

Intermezzo

Membership Meeting

Tuesday, August 12th, 2008

1:00 pm

Annual Meeting

Tuesday, September 9th, 2008

1:00 pm

August 2008

Vol. 68 No. 7

What is Chévere?

See pages 14-15



Musicians of Chévere are Eric Hochberg, Ruben Alvarez, Ernie Denov, Joe Redon, Alejo Poveda, Howard Levy, Chris Cameron, Mark Ohlsen, and Steve Eisen.

It's Negotiable



**From President
Gary Matts**

It is said a journey of a thousand miles begins with a single step. While it may have been less than a thousand miles literally, considerable territory was traversed over the past few months in the process of reaching tentative agreements for the Elgin Symphony Orchestra, the Grant Park Orchestra and the Illinois Philharmonic Orchestra. As of early July 2008, the Grant Park Orchestra agreement has been ratified. The Elgin Symphony and Illinois Philharmonic agreements await ratification by orchestra members.

To explain a bit more about this negotiation process let's continue with the journey analogy. The first step in the journey takes place before negotiations begin. Each member of the orchestra is asked to complete a survey regarding the items that should be given highest or lowest priority in the upcoming negotiations. Tabulated results of this survey are

given careful consideration by the negotiating committee and the union during the bargaining process. The objective of negotiations is always the same, to reach agreement with management on the terms and conditions of employment. The path to that end is never the same. Whether contentious or cordial, protracted or pithy, each negotiation has a unique rhythm, tempo and dynamic, which governs the give and take process. In the end, if an agreement is reached and the orchestra members ratify the agreement, the contract goes into effect as of its commencement date.

When stated in these terms the negotiation process may seem relatively simple and straightforward. But ask any member of an orchestra negotiating committee, and he or she will most likely speak of the meetings, negotiations and caucuses, countless e-mails and phone calls, and the many hours of conscientious deliberation necessary to reach at the end of this journey, an agreement that can be recommended for ratification. It is an arduous and time consuming process for which committee members receive no compensation other than the satisfaction that their efforts have yielded the best agreement possible under the given circumstances.

In closing, thanks are due to the members of the orchestra committees for being there every step of the way:

- For the Elgin Symphony Orchestra: Chair-Charlie Schuchat, Mike Folker, Loretta Gillespie, Scott Rosenthal and Carol Yampolsky
- For the Grant Park Orchestra: Chair-Mike Shelton, Neil Kimel, Eric Millstein, Terri Van Valkinburgh and Thomas Yang
- For the Illinois Philharmonic Orchestra-Chair Bill Olsen, Lisa Bressler, Jon Johnson, Mary Smelser and Linda Veleckis

Thanks also to Vice President Terry Jares, Louise Thorson, and attorney Pat Collins for their invaluable input. Lastly, to the representatives of the managements of the orchestras, thanks for bargaining in good faith and for making a commitment to your communities, to the members of the orchestra and to the future of your organizations.

NOTICES

**TO: Leaders and Contractors
RE: AFM-EP Fund Reports**

Please double check the social security numbers on ALL of your reports for accuracy. There have been errors in reporting social security numbers that have resulted in the AFM-EP Fund giving pension credits to the wrong participant. It's much harder to correct mistakes after a pension report has been submitted with errors. If you are in doubt of anyone's number, please give us a call.

Local 166 – Madison has informed us that those musicians employed by the Wisconsin Chamber Orchestra as either "substitute," or "extra" musicians are not currently covered by the Collective Bargaining Agreement. Compensation for these positions is at the sole discretion of the employer and musicians are not covered by a Union contract.

**Local 10-208 of
AFM AFL-CIO
CHICAGO FEDERATION OF MUSICIANS
OFFICERS – DELEGATES
2008-2011**

Gary Matts	President
Terry Jares	Vice-President
Spencer Aloisio	Secretary-Treasurer

BOARD OF DIRECTORS

Robert Bauchens	Bob Lizik
Rich Daniels	Janice MacDonald
Frank Donaldson	Leo Murphy
B.J. Levy	

CONTRACT DEPARTMENT

Terry Jares – Vice-President
Nancy Van Aacken

**ASSISTANTS TO THE
PRESIDENT – JURISDICTIONS**

Terry Jares – Vice-President
Supervisor – Entire jurisdiction including theaters
(Cell Phone: 312-310-4100)

Dean Rolando
Recordings, Transcriptions, Documentaries, Etc.
(Cell Phone: 708-380-6219)

**DELEGATES TO CONVENTIONS OF THE
ILLINOIS STATE FEDERATION OF LABOR
AND CONGRESS OF INDUSTRIAL
ORGANIZATIONS**

Spencer Aloisio	Gary Matts
Terry Jares	

**DELEGATES TO CHICAGO
FEDERATION OF LABOR AND
INDUSTRIAL UNION COUNCIL**

Rich Daniels	Gary Matts
Terry Jares	

**DELEGATES TO CONVENTIONS OF THE
AMERICAN FEDERATION OF MUSICIANS**

Spencer Aloisio	Terry Jares
Rich Daniels	Gary Matts
Frank Donaldson	

Alternates:

Robert Bauchens	Larry Bowen
-----------------	-------------

EDITOR, THE INTERMEZZO

Terry Jares

PRESIDENT EMERITI

Nicholas Bliss	Ed Ward
Harold (Hal) Dessert	

VICE-PRESIDENT EMERITUS

Tom Beranek

BOARD OF DIRECTORS EMERITI

Ruth Marion Tobias	Joe Majers
--------------------	------------

*Open Daily,
except Saturday, Sunday and Holidays
Office Hours 9 A.M. to 5 P.M.*

All Phones: 312-782-0063 (24 Hrs.)

AFM WEB SITE: www.afm.org

CFM WEB SITE: www.cfm10208.org

Address all e-mail to the
Secretary/Treasurer:
saloisio@cfm10208.org

The Future of the Music Performance Fund



**From Vice-President
Terry Jares**

Summer has always been a time of outdoor concerts in Chicago and with help from the generous support of the Music Performance Fund, many of our local musicians have delighted audiences in performances throughout the area. However, by now, most of you have heard me tell the story. People aren't buying recordings and therefore, there is less funding. Here are some facts: At its peak in the early 1980s, MPF (or MPTF as we older folks call it) received over \$20 million a year from recording companies. Last year, MPF received \$3.4 million. In

1984, the fund helped support over 55,000 free performances. Last year, there were only 9,060. And, this is across the whole United States and Canada, not just in our Local! Why?

A Brief History

Chicago's own James Caesar Petrillo was fed up with recorded music displacing his musicians. In 1929, film soundtracks were replacing the theater orchestras. Jukeboxes were taking over the bandstands and radio stations were increasingly filling their music hours with cheap discs instead of live performers. Petrillo declared that there would be no more recordings made until his musicians were treated fairly. He called a national strike of the musicians that silenced most record companies from the summer of 1942 to the fall of 1944. Even President Franklin D. Roosevelt could not end the strike.

The solution was the Music Performance Trust Fund. Record companies had agreed to pay two cents for every \$2 record and a half-cent for every 35-cent record sold. This generated around \$4 million a year to sponsor free concerts to entertain the public and put his musicians back to work.



Chicago Summer Dance

Sundays at 5:00 pm

Sunday concerts will feature the music of the Big Bands. We would like to thank the Music Performance Fund for their generous support.

- July 27** Weiss Brothers Orchestra
- August 10** Dick Sarlo Orchestra
- August 17** Nancy Hays & The Romance of Dance Orchestra

Fast Forward

We now live in a different world. When is the last time you purchased a recording? We don't even call them recordings anymore. Now they are CDs. And, try going out to the store to buy one. I've been told that they won't exist ten years from now. It's the digital download to the computer, iPod and iPhone. There are sources such as iTunes that legally sell the product and we all know that illegal file sharing is rampant. But, the bottom line is that, at this time, there is NO revenue from Internet sales funneling to the MPF.

President Tom Lee will soon begin negotiating a new recording agreement. Part of this deal will be these beloved "trust funds." Mr. John Hall, Trustee of MPF, is looking for alternative sources of funding and hopes to tap into these Internet sales. President Lee is in agreement. The more free concerts and music education we can provide, the more music fans we will create. I'm sure Petrillo would be proud.

MUSIC PERFORMANCE FUND ENGAGEMENTS

August 2008

Date	Place Of Engagement	Leader	No. Musicians	Amount
1	Hodges Park	B. Schubert	16	\$2,162.36
3	Beverly Area Planning Assoc.	R. Daniels	35	4,652.05
3	Oz Park	R. Davies	12	1,654.28
8	Hodges Park	B. Schubert	10	1,357.73

The above Local 10-208 Music Performance Fund Engagements are co-sponsored.

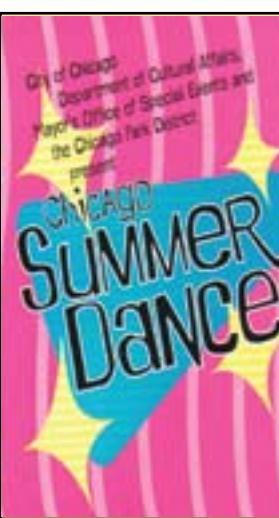
Terry Jares, Vice-President
Administrator MPF
Music Performance Fund

July 2008

Date	Place Of Engagement	Leader	No. Musicians	Amount
3	Hodges Park	B. Schubert	54	\$7,046.73
4	Chicago History Museum	J. Gelsomino	40	5,280.91
4	St. Alexander Church	R. Rushford	47	6,271.32
11	Hodges Park	B. Schubert	48	6,292.09
16	Skokie Theatre Music Found.	M. Olen	5	668.00
18	Hodges Park	B. Schubert	48	6,292.09
25	Park Ridge Fine Arts Society	B. Schubert	48	6,292.09

The above Local 10-208 Music Performance Fund Engagements are co-sponsored.

Terry Jares, Vice-President
Administrator MPF
Music Performance Fund





This month seems to be catch-up time. Some notations will take us back to springtime, but there are important bits to note, such as a couple of new CDs now in the marketplace: **DICK DAUGHERTY** with "Versatility" sets about showing just how good Chicago musicians are in the freelance field. As he says in the liner notes, "The versatility of jobbing musicians is amazing. No matter what the job demands, they do it. Although they are commonly called 'jazz musicians,' I prefer **JOE VITO**'s description: 'a musician who plays jazz'—because these artists range far in both jazz and most other musical genres." The CD then totally proves his statement with The Trio, The Quartet, The Overdub Band, The Big Band and The Dixieland Band. Lotsa great stuff there.

RUSS PHILIPS has released "One Morning in May," an inspiration from **HOAGY CARMICHAEL**'s 1933 tune. Russ thanks **LARRY NOVAK** for introducing him to the tune which "I first heard played in a jam session in 1983." (A little personal historical aside here. I, too, fell in love with that song and was fascinated to hear two reed players, **RUSS EGGERT** and **GEORGE MARSHALL**, both tell that as youngsters in Indianapolis they were classmates of Hoagy and were playing "One Morning in May" before it had a title or lyrics.)

For the four day Labor Day weekend, Russ saddles up his trombone and heads for LA to play in the Sweet and Hot Music Festival. If you wish to follow him, go to www.sweethot.org for info. Also, Russ' Web site is www.bigfootjazz.com.

On May 31 at the Velvet Lounge, Imaginary Chicago Records released

Who, Where, When

By Ruth Tobias



"Blue Rhizome," bassist **KARL E.H. SEIGFRIED**'s invention which garnered rave reviews by "Double Bassist" of England stating, "For those interested in solo improvised bass, this is a keeper." Cadence wrote "Seigfried's activities span the classical and jazz spheres, as well as many other fields...like a virtuosic elaboration of the work of **CHARLIE HADEN**." The recording "represents an extended work he wrote and performed with the New Quartet on a composition grant from Gallery 37 and draws on a variety of genres: jazz, rock, hip hop, Carnatic (Indian) music, and New Music—all tied together by the language of the Blues."

Composer and bandleader, Seigfried performs as a contrabassist, electric bassist, and guitarist (both acoustic and electric) with modern jazz artists. He is principal bass for the Peoria Symphony Orchestra and is a member of Chicago Sinfonietta. He is also a member of the all-star space rock collective, Spirits Burning.

TAKE NOTE

The second annual Hyde Park Jazz Festival will commence at noon September 27 and continue until 2 AM with an expanded program and added venues to accommodate the expected crowd. Last year's free event drew more than 5,000 attendees. The event is produced by the Hyde Park Cultural Alliance, the University of Chicago and the Hyde Park Jazz Society. With four added sites: Little Black Pearl (1060 E. 47th St.); Experimental Station (6100 S. Blackstone Ave.); Rockefeller Memorial Chapel (5850 S. Woodlawn Ave.); and International House (1414 E. 59th St.). The event promises to exceed last year's success. Last year's venues—DuSable Museum of African-American History (740 E. 56th Place); Oriental Institute (1155 E. 58th St.); Quadrangle Club (1155 E. 57th St.); Hyde Park Art Center (5020 S. Cornell Ave.)

Checkerboard Lounge (5201 S. Harper Ct.); Robie House (5757 S. Woodlawn Ave.); Smart Museum of Art (5550 S. Greenwood Ave.); and the Midway Plaisance on 59th St. between Ellis and Woodlawn Avenues will again present events. Check out www.hydeparkjazzfestival.org.

THANK YOU NORMAN

We were happy to hear from retired CSO 2nd horn, **NORMAN SCHWEIKERT** to correct some history. He wrote with regard to our contention that **HELEN KOTAS** was the first full-fledged female member of CSO. He corrects us with the fact that "**MARGARETHA WUNDERLE** (2nd harp, 1893-98,) became a full-fledged female member when she became Principal Harp, 1900 to February 1903. She was replaced by **ENRICO TRAMONTI**." We didn't know that. Now history becomes more accurate.

WHAT Y'ALL DOIN'?

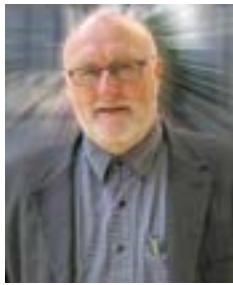
For one thing, **MARK BURNELL** has some interesting videos on his Web site, www.markburnell.com, from performances last November at Park West with his wife, **ANNIE PRINGLE BURNELL**. This is a very talented man—pianist, arranger, vocal director and performer. Catch his "bass" playing in "Down On the Corner." Currently he has played Tuesdays at 200 East on Chestnut, Thursdays at the Conrad Hotel on Rush Street, Maxim's on Goethe, the Forest Park Summer Fest and gigs at Green Dolphin Street and Sunday Brunch at Andy's Jazz Club through August. At Drury Lane Theatre Water Tower, he and Anne directed, "Those Were the Days," hosted by **RICK KOGAN** and the *Chicago Tribune*, featuring Chicago cabaret acts.

JOANIE PALLATO's release party for her CD "It's Not Easy," was held at

Continued on page 18

MUSIC IN MEMORY

By Jack Zimmerman



Midway through my junior year of college, I bought the von Karajan recording of the Brahms 3rd Symphony. I had never heard the Berlin Philharmonic or von Karajan before that, but as I was standing over a bin at Rose Records on South Wabash with the record in hand, one of my school buddies came up to me. "You gotta buy it," he says. "The sound's unbelievable and von Karajan is the greatest living conductor—conducts with his eyes closed!"

Sure enough, right there in the store was a big promotional photo of von Karajan standing in front of the Berlin Philharmonic, conducting with both eyes closed.

I bought the album, went home, and listened to it 3,000 times, memorizing von Karajan's tempi and drinking in the smooth, glossy Berlin Philharmonic sound.

Whenever I got together with fellow music students, I'd make them listen to a movement or two while I regurgitated what I could remember from the liner notes. "And he always conducts with his eyes closed," I'd add.

Within me, that recording grew to legendary status. For many years, any discussion of Brahms Symphonies, conductors, or recordings would spur me to comment about this particular record album and the wonderful sounds it contained. And yes, I'd always manage to offer that von Karajan conducted with his eyes closed.

Back then I was one lonely fellow. It's hardly surprising that someone so wrapped up in the Brahms 3rd would be so unpopular with the opposite sex.

Gradually, though, I put aside von Karajan and the Brahms 3rd and concentrated on other things, like earning a living, getting married, having a family, sending kids off to college, saving for retirement, and obsessing over good and bad cholesterol.

I didn't listen to my von Karajan Brahms recording for 35 years.

The other night, I heard it again. It wasn't the recording I remembered—not even close. Nothing on it was comparable to the sounds I had carried around in my head all these years.

The recording hadn't changed. Those sounds were forever locked in vinyl grooves. What had changed was me. Thirty-five years of going to concerts, listening to recordings, and collecting life experiences gave me a different perspective.

That's the problem with falling in love with a recording. You go back to it years later and you're confronted with an irrefutable truth: you were once naïve and easily taken in. Things were never as wonderful as you had once thought they were.

But that's never the case with a live performance. You go to a concert, are swept away by the playing, and for the next thirty or forty years you can tell people it was life-altering, life-affirming, or just damn good. And nobody can argue because there's no hard evidence that will prove you wrong.

I've compiled a listing of my five favorite live performances heard here in Chicago. I'm not saying these are the best

performances of all time, just the ones that I carry around in my musical memory. I've restricted the list to classical music and large ensembles. And I fully realize that what were life-altering and life-affirming experiences for me, might not have had the same effect on others. All performances were by members of Local 10-208.

5) Grant Park Symphony Orchestra, Petrillo Band Shell.

Sometime in the late 1980's. Zdenek Macal conducted a Grant Park program that consisted of the Berlioz *Symphony Fantastique* and the Berlioz *Lélio* Symphony. Everybody has heard *Symphony Fantastique*, but *Lélio*, its companion work for orchestra and narrator, is fairly obscure. This night it was narrated by former Hogan's Heroes star Werner Klempener, and the performance was magical. Everything clicked and I went home feeling transformed.

4) Lyric Opera, 1994, Richard Strauss's *Capriccio*, Sir Andrew Davis conducting.

Near the end of this opera is an orchestral interlude that is Strauss at his most sublime. After going to this performance, I didn't listen to any music for two weeks. I wanted the afterglow to last as long as possible.

3) Chicago Symphony Orchestra mid-1960s, Jean Martinon conducting the Hindemith *Music for Strings and Brass*.

As a kid in Civic Orchestra, I went to every Friday afternoon CSO concert for two years. This was the best of them. Sometimes this piece can plod along and become a big blow for the brass. In this performance, the orchestra sound was so transparent and beautiful that I've never forgotten it.

2) Lyric Opera of Chicago, Wagner's *Die Meistersinger*, Chrisitan Thielemann conducting.

I came to opera late. It wasn't until I was in my 50s that I went regularly. When Lyric staged *Meistersinger* in 1999 I bought tickets for four performances. The orchestra was fabulous—performing *Meistersinger* as if it were chamber music, playing Wagner's beautiful counterpoint with absolute clarity.

Each night, as it neared the end of the final act, I wanted it to continue—another half hour, another hour, I didn't care.

One year later, I was offered a job at Lyric. I took it in a minute.

1) CSO at Ravinia, late 1990s. Christoph Eschenbach conducting Messiaen's *Turangalila Symphony*.

What a wacky piece! You'd swear it's from the soundtrack for a 1950's sci-fi movie. It's a ten-movement work and as it progressed, I got more and more into it. I've never forgotten the silly sounding ondes martentot, or the guy next to me who stood on his chair at the end of the piece and screamed, "Total Body Orgasm!"

Nobody ever did that after the Brahms 3rd.
Even with von Karajan conducting.

New and Returning Members



Leo Murphy

We welcome these new and returning members to the Chicago Federation of Musicians. They represent many of the musical groups around Chicago including our orchestras, operas, bands, chamber groups, casual groups and soloists. They have different talents, work in various genres, but they all share a love of music, and a desire to pursue their love as a profession. They have made a decision to join us as professionals in our Union. If you encounter them on the job or in a club, introduce yourself and get to know them.

Matthew Bronstein Acct# 56276 (French Horn) grew up in southern California. He moved to Chicago to attend the Chicago College of Performing Arts at Roosevelt University. He is pursuing his Bachelor of Music/Horn. He is the Principal Horn with the Millennium Chamber Players and is an Associate Member of the Civic Orchestra of Chicago. While in high school, he received an honorable mention as a jazz soloist

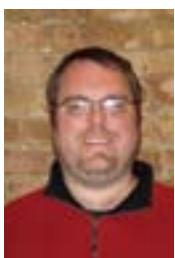
at the Essentially Ellington Jazz Competition held at Lincoln Center. His teachers include Dr. David Hoover and Local 10-208 member Dale Clevenger.

6353 Capricorn Avenue
Agoura Hills, CA 91301
818-381-1153
matthew.bronstein@mymail.roosevelt.edu

Andrew Buchanan Acct# 56216 (Percussion/Timpani) is transferring from Local 99 in Portland, OR. After growing up in Arizona, he received his Bachelor of Music/BME from the University of Arizona. His Masters of Music is from Rice University and he is completing a DMA from the University of Illinois at Champaign/Urbana.

He was Principal Timpanist with Orchestra X of Houston and has subbed with both the Houston Symphony and the New World Symphony. He is very involved with performing and recording new music. He is an experienced private instructor and is teaching at Hearst Elementary School.

1224 W. Chase Avenue, Apt. 1-F
Chicago, IL 60626
773-508-6627/217-417-5823
andytemp@gmail.com



Robert Haight Acct# 56218 (Tenor Saxophone/Alto Saxophone/Clarinet) is originally from Michigan and received his diploma from the Interlocken Arts Academy. He graduated with a Bachelor of Music from Roosevelt University. He has studied with Bill Sears and Local 10-208 members Mike Smith, Jerry DiMuzio, Mark Colby, Tom Garling and Rob Parton.

He has performed with the Milwaukee Symphony Orchestra as well as with Ron Hawking, the Expansion Project and the Evolution Quartet. He is teaching in the Naperville and Frankfort area as a private teacher.

1466 W. Foster
Chicago, IL 60640
773-726-9237
trane231@hotmail.com

Lawrence Haskin Acct# 56288 (Percussion/Piano) is a native of the Chicago area. He attended Hillcrest High School and

is currently studying at DePaul University. He performs with G3 and the Melodies of Praise as well as the DePaul University Jazz Ensemble. He loves to play and teach, and he is currently student teaching at Shields Elementary School. He is also an experienced private instructor. His teachers include Local 10-208 member Bob Rummage.

17612 Oakwood Drive
Hazel Crest, IL 60429
708-653-7671
lawmuzik@ameritech.net



Matthew Hogan Acct# 56253 (Bassoon/Contra Bassoon/Keyboards/Organ/Piano) is originally from the Chicago area. He attended Indiana University/Jacobs School of Music where he received his Bachelor of Music/Bassoon Performance and his Master of Music/Bassoon Performance.

He has performed with the Columbus Indiana Philharmonic, the Carmel Symphony Orchestra (Acting Principal Bassoon) and is currently the Acting Second Bassoon with the Indianapolis Chamber Orchestra. He is an experienced private instructor and was an Associate Instructor of Bassoon at Indiana University. He is currently also serving as organist at St. Peter's United Church of Christ in Elmhurst.

4921 N. Kilpatrick Avenue, Apt. 2
Chicago, IL 60630
773-497-4199/773-282-6989
matthewfhogan@gmail.com

Howard Kantoff Acct# 56290 (Drums/Guitar/Keyboards/Percussion) is transferring from Local 196 in Champaign, IL, but grew up in the Chicago area. He graduated from New Trier High School in

Winnetka, IL, and then attended the University of Michigan graduating with a degree in psychology. His teachers include Local 10-208 members Frank Donaldson, Joel Spencer and Phil Stanger. He has performed with the band Poster Children, touring throughout the world, appearing at Lollapalooza as well as on MTV. He is an experienced private



Continued on page 7

New and Returning Members

Continued from page 6

instructor and has taught at the Old Town School.

4831 N. Seeley Avenue, Apt. 2
Chicago, IL 60625
773-334-3078/773-655-1476
hkantoff@hotmail.com

Desislava Marinova Acct# 56272 (Violin) is originally from Bulgaria. Her under-

graduate degree is from Texas Christian University and her Masters is from DePaul University. She was a recipient of a DePaul Music School Talent Scholarship. She has performed with the Plano Symphony, the Irving Symphony, the Texas Chamber Orchestra and the Civic Orchestra of Chicago. Her teachers include Ilya Kaler and Michael Shih. She is teaching privately in both the Lemont and Libertyville areas.

732 S. Financial Place, Apt. 104
Chicago, IL 60605
817-773-1494
desi@musicintheloop.com

Kendall Moore Acct# 56274 (Trombone/Bass Trombone) attended Waubonsie Valley High School in Aurora, IL. He is currently attending Roosevelt University's Chicago College of Performing Arts

majoring in Jazz Studies. He has performed with the Chicago Jazz Orchestra. He won 2nd Place/College Division in the Union League Club's Jazz Improvisation Contest. His instructors include Local 10-208 members Tom

Garling and Jay Freidman. He is an experienced private instructor.

6023 Forest View Road, Apt. 2-E
Lisle, IL 60543
630-300-4795
kendallrmoore@gmail.com

Jennifer Petkus Acct# 56254(Clarinet/Bass Clarinet/E Flat Clarinet) grew up in the Chicago area. She attended Indiana University where she received both her Bachelor of Music/Clarinet Performance and her Master of Music/Clarinet Performance. Her instructors include Howard Klug and Local 10-208 member Melvin Warner. She has performed in the Columbus Indiana Philharmonic (2nd Clarinet) and the Carmel

Symphony Orchestra (Bass Clarinet). She is currently Principal Clarinet with the Terre Haute Symphony Orchestra. She was a semi-finalist in the Young Artist Competition hosted by the Women's Association of the Minnesota Symphony Orchestra. She is an experienced private teacher.

4921 N. Kilpatrick Avenue, Apt. 2
Chicago, IL 60630
708-209-6484/773-282-6989
jenniferpetkus@gmail.com

Patrick Rehker Acct# 56261 (Bass Clarinet/Clarinet/E Flat Clarinet/Flute/Piccolo) was raised in Northern Tennessee. He graduated from Middle Tennessee State

University receiving his Bachelor of Music and then attended Northwestern University, graduating with his Master of Music. He performs with the orchestras of Rockford and Elmhurst, and the Illinois Symphony. He

has performed with the Tennessee Philharmonic and the Huntsville Symphony. He also has worked in the pits of the Timeline, Porchlight and Court theaters. He is an experienced instructor.

555 W. Stratford Place, Apt. 302
Chicago, IL 60657
931-224-0069
prclarinet@yahoo.com



Frank Seabrooks, Jr. Acct# 54944 (Drums/Bass Violin/Keyboards/Percussion/Composer) is a native of Chicago and graduated from Chicago Vocational High School. He studied at Chicago State University with

Bunky Green. He has performed with Ronnie "Baker" Brooks and Reginald McCants. He is currently playing at the Greater Metropolitan Church of Christ. He is an experienced private instructor.

8310 S. Langley Avenue
Chicago, IL 60619
773-994-8803/773-716-6208
frankseabrooksjr@yahoo.com

Derek Stults Acct# 56246 (Percussion/Steel Drums/Timpani) grew up close to Princeton, New Jersey. His Bachelor of Music and Education is from the Hart School at the University of Hartford.



His master of Music/Performance is from DePaul University and he is finishing a Performance Certificate at the Chicago College of Performing Arts at Roosevelt University. He is Principal Percussionist with the Battle

Creek Symphony and also performs with the Southwest Michigan Symphony and is an associate member of the Civic Orchestra of Chicago. He has performed with the Colorado Symphony, the National Repertory Orchestra and at the Aspen Music Festival. He is an experienced instructor and is teaching in the DePaul Community Music Division and with the Chicago Youth Symphony.

2322 N. Commonwealth Avenue, Apt. 220
Chicago, IL 60614
773-649-5539/860-888-5873
derek_stults@gmail.com

Continued on page 20

~ Obituaries ~

Bo Diddley: He Gave Rock 'n' Roll Its Rhythm

1928 – 2008

Reprinted from the Chicago Sun-Times



Fearless visionary took percussive musical style from South Side streets to hugely influential, if underappreciated, heights.

Rock 'n' roll is the story of amplified personality, but even in an art form that celebrates outsize characters, Bo Diddley was a larger-than-life innovator.

He was as essential to the creation of rock 'n' roll as Chuck Berry, Elvis Presley and Little Richard, though he seldom got the credit or the accolades showered on his better-known peers. "He was a wonderful, original musician who was an enormous force in music and was a big influence on the Rolling Stones," Mick Jagger said in a statement. "He was very generous to us in our early years, and we learned a lot from him. We will never see his like again." ZZ Top's Billy Gibbons said in a statement that Diddley "constructed the sound we all grew to revolve around." And Eric Clapton simply said, "I thought he was a genius."

The singer-guitarist, who died June 2nd at age 79 of heart failure at his home in Archer, FL, had been ill since last year, when he suffered a stroke and later a heart attack. Until then, he had spent most of his life on the road, playing rock 'n' roll, the music he loved and helped invent, though he rarely received his due, in terms of acclaim and royalty checks. He was a hardscrabble visionary from the streets of Chicago's South Side who had to fight for everything he got. He created rock 'n' roll's essential rhythm, pioneered an approach to electric-guitar playing that anticipated hard rock, metal and punk and developed a vocal style and stage persona that influenced

everyone from Elvis to Chuck D. It could also be credibly argued that he provided the rhythmic and lyrical foundation of hip-hop, notably on his insult-swapping 1959 hit "Say Man."

With his boxer's build, black glasses, Stetson hat and hand-built rectangle-shaped guitars, he looked and sounded like no one else in rock. His first band was a trio that roamed the streets and clubs of Chicago with guitar, rub board and maracas, and by all accounts rocked like the dickens—long before Presley, Berry and the rest were on the horizon. His sound was at least a decade ahead of its time, according to disciples such as the Stones' Keith Richards, who once noted that the styles of such towering artists as Berry and Muddy Waters were more firmly blue-based, whereas Diddley's sound suggested deeper, more mysterious roots in Africa and "somewhere else." That otherness prevented Diddley's music from tearing up the pop charts the way the music of Berry, Richards, Presley and Buddy Holly did. But it had an enduring impact. His songs were a sacred text of the British Invasion bands, and were covered by the Rolling Stones, the Who, the Yardbirds, the Pretty Things and the Kinks. There were dozens more covers, as well, by The Band, Bob Seger, the Doors, Jimi Hendrix, Patti Smith, Quicksilver Messenger Service and the Stooges.

Even more ubiquitous was his signature "Bo Diddley beat," which influenced many other artists.

Diddley was born Ellas Otha Bates on December 30, 1928, in McComb, MS. He never knew his father, and his mother was a teenager when she gave birth to him; the boy's primary caregiver was his mother's first cousin, Gussie McDaniel. He was renamed Ellas McDaniel and moved with McDaniel to Chicago when he was seven to escape the sharecropping life. As a child, he was mocked for his "country ways" and found himself scrapping with grade-school bullies several times a week. By the time he was a teenager, however, he had become an accomplished boxer, and a boy nobody wanted to mess with. "When I started fighting back, there wasn't anyone to whup me and they didn't try, so the kids started calling me 'Bo Diddley,'" he wrote in the liner notes to the 1990 compilation, "Bo Diddley: The Chess Box." The name's origins have always been vague, but among the interpretations is that "bo diddley" is Southern slang for a bully, and a diddley bow is a one-string instrument similar to a guitar.

At the same time, the budding pugilist was taking violin lessons at Ebenezer Missionary Baptist Church, and later built himself violins and guitars from junkyard parts at

Continued on page 9

~ Obituaries (*continued from page 8*) ~

Foster Vocational High School. These were the first of many custom-made guitars the aspiring musician would wield, and he developed a playing style as distinctive as the box-shaped instruments he made. His thick, boxer's hands made the finger-picking style of country-blues guitarists difficult to master, so he developed a more percussive approach that drew on Afro-Caribbean rhythms and the choppy wrist strokes he adapted from playing violin. "When I was about 15, I was trying to play like Muddy Waters, but it didn't work," he said in a 1985 interview. "I figured I was on my way to becoming a first-class fool trying to play like Muddy and them. So I invented my own style. I always felt it was better to do your own thing than to copy someone else, but I had no idea my thing would change rock music." Diddley called his syncopated groove a "freight-train" sound, others described it as a "shave-and-a-haircut" rhythm. The beat had been around for centuries, most notably in West African drumming, but Diddley mastered it and augmented it for the rock era. He perfected his sound by playing on Maxwell Street and South Side street corners for pocket change with his band the Hipsters.

By the early '50s, he was gigging regularly at the famed South Side blues tavern, the 708 Club, with a band that included maracas player Jerome Green, bassist Roosevelt Jackson and drummer Clifton James. His custom-built guitars and amplifiers sounded like no one else's, heavy on reverb and distortion. When he stepped into Chess Records studio in March 1955 to record for the first time, Diddley and his band were already seasoned entertainers of 11 years with a sound all their own. His songs were filled with tall stories, jokes, insults and good-natured bragging. Diddley portrayed himself as a larger than life character and sang with a mixture of cartoonish joy and hoodoo-man menace. "I'm a man," he declared in one of his more famous songs, and spelled it out slowly, "M-A-N," as if daring anyone to doubt that he was the toughest of them all. "Who do you love?" he growled rhetorically in another signature

hit. When he declared his ardor for "Mona," there could be no doubt of his intentions.

But it was Diddley's feel for rhythm that truly set him apart. His drummer focused on the tom-toms and bass, rarely the snare or the cymbals. Green's hypnotic maracas were mixed way out front on the recordings so that they were made to sound unusually full and vibrant. They danced in and out with Diddley's guitar lines, which were drenched in reverberation. Other percussion instruments also factored into the mixes, all orchestrated by Diddley into rhythms that anticipated the bottom-heavy thunder of heavy metal, the clipped syncopation of funk and the lighter skip of reggae.

But as Diddley found out, it was difficult enough to get paid for writing a song, let alone to receive credit for popularizing a rhythm. He said that he never received royalties for any of his Chess recordings, and his rhythmic innovations became so ingrained in rock's DNA that generations of fans grew up hearing them without knowing his role in their creation. Recognition for his achievements was also complicated by his refusal to play by anyone's rules but his own. His sole appearance on the "Ed Sullivan Show," the prime-time television star-making vehicle, did not go well. Sullivan insisted before the 1955 appearance that Diddley play a Tennessee Ernie Ford hit, "Sixteen Tons." Diddley agreed but once the cameras rolled he played his signature song, "Bo Diddley." Sullivan was enraged, and the singer never appeared on his show again.

Diddley avoided the scandal and notorious lifestyle that bedeviled some of his peers, but his hits dried up in the 1960s and his career faded in the '70s. He settled in Florida in the '80s, and was inducted into the Rock and Roll Hall of Fame in 1987. In 1998, he received a Grammy Lifetime Achievement Award.

Diddley is survived by his children, Evelyn Kelly, Ellas A. McDaniel, Tammi D. McDaniel and Terri Lynn McDaniel; his brother, Rev. Kenneth Haynes; 15 grandchildren; 15 great-grandchildren and three great-great grandchildren.

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Gruss	Edward H.	Saxophone	05/06/08	04/12/14	01/07/37
Kalmikoff	Seymour C.	Trumpet	05/07/08	12/28/23	02/21/46
Kolber	Ronald	Saxophone	06/19/08	10/26/28	07/12/45
Sroubek	Otakar	Violin	05/06/08	05/14/23	10/08/53
Weller	Maryan F.	Violin	05/24/08	09/02/21	03/17/55

~ Obituaries (continued from page 9) ~

Ronald Kolber

1928 – 2008

By John Blane and Rick Schauk



Born in Chicago in 1928 and an alumnus of Marshall High School, Ron Kolber lived a joyful and creative life—just short of 80 years—with dignity and distinction. He inspired and mentored countless saxophone players, music copyists and, by example, musicians on all instruments.

Drafted into the Army during the Korean War in 1952, he was stationed at

Fort Leonard Wood, MO. Trying everything he could think of to avoid being shipped overseas and wanting desperately to get into the camp band, every time they called out, "KOLBER!!" he'd respond, "SAXOPHONE-CLARINET!!" He eventually got into the band and remained at Fort Leonard Wood for the duration of his Army service.

Groucho Marx once said, "behind every successful man is a woman, behind her is his wife" but in Ronnie's case, this was the same person—Mary Gont. She told him that she was unwilling to marry a 35-year-old man. Taking full advantage of the opportunity, Ronnie, after a short courtship—two weeks—arranged for them to be married on the day before his 35th birthday. They were married nearly 45 years.

Originally an alto saxophonist, Ronnie began working professionally from age 16 and he worked constantly ever since. In the late 1950s, he played lead with Dom Geraci's band that backed up all of the popular acts both locally and on the road. In the mid-60's, he switched primarily to the baritone saxophone. This was mainly to avoid the flute double that was common on the alto sax show books. As the story goes, we have Sandy Mosse to thank for telling Ronnie to "put the flute back in its case and NEVER open it again." Over the years, Ronnie was a regular band member at the Mill Run Theater, Playboy Club (Lake Geneva), Jerry Coleman's 9-Burner, The Bill Porter Orchestra and Greg Sergo's Ellington Dynasty, among many others. From 1988 on, Ronnie joined the Sinatra organization performing nationally with both Frank Sr. and Jr. It was well known that Ronnie was one Frank Sinatra's all-time favorite baritone players.

In the mid-1960s Ronnie started to do copywork primarily for Dick Reynolds—this was in the days before the jingle house, Com/Track. Later, during the Com/Track years, Ronnie copied for 1,000's of sessions. "There would be times when I would forget to write a part for a few bars. He was my assistant, and somehow the music would appear on the music that I missed at the session," recalls Dick Reynolds. "He could always read my mind as to what I intended to write. What an asset he was."

"One time I was doing a spot for Schlitz Beer. The name of the commercial was 'Clam Bake.' As the people were removing the tarp over the clams, I had written a very dramatic cue. When we recorded it for the first time, I heard many wrong notes in the orchestra. Right away, I looked at the score and discovered Ronnie had miscopied a lot of notes—and this was a rare occurrence. When I asked him about the mistakes he made, he said 'Hey Dick, those are the clams.' He did have a great sense of humor."

His copywork was beautiful, accurate and artistic in its own right and respected worldwide. In addition to all of the session work, he copied for most of the local arrangers from the 1970's well into the 1990's. He copied some Sammy Nestico charts for publication and also copied cues for some David Mamet films. The quality of his work was taken for granted for many years until computer-generated notation started to show up in the studios. After that, it was clear just how important his copywork was in the fast-paced pressure of the recording studio.

For years, Bobby Lewis had been urging Ronnie to make a studio recording as the leader and featured soloist on some of his favorite tunes. Many fondly remember Ronnie's lyrical alto playing but few had heard it since the early years. In 1999 Ronnie finally consented. Armed with an all-star trio and 14 of his favorite tunes, Ronnie is featured on both alto and baritone saxes along with his daughter, Rebecca, on vocals. The family is making these tracks available to anyone who can download them and enjoy them. You can find them here at http://ashmad1.tripod.com/ronald_kolber/ronald_kolber.htm

Ron Kolber was a devoted family man. In his unpredictable world of last-minute, all-night copying sessions, he always made time for his family. On breaks and on the way to gigs, he was often talking about his children and, later, his grandchildren with a great sense of pride. Ron is survived by his wife, Mary; mother, Ceil (who turns 99 this year); sons Steven (Peggy) and David (Maureen); daughter, Rebecca (Michael) Johnson; and four (soon to be five) grandchildren.

~ Obituaries (continued from page 10) ~

David Carroll Dies: Arranger, Mercury Records Conductor, and A&R Chief

1913 – 2008

By Charles A. Sengstock, Jr.



Rodell W. "Nook" Schreier, well-known Chicago arranger, conductor and recording executive known professionally as David Carroll, died March 22 in California at age 94.

Mr. Schreier was born and raised in Taylorville, IL. He was student conductor of his high school's state championship orchestra and later became a member of the original Tiny Hill Orchestra in Central Illinois in which he played saxophone and arranged. It was Mr. Schreier who created the Hill band's famous shuffle rhythm style. The band became very popular in the Decatur area, and then moved to the Inglaterra Ballroom in Peoria where it received good exposure through radio broadcasts.

Mr. Schreier came to the Chicago area in the late 1930s with the Hill Orchestra when it was booked into the west suburban Melody Mill Ballroom. The band soon became a big hit via its WGN and WBBM broadcasts, which were fed to the networks. They also began recording for Vocalion and had a hit record with the tune "Angry."

By the early '40s, Mr. Schreier was also arranging for other Chicago-based bands including those of Eddy Howard, Ray Pearl, Bob Berkey and more. He then spent a year in New York about then arranging for the "Lucky Strike All-Time Hit Parade" radio series from Carnegie Hall, on which the Hill band had been appearing.

In the mid 1940s he joined the newly formed Mercury Records Corp. where he spent the next 15 years of his career, first as an arranger-conductor, then a producer and later as head of A&R (artists & repertoire). He produced records that "went gold" for artists like Quincy Jones, Sarah Vaughn, Patti Page, the Crew Cuts, Rusty Draper, the Platters, and Vic Damone.

He organized his own studio-recording group for Mercury in the early 1950s, the David Carroll Orchestra, which went on to record 22 popular albums. The group's first stereo album

in 1952 was called "Let's Dance" and became the official demonstration album used by Ampex, the tape recorder manufacturer, to inaugurate the then-new technique of stereo sound. Like several similar recording groups, the Carroll orchestra never left the studios to take to the road and capitalize on their popularity. He also wrote and produced many jingles for radio and television.

In later years Mr. Schreier was associated with the Smothers Brothers organization. He at first traveled with them as their conductor. Later he became general music director and then general manager of the organization. In the latter post he managed television and movie appearances, recordings, publishing interests and personal appearances.

During his career, Mr. Schreier was active in several music professional organizations and served a term as president of NARAS, the National Association of the Recording Arts and Sciences, which is best known for its annual Grammy Awards to recording artists.



Illinois Philharmonic Orchestra

Carmon DeLeone, Music Director

CALL FOR AUDITIONS

Now in its 31st Season, the Illinois Philharmonic Orchestra is the only professional union orchestra based in and serving the Chicago Southland. Orchestra members come from the Greater Chicago region and Northwest Indiana. The IPO announces the following openings:

- Bassoon II (permanent)
- Bassoon III/Contrabassoon (one-year)
- Section Percussion (permanent)
- Section Violins I & II (one-year & permanent)
- Section Violas (permanent)
- Section Cello (permanent)

Blind auditions will be held Saturday, September 13, 2008 in the Chicago metropolitan area. For more information, visit www.ipomusic.org or contact:

Edmund Feingold, Executive Director
377 Artists Walk, Park Forest, IL 60466
(708) 481-7774 - ed@ipomusic.org



HERITAGE

MUSIC & ENTERTAINMENT MEMORABILIA

WHAT DO YOU HAVE?



HARRY JAMES' PERSONALLY OWNED
STAGE-PLAYED TRUMPET
SOLD FOR \$28,680!

TURN YOUR MUSIC & ENTERTAINMENT
MEMORABILIA INTO CASH!

- Rare and Collectible Vinyl
- Celebrity-Owned Instruments
- Autographs
- Stage and Screen-Worn Items
- Vintage Concert Posters
- and MUCH MORE!



CONSIGN TODAY TO OUR UPCOMING AUCTION!
OCTOBER 4-5, 2008 • DALLAS, TEXAS

To discuss ways you can turn your material into CASH, contact:
Doug Norwine (DougN@HA.com) 800-872-6467 ext. 1452.

To receive a complimentary book or catalog of your choice, register online at
HA.com/IMZ13802 or call 866-835-3243 and mention reference #IMZ13802.

WE ARE ALWAYS ACCEPTING CONSIGNMENTS IN THE FOLLOWING CATEGORIES:
Fine & Decorative Arts, Antiques, Rare Coins & Currency, Comics & Comic Art, Civil War & Americana,
American Indian Art, Natural History, Rare Books & Manuscripts, Entertainment Memorabilia, Jewelry &
Timepieces, Sports Collectibles, Stamps, Natural History, and Vintage Movie Posters.



Doug Norwine • DougN@HA.com
800.872.6467 ext 1452

3500 Maple Avenue
17th Floor
Dallas, Texas 75219

HA.com/Entertainment The World's Largest Collectibles Auctioneer

HERITAGE HA.com
Auction Galleries

Annual Sales Exceeding \$600 Million • Over 375,000 Online Registered Bidder-Members

TX Auctioneer license: Samuel Foose 11727; Robert Kover 13754; Mike Sadler 16129; Andrea Voss 16406. | This auction is subject to a 19.5% Buyer's Premium. 13802

2009 Stulberg International String Competition

Committed to youth and music for 34 years

2009 Prizes

BURDICK-THORNE GOLD MEDAL: \$5000 and performance award

SILVER MEDAL: \$4000 and performance award

PINEHURST BRONZE MEDAL: \$3000 and performance award

BACH AWARD: \$500 for the best Bach performance

2009 Judges

Miriam Fried • Ronald Leonard • Richard Young



Application Requirements

Applicants must be 19 years of age or younger as of January 1, 2009. A copy of a legal document is required stating the applicant's birth date.

The Stulberg is open to all students of violin, viola, cello or double bass. An audio CD and a \$75 application fee must accompany the completed application with a teacher's signature.

Forms & Details

www.stulberg.org • stulbergcomp@yahoo.com • 269.343.2776

Postmark Deadline Date: December 12, 2008

Drury Lane

OAKBROOK TERRACE

Drury Lane Oak Brook owners, the DeSantis Family, are offering a Special to all Union Musicians. **SHOW TICKETS BUY 1—GET 1 FREE***

**“The
Boys From
Syracuse”**

Starts
August 7th, 2008

Not valid on Saturday nights
* LIMIT: 6 Tickets
Subject to Availability
Tickets May Not Be Ordered
More Than 7 Days in
Advance.

Show Your Union Card
at the Box Office.

(630)530-8300

CFM Address and Phone Changes

57011 Casserly, Ruth A.
 375 N. Farwell Bridge
 Pecatonica, IL 61063
 815-239-1107
 Oboe

53114 Conant, Keith A.
 6039 N. Newburg Avenue
 Chicago, IL 60631
 773-631-4589/847-337-1284
 Viola

47852 Cox, Lawrence L.
 8030 S. Maryland Avenue
 Chicago, IL 60619
 773-962-0954
 Conga Drums

51375 Fry, Gary D.
 13 Rolling Ridge Road
 Northfield, IL 60093
 847-446-6073
 Arranger

19945 Golan, Joseph I.
 300 N. State, Apt. 3107
 Chicago, IL 60654-3053
 312-321-0156
 Violin

55000 Holland, Robert P.
 3963 W. Belmont Avenue, Unit 127
 Chicago, IL 60618
 773-610-9568
 Tenor Trombone

32742 Jonesi, Marv
 1402 Lois Lane
 Nampa, ID 83686
 208-442-6423
 Guitar

55649 Millstein, Eric J.
 6712 N. Talman Avenue
 Chicago, IL 60645
 773-848-1723
 Percussion

54921 Noble, Marjory E.
 7512 33rd Avenue NE
 Seattle, WA 98115
 206-922-3226
 Violin

50032 Reynolds, Bettye J.
 7607 S. Aberdeen
 Chicago, IL 60620
 773-854-7271/312-339-6362
 Vocalist

54736 Schnall, Steven E.
 5534 N. Artesian Avenue, Apt. 3
 Chicago, IL 60625
 312-399-3936
 Saxophone

54128 Silk, Jennifer P.
 1101 Country Club Road
 Elgin, IL 60123
 224-856-1144
 Violin

56597 Steen, John L.
 417 N. Main Street, Apt. 17
 Glen Ellyn, IL 60137-5107
 630-469-4354
 Vocalist

30283 Varga, Robert J.
 1112 E. Northwest Highway
 Arlington Heights, IL 60004-5248
 847-749-3265
 Piano



What is Chévere?

Just your basic Afro-Cuban, Afro-Brazilian, Costa/Puerto Rican, electric-acoustic nine-piece Chicago band (and we all know how common they are). Characterized by high voltage percussion and compelling original compositions, Chévere has performed in and around Chicago and the Midwest for 30 years.

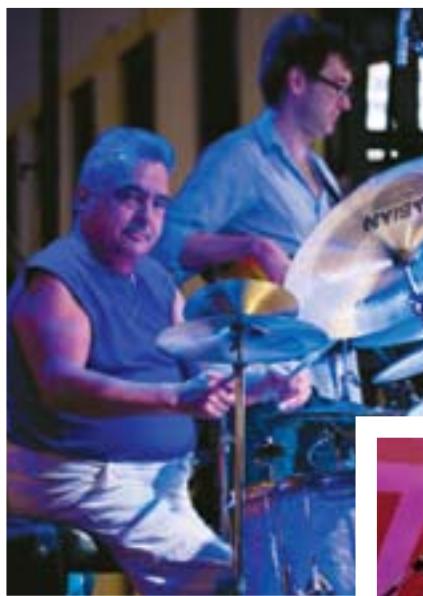
Loosely translated from Spanish, Chévere means “joy” or “good feeling.” Founded by Costa Rican drummer Alejo Poveda as a small percussion ensemble in the late 70s, the band quickly acquired a full instrumental armamentarium and a cadre of the city’s finest jazz sharpshooters, including reedman Steve Eisen, bassist Eric Hochberg, and piano and harmonica wizard Howard Levy. Mark Ohlsen’s trumpet, along with Chris Cameron’s electric keyboards, help Chévere wallpaper the room with big ensemble textures, and Ernie Denov’s slash-and-burn guitar playing connects the band as much to Carlos Santana as to Mongo Santamaria and Tito Puente. Add the percussionists Ruben Alvarez and Joe Redon and you have some of the most hard-hitting, bop-tinged, Latin-based improvisation in Chicago—or anywhere else.

When Chévere plays, you can’t sit still. Music of many Latin American lands mingles with jazz to make a hot, multi-rhythmic sound. One of the things that makes this group special, aside from its stylistic range and uncommon ability to make fusion matter, is its gift for retaining its ensemble character and strength even during the solos. That’s one of the benefits of playing together for as long as they have.

The band has played many of the large outdoor festivals, including several appearances at The Chicago Jazz Festival and Summerfest. The core of the band has stayed together for over 20 years, giving the band an almost telepathic ability to interact spontaneously onstage. The band has an impressive array of virtuosic melodic soloists, and the percussion section, deeply rooted in traditional folklore and religious music from Cuba, the Caribbean, and Brazil, is heavily featured on every tune.



*Chévere performing at the Glen Ellyn Jazz Festival.
Photos taken by Brian Dykes.*



About the Band



Alejo Poveda

Drums, percussion & leader

Founder and leader of the band, Alejo is from Costa Rica. He toured extensively in South and Central America before moving to Chicago in the 1970s. He founded Chévere as a percussion ensemble in 1977.



Steve Eisen

Saxes, flute, & percussion

Steve, an original member of Chévere, is one of the leading sax players in the midwest. For years he has played and recorded with many of the music industry's top artists.



Howard Levy

Piano, harmonica, mandolin & music director

Howard joined Chévere in 1979. He is most well known for his work with Bela Fleck and The Flecktones, Kenny Loggins, Paquito D'Rivera, Trio Globo, etc. Howard, a Grammy Award Winner and 2-time Nominee, has had a life long passion for Afro-Cuban and Brazilian music.



Eric Hochberg

Bass & vocal

One of Chicago's most in demand musicians, Eric has toured internationally with the Lyle Mays Quartet, the Terry Callier Group, Ken Nordine's Word Jazz, the Kurt Elling Quartet, and the Paul Wertico Trio, among others. He is also a bandleader, producer, singer, trumpeter, and composer.



Ruben Alvarez

Timbales, percussion, drums & vocal

In addition to his electrifying playing, Ruben is also a noted Latin Music educator who has traveled to Cuba many times to deepen his knowledge of Afro-Cuban music and culture. He currently has a band with Chuchito Valdes, son of the great Cuban pianist Chucho Valdes. He is also a bandleader and has toured with many top artists.



Mark Ohlsen

Trumpet & flugelhorn

In addition to his charismatic lead trumpet playing, Mark is also a skilled recording engineer and arranger. A veteran of many jazz big bands, he also has played the Blues and Funk circuit, touring with Big Twist and The Mellow Fellows, The Chicago Catz, and others.



Chris "Chicago Hambone" Cameron

Hammond B-3 Organ, Fender Rhodes, Moog & keyboards

Chris, one of Chicago's leading studio keyboard players, brings his mastery of the electric keyboards, great sense of humor, and a dynamic, bluesy solo style to the mix of Chévere. Chris also produces and records with Sonia Dada.



Joe Rendon

Congas, percussion & vocal

The leading congero in Chicago, Joe brings his deep knowledge of traditional Afro-Cuban percussion and chants as well as his virtuosity and ability to adapt the congas to any style of music. Joe has performed with Paquito D'Rivera, Andy Montanez, Irakere, and many other Latin artists.



Ernie Denov

Guitar

Ernie composes some of Chévere's best loved tunes. He has been one of Chicago's top guitarists for many years, performing with many Chicago groups and leading his own bands as well. Currently, Ernie is also a member of the Lt. Dan Band, along with Gary Sinise and Kimo Williams.



Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Robert Centano, President, APOL, P.O. Box 1135 Westmont, IL 60559 (630) 834-6931 www.bandleaders.org

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

Regular meeting fourth Tuesday of the month, 8 p.m. at VFW Post # 3868. 8844 West Ogden, Brookfield, IL 60513 (708) 485-9670

GERMAN AMERICAN MUSICIANS CLUB

Second Monday of the month. Regular meeting, Mirabell Restaurant, 3454 W. Addison, Chicago, IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5024 N. Moody, Chicago, IL 60630 (773) 774-2753

JEWISH MUSICIANS CLUB OF CHICAGO

First Wednesday of the month. Regular meeting, 8:30 p.m. Send all communications to Millie Sandler, 8257 N. Lowell, Skokie, IL 60076. Call Millie Sandler for monthly meeting location. (847) 674-3948

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

Third Monday of the month. General meeting, Superossa Banquet Hall, 4242 N. Central Avenue, Chicago, IL 60634, 8 p.m. Send all communications to John Maggio, 6916 W. Armitage, Chicago, IL 60635 (773) 745-0733

THE KOLE FACTS ASSOCIATION

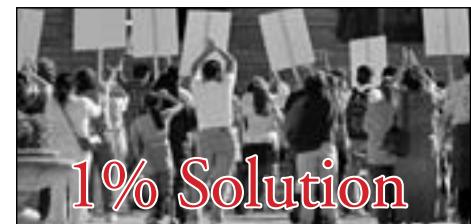
Third Sunday of the month at 2 p.m. Regular meeting, Washington Park Fieldhouse, 5531 S. King Drive, Room 101, Chicago, IL 60637

POLISH AMERICAN MUSICIANS CLUB

Meetings held every second Wednesday of the month, 8:00 p.m. at A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave., Chicago, IL. Send all communications to Dave Lenkos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226

WOMEN'S PROFESSIONAL MUSICIANS CLUB

Meeting dates and locations change from month to month. Send all communications to Jennifer Silk, strgsosilk1@msn.com (847) 398-1420



1% Solution

We Work For You

Volunteer to be part of the Chicago Federation of Labor's 1% Solution. We are ready and willing to participate in a labor demonstration when needed and we could use your help. Join in! Call 1-312-782-0063, Ext. 136.

We enjoy making beautiful music together with the Chicago Federation of Musicians Union.

CFM sings our praises for our creativity, graphic design expertise and the wide variety of printing services we provide.

Let us help you stay in tune with your marketing message and provide you with sharp communications materials.

Need a sample of our work? We're the proud producers of the book you're holding.

dbp | chicago
expertise. value. results.

656 West Randolph | Floor 4W | Chicago, IL 60661
Phone: 312 263 1569 | Fax: 312 346 1732
or email us at: design@dbpchicago.com

Classifieds

Do you have something to sell?

Advertise in the *Intermezzo!* Call 312-782-0063

NORTHBROOK SYMPHONY ORCHESTRA

Lawrence Rapchak, Conductor

The Northbrook Symphony Will Hold Auditions
For Paid Positions In The Orchestra
(Both Core Members And Substitutes)

Principal Viola Section Strings

Auditions will be held in September
at Glenbrook North High School, Northbrook, IL

Contact Paul Phillips, Orchestra Manager
at christinepaul@msn.com or 708-691-7443

Northwest Indiana Symphony Orchestra

Kirk Muspratt, Music Director

Announces Auditions: August 25 & 26, 2008

Associate Concertmaster, Principal 2nd Violin, Assistant Principal 2nd violin, Assistant Principal Cello Section Violin; Section Viola Bass Trombone

www.NISOrchestra.org

The Northwest Indiana Symphony Orchestra is a per service orchestra located 35 miles southeast of Chicago with approximately 50 services per year. Pay per service:
Associate Concertmaster/Principal \$99.64; Asst Principal \$93.26 and Section \$79.71 plus travel reimbursement and 6.5% pension. Contract under re-negotiation.
Candidates must be eligible to work in the US.
Send resume: Karen Dickelman, Personnel Manager
1040 Ridge Road, Munster, IN 46321 or
karen@NISOrchestra.org



Mark Russell Smith, Music Director
Announces auditions for:

Principal Flute Asst. Principal Cello Section Violin Section Viola Section Cello Second Trombone

Auditions will be held August 30-31. Season begins on September 6, 2008. Deadline for application is August 8. The Quad City Symphony is a per-service orchestra. Send one-page resume and \$25 deposit check (payable to QCSO) by August 8 to Rich Stodd, Director of Orchestra Operations, 327 Brady Street, Davenport, IA 52801 Email: rstodd@qcsymphony.com

Rockford Symphony Orchestra

Steve Larsen, Music Director

Announces Auditions: September 10, 2008
Deadline for application is September 8, 2008

Section Cello, Second Oboe, Eflat/Section Clarinet (optional Bass welcome)

<http://www.rockfordsymphony.com/>

The Rockford Symphony Orchestra is a per service orchestra located 75 miles northwest of Chicago with approximately 50 services per year. Pay per service:
Section \$71.87 plus travel reimbursement.
Candidates must be eligible to work in the US.
Send resume: Linda Oper, Personnel Manager
711 North Main Street
Rockford, Illinois 61103 or
lindaoper@rockfordsymphony.com

DISCLAIMER

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

The *Intermezzo* is published 10 times per year. May-June and November-December are combined issues.

COME HEAR US PLAY!

If you are out and about, and looking for live music, why not patronize establishments employing union musicians on a steady and ongoing basis. Below is a list of our members and where they are appearing on a regular basis.

Member	Location	Address	Day(s) Performing
Von Freeman	New Apartment Lounge	504 E. 75th St. Chicago	Tuesdays, 10 p.m. – 1 a.m.
Chad Krueger	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Rob Parton	Fitzgerald's	6615 W. Roosevelt Rd., Berwyn	Every 3rd Wednesday of the Month
Rob Parton	Catch 35	35 W. Wacker, Chicago	Tuesday thru Saturday 6:00 p.m. – 9:00 p.m.
Gary Pressy	Wrigley Field	1060 W. Addison St., Chicago	per Chicago Cubs schedule
Mark Sonksen	Sullivan's Steakhouse	415 N. Dearborn, Chicago	Saturdays, 5:30 p.m. – 10:00 p.m.
Oliver Townsend	Hinsdale United Methodist Church	945 S. Garfield, Hinsdale	Sundays, 8:30 a.m. & 10:30 a.m. Services
Ruby Wender	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
John Wright	Philanders	1120 Pleasant St., Oak Park	Thursdays, 7:30 p.m. – 11:00 p.m.

Who, Where, When

Continued from page 4

Katerina's in May and she was "proud to be part of (the) concert with **CUBE**"—"Groovin' High, Groovin' Low"—a celebration of jazz and new music held at **GANZ** Hall, Roosevelt University. This leads to the news that CUBE's oboist, **PATRICIA MOORHEAD** and the group's chief programmer, has played her final concert at Merit School of Music. The new artistic director is **CHRISTIE MILLER**. *Tribune* correspondent **MICHAEL CAMERON** reviewed the performance, commending the viola and flute work by **FRANK BABBIT** and **CLAUDIA CRYER**, respectively, as well as **PHILIP MOORHEAD**'s "keenly sensitive piano." Other noteworthy performances were given by violist **CLAUDIA LASAREFF-MIRONOFF**; **CHARLES BONTRAGER**, violin; **CHELSEA FRENCH**, trombone; and percussionist **TINA LAUGHLIN**.

THEN

From **LATHAM** Music, a **LORENZ** Company, music publishers, we learn about **LEE BURSWOLD**, who is a "professor emeritus of music at North Park University and plays commercial, jazz and ragtime piano in the Chicago area." In addition, "Lee has studied composition (extensively) and holds Bachelor and Master of Music degrees in theory and composition from Northwestern University and earned his



Lee Burswold

Ph.D at Eastman School of Music. He has published two books on Jazz pedagogy and a wide variety of church and string literature." His most recent books are *Kids' Counterpoint* in two volumes for two violins and two violas, trios for both instruments at elementary and intermediate levels as well as music for a string orchestra.

NOT TO BE MISSED

"On Stage with **ORBERT DAVIS** & Friends," the third of a summer cabaret series at the Auditorium Theatre, will take place August 16 at 7:30 PM. In a most interesting arrangement, house seating remains empty while the audience is on stage with the performers, looking out into the house; the performer is "framed" by the glittering house lights of the Auditorium. Orbert leads a quartet this time in "The Center of the Song: An Evening of Romantic Jazz." The promise is ballads and blues "filtered through Davis' evocatively lyrical manner."



Catch a Set at Catch 35

Performing Tuesday through Saturday at Catch 35, 35 W. Wacker in Chicago, are (left to right) Rob Parton, Steve Mullian and Eric Hochberg.



CFM Unites With Unite Here

On Thursday, June 12th, Unite Here held a rally to support their striking workers that have been out of work for 5 years at the Congress Hotel. CFM musicians that performed were Art Davis on Trumpet, Bill Overton on Soprano Sax, Mike Walbridge hiding behind the tuba, Keith Baumann strumming the banjo and Leo Murphy banging on the drums. Giving support to the musicians is a member of Unite Here.

**CONTRIBUTIONS
TO THE
MUSICIANS
RELIEF FUND**

TOTAL: \$4,309.00

 An illustration of a vintage-style microphone with a silver, ribbed, conical grille. The background features abstract orange and yellow circular patterns.

An illustration featuring a black piano keyboard on the left and a white barcode on the right, set against a black background with a yellow and black abstract graphic element above it.

TEMPO CONTRIBUTIONS

TOTAL: \$5,047.00

New and Returning Members

Continued from page 7

Nicholas Sula Acct# 56262 (Piano/Keyboards/Synthesizer) attended Marist High School and then graduated from DePaul



University with a Bachelor of Music/Jazz Studies. While at DePaul he studied with Alan Swain and Melody Lord. He is active in the musical theater community and is currently serving as music director for the Bohemian Theater Ensemble's production of "Jekyll and Hyde". In 2005 he received a Joseph Jefferson Citation for his musical direction of a production with the White Horse Theater Ensemble.

He has also worked at the Porchlight Theater and for Light Opera Works. He is an active private teacher.

5400 N. Sheridan Road, Apt. 209

Chicago, IL 60640

773-791-4699

nicksula@ameritech.net



David Tartakoff Acct# 56260 (Violin/Conductor/Viola) grew up in Boston and has been living in the Chicago area for the past 30 years. He performs with the Oak Park/River Forest Symphony playing first violin and principal second violin. He is an experienced private teacher.

1216 N. Kenilworth Avenue
Oak Park, IL 60302
708-912-5993/708-524-8540

dst@uic.edu

NO PHOTO AVAILABLE

Ernest Dawkins Acct# 51156 (Saxophone/Clarinet/Percussion) is a returning member.

5542 S. Honore Street, Apt. 1

Chicago, IL 60636-1113

773-221-6385

edawk78913@aol.com

Tillmon Galloway Acct# 37920 (Trombone) is a returning member. He is a native of Chicago, and after graduating from DuSable High School he attended Roosevelt University where he graduated with his Bachelor of Music. He has performed with Count Basie.

1015 E. Hyde Park Boulevard
Chicago, IL 60615

773-288-8487

tillmongalloway@yahoo.com

Thomas Sanchez Acct# 53992 (Guitar) is a returning member. He is a graduate of the Berklee College of Music. He is an experienced private teacher.

7515 Nantucket Drive, Apt. 104
Darien, IL 60561
630-962-1848
tomchez1@yahoo.com

Steven Schnall Account #54736 (Saxophone/Piccolo/Piano/Percussion/Flute/Clarinet) is a returning member.
5534 N. Artesian Avenue, Apt. 3
Chicago, IL 60625
312-399-3936
tjag1@hotmail.com

Stephen Titra Acct# 56275 (Guitar/Banjo/Mandolin/Piano) is originally from Joliet, IL. After graduating from Joliet Catholic High School, he attended Loyola University/Mundelein College receiving his Bachelor of Arts/Literature. He has worked on the road as an Artist-in-Residence for over 25 years for a variety of arts agencies, both at the state level and with the National Endowment for the Arts. His residencies include music (composition and performance), literary composition and visual arts (painting and photography). He is transferring from Local 37, Joliet.

1241 W. Columbia Avenue
Chicago, IL 60626
773-973-1185/773-973-3738
satfineart@aol.com

Joel Weisberg Acct# 49388 (Piano) is a graduate of Bowen High School and holds a degree in business administration from Roosevelt University. He performs as a soloist and teaches as a vocal coach. He has toured Italy as a singer/pianist performing American pop tunes. He is a native of Chicago.

5601 N. Sheridan
Chicago, IL 60660
312-388-0276/773-728-2986
joel.barry@yahoo.com

Kim Whun Account #59123 (Violin) is a returning member.

4511 Bicek Court
Hoffman Estates, IL 60192
630-849-6249/847-776-7207
bernardoarias@sbcglobal.net

Band and Orchestra Listing Omission

Group	Leader
The Happy Wanderers	May, Jerry
The Mello-Tones	May, Jerry

CD's for sale



Ac • Rock

Flying Colors

Paul Iams
847-251-4045

Phyllis Adams, Harp and Monty Adams, Flute

Opera by Request
Universal Peace
PhyllisAdamsHarp@aol.com
847-869-6150

Robert Baglione

Positive Charge
www.RobertBaglione.com
Bagman@mc.net

Janice Borla

From Every Angle
www.janiceborla.com
amazon.com, borders online,
iTunes.com, www.blujazz.com

Anne Burnell

Blues in the Night
Mark Burnell
773-862-2665

Peter Callaway

Perfect Peace
www.petercallaway.com
708-227-8058

James Callen Trio

In The Tradition
James Callen
708-488-8877

Bob Centano

First Time Out
Bob Centano Live
Merry Christmas
Bob Centano Big Band at University of Our Lady at the Lake
Bob Centano and Friends at Scrags
www.bobcentano.net

Hicham Chami

Arabesque Music Ensemble
The Three Musketeers
www.xauen-music.com/adSearchCD.php

Conjunto

Chicago Sessions
James Sanders
847-329-9630

Richard Corpolongo

Just Found Joy
Smiles
Spontaneous Composition
Sonic Blast featuring Joe Daley
richardcorpolongo@sbcglobal.net
708-456-1382

Mark Colby

Speaking of Stan
iTunes, Amazon.com, or cdbaby.com

Dick Daugherty

Versatility
Cdbaby.com
radaugherty@comcast.net

Ned Doll

Melody Rangers/Dollodions
408-264-6301

Frank D'Rone

Frank D'Rone Sings
After the Ball with Billy M In Person at the Hungry/Brand New Morning Day
Live in Atlantic City/This Is Love This is It
Live in Atlantic City, Vol. 2 /Love with Music
Live in Atlantic City, Vol. 3 /Try a Little Tenderness
darone32@msn.com

Jim Gailloro

Jazz String Quartet
www.cdbaby.com

Ernie Hines

There Is A Way
My Baby Wears the Lovin' Crown
708-771-3945
www.colorfulmusicbabylblue.com

Jimmy's Bavarians

Swingin' Chicago Style
Treasures, with Jim Bestman, Johnny Frigo, Rusty Jones, Annie Ondra, Wayne Roepke, and Don White
Jim Bestman
630-543-7899

Jeremy Kahn

Most of a Nickel
708-386-2900

Jeannie Lambert

Jeannie-Ology
Russ Phillips
russ.phillips@sbcglobal.net

Bobby Lewis

Inside This Song
Passion Flower
Here I Go Again
Flugel Gourmet
Just Havin' Some Fun
Another Time
Instant Groove

In The Forefront (re-issue)
On Fire! with Eric Schneider and the Rhythmakers
www.bobbylewis.com

Mark Lindeblad

Piano Music for Relaxation
Bach: Favorite Keyboard Pieces
Mlindeblad@sbcglobal.net
773-262-2504

Pat Mallinger

Monday Prayer To Tunkashila
Cdbaby.com/cd/mallinger
Moorean Moon

Pat Mallinger Quartet
Live at the North Sea Jazz Fest
Bluejackjazz
Pjmjazz@earthlink.net
773-489-2443

Tommy Muellner

It's All About Time
tommujazz@sbcglobal.net
773-237-0129

Susan Nigro

The Big Bassoon
Little Tunes for the Big Bassoon
The Two Contras
New Tunes for the Big Bassoon
Bellissima
Crystal Records
360-834-7022

Susan Nigro

The Bass Nightingale
GMR Recordings
617-332-6328

Brian Patti

My Kind of Town
630-832-9222

Pan Go Steel Band

For The Day
Seconds
Paul Ross
630-587-3473
www.panpress.com

Bob Perna

Music My Way
Once Again
www.bobpernaandpersistance.com

Russ Phillips

I'm Glad There Is You
Love Walked In
russ.phillips@sbcglobal.net

Roots Rock Society

Riddim To Riddim
La Familia
Stann Champion
773-994-6756

Karl E. H. Seigfried

Criminal Mastermind
solo double bass
www.cdbaby.com/cd/seigfried
Blue Rhizome
The New Quartet
www.cdbaby.com/cd/newquartet

Fred Simon

Dreamhouse
Remember the River
www.promusicaudio.com
www.thenaimlabel.co.uk
iTunes

Richard Sladek

Piano Celebration
www.chicagopianist.com
708-652-5656

Mark Sonksen

Blue Visions: Compositions of 1995 Alba
www.cdbaby.com
312-421-6472

Ken Spurr

Sometime Ago
www.kenspurr.com
630-832-8885

Elizabeth Start

From the Start
es@elizabethstart.com

Don Stille

Keys To My Heart
www.cdbaby.com
dfstille@mac.com

Symphonic Pops Orchestra

From Broadway to Hollywood
Frank Winkler, Conductor
Winklermusic@aol.com

Suenos Latin-Jazz

Azul Oscuro
Steven Hashimoto
708-222-6520

Duane Thamm

Tribute to Hamp Live
Delmark Records
vibes236@webtv.net

Shirley Trissell

Pet Pals
847-674-8215

Two Cold

Cityscapes 2010
Sherwen Moore
708-560-4015

Melvin Warner

Songs & Chamber Music
Alban Berg, Anton Webern,
Shulamit Ran
Clarinet Candescence
mwarner@niu.edu
815-756-5920

DOWNLOADS FOR SALE

Eric "Baron" Behrenfeld
Tiki Cowboys
www.tikicowboys.com

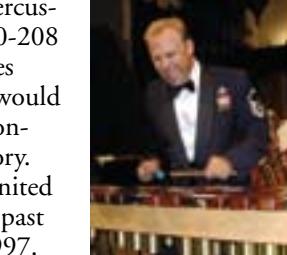
MEMBERSHIP FEEDBACK

All letters submitted must be signed and e-mailed to tjares@cfm10208.org or mailed to The Chicago Federation of Musicians, 656 W. Randolph St., #2W, Chicago, IL 60661.

Dick Schory's Percussion Pops Orchestra Will Highlight Air Force Musician's Association's 2008 Conference

It was by chance that Chicago native percussionist Steve Przyzycki (former CFM 10-208 member and now a member of the Pikes Peak Musicians Association local 154) would bump into legendary Chicago percussionist, composer and conductor Dick Schory. Przyzycki has been a member of The United States Air Force Academy Band for the past eleven years winning the job back in 1997. The USAF Academy Band is one of the nine DOD Premier bands in the country and they provide concerts in support of Air Force community relations throughout the United States. The band's spring tour ended in Evanston with a concert at Northwestern University's Pick Steiger Hall on April 9, 2008. Waiting backstage to greet Steve was Chicago's very own Dick Schory.

After chatting for a while, Steve found out that Dick had actually played four years in the 702nd Air Force Strategic Air Command Band stationed at Offutt Air Force Base in Omaha, Nebraska. He attended Iowa State College and later graduated with honors from the School of Music of Northwestern University. It was here at the request of then NU Director of Bands John P. Paynter that he would start his famous Percussion Pops Orchestra. He then performed as a studio musician on numerous recordings, film scores, radio-TV commercials and in concert with many featured "name" artists in Chicago, New York, Nashville and Los Angeles. From 1957-1960 Dick was a percussionist with the Chicago Symphony Orchestra under noted conductor Fritz Reiner. By the early 60s he was an established "Best Selling" recording artist, arranger, conductor and producer for RCA Victor Records. In 1960, Chris Shang, of Columbia Artist and Management, who managed the careers of Montovani and Arthur Fiedler, oversaw



Steve Przyzycki



Dick Schory

Dick Schory's concert career, and for the next 15 years Dick conducted his Percussion Pops Orchestra in concert from the Hollywood Bowl to Carnegie Hall. Hundreds of thousands of concert patrons and record collectors have enjoyed Dick Schory's

Continued on page 24

JOIN US!

Monday, September 22, 2008

6:30 PM
CFM Union Hall, 656 W. Randolph, #2W, Chicago

FINDING WORK IN THE 21st CENTURY

*Positioning yourself at the right spot
in the music food-chain.*

This seminar will be hosted by CFM Board Member and local band leader Rich Daniels. The event is open to all CFM members.

- 1) The evening will include an open discussion of CFM peers and industry experts talking about how to succeed in a changing jobbing marketplace.
- 2) Understanding "fair-market-value" for your services as opposed to scale.
- 3) Learning what it takes to compete in the industry and how each member is their own business.

Please join us for a lively conversation and the sharing of ideas to strengthen our industry and continue to make living music exciting and relevant in the 21st Century.

Refreshments and light snacks will be served.

*For more information and to participate,
call Nancy at 312-782-0063, ext. 132,
or e-mail at nvanaacken@cfm10208.org*



CFM Official Notices

RULE II. FILING OF CONTRACTS AND MEMOS:

On all engagements, whether single or steady, CONTRACTS must be completely filled out with full name of purchaser and leader typed or legibly printed and signed by both parties. Contracts are available at the Union or on our website at www.cfm10208.org and must be filed with the Local prior to the commencement of the engagement, or in lieu thereof, a written, faxed or phone-in MEMO of an engagement will be accepted prior to commencement. To leave a memo for an engagement, call (312) 782-0063 at any time or e-mail tjares@cfm10208.org and give the following

1. Your name
2. Your phone number
3. Your union account number
4. Date of engagement
5. Time of engagement
6. Place of engagement
7. Contract number
8. Number of musicians

However, said MEMO shall become invalid and of no effect 72 hours after the date of the engagement it covers. It is not a substitute for the contract for the engagement which must be filed within the 72 hour period.

NOTICE: CONTRACTORS & AGENTS: protect your leaders! **LEADERS AND SUB-LEADERS:** protect yourselves! It is the responsibility of the leader on the job to verify that contracts are on file with us prior to the engagement. Call the contract department to avoid initiation of action against you for non-filing. If you then learn that we have no contract, file a memo to protect yourself.

NOTICE: Some members seem to be under the mistaken impression that contracts need not be filed prior to the engagement date. This is erroneous. The Business Agents have been instructed to prepare charges immediately upon finding members playing without a contract or memo. By order of the Board of Directors.

NOTICE: (Clarification of 15% Payroll Fee) Our scales include 15% payroll charges, over and above the Leader fee, to enable the leader/contractor to make proper payments and deductions to appropriate Governmental Agencies. If leader/contractor does not assume these payroll responsibilities, sidemusician must receive this additional 15% as wages.

MUSICIANS—"Examine your paychecks."

If leader has not withheld the proper deductions, you are entitled to have the 15% Payroll fee added to your check as wages.

MEMBERS desiring to offer their services gratis must first obtain permission from the Board of Directors. It is Board Policy that members' requests to perform gratis for worthy causes will not be entertained unless we are assured that all other participants are donating their services.

Leaders or engaging members are responsible for the payment of Work Dues on all engagements.

MEMBERS are responsible for paying their Work Dues if the leader is negligent.

MEMBERSHIP MEETING AGENDA

1. Examination of cards of members
2. Calling roll of officers
3. Deceased member meditation
4. Reading of minutes of previous meeting
5. Report of President
6. Installation of Officers
7. Report of Treasurer
8. Report of Committees
9. Communications
10. Unfinished business
11. New business
12. For the good of the Local

SECTION X (C) Members contracting for single engagements shall pay all monies due to performing members for services, within EIGHT DAYS from date of engagement.

SPECIAL BIG BAND SCALE 4 Hours —Sunday thru Thursday nights, 8 musicians or more \$30.00 pay \$25.00, 11% pension—no other fringes. Engagement must be cleared through Vice-President's office to ensure no displacement is involved.

BY-LAW CHANGES:

Amendments to the By-Laws must be submitted no later than Feb. 11, to be considered for the April By-Law Meeting.

CONSTITUTION – BY-LAW CHANGES:

Amendments to the Constitution or By-Laws, must be submitted no later than July 11th, to be considered at the Annual Meeting in September.

THEATRE MUSICIANS: ATTENTION

Do not sign or agree to play in any theatre, under any type of contract other than a bonafide C.F. of M. Contract.

CONTACT THE UNION FIRST.
DO NOT JEOPARDIZE YOUR WAGES AND BENEFITS.

RULE XIX. ESCROW DEPOSITS

Escrow deposits of at least ONE WEEK'S WAGES are required on all openings, re-openings, changes in ownership, promotions, spectaculars and the like. The escrow deposit must be made at least one week prior to the start of the engagement. Escrow deposit of wages of musicians shall be accepted ONLY when made in cash, money order or certified check made out to the Chicago Federation of Musicians. NO PERSONAL CHECKS WILL BE ACCEPTED.

REHEARSAL BREAKS

Rehearsal breaks shall accumulate at the rate of ten (10) minutes within each rehearsal hour (i.e., ten (10) minute break each fifty (50) minutes playing time).

REQUIREMENTS FOR LIFE MEMBERSHIP

1. Member must be 65 years of age.
2. Member must have 35 CONSECUTIVE Years of Membership with the A. F. of M.

RULE XI.

NOTE: The rule that rehearsals on days other than the performance are classified as casual engagements may not apply to certain types of engagements. Consult the Contract Department.

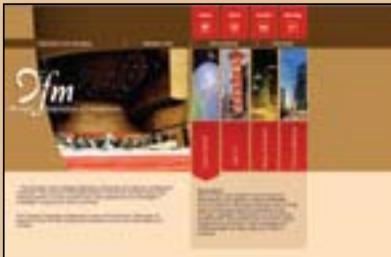
ANY MEMBER contracting the service of other members, must inform such members, upon engaging them, of the place of the engagement, the applicable wage scales and all other conditions.

NOTARY PUBLIC: Members may bring in papers for signing and they will be notarized at no charge. Please call ahead before coming in for Free Notary Service.

NO ABUSE, PLEASE. Members who abuse, verbally or otherwise, Officers, Business Agents or Employees of this union can be charged with By-Law violation(s).

The new CFM website is open and waiting for you!

cfm10208.com



Each member has a personal Home Page where you can upload pictures, music, and a biography about yourself. Also there is a Concert Calendar where you can show where and when you are working as well as when you are available for work!

To get instruction on setting up your Home Page, go to cfm10208.com and click on the "Information" button.

Then click on "Instructions for Home Page" to view set up information.

If you have questions click the "Contact" tab on the website and send us an email or email lmurphy@cfm10208.org

SAVE THE DATE!

Members of the Union for
50, 60, and 75 Years
will be honored.

ANNUAL LIFE MEMBERS PARTY

If you are a life member of
Local 10-208, plan to be
with us for a luncheon
in your honor.

FRIDAY, OCTOBER 17, 2008

Membership Feedback

Continued from page 22

unique music that skillfully combines the classics, jazz, Broadway and Hollywood into a variety of easy listening forms.

Dick is a member of the retired Air Force Musicians Association. The Association's 2008 Annual Reunion and Conference will be held August 6-9 in Colorado Springs, CO and hosted by The USAF Academy Band. Since Dick will be attending, Przyzycki started to think about the possibility of performing some of the great Dick Schory compositions that he grew up listening to. Lieutenant Colonel Larry Lang, the Commander and Conductor of The USAF Academy Band has invited Mr. Dick Schory to conduct a new Dick Schory Percussion Pops Orchestra comprised of MSgt Steve Przyzycki and his colleagues. In addition, Maestro Schory will guest conduct the full Concert Band in an additional concert, which will feature his arrangement of Henry Mancini favorites. Both concerts will take place on August 8th at the Pikes Peak Center in downtown Colorado Springs. The evening promises to be spectacular and full of great musical memories. For information on attending these free concerts you may call The USAF Academy Band at (719) 556-9916.

E-mail Address

Officers

Gary Matts gmatts@cfm10208.org
Terry Jares tjares@cfm10208.org
Spencer Aloisio saloisio@cfm10208.org

Board of Directors

Robert Bauchens bbauchens@cfm10208.org
Rich Daniels rdaniels@cfm10208.org
Frank Donaldson frankyd@ameritech.net
B.J. Levy levytrumpet@sbcglobal.net
Bob Lizik blizik@cfm10208.org
Janice MacDonald jmacdonald@cfm10208.org
Leo Murphy lmurphy@cfm10208.org

Staff

Contracts: Nancy Van Aacken nvanaacken@cfm10208.org
Death Benefits/MPF: Gwen Redmond gredmond@cfm10208.org
Electronic Media: Dean Rolando drolando@cfm10208.org
Electronic Media Asst.: Jennifer Figliomeni jfigliomeni@cfm10208.org
Health Insurance: Louise Thorson lthorson@cfm10208.org
Membership: Sandra Castellanos scastellanos@cfm10208.org
Switchboard: Patty Huante phuante@cfm10208.org
Webmaster: Mike Meyers webmaster@cfm10208.org

312-782-0063 Useful Extensions

Casual Work Dues	Nancy Ext. 132
Casual Contract Filing and Memos	Nancy Ext. 132
Electronic Work Dues	Dean Ext. 150
Electronic Media Department	Dean Ext. 150
Membership Department	Sandra Ext. 136
Health and Welfare Department	Louise Ext. 119
Death Benefit Information	Gwen Ext. 153
<i>Intermezzo</i>	Gwen Ext. 153
1% Solution	Sandra Ext. 136
For all other Information, contact the	
President's Office	Ext. 119
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

Other Helpful Numbers:

American Federation of Musicians of the
United States and Canada:

New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-3441
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
AFM-Theatrical & TV Motion Picture Special Payments Fund/Phono Record	
Manufacturer's Special Payments Funds:	
New York Headquarters	(212) 310-9400
Recording Musicians Assoc. (RMA)	(323) 462-4762

Chicago Federation of Musicians
656 W. Randolph, Suite 2W
Chicago, IL 60661-2121

PRINTER TO INSERT
Union Bug Logo Here - Remove
Ruled box

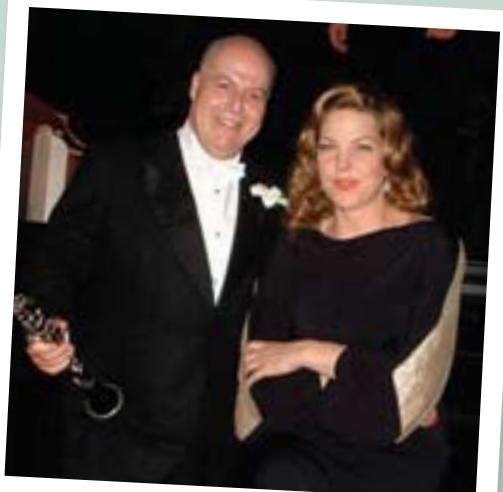
Nonprofit Org
U.S. Postage
PAID
Chicago, IL
Permit No. 9826

TIME SENSITIVE MATERIAL



Rob Parton contracted sideline musicians in July for the filming of the movie "Public Enemies" directed by Michael Mann. Stars include Christian Bale, Johnny Depp, and Channing Tatum. The story line has the Feds trying to take down the notorious American gangsters John Dillinger, Baby Face Nelson and Pretty Boy Floyd during a booming crime wave in the 1930s. The band from left to right: Steve Horne, Tim Coffman, Anthony Bruno, Matt Holman, Mark Colby, Jim Tashjian, Justin May, Evan Ryan, John Otto, Johnny Depp, Gerald Bailey, Eric Kopka, and Josh Shapiro.

Public Enemies



Mark Colby, band leader of the band with jazz vocalist, Diana Krall.