

ASSETS	2024	2023
CURRENT ASSETS		
Cash and cash equivalents	\$ 346,001	\$ 216,569
Investments at fair value	3,554,315	3,393,032
Dues receivable	50,116	47,559
Accounts receivable		5,444
Accrued interest receivable	10,850	13,217
Prepaid expenses	9,992	10,786
Total Current Assets	<u>3,971,274</u>	<u>3,686,607</u>
OTHER ASSETS		
Operating lease right-of-use asset	209,375	257,765
Security deposit	6,250	6,250
Total Other Assets	<u>215,625</u>	<u>264,015</u>
TOTAL ASSETS	<u>\$ 4,186,899</u>	<u>\$ 3,950,622</u>
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accrued expenses	\$ 14,543	\$ 21,456
Member advance dues	115,677	114,024
Economic injury disaster loan	3,763	3,687
Operating lease liability	47,095	45,189
Other liabilities	659	3,274
Total Current Liabilities	<u>181,737</u>	<u>187,630</u>
LONG-TERM LIABILITIES (net of current portion)		
Economic injury disaster loan	140,786	144,576
Operating lease liability	165,748	212,843
Total Long-Term Liabilities	<u>306,534</u>	<u>357,419</u>
Total Liabilities	<u>488,271</u>	<u>545,049</u>
NET ASSETS		
Without donor restrictions	3,658,749	3,360,739
With donor restrictions	39,879	44,834
Total Net Assets	<u>3,698,628</u>	<u>3,405,573</u>
TOTAL LIABILITIES AND NET ASSETS	<u>\$ 4,186,899</u>	<u>\$ 3,950,622</u>

	2024	2023
CHANGE IN NET ASSETS WITHOUT DONOR RESTRICTIONS		
REVENUES		
Initiation fees	\$ 17,800	\$ 23,575
Regular member dues	339,856	303,165
Life member dues	56,775	50,197
Work dues	1,020,487	997,924
Net investment return	340,518	326,690
Advertising	2,250	3,400
CFM/EW Fund	61,992	62,256
Government grant		50,000
Other	489	1,522
Total Revenues without donor restrictions	<u>1,840,167</u>	<u>1,818,729</u>
EXPENSES		
Administrative salaries	642,498	641,651
Payroll expense	200,343	195,299
Other direct expense	205,171	198,404
Indirect expense	79,323	50,553
General and administrative	301,402	229,654
Occupancy	118,375	189,625
Total Expenses	<u>1,547,112</u>	<u>1,505,186</u>
NET ASSETS RELEASED FROM RESTRICTIONS		
Satisfaction of purpose restrictions	<u>4,955</u>	<u>5,059</u>
Change in net assets without donor restrictions	<u>298,010</u>	<u>318,602</u>
CHANGE IN NET ASSETS WITH DONOR RESTRICTIONS		
Contributions		49,893
Net assets released from restrictions	<u>(4,955)</u>	<u>(5,059)</u>
Change in net assets with donor restrictions	<u>(4,955)</u>	<u>44,834</u>
CHANGE IN NET ASSETS	<u>293,055</u>	<u>363,436</u>
NET ASSETS - BEGINNING OF YEAR	<u>3,405,573</u>	<u>3,042,137</u>
NET ASSETS - END OF YEAR	<u>\$ 3,698,628</u>	<u>\$ 3,405,573</u>

CHICAGO FEDERATION OF MUSICIANS
LOCAL 10-208 - A. F. OF M.
Statements of Cash Flows
For the Years Ended December 31, 2024 and 2023

CHICAGO FEDERATION OF MUSICIANS
LOCAL 10-208 - A. F. OF M.
Notes to Financial Statements
December 31, 2024 and 2023

	<u>2024</u>	<u>2023</u>
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ 293,055	\$ 363,436
<i>Items not requiring cash outlay:</i>		
Depreciation		348
(Gain) on sale of investments	(35,256)	(123,754)
Unrealized (gain) on investments	(191,066)	(110,274)
<i>Net effect of changes in:</i>		
Dues receivable	(2,557)	(23,660)
Accounts receivable	5,444	(1,000)
Accrued interest receivable	2,367	(1,177)
Prepaid expenses	794	(67)
Accrued expenses	(6,913)	6,065
Member advance dues	1,653	39,877
Musicians relief fund		(35,333)
Scholarship fund		(14,560)
Operating lease asset and liability	3,201	267
Other liabilities	(2,615)	(1,962)
NET CASH PROVIDED BY OPERATING ACTIVITIES	<u>68,107</u>	<u>98,206</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Proceeds from sale and maturities of investments	946,253	1,526,114
Purchases of investments	(881,214)	(1,765,531)
NET CASH PROVIDED (USED) BY INVESTING ACTIVITIES	<u>65,039</u>	<u>(239,417)</u>
CASH FLOWS FROM FINANCING ACTIVITIES		
Repayment of economic injury disaster loan	(3,714)	(1,737)
NET CHANGE IN CASH AND CASH EQUIVALENTS	129,432	(142,948)
CASH AND CASH EQUIVALENTS - BEGINNING OF YEAR	<u>216,569</u>	<u>359,517</u>
CASH AND CASH EQUIVALENTS - END OF YEAR	<u>\$ 346,001</u>	<u>\$ 216,569</u>
SUPPLEMENTAL CASH FLOW DISCLOSURE		
Interest paid	<u>\$ 3,978</u>	<u>\$ 3,290</u>

See independent auditors' report and notes to financial statements.

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NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

Cash and Cash Equivalents

Cash and cash equivalents include cash on hand and cash in depository demand accounts. For the purposes of the statement of cash flows, the Local considers highly liquid debt instruments purchased with a maturity of three months or less to be cash equivalents.

Investments

The investments of the Local are held and managed by a financial services firm. Investments are stated at fair value. Net investment return is reported in the statements of activities and consists of interest and dividend income, realized and unrealized capital gains and losses, less investment fees.

Prepaid Expenses

Prepaid expenses are amortized over periods benefited.

Property and Equipment

Depreciation is provided principally on the straight-line method over the estimated useful lives of the assets. Capitalized assets consist of furniture, equipment, leasehold improvements, and website with useful lives of five to ten years.

Income Taxes

The Local qualifies for tax exempt status under Section 501(c)(5) of the Internal Revenue Code. Revenue from normal operations of the Local is not subject to federal income taxes. The Local is subject to unrelated business income tax (UBIT) on certain non-exempt revenue. The Local is no longer subject to U.S. Federal and State examinations by tax authorities for the years before December 2021. As of and for the year ended December 31, 2024, management has determined that there are no uncertain tax positions.

Functional Allocation of Expenses

The costs of program and supporting services activities have been summarized on a functional basis in Note 14. This note presents the natural classification detail of expenses by function. Accordingly, certain costs have been allocated among program services and general and administrative expenses.

Leases

CFM determines if an arrangement is a lease at inception. Operating leases are included in right-of-use ("ROU") assets and lease liabilities in the statement of financial position. Right-of-use assets represent the Organization's right to use an underlying asset for the lease term. Lease obligations represent the Organization's liability to make lease payments arising from the lease. Operating lease right-of-use assets and related obligations are recognized at the commencement date based on the present value of lease payments over the lease term discounted using an appropriate incremental borrowing rate at the commencement date. The value of an option to extend or terminate a lease is reflected to the extent it is reasonably certain management will exercise that option. Lease expense for lease payments is recognized on a straight-line basis over the lease term. The Organization does not report ROU assets and lease liabilities for its short-term leases (leases with a term of 12 months or less). Instead, the lease payments of those leases are reported as lease expense on a straight-line basis over the lease term.

See independent auditors' report.

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NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Nature of the Organization

The Chicago Federation of Musicians, Local 10-208 A.F. of M. ("CFM", "Local", "Organization") is an organization of almost two thousand professional musicians. For more than 100 years, CFM has been working to achieve dignity and just wages for musicians. CFM members perform in the Chicago Symphony Orchestra, the Lyric Opera Orchestra, The Redwalls, and the orchestras for Chicago's Broadway shows. CFM represents musicians performing all styles of music: alternative rock, soul, classical, jazz, rock, country, pop, reggae, Christian rock, and others. CFM members are active in recording commercials, television and radio programs and CDs, and perform for private and corporate parties locally and throughout North America.

Basis of Accounting

The financial statements have been prepared using the accrual basis of accounting in accordance with U.S. generally accepted accounting principles.

Basis of Presentation

In accordance with generally accepted accounting principles for nonprofit organizations, the net assets of the Local are reported according to two classes of net assets: net assets without donor restrictions and net assets with donor restrictions.

Use of Estimates

The preparation of financial statements in accordance with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, and operations, and the related disclosures at the date of the financial statements and during the reporting period. Actual results could differ from those estimates.

Revenue Recognition

Member dues, which are nonrefundable, are comprised of an exchange element based on the benefits received. The exchange portion of member dues is recognized over the membership period. Work dues are recognized during the period in which the performance is held. Member dues received for future dates are deferred until the applicable year and included in member advance dues in the accompanying statements of financial position. Net investment return(loss) is recognized when earned. In 2023, the Local received a grant award through the Illinois B2B Arts Grant Program, which was used to offset the negative economic impact caused by COVID-19.

Accounts Receivable

The Local's allowance method is derived from a review of historical losses and adjusted for management's assessment of current conditions, forecasts of future events, and other factors deemed relevant risk factors. As of December 31, 2024 and 2023, management determined that no allowance for credit losses was necessary.

See independent auditors' report.

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NOTE 2 - LIQUIDITY AND AVAILABILITY

Financial assets available to meet general expenditures within one year, that is, without donor or other restrictions limiting their use, within one year of the statement of financial position date, comprise the following:

	<u>2024</u>	<u>2023</u>
Financial assets at year-end		
Cash and cash equivalents	\$ 346,001	\$ 216,569
Investments at fair value	3,554,315	3,393,032
Dues receivable	50,116	47,559
Accounts receivable	5,444	5,444
Accrued interest receivable	10,850	13,217
Total financial assets at year-end	<u>3,961,282</u>	<u>3,675,821</u>
Less:		
Net assets with donor restrictions	<u>(39,879)</u>	<u>(44,834)</u>
Financial assets available to meet general expenditures within one year	<u>\$ 3,921,403</u>	<u>\$ 3,630,987</u>

As part of CFM's liquidity management plan, cash in excess of daily requirements are invested in certificates of deposit and short-term investments.

NOTE 3 - PROPERTY AND EQUIPMENT

Property and equipment as of December 31, 2024 and 2023, is summarized as follows:

	<u>2024</u>	<u>2023</u>
Furniture and equipment	\$ 18,431	\$ 18,431
Leasehold improvements		
Website	<u>3,298</u>	<u>3,298</u>
	21,729	21,729
Less:		
Accumulated depreciation	<u>21,729</u>	<u>21,729</u>
Property and equipment, net	<u>\$</u>	<u>\$</u>

Depreciation expense amounted to \$0 and \$348 for the years ended December 31, 2024 and 2023, respectively.

See independent auditors' report.

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NOTE 4 - FAIR VALUE MEASUREMENTS

ASC 820, *Fair Value Measurements and Disclosures*, establishes a framework for measuring fair value. That framework provides a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value. The hierarchy gives the highest priority to unadjusted quoted prices in active markets for identical assets or liabilities (Level 1 measurements) and the lowest priority to unobservable inputs (Level 3 measurements). The three levels of the fair value hierarchy under ASC 820 are described below:

Level 1:
Inputs to the valuation methodology are unadjusted quoted prices for identical assets or liabilities in active markets that the Local has the ability to access.

Level 2:
Inputs to the valuation methodology include:

- Quoted prices for similar assets or liabilities in active markets;
- Quoted prices for identical or similar assets or liabilities in inactive markets;
- Inputs other than quoted prices that are observable for the asset or liability;
- Inputs that are derived principally from or corroborated by observable market data by correlation or other means.

If the asset or liability has a specified (contractual) term, the Level 2 input must be observable for substantially the full term of the asset or liability.

Level 3:
Inputs to the valuation methodology are unobservable and significant to the fair value measurement.

The assets or liability's fair value measurement level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. Valuation techniques used need to maximize the use of observable inputs and minimize the use of unobservable inputs.

The following is a description of the valuation methodologies used for assets measured at fair value. There have been no changes in the methodologies used at December 31, 2024 and 2023.

Exchange Traded and Closed End Funds: Valued at fair value of shares held by the Local at year end.

Corporate Bonds: Valued at fair value of bonds held by the Local at year end.

U.S. Government Securities: Valued at fair value of securities held by the Local at year end.

Money Market Fund: Valued at fair value of securities held by the Local at year end.

See independent auditors' report.

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NOTE 4 - FAIR VALUE MEASUREMENTS (Continued)

The methods described above may produce a fair value calculation that may not be indicative of net realizable value or reflective of future fair values. Furthermore, while the Local believes its valuation methods are appropriate and consistent with other market participants, the use of different methodologies or assumptions to determine the fair value of certain financial instruments could result in a different fair value measurement at the reporting date.

The following table sets forth by level, within the fair value hierarchy, the Local's assets measured at fair value as of December 31, 2024:

	LEVEL 1	LEVEL 2	LEVEL 3	TOTAL
Exchange Traded and Closed End Funds	\$ 2,220,383			\$ 2,220,383
Corporate Bonds		1,178,832		1,178,832
U.S. Government Securities		1,886		1,886
Money Market Fund	153,214			153,214
	<u>\$ 2,373,597</u>	<u>\$ 1,180,718</u>	<u>\$ 0</u>	<u>\$ 3,554,315</u>

The following table sets forth by level, within the fair value hierarchy, the Local's assets measured at fair value as of December 31, 2023:

	LEVEL 1	LEVEL 2	LEVEL 3	TOTAL
Exchange Traded and Closed End Funds	\$ 1,832,093			\$ 1,832,093
Corporate Bonds		1,234,976		1,234,976
U.S. Government Securities		52,140		52,140
Money Market Fund	273,823			273,823
	<u>\$ 2,105,916</u>	<u>\$ 1,287,116</u>	<u>\$ 0</u>	<u>\$ 3,393,032</u>

NOTE 5 - INVESTMENTS

The historical cost and market value of investments, all of which were held at one financial institution, were as follows at December 31:

	2024		2023	
	COST	FAIR VALUE	COST	FAIR VALUE
Exchange Traded and Closed End Funds	\$ 1,876,048	\$ 2,220,383	\$ 1,647,695	1,832,093
Corporate Bonds	1,193,397	1,178,832	1,288,650	1,234,976
U.S. Government Securities	1,877	1,886	49,617	52,140
Money Market Funds	153,214	153,214	273,823	273,823
	<u>\$ 3,224,536</u>	<u>\$ 3,554,315</u>	<u>\$ 3,259,785</u>	<u>\$ 3,393,032</u>

See independent auditors' report.

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NOTE 5 - INVESTMENTS (Continued)

Net investment return consisted of the following during the years ended December 31:

	2024	2023
Interest	\$ 31,312	\$ 35,691
Dividends	109,930	81,145
Realized gains	35,256	123,754
Unrealized gains	191,066	110,274
Less: Investment fees	(27,046)	(24,174)
	<u>\$ 340,518</u>	<u>\$ 326,690</u>

NOTE 6 - AMERICAN FEDERATION OF MUSICIANS

The Local acts as agent for the American Federation of Musicians ("A. F. of M."). Work dues, initiation and other fees, collected by the Local on behalf of the A. F. of M. are remitted to the A. F. of M.

NOTE 7 - NET ASSETS WITH DONOR RESTRICTIONS

Net assets with donor restrictions consisted of the following at December 31:

	2024	2023
Musicians Relief Fund	\$ 35,818	\$ 36,868
Scholarship Fund	4,061	7,966
	<u>\$ 39,879</u>	<u>\$ 44,834</u>

The Musicians Relief Fund was established to help disabled musicians as well as musicians in need of temporary assistance. Requests for assistance are sent to the Local where the Executive Board reviews and acts on those requests. In 2020, the Executive Board expanded the Musicians Relief Fund to include the Music Helping All Recover Together program - an initiative to present live music as an integral part of the emotional and economic recovery of both greater Chicago and CFM members.

The Scholarship Fund was established to help the children of members attend college. Eligibility requirements are established by the Local. Funding for the Scholarship Fund comes from many sources, including donations from members of the Local and their families and friends.

See independent auditors' report.

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NOTE 8 - LEASE

CFM entered into an office lease agreement for a period of five years with one additional five-year option. The lease commenced on December 1, 2023, and requires base monthly rental payments ranging from \$4,585 to \$5,200. In addition, CFM is responsible for twenty percent of the building's operating expenses and real estate tax bills as they become due.

At December 31, 2024, the weighted average remaining lease term was 3.92 years and the weighted average discount rate was 4.14%. The operating lease asset obtained in exchange for the lease obligation was \$209,375.

Maturities of the lease liability under the operating lease as of December 31, 2024 are as follows:

Year Ending December 31,	Amount
2025	\$ 55,020
2026	57,280
2027	62,000
2028	57,200
Total lease payments	231,500
Less: effects of discounting	(18,657)
Present value of operating lease liability	<u>\$ 212,843</u>

Operating lease expense, which is included in occupancy expense in the accompanying statements of activities, amounted to \$58,221 and \$67,572 for the years ended December 31, 2024 and 2023, respectively. Operating lease cash payments amounted to \$55,020 and \$67,305 for the years ended December 31, 2024 and 2023, respectively.

NOTE 9 - CONCENTRATIONS OF CREDIT RISK

Financial instruments that potentially subject CFM to concentrations of credit risk consist principally of cash, investments, and dues receivable. CFM maintains cash deposits with major banks which, from time to time, may exceed federally insured limits. CFM periodically assesses the financial condition of the institutions and believes the risk of any loss is minimal. Concentration of credit risk with respect to its investments is reduced as a result of the diversity of the underlying securities. CFM also has concentrations of credit risk with respect to dues receivable. As of and for the years ended December 31, 2024 and 2023, 100%, annually, of dues receivable and 83%, annually, of work dues revenue was from musicians performing with the Chicago Symphony Orchestra and the Lyric Opera.

NOTE 10 - RISKS AND UNCERTAINTIES

The Local invests in various investment securities. Investment securities are exposed to various risks such as interest rate, market and credit risks. Due to the level of risk associated with certain investment securities, it is at least, reasonably possible that changes in the values of investment securities will occur in the near term and that such changes could materially affect the amounts reported in the financial statements.

See independent auditors' report.

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NOTE 11 - PENSION

Effective January 1, 2019, the Local contributes 15.59% of a qualifying employee's compensation to the A. F. of M. and Employers' Pension Fund ("Fund"). Qualifying employees include all full-time employees from the date of hire and any part-time employees who exceed 500 hours in a year. Contributions to the Fund were \$102,066 and \$99,459 for the years ended December 31, 2024 and 2023, respectively.

NOTE 12 - REVENUE FROM CONTRACT WITH CUSTOMERS

Revenue disaggregation

In accordance with ASU 2014-09, the Local disaggregates revenue from contracts with customers into major revenue streams and the timing of recognizing revenue. Revenue from contracts with customers disaggregated by category for the years ended December 31, 2024 and 2023, was as follows:

	2024	2023
Revenue recognized at a point in time:		
Initiation fees	\$ 17,800	\$ 23,575
Work dues	1,020,487	997,924
Revenue recognized over time:		
Regular member dues	339,856	303,165
Life member dues	56,775	50,197

Contract balances

The timing of revenue recognition, billings and cash collections results in contract assets, receivables and contract liabilities. Contract assets would exist when the Organization has a contract with a customer for which revenue has been recognized but customer payment is contingent on a future event. Local revenue is based on delivered goods and services and is generally limited to amounts that are not contingent on future events, therefore, not resulting in a contract asset being recorded.

The Local records receivables when the right to consideration becomes unconditional and are presented separately in the statements of financial position. Dues receivable related to revenue from contracts with customers was \$50,116, \$47,559 and \$23,899 at December 31, 2024, 2023 and 2022, respectively.

Contract liabilities include member advance dues when the Local receives payment from members before revenue is recognized and are presented separately in the statements of financial position. The following table provides information about significant changes in member advance dues for the years ended December 31:

	2024	2023
Member advance dues, beginning of year	\$ 114,024	\$ 74,147
Member dues recognized	(114,024)	(74,147)
Member dues deferred	115,677	114,024
Member advance dues, end of year	<u>\$ 115,677</u>	<u>\$ 114,024</u>

See independent auditors' report.

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NOTE 12 - REVENUE FROM CONTRACT WITH CUSTOMERS (Continued)

Significant Judgment

Significant judgment is required to be made by management to determine the appropriate approach to applying the revenue recognition criteria. Significant judgment was also required when determining whether revenue from contracts with customers was earned at a point in time or over time.

NOTE 13 - ECONOMIC INJURY DISASTER LOAN

CFM received an economic injury disaster loan provided by the U.S. Small Business Administration in the amount of \$150,000, which is due in 360 monthly payments of \$641, including principal and interest at 2.75%, commencing in June 2023. Each payment will be applied first to interest accrued to the date of receipt of each payment, and the balance, if any, will be applied to principal. The loan is secured by all tangible property owned by CFM.

Maturities of the economic injury disaster loan are as follows:

Year Ending December 31,	Amount
2025	\$ 3,763
2026	3,851
2027	3,958
2028	4,058
2029	4,182
After	<u>124,737</u>
	<u>\$ 144,549</u>

See independent auditors' report.

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NOTE 14 - FUNCTIONAL EXPENSES

The following represents a summary of CFM's expenses for the year ended December 31, 2024 on a functional basis, with comparative totals for 2023:

	PROGRAM		TOTAL	
	SERVICES	GENERAL AND ADMINISTRATIVE	2024	2023
Administrative salaries	\$ 578,248	\$ 64,250	\$ 642,498	\$ 641,651
Payroll expense	180,309	20,034	200,343	195,299
Other direct expense				
Intermezzo	33,562		33,562	34,223
Per capita - A. F. of M.	119,738		119,738	114,662
Death donations	12,000		12,000	17,776
Other	39,871		39,871	31,743
Indirect expense				
Music promotion	19,561		19,561	6,729
Per capita tax	44,377		44,377	33,824
Other	5,158	10,227	15,385	10,000
General and administrative				
Telephone and internet		11,694	11,694	14,160
Insurance		25,605	25,605	21,960
Professional fees	112,028	68,291	180,319	116,727
Other		83,784	83,784	76,807
Occupancy	106,537	11,838	118,375	189,625
Total Expenses - 2024	<u>\$ 1,251,389</u>	<u>\$ 295,723</u>	<u>\$ 1,547,112</u>	
Total Expenses - 2023	<u>\$ 1,259,253</u>	<u>\$ 245,933</u>		<u>\$ 1,505,186</u>

Certain expenses that benefit both program services and general and administrative were allocated based on the ratio of administrative salaries, while other expense items were specifically determined. Management has interpreted general and administrative expenses under generally accepted accounting principles to include costs not directly associated with providing member services. Management is of the opinion that general and administrative expenses are an important component of providing member services.

NOTE 15 - SUBSEQUENT EVENTS

Management has evaluated subsequent events through March 31, 2025, the date the financial statements were available to be issued.

**CHICAGO FEDERATION OF MUSICIANS
SUPPLEMENTARY INFORMATION**

CHICAGO FEDERATION OF MUSICIANS
LOCAL 10-208 - A. F. OF M.
Comparative Statements of Financial Position (Unclassified)
December 31, 2024, 2023, 2022 and 2021

CHICAGO FEDERATION OF MUSICIANS
LOCAL 10-208 - A. F. OF M.
Comparative Statements of Activities
For the Years Ended December 31, 2024, 2023, 2022 and 2021

	ASSETS			
	2024	2023	2022	2021
Cash and cash equivalents	\$ 346,001	\$ 216,569	\$ 359,517	\$ 434,155
Investments at fair value	3,554,315	3,393,032	2,919,587	3,248,777
Dues receivable	50,116	47,559	23,899	33,206
Accounts receivable		5,444	4,444	
Property and equipment, net			348	3,120
Operating lease right-of-use asset	209,375	257,765		
Other	27,092	30,253	29,009	28,928
TOTAL ASSETS	\$ 4,186,899	\$ 3,950,622	\$ 3,336,804	\$ 3,748,186

	LIABILITIES AND NET ASSETS			
	2024	2023	2022	2021
Accrued expenses	\$ 14,543	\$ 21,456	\$ 15,391	\$ 75,911
Member advance dues	115,677	114,024	74,147	90,118
Other current liabilities	659	3,274	55,129	63,243
Economic injury disaster loan	144,549	148,263	150,000	150,000
Operating lease liability	212,843	258,032		
Net assets	3,698,628	3,405,573	3,042,137	3,368,914
TOTAL LIABILITIES AND NET ASSETS	\$ 4,186,899	\$ 3,950,622	\$ 3,336,804	\$ 3,748,186

	2024	2023	2022	2021
	REVENUE			
Initiation fees	\$ 17,800	\$ 23,575	\$ 10,850	\$ 825
Regular member dues	339,856	303,165	290,550	273,154
Life member dues	56,775	50,197	51,182	52,566
Work dues	1,020,487	997,924	970,805	562,388
Interest	31,312	35,691	33,252	29,915
Dividends	109,930	81,145	72,386	66,014
Realized gain (loss)	35,256	123,754	22,558	102,478
Unrealized gain (loss)	191,066	110,274	(420,597)	119,673
Investment fees	(27,046)	(24,174)	(24,633)	(25,537)
Advertising	2,250	3,400	672	3,924
CFM/EW Fund	61,992	62,256	53,328	57,532
Government grants		50,000		228,280
Musicians relief and scholarship fund contributions		49,893		
Other	489	1,522		
Total Revenue	1,840,167	1,868,622	1,060,353	1,471,212
EXPENSES				
Administrative salaries	642,498	641,651	657,585	589,119
Senior Citizens' Orchestra				84
Payroll expense	200,343	195,299	203,639	184,414
Other direct expense	205,171	198,404	206,820	167,293
Indirect expense	79,323	50,553	37,115	31,536
General and administrative	301,402	229,654	178,635	177,800
Occupancy	118,375	189,625	103,336	128,201
Total Expenses	1,547,112	1,505,186	1,387,130	1,278,447
CHANGE IN NET ASSETS	293,055	363,436	(326,777)	192,765
NET ASSETS - BEGINNING OF YEAR	3,405,573	3,042,137	3,368,914	3,176,149
NET ASSETS - END OF YEAR	\$3,698,628	\$3,405,573	\$3,042,137	\$3,368,914

See independent auditors' report.

16 See independent auditors' report.

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CHICAGO FEDERATION OF MUSICIANS
LOCAL 10-208 - A. F. OF M.
Comparative Expenses
For the Years Ended December 31, 2024, 2023, 2022 and 2021

	2024	2023	2022	2021
ADMINISTRATIVE SALARIES				
President and staff	\$ 235,109	\$ 225,005	\$ 219,757	\$ 206,413
Vice-President and staff	107,777	104,638	104,638	97,712
Secretary-Treasurer and staff	197,372	205,486	222,639	178,461
Employee Welfare Fund	30,940	29,355	29,688	28,568
Directors	70,250	74,367	77,513	74,875
Other committees	1,050	2,800	2,100	3,090
Delegate fees			1,250	
	\$ 642,498	\$ 641,651	\$ 657,585	\$ 589,119
SENIOR CITIZENS' ORCHESTRA	\$	\$	\$	\$ 84
PAYROLL EXPENSE				
Payroll taxes	\$ 61,743	\$ 66,187	\$ 54,057	\$ 48,833
Workmen's compensation insurance	4,923	3,327	4,036	5,090
Employee Welfare Fund	31,611	26,326	43,792	39,882
Employee Pension Fund	102,066	99,459	101,754	90,609
	\$ 200,343	\$ 195,299	\$ 203,639	\$ 184,414
OTHER DIRECT EXPENSE				
Automobile and travel	\$ 5,669	\$ 6,659	\$ 9,693	\$ 9,125
Convention	22,276	15,658	7,071	5,311
Negotiation	11,926	8,288	6,386	
Intermezzo	33,562	34,223	36,794	26,074
Member forms			1,873	3,122
Per capita - A. F. of M.	119,738	114,662	110,302	107,661
Death donations	12,000	17,776	19,776	16,000
Election			14,925	
Other		1,138		
	\$ 205,171	\$ 198,404	\$ 206,820	\$ 167,293

See independent auditors' report.

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May/June 2025 Intermezzo

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This is for you if you are:

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- A child/dependent of a member of the American Federation of musicians
- OR you are a member of the AFM yourself

email scholar@musicpf.org for more info



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CHICAGO SYMPHONY ORCHESTRA

Klaus Mäkelä, Zell Music Director Designate

Announces auditions for:

Section Violin (6 positions)

Section Cello (4 positions)

ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

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

Section Violin and Section Cello Preliminary Auditions

Application Deadline: July 15, 2025

Preliminary Auditions: September/October, 2025

Final Auditions: October, 2025

Base weekly scale is \$3,810 for the 2025-26 Season (52 weeks).

Please send a brief, one-page resume, which includes:

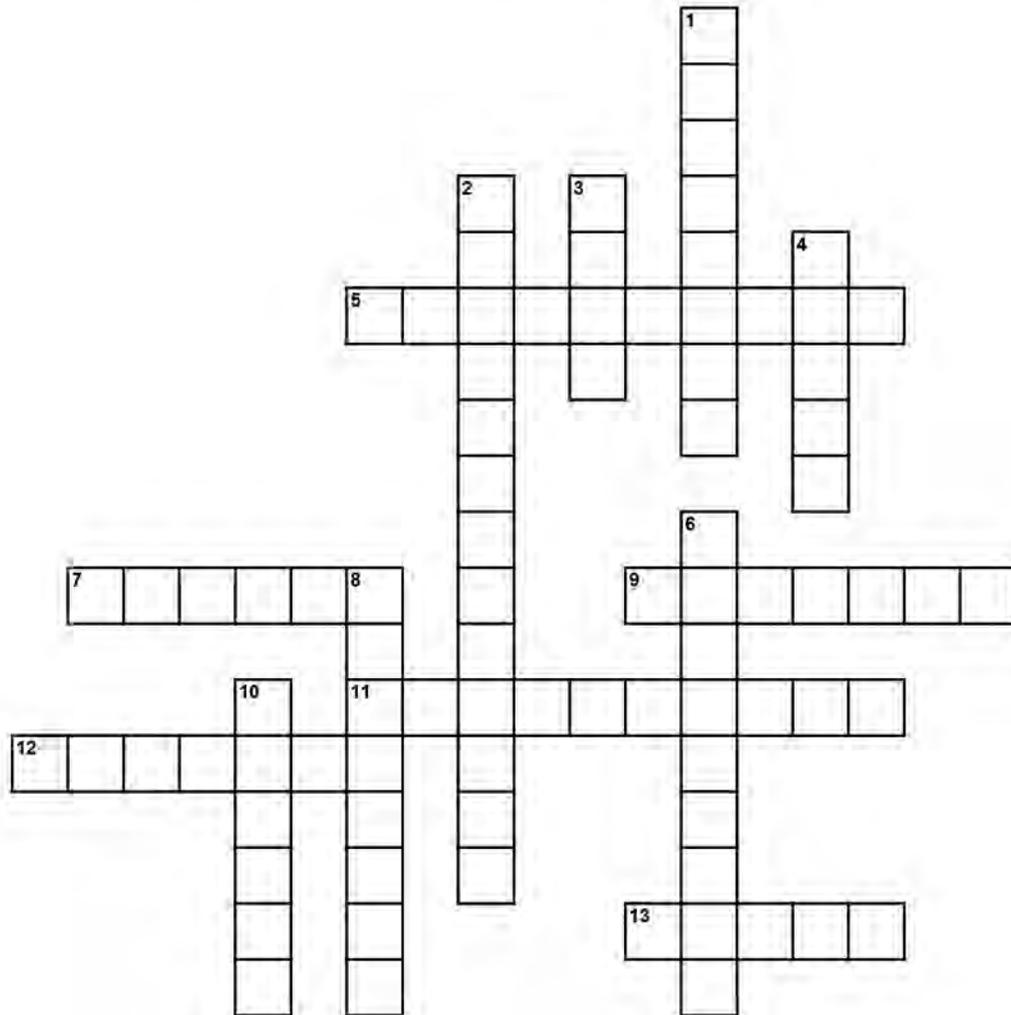
Name, Address, Phone number, E-mail address, and Instrument to:

E-mail: auditions@cso.org

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The Chicago Symphony Orchestra is an Equal Opportunity Employer.

The Intermezzo Crossword



Across

- [5] Piece of music intended to be sad, stirring, or heartbreaking
 [7] Form consisting of exposition, development, and recapitulation
 [9] Mode name of the natural minor scale
 [11] The old Union _____ Bank building, the site for a new scoring stage
 [12] Additional payment for transporting gear to and from the gig
 [13] To provide an institution with a permanent fund

Down

- [1] Don't agonize, _____
 [2] May 1st is _____ Worker's Day
 [3] Nominal fees charged for organizational membership
 [4] A formal financial review
 [6] The National Labor _____ Act guarantees employees the right to bargain collectively
 [8] Folks attending a protest are exercising their right to freedom of _____
 [10] a tax or duty to be paid on a particular class of imports or exports

[1] organize, [2] international, [3] dues, [4] audit, [5] pathétique, [6] relations, [7] sonata, [8] assembly, [9] Aeolian, [10] tariff, [11] stockyards, [12] cartage, [13] endow

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