

Intermezzo

afm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, November 11th, 2014
@ 1:00 pm

Membership Meeting:
Tuesday, December 9th, 2014
@ 1:00 pm

November/December 2014
Vol. 74 No. 9

Happy
Holidays!

From the President



GARY MATTS

Meetings, Celebrations and Holiday Ruminations

There is a problem with writing an article for *Intermezzo*. The problem is that the article has to be written about a month in advance of the publication date. In addition, if the article is written after a two month edition of *Intermezzo*, for example the September/October issue, the article must cover what's been happening since mid-August. As I write this final *Intermezzo* column of 2014 in early October for the November/December, I find myself in that exact situation. So, I have some ground to cover.

The most recent newsworthy gathering of early October was the Illinois State AFL-CIO Convention. Elected delegates representing unions from across Illinois come together every two years to advance the causes of unions and their members and meet with elected officials. The most pressing item on the agenda was the November 4th election and Labor's push to get out the vote. By the time you read this, the election results will be old news.

Here is some old news about a brand new awards ceremony which took place this past September at the Pritzker Pavilion in Millennium Park. The Fifth Star Awards (as in adding an extra star to the Chicago flag), will be an annual event, honoring exceptional Chicago artists who have made significant contributions in arts. The honorees were: the founder of Hubbard Street Dance Chicago, Lou Conte; internationally renowned sculptor, Richard Hunt; CFM member, Grammy-winning composer, pianist, and radio personality, Ramsey Lewis; Chicago's cultural affairs commissioner for over 20 years, Lois Weisberg; and the cultural institution award went to the Auditorium Theatre of Roosevelt University. The event included performances by Orbert Davis, and the Chicago Jazz Philharmonic, Kurt Elling, Spider Saloff, Second City, and the Hubbard Street Chicago Dance Company. This was an event which accomplished a most worthwhile objective, to recognize the contributions of artists, institutions and arts advocates who have the vision to see what is possible and share the realization of that vision with the people of Chicago and the world.

At the CFM we devoted an afternoon to recognizing the contributions of our life members at the 18th annual Life Member Luncheon on October 17. The beauty of this event is that it gives life members a chance to get together once a year to reminisce with friends and it gives the Union an opportunity to thank those life members for their years of loyal membership. Bravo to President Emeritus, Ed Ward for starting this tradition.

I have written on this theme before, but it bears repeating. During the coming holiday season, there are more opportunities to enjoy live music than any other time of year. Encourage friends and family to enjoy a performance of live music. Make a point of introducing a young listener to the excitement of musicians creating musical magic. Whether the music is symphonic, opera, jazz, ballet or musical theater, these experiences can make impressions that last a lifetime. Many performers and devoted music patrons can trace their love of music to a single unforgettable performance they witnessed. Wouldn't that be a wonderful gift to give?

Finally, on behalf of the officers and staff of the CFM we wish you health, happiness and peace this holiday season and throughout the New Year.

Local 10-208 of AFM CHICAGO FEDERATION OF MUSICIANS OFFICERS – DELEGATES 2014-2016

Gary Matts **President**
Terry Jares **Vice-President**
Leo Murphy **Secretary-Treasurer**

BOARD OF DIRECTORS
Robert Bauchens Bob Lizik
Rich Daniels Janice MacDonald
Frank Donaldson Charles Schuchat
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

Terry Jares Leo Murphy
Gary Matts

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

Rich Daniels Gary Matts
Frank Donaldson Leo Murphy
Terry Jares

Alternates:
B.J. Levy Larry Bowen

EDITOR, THE INTERMEZZO

Terry Jares

PRESIDENT EMERITUS

Ed Ward

VICE-PRESIDENT EMERITUS

Tom Beranek

SECRETARY-TREASURER EMERITUS

Spencer Aloisio

BOARD OF DIRECTORS EMERITUS

Ruth Marion Tobias

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.com

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

Cover illustration provided by
Chris Nolan Creative.

From the Vice-President



Terry Jares

BLANK LANDSCAPE

Where Did The Summer Go?

After the brutal Winter of 2013, each of us waited in anticipation for Spring. It seemed like Winter would never end. Finally we had a thaw sometime in May, late for Chicago but not unheard of. The outdoor concerts began, baseball was in full force, restaurants served al fresco and life was good. Spring and Summer went by too quickly. Vacations are over and school is

back in session. Seems unfair that the leaves are falling, the temperatures are dropping and Thanksgiving is just around the corner. Let's hope this Winter waits to arrive and the groundhog sees his shadow!

Best wishes for a wonderful Holiday season. May you and your family have a healthy and prosperous New Year. Enjoy the Season!

From the Secretary/Treasurer



Leo Murphy

MEMBERSHIP STATUS AND DUES

The lists of Suspended and Expelled members are in this issue. Please call the Local if you have questions or if you think that there is an error. Secondly, billing for 2015 membership dues will be mailed out at the beginning of November. The annual 2015 membership dues are \$212.00 for Regular members and \$112.00 for Life members. If you want to pay half a year at a time, the cost is \$111.00 per half for Regular members and \$61.00 per half for Life members.

As always you can pay by check and mail it to us or pay online through the CFM website. You can also call the Local and we will process your payment over the phone - just call the Membership Department and they will help you.

Finally, as the holidays are fast approaching, I would like to extend my warmest regards to you and your families for a joyous holiday season and a healthy & prosperous 2015.



Who, Where, When...



By Ruth Marion Tobias

MEMORIES

JIM BESTMAN's email, which included a YouTube rendition of the late **JIMMY GROSS** singing the song, "Riding Shotgun on a Beer Truck" for Bestman's album *I Love that Oompa Music*, brought back many memories of gigs I had worked with Jimmy Gross. I have written about our getting stranded at Pheasant Run Resort in the 1967 mammoth snowstorm and other silly escapades. Don't know if I told you about this one:

As a duo, Jim and I were booked in a magnificent mansion in Winnetka for a cocktail party and dinner given by the hosts for a large entourage of Japanese business men. Most spoke faltering English. During dinner Jim and I were stationed on a wide shelf overlooking a large dining room to play background music. We got a few requests and abundant, polite applause. However, as we continued playing, we began to hear "faster" being called from the diners—so we picked up the tempo and chose songs to be played faster. Only later did we come to understand the command was not "faster" but "foster" as in **STEPHEN FOSTER**. It seems English is taught in Japanese schools by singing Stephen Foster songs: "Camptown Races," "I Dream of Jeannie with the Light Brown Hair" etc.—but who knew! You just can't win 'em all.

ANOTHER CHICAGO TREASURE

ELLA JENKINS, the near North Side Chicago resident, is a masterful musician, singer, songwriter and music advocate for children the world over. Decrying the loss of musical education in the curriculum currently offered in public schools, she keeps on doing what she has done for decades: traveling the world singing and playing for young audiences (and older ones as well), stressing her belief in singing, rhythmic movement, improvisation and careful listening. The "First Lady of Children's Music" has traveled the globe



Ella Jenkins

for nearly 60 years to bring music to children of all ages, colors and creeds. Of the forty albums she has released, her latest is *More Multicultural Children's Songs* (Smithsonian Folkways). This release celebrates another personal milestone: her 90th birthday on August 6.

As her lifelong love of music (particularly folk music), rhyming and poetry led her around the world she became fascinated with foreign languages, tape recording words and phrases in every country she visited. She particularly loves music sung in Spanish with a special appreciation for Cuban performer **MIGUELITO VALDEZ**. Afro-Cuban music also is another favorite.

She released her first album in 1957 entitled *Call and Response: Rhythmic Group Singing*. Though her music is usually aimed at children, her desire is to make music matter to adults as well—parents and educators fostering the idea that "songs can teach you something about life and other people, other countries." With that in mind she has released some 40 albums, hosted a weekly 1950 public television children's show, "The Totem Club." She has performed in cultural and community centers as well as the Old Town School of Folk Music and for the Ravinia Festival. The **ALVIN AILEY** American Dance Theater's ballet "Revelations" featured her recordings of "Wade in the Water" and "A Man Went Down to the River."

Her quest to expose children to music is infused with ideas to encourage adults to follow her lead: "Let children find a type of music they should listen to, music that has the kind of words they don't have to be ashamed of. Try a variety of music because when they hear variety they can select what they love best." In her travels when she recorded children and older people she used their phrases and words in her songs. "Language, and language though music, opens up new worlds to all of us." Those words of wisdom came from 57 years of following her own prescription for success in gifting the young.

Happy 90th birthday, Ms Jenkins.

(Adapted from Sun-Times staff reporter Miriam Di Nunzio's article)

WHAT'S GOIN' ON

ORBERT, you have done it again. With his "Real Deal" Friday night 90.9 FM show, **DAVIS' Back-to-School 2014** theme included talks with campers from a special summer live episode at the Chicago Summer Jazz Academy in Chicago. If you heard those interviews, you may have been listening to some of the jazz stars of tomorrow. Also, best wishes for your CJP return trip to Cuba, December 14 - December 22. The Chicago Jazz Philharmonic will make this historic trip "organized in connection with the world premiere of a new Orbert Davis composition to be performed at the 2014 International Havana Jazz Festival (12/17-12/21). Trip participants will hear the performance combining CJP artists with local Cuban classical and jazz artists and take part in all festival events. The itinerary includes visiting the cultural centers in the towns of Cienfuegos and Trinidad, meeting artists of all kinds--dancers, architects, painters and musicians.

ROY VOMBRACK and the jazz Consortium Big Band returned to Jazz Showcase for another engagement.... **RICH DANIELS** brought his City Lights Orchestra to Klein Park in Evergreen Park to give a free concert in mid- August to help usher in the fall season while **STEVE HASHIMOTO** brought his Sueños Latin Jazz Quintet to play the Sidebar at Fitzgeralds.



Roy Vombrack Orchestra

Pianist **TOM MUELLNER** has been accompanying a bevy of fine vocalists this fall: **STEPHANIE AARON** at El Cid Mexican Restaurant on North Kedzie; **NICOLE KESTLER** at Eddie V's on Rush Street; **GAYLE KOLB** at Mia Francesca's in La Grange (with **KELLY SILL** on bass); **JEANNE BECKER** at Del Rio Italian Restaurant in Highwood. Tom and Jeanne teamed up for the Lake Forest Art Fair as well on August 31 and September 1. Finally Tom and **ARLENE BARDELLE** played a noon concert at the 4th Presbyterian Church on Michigan Avenue.

PianoForte Studios has announced the opening of their new state-of-the-art broadcast and recording facility in the south loop community which boasts a 100-seat recital and concert hall. It is perfect for up-close, personal live concerts, producing and recording CDs and streaming and recording HD videos. The Studios' address: 1335 South Michigan Avenue; (312) 291-0000; www.pianofortechicago.com

PETE ELLMAN's Big Band played Mullen's Bar and Grill in Lisle while the Chicago Sinfonietta played Cantigny Park in Wheaton....**PETER LERNER** lit up Room 43 in Hyde Park with his guitar while two of my favorite radio people **VICTOR** and **CONNIE PARRA** brought their Mambo Express to Chicago Summer Dance in the Grant Park Spirit of Music Garden. Their radio show airs on WDCB-FM.



Pete Elman Big Band

Andy's Jazz Club has been keeping a number of our groups busy: **JEFF LINDBERG**'s Chicago Jazz Orchestra on Mondays, followed by CJO's **BILL OVERTON** Quartet; the **JIMMY ELLIS** Quartet on Tuesdays. Wednesdays offers The **MIKE SMITH** Quartet and The **KIM CUSACK** Quartet on a few Fridays and Saturdays in August.

NOTES ON SYNAESTHESIA

A long-time protégé of **RUDOLPH GANZ**, pianist, author and poet **JACK WINSOR HANSEN** writes of "synaesthesia", the musical phenomena experienced by some composers and musicians whereby certain musical tones or chord combinations created within them have associations with colors.

The idea so fascinated composer **ALEXANDER SCRIBAN** (See **GALE ELBEE** article, *Clavier*, May/June 2005) that he revealed he was subject to this rare condition and he attempted to have an instrument invented to have certain colors flash across a screen simultaneously with music. The idea was unsuccessful partially because no two synaesthetists see the same color produced by the same sound.

Others who possess this rare condition include Hanson, the late **RAY STILL**, **SCHUMANN**, **DEBUSSY**, **MOZART**, French composer **OLIVER MESSIAEN**, American composer **CHARLES GRIFFES**, jazz artist **MARIAN McPARTLAND** and young composer **THADE CORREA**.

Hansen was a great friend, colleague and admirer of acclaimed CSO oboist Ray Still. In tribute to the memory of this man with whom he shared this musical/color phenomenon he has written the poem

"The Magician"
To the Memory of Ray Still

I should have known
(Though there has been
No contact for years)
You would have come for one last farewell
When I felt that kiss
Of coral on my throat
And those faint trails
Of rose scent float
Past my pillow.
How cruelly time has flown!

Later in the day I found
Your obituary in the papers.
They hailed you as one of the greatest
Woodwind players of the century...
"An artist of the highest magnitude."
They had forgotten an earlier interlude
When we first met to play
The premiere of the rare Haydn concerto
Where piano, oboe and strings
All vie in their duty
To match the others' tonal beauty.

The applause was long and loud
From an enthusiastic crowd
For the Schumann piano concerto
Which we performed on a later day.
Soon after your first solo
You began to paint
Those cascades of violet and coral
In the air and then
I answered in waterfalls of saffron
And arpeggios of rose.

It was our secret
(Though Schumann must have been aware,
He was a synaesthetist too.)
I went on to play the work
With other artists,
And so did you,
But I never heard another pair
Invoke showers of opal
And amethyst in the air.

Soon I will cross over
And if God grants us the chance
To play the same concerto
With the Symphony from the Beyond
I want to explore
A different tonal spectrum
With all of its variegated sound
Before a new audience
And relegate the old one
To those left on the ground.

Jack Winsor Hansen has concertized all over North America on both radio and TV. After many years of research, he published the first biography of the 19th century American soprano **SIBYL SANDERSON**.

CFM Musicians

By Ruth Marion Tobias



St. Paul, Minnesota, native Pat Mallinger began his saxophone career in fifth grade following in the footsteps of his uncle, Tommy Bauer, a saxophonist with the bands of Boyd Raeburn, Tommy Dorsey, Glenn Miller and numerous other bands. "Three memorable lessons with my uncle inspired me to go home and try to emulate his vibrato and tone," Pat said. "I spent those three entire afternoons with him and he instilled in me that sound was the most important thing. He would tell me stories and warn me very directly about the dangers of the lifestyle of a jazz musician (I was in seventh grade, mind you). I also had a neighbor across the street who was a piano teacher who gave me recordings of Dave Brubeck and I rushed home to put on Paul Desmond to try to copy him."

Pat admits "I was lousy until seventh grade; then inspirations and influences began to affect me musically. I heard the jazz ensemble at Grass Junior High my first week of school. There was a lot of commotion about the first jazz band (one of two) so I went to hear them for myself. I was amazed that the rehearsals were standing room only; I could barely get through the door. Then, I heard the lead alto player featured on 'Feelings.' That sparked my interest in playing jazz. Several other things happened that year that also inspired me to change my career ambitions of being a dentist to becoming a professional jazz musician".

At this juncture he had those three important lessons with his uncle.

"In eighth grade another enormous inspiration to me was when I made the first alto chair in Bob Klein's famous Junior High Jazz Band. We played in numerous regional fests and won 'best band' in the high school category every time.

"Bob Klein would take us to many concerts in the later '70s and my friends and I would go out to hear great bands all throughout my high school years: Stan Getz, Dexter Gordon, Red Rodney/Ira Sullivan, Woody Herman band, Maynard Ferguson band, Toshiko Akioishi/Lew Tabakin band and hearing many great Minnesota jazz musicians as well. In high school I was very active playing in the school jazz band, local combos, a community jazz band and started my own combo as well which played a few gigs.

"In 12th grade I made the McDonalds 'All Star Jazz Band' in Minnesota where I began playing with pianist Bill Carrothers. We have been performing together regularly for ten years now-- with two recent recordings.



"In 1982, I went to University of Wisconsin Eau Claire for a year. I spent the summer in Los Angeles performing at Disneyland in the 'All American College Band.' That year I joined the Orange County, Calif. Musicians' Union. Thereafter, I transferred to North Texas State University where I had the opportunity of playing in the famed 'One O'clock Jazz Band' with many great musicians. But I think the biggest influence for me there was hanging out, listening to records of jazz legends and jamming all the time with good players and aspiring professional musicians.

"Immediately after receiving my jazz studies in 1986, I spent six months playing on cruise ships—a good learning experience. I developed the discipline to play and perform every night and it also gave me the opportunity to save some money. I was very lucky to play with some great jazz musicians that developed into strong personal and professional relationships. With regular jam sessions on board, we also found local clubs in which to play when in ports. On a ship out of Boston, Pat met band members who encouraged him to try the East Coast; he moved to Boston in 1986.

"We had an entire band in our house including Dan Trudell, my long time musical partner. We were jamming at least three times a week and went to New York frequently. During four years in Boston, I played intermittently with the 'Artie Shaw Orchestra.' I also played the Ringling Brothers circus for seven months in Osaka and Tokyo, Japan. What an opportunity! And with evenings off, I frequently played in local Japanese jazz clubs.

"I was ready to move on in 1990—thinking about New York City or Chicago where my brother Mark lived. I spent a fantastic week

there when my brother Pete got married. Due to that week and other previous experiences, I decided to move to Chicago.

"I moved into St Clotildes rectory with Mark who was studying to be a priest; I lived for several years in South Side Chatham rectory (83rd and Calumet), doing maintenance and cooking, while hitting jazz clubs at night. Most neighborhood people assumed I was a priest; maybe not that far off, as I then was visiting monasteries contemplating the contemplative life.

"I had arrived with one musician contact and phone number: Bob Dogan. He invited me to a jam session with bassist Lou Marini at an artist's residence on Granville and Winthrop in Rogers Park. I took the El from the far Southside to jam weekly. Hoping to make some money, I cold called the 47 band entries in the phone book—everyone from Rich Daniels, Marshall Vente to Arcari Stevens. Many answered the phone, many called me back. How receptive and welcoming each bandleader was; a number of them hired me without referrals or hearing me. Their responses said a lot to me about the kindness of people in Chicago!

"Eventually, I began hooking up on the jazz scene, touring with Charles Earland, Woody Herman Orchestra and began my tenure Saturday nights with 'Sabertooth' at the Green Mill. I gradually moved north to Bridgeport, then Ukrainian Village and now 15 years in Logan Square. I have been an original Jazz Mentor, along with Willie Pickens, in the Ravinia Jazz Mentor Program since its inception, 19 years ago.

"I have been married to Tammy for 16 years, my constant encouragement and blessed by our 12 year old daughter, Madeline, my constant inspiration. And I can't forget my dog, Sonny Rollins, who we have had almost 16 years. The second track, Sunshine Rollins on my cd, *Elevate*, is dedicated to him." (In addition, Bobby Lewis, in his masterful cd, *Mellifluous Tones*, also honored the dog with My Friend Sonny.) That newly released cd, with the Pat Mallinger Quartet and Bill Carrothers, received a 4-star review in *Downbeat* magazine, August issue: "Organically flowing, passionately played, highly recommended."

One last goody: Over the past year the Mallingers have been hosting house concert experiences in their Logan Square home that have been very successful, wonderful experiences for all. **INTERESTED IN BOOKING A SPOT?** Go to: sidebar.com

New and Returning Members

By Gwen Redmond

Laura Perkett Acct. # 56947 (Oboe)
1631 W. Summerdale Ave., 1st Fl.
Chicago, IL 60640
612-889-5127
laura.perkett@gmail.com



Jacob D. Shuda Acct. #56955 (Piano)
A 20-year resident of Eau Claire, Wisconsin came to Chicago because of his interest in improv theatre and blues music. He graduated from Memorial High School in Eau Claire and spent 1 year at UWEC studying under the direction of Robert J. Baca. Jacob has been playing the piano professionally for 10 years, the guitar for 3, and percussion for 16 years. He is currently the musical director at The Second City Theatre. Jacob was referred to the Chicago Federation of Musicians by other working musicians, and at this time, he has several students taking piano lessons from him.

245 W. North Ave., Apt. 113
Chicago, IL 60610
312-771-4630
jacobdshuda@gmail.com

Marc S. Donatelle Acct. #54904 (Trombone)
680 Lambert Lane
Bartlett, IL 60103
marcdonatelle@hotmail.com

Francesco Milioto Acct. 56859 (Conductor)
1908 W. Estes Ave., Apt. 1
Chicago, IL 60626
fmilito@gmail.com

WELCOME!

Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Brian Patti, (630) 832-9222
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

Third Wednesday 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

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 Lenckos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226

EARL HINES – A Piano Genius

BY CHARLES A. SENGSTOCK, JR.

Earl Hines was one of the most creative and influential American jazz pianists in the 1920s through the late 1950s. His career spanned from the early days of traditional jazz to the breakaway style of the '40s and his band of the early-1940s, with luminaries like Charlie Parker and Dizzy Gillespie, was a breeding ground for Bebop.

Born and raised in the Pittsburgh area, Hines moved to Chicago in 1924 at age nineteen and spent the next sixteen years developing his considerable talent in a city that, between 1918 and the late '20s, was the jazz capital of the world. Here, working with and observing such established stars at Jelly Roll Morton and King Oliver and budding jazz stars Teddy Weatherford, Louis Armstrong, Jabbo Smith, George Mitchell, Natty Dominique, Zutty Singleton and a host of others, his style matured.

Hines was probably among the three or four most important influences in early jazz in Chicago, along with Morton, King Oliver and Armstrong. But he never received the recognition that Louis Armstrong did.

Although a classically trained pianist, he attracted a lot of attention at an early age while working in local Pittsburgh area cabaret bands. Eubie Blake, a family friend who recognized his talent immediately, told him to get out of town so he could be exposed to the music happening in other parts of the country and more fully develop his talent.

His break came when the Pittsburgh cabaret owner where he worked asked Earl and a singer to go to Chicago and appear in another club he just opened there. The proprietor was Harry Collins and his new Chicago club was the Elite No. 2 at 3445 South State Street, in the heart of the city's thriving South Side center of jazz. The Elite No. 2, as its number implies, was the second club of the same name. The Elite No. 1 had been located four blocks north on the west side of State Street. Both clubs featured solo pianists, small groups and singers. Elite No. 2 was a place where local Chicago pianists gathered to both show off and exchange ideas. Young Hines was challenged by the best jazz pianists in Chicago at the time and quickly proved he could handle himself admirably.

There were scores of clubs, big and small on the South Side at that time. The Chicago Weekly Defender described area as the "Stroll," more specifically State Street between 31st and 35th Streets, and east on 35th Street to South Parkway, now Martin Luther King Boulevard.

Earl tells in his book, *The World of Earl Hines* (with Stanley Dance), that he had trouble transferring his union card to Local 208 because of a feud going on between the union and his boss Harry Collins. But once settled he continued to work for Collins playing solo piano and fronting a trio. In 1925 he moved on to Carroll Dickerson's band. Violinist Dickerson was an established south side bandleader and had been admiring Hine's unique talent at the keyboard.

Dickerson's group began playing at the Entertainer Café, located around the corner at 209 East 35th Street in May of 1925 but the job didn't last more than a few months; the place was closed down for a liquor violation and, about a year later, burned to the ground.

Dickerson landed on his feet, however, and after having the band audition for the Pantages circuit (booked theaters from Chicago to California and Western Canada) for a revue they were putting together--a show called *The Charleston Revue*--Dickerson got the nod. With nine musicians plus several dancing acts, the troupe set off for a nine-month tour to California and back.

It was on this tour that Hines got his "show business" education. From the Pantages producers, he learned about theatrical presentation, pacing, how to dress and how to work with and organize acts within a show so as to build to a finale. From watching Dickerson he learned how to conduct and often directed the band during the tour. And, because of his obvious talent, he frequently was called upon to solo.

Hines also learned how to maintain discipline in an organization that was traveling and living together over long periods of time. These were all valuable lessons that would serve him well in the years ahead.

Returning from a successful and well-publicized tour, Dickerson, Hines and the band moved into the popular Sunset Café, 313 E. 35th Street at the corner of Calumet Avenue, to play for the elaborate floorshow produced by Percy Venable.

The Sunset Café opened in 1921 in a building that was owned by Joe Glaser's mother and was operated by Ed Fox. (Glaser later became a talent

booker and manager.) The corner of 35th Street and Calumet Avenue became known as a hot corner because just across 35th Street and to the east was The Plantation Club (featuring Joseph King Oliver), and across the street to the west was the small upstairs Apex Club. Down 35th Street further west was the Entertainer, where the band earlier had played a less-than-happy gig.

Because the Sunset had a large and highly rated floorshow with dancers, a comedian, singers and a chorus line, Dickerson beefed up the band with more experienced musicians, bringing in saxophonist Darnell Howard, drummer Zutty Singleton and veteran trumpeter Natty Dominique among others. But his prize catch was Louis Armstrong, then being recognized as a hot young trumpet player who earlier had been with the King Oliver band.

The Sunset band and the floorshow were among the best in Chicago, especially with the sensational trumpet playing of Louis Armstrong. The Daily Defender said the orchestra was "a riot...the boys have put new life in the place." Dickerson eventually was let go and Louis, who had been attracting so much interest, was put in charge of the band by Fox. Louis asked Hines to be the director, a post he had already been filling during Dickerson's frequent unexcused absences. This is where Hines' newly gained directing talent and ability to work with acts came in to play.

Armstrong, Hines and the band had a successful run and remained at the Sunset until January of 1928. He and Louis later did some jobbing around, sponsored some dances at Warwick Hall and made some significant recordings for Okeh (Hines was on some of Louis' Hot Seven sides and a few duets).

Earl also made some records for QRS, but that September he signed on with clarinetist Jimmy Noone's combo playing across the street at the upstairs Apex Club. Noone and Hines became popular with the late-night crowd, including local and out-of-town celebrities, and Hines' star began to rise even higher. The small group, which also was recording for Vocalion, gave Earl a chance to stretch out as a soloist and further develop his innovative technique and his "trumpet style" of playing the melody in octaves, which he is credited with developing.

He tells in his book about one night playing a solo of Gershwin's "Rhapsody in Blue," a tune that had been featured in a previous Sunset production and with which he was very familiar. Afterwards, while in the men's room, a man told him how well he had played the song and left. After he left, the attendant asked Hines if he knew who that was. When Hines said no, the attendant told him it was George Gershwin.

The Sunset, meanwhile, changed management and former manager Ed Fox began planning for another, more modern club called the Grand Terrace to open in a former theater on South Parkway near 39th Street. He hired Hines to put a band together for the club's opening later that year. Percy Venable was the show's producer.

Beginning with 10 musicians, the Hines band soon grew to 14 over the next seven years. By 1930 the band was being broadcast over local station WEDC. The following year powerful local station WMAQ, NBC's key Midwest station, began doing the remote broadcasts and fed them to both the Red and Blue networks. So the band now was being heard from the east to the west coast and into parts of Canada. It was during the NBC broadcasts that Hines was given the moniker of "Fatha Hines" by one of the announcers.

The net effect was listeners created a picture in their minds of an old man--Earl "Fatha" Hines. Imagine their shock when many of them visited Chicago during the 1933-34 Century of Progress and saw this young man leading the band.

The Nightly NBC pickups from the Grand Terrace created a big demand for the band to travel. Usually once, sometimes twice during the season, the band would go on the road to cash in on personal appearances and, replacing them were visiting bands, such as Fletcher Henderson, Count Basie and Carroll Dickerson. The Hines band began to develop a national reputation. During the summers, when the Grand Terrace shut down, the band would hit the road, for a longer stretch of time.

But things were not as they appeared to be. As successful as the band was becoming, Hines and the musicians were not receiving their share of the financial rewards because Ed Fox had signed Hines and company to

what amounted to a one-sided contract. Charlie Carpenter, later Hines manager, tells in the Hines book that Fox took most of the money and gave Earl a certain amount, paid the musicians and expenses and kept the rest. He even booked the band on its road tours. The musicians also began complaining about Fox' payment practices.

In a September 1937 Chicago Defender ad, the Grand Terrace quietly announced its move to the old Sunset Café building a 35th Street and Calumet Avenue and promoted the opening of a new show with "stars" from New York's Cotton Club and Earl Hines, "fresh from a record-breaking tour." But still troubled by Fox' financial hold on him, Hines finally went to President James C. Petrillo of the American Federation of Musicians to complain about the one-sided contract. Petrillo nullified it. Fox, however, went to court and tried to overturn Petrillo's action, but the judge threw out Fox' suit warning him never to try to negotiate a deal like that again.

Hines remained at the Grand Terrace until 1940, with time out for tours and theater and ballroom appearances, often at local Chicago venues such as the Savoy Ballroom and the Savoy Theater.

It was in December of 1940 that a Chicago Defender ad broke the news that the Grand Terrace was under new management and would open the following month with Lionel Hampton's band and a floorshow produced by Sammy Dyer.

According to Earl's book, that's when he decided to break up the band and start a new one with Budd Johnson updating and refreshing the old arrangements.

This is the band that gained a lot of attention during the early 1940s. Now under management of the William Morris agency, Hines took the new band, on a tour from California to New York. But the following year he was back at the Grand Terrace for an October opening with Madeline Green and Billy Eckstine.

On another of trip east in 1941, the Hines band really hit its stride and set records in New York, Baltimore and Washington, D.C. theaters and ballrooms.

Back in the Midwest crowds of dancers lined up in front of the Castle Ballroom in St. Louis tying up traffic. And at the Graystone Ballroom in



Earl Hines Grand Terrace Orchestra
ca. 1930s (Photo by author.)

Back Row: Billy Franklin, Toby Turner, Shirley Clay, Claude Roberts, and George Dixon. Front Row: Cecil Irwin, Hayes Alvis, Benny Washington, George Mitchell, Earl Hines and Lester Boone. (Picture courtesy of Stanley Dance, from author's collection.)

Detroit, they set an all-time record by playing for about 7,000 dancers.

Between 1941 and 1943, Hines continued to tour with this very modern band including Dizzy Gillespie, Charlie Parker, Wardell Gray and others, pioneering in the pre-bop and bop era. It was Eckstine who pushed Earl to move into a more progressive style and hire Gillespie and Parker. Many consider this band to be one of the best in the nation, but because of the 1942-44 Musicians Recording Ban, it never recorded.

Hine's stops in Chicago were frequent during this period and the Chicago Defender faithfully reported each appearance. But in 1945 with business slowing down he returned to Chicago and took over the El Grotto club in the basement of the Pershing Hotel at 64th and Cottage Grove.

Between 1945 and '47, he lost a bundle of money with the club because by then he had added strings to the band and featured a floorshow with "the ten Grottoettes" chorus line plus a lineup of entertainers. The band also played concerts of show tunes, like the one January 1946 when the 9:30 "concert time" featured "Rhapsody in Blue," as reported in the Defender.

By the following year, having given up his band, he began appearing with Louis Armstrong, a group that eventually evolved into the All Stars with Jack Teagarden, Barney Bigard, Sid Catlett Arvell Shaw and Earl. Tensions developed among the musicians and Hines left the band in 1951.

For the next 13 years Hines continued to work with small groups of his own--working throughout the country but spending a lot of time in Los Angeles and San Francisco, settling in Oakland. His traditional jazz band played from 1956 to 1950 at Doc Dougherty's Hangover Club in the Bay City. The style was a big departure for Hines, who was at first uncomfortable playing two-beat music but it was well received and he had a regular weekly broadcast in San Francisco and later toured with the group to Chicago and New York, making recordings along the way. Hines completed the circle and returned to his original solo style after 1964, making over a hundred recordings including a number of duets with practically any musician of note during this revival period. Some consider these later solo recordings to be among the finest he made.

He died shortly after playing an engagement in Oakland in 1983.



Grand Terrace, second location,
in old Sunset Café building.
(Photo by author.)



Gladys Elliot

1935-2014

Gladys Elliot, longtime former principal oboe of the Lyric Opera Orchestra and one of a handful of pioneering female musicians to hold a first-chair position with a prominent U.S. symphonic ensemble, died Friday, September 12th at a nursing care facility in Austin, Texas, according to Bailey Gartner, her caregiver of the last 20 years and former oboe student of hers. Elliot was 85.

Very few female musicians were deemed worthy of holding principal posts with symphony orchestras during the 1950's when Elliot embarked on an orchestral career.

She gave up her position as principal oboe of the Dallas Symphony in 1963 when she came to Chicago with her then-husband, Willard Elliot, who joined the Chicago Symphony Orchestra as first bassoon.

Recruited in 1964 to play in the Lyric orchestra, Elliot went on to hold the first oboe chair with the company for a remarkable 30 years.

She also served as principal oboe with the Grant Park Orchestra during that time. Her musicality and reliability were widely admired by conductors and colleagues.

Her career ended abruptly in 1994 when a CTA bus struck her as she was crossing a River North street. The accident left her permanently incapacitated.

Chris Sweda

Reprinted with permission *Chicago Tribune*



Richard Kanter

1935-2014

Richard Kanter, a member of the Chicago Symphony Orchestra's oboe section from 1961 until 2002, passed away on Friday evening, October 10. He was 79.

A native Chicagoan, Kanter was born in 1935 and began studying the oboe at the age of fourteen with CSO oboe and english horn Robert Mayer. After graduating from high school, he received a scholarship to the Curtis Institute of Music in Philadelphia, where his teachers included Marcel Tabuteau and John de Lancie; he also studied with CSO principal oboe Ray Still and Robert Bloom. While a student, Kanter played principal



oboe for the Lyric Opera of Chicago Orchestra for one season and english horn with the Grant Park Symphony for several summers.

After graduation from Curtis, he served as first oboe for the U.S. Navy Band in Washington, D.C. for four years, traveling to every state in the continental United States. Following his military service, Kanter joined the Chicago Symphony Orchestra's oboe section at the invitation of Fritz Reiner in 1961, where he served for forty-one years—under music directors Reiner, Jean Martinon, Sir Georg Solti, and Daniel Barenboim—before retiring in 2002. In his retirement, Kanter was an active member of the Chicago Symphony Orchestra Alumni Association, serving several years a member and officer of the board of directors. He also was an oboe and english horn coach with the Asian Youth Orchestra, based in Hong Kong.

Richard is survived by his beloved wife of forty-six years, Janet; his children David (Rebecca) Kanter and Rachel (Eric) Hogle; and grandchildren. There will be a chapel service Tuesday, October 14, at 12:15 p.m. at Shalom Memorial Funeral Home, 1700 West Rand Road in Arlington Heights. Interment will follow at Shalom Memorial Park. In lieu of flowers, donations may be made to Magen David Adom. For information and to leave tributes and condolences, please call 847.255.3520 or visit www.shalom2.com.

Reprinted with permission Chicago Tribune

Martin Rosenwasser

1928-2014

Martin Rosenwasser - born April 24, 1928 in Chicago, and left us on August 1, 2014 - and it is quite a loss. For everyone who knew Marty, as I have most of my life, he was known as a wonderful person - a genuine "nice guy" - and a fine musician. As a skilled performer on



clarinet and saxophone, Marty played with dance bands and orchestras for many years. He was proud to be the Chicago Symphony's first call for saxophone for many years, and played many performances under world famous conductors. Having studied clarinet with the legendary Chicago Symphony principal player, Robert Lindemann, he developed a

beautiful sound and always played so musically. His alto saxophone sound was warm and beautiful with a lovely vibrato - and I patterned my own alto sound after his. Marty was proud to have taught music at Ithaca College in New York, and at Roosevelt University in Chicago - and his students learned from a man who was warm, patient, understanding, and kind.

I first met Marty when I was about 14 years old and he was my 'adjudicator' at the Chicago High School Solo Contest - and I still remember how he tried to calm my fears. Through the many years since then, I have stayed in contact with Marty - during his many years as an insurance salesman, during the years that he lived on the south side with his father, during the years when he took care of his aging father, during the years when he and I would go to Chicago Symphony concerts to listen to clarinet soloists - and criticize their playing! Some years ago, as total "clarinet geeks" we went to New Orleans to enjoy the International Clarinet Convention - and we had a great time. Even when Marty was not well, I still stayed in touch, took him out to lunch, and we gabbed and solved the problems of the world - which were mostly musical!

For many years, summer time in Chicago meant "Trust Fund Band Concerts" - and Marty was the "king", having been hired for virtually every one of them - all summer - and there were lots of them back then! No matter who the conductor was - they hired Marty. They knew that the part would be played - professionally and beautifully - either on clarinet or saxophone.

Marty was a caring person - and generous. A number of years ago I was playing a job fairly near to his home,

when someone kicked over my clarinet making it unplayable. I called Marty, who was there with his horn for me to play within a few minutes - and he saved the job! A true friend!

Sadly, within the past few years Marty's health deteriorated, and he lost the usage of his legs and was relegated to several 'senior centers' - and even then, when I'd visit, he'd perk up and even laugh at my corny jokes.

We have lost a truly wonderful man - a fine musician, a skilled educator, a warm, friendly, and kind man - and I am delighted to say that he was my friend, but I am honored to be able to say that I was his friend.

Ralph Wilder

Greg Sergo

1942-2014

Led Popular 90's Band Ellington Dynasty

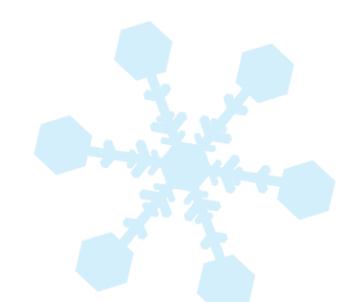
Jazz drummer Greg Sergo, admired for his crisp attack and solid swing - qualities that came to the fore in Ellington Dynasty, the Chicago combo he co-led for more than 15 years - died Friday, October 10, 2014 at his lakeside cottage near Saugatuck, Michigan. He was 72. A longtime cigarette smoker, he had spent the previous 10 months battling lung cancer, with the aid of vocalist Libby York, his frequent musical collaborator and life partner since 2000.

A stalwart of Chicago's jazz scene for more than four decades, Sergo peppered his music - as well as his conversation - with trademarks of the city's sound: a mix

of street inflection and elegant phrasing, garrulous humor and unabashed sincerity. Born in Lyons, IL, he began playing drums in his pre-teen years. His exposure to jazz came courtesy of his father, who often brought him to the Jazz Showcase (the landmark Chicago nightclub), where he heard some of the music's biggest stars. By the 1960's, after studies at Roosevelt



University, he was performing at that same club and others, as he moved into Chicago's upper ranks of on-call jazzmen, at home with musical styles ranging from Dixieland to bebop and subsequent jazz styles. In the former category, Sergo was perhaps best known for two lengthy associations. He often accompanied Franz Jackson, the Swing Era reedman who continued performing well into his 90's, during a longstanding gig at Andy's Jazz Club. And Sergo played for many years in trombonist Jim Beebe's Chicago Jazz, a fiery trad-jazz



unit that carried the torch for the “Chicago School,” the group of young white musicians who, in the 1920’s, took their inspiration from Louis Armstrong to create a related but distinct idiom.

In Beebe’s band, Sergo worked with the singer known as Judi K, who recalled Sergo’s extra-musical appeal for those he worked with: “On the way home from out-of-town gigs, the band would sometimes stop at farm stands, and from the cooking advice he had for us, I found out he was a fine cook. And his humor was the same as mine; he was always the gentleman, but with an underlying mischievous side that made working with something to look forward to. “Such qualities allowed Sergo to add camaraderie as well as musicianship to the bandstand” said several of his former colleagues.

Bradley Williams, who played piano in Ellington Dynasty and used Sergo in his own trios, remembered him as a consummate professional who, with his debonair air and sartorial flair, even looked the part on stage. “He was one of the most tasteful trio drummers around. To me, he was like a painter with his cymbals and his phrasing. He had an uncanny ability to foresee the future, in terms of whatever musical syntax you were building; he could anticipate the need for punctuation, or breathing space, whatever was needed depending on the situation.” (Williams also recalled a 1998 Democratic fundraiser in Chicago at which he and Sergo accompanied President Bill Clinton, an occasional saxophonist.)

Pianist and vocalist Judy Roberts employed Sergo at various times across a four-decade span, bookended by a late-60’s extended engagement at The Backroom in

Chicago and a mid-90’s stint in Singapore. She pointed to one of the things that placed Sergo in demand among vocalists. “He knew the lyrics of all the songs,” she explained, “and that made him the perfect accompanist for singers.” (Knowing the “story” told by each song allowed him to better frame the singer’s telling of the story and always with “the right volume, the right feel, the right textures,” she added.) In his younger days, Sergo was also an innovative experimenter whom Roberts remembers bringing a theremin – the eerie electronic device best known for its use in sci-fi sound effects - to their Backroom shows.

“He was a beautiful and enlightened soul in every way,” she said. For the last decade of his performing career, Sergo appeared often with York, the highly regarded vocalist who splits her time between Chicago and her home in Key West, FL. York hired him for her New Year’s eve gig in 1999, and they began dating shortly after. His final appearance in a recording studio is documented on York’s “Memoir”, released in March of this year.

In her words, he was subtle – the only drummer I could stand right in front of and sing.”

In addition to York, Sergo is survived by his daughter, Anouk, who lives in The Hague (Netherlands), two sons – Emir, who makes his home in Spain and the Netherlands, and Josh, a resident of Chicago – and two grandchildren. A celebration of life will take place in the spring 2015 at a location to be announced.

By Neil Tesser
Reprinted with permission *Chicago Tribune*

Deceased

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Anderson	Paul V.	Cello	07/31/14	10/17/21	05/31/45
DeCastris	Valentino E.	String Bass	08/04/14	07/03/26	07/16/42
Grice	Maurice	French Horn	09/12/14	06/23/33	10/19/51
Kutyba	John G.	Piano	04/30/14	09/25/45	10/12/72
Moore	Robert B.	Trombone	05/10/14	11/25/20	11/18/54
Rennen	Marie L.	Piano	08/10/14	09/03/17	09/03/42
Rosenwasser	Martin L.	Saxophone	08/01/14	04/24/28	06/17/43
Skwira	John A.	Drums	09/04/14	06/23/22	03/21/46
White	Donald J.	Accordion	07/13/14	06/24/25	06/26/47
Young	Willie	Clarinet	08/25/13	11/05/22	01/11/54



Left to right, bottom to top:
Doug Scharf, George Blanchet
Peter Jirousek, Scott Bentall, Deb Stevenson, Joel Benway
Shawn Stengel, Jim Gailloro, Jeremy Kahn, Scott Reed, Steven Houser
Maria Honigschnabel, Larry Bowen
Jim Widlowski, Sean McNeeley
Tom Mendel, Kevin Disch

Bulletin Board

Do We Have Your Email Address?

We will be communicating more and more through email. Please notify the membership department of your current email address immediately by calling 312-782-0063, ext. 136 or by emailing Sandra Castellanos at scastellanos@cfm10208.org

You are in violation of Section VIII, D.3. of the By-Laws of the Chicago Federation of Musicians by accepting, offering to accept, paying or offering less than the scale rate.

Section VIII, G.1. of the CFM By-Laws:

On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians and filed with the Secretary-Treasurer prior to the commencement of the engagement.

Playing Gratis (VIII, A.5.)

Members desiring to offer their services gratis must obtain permission from the Board of Directors by sending a written request.

Address and Phone Changes

56915 Brown, Larry
1900 Ivy Ln.
Glenview, IL 60026
847-602-5206
OBOE

50798 Buries, Willie A.
2325 E. 68th St.
Chicago, IL 60649
773-885-4806
PIANO

51705 Cleary, Nelson
55 Kendal Dr.
Oberlin, OH 44074
224-213-8592
VIOLIN

56782 Djordjevic, Mark
1233 North Ave.
Batavia, IL 60510
630-222-2544
VIOLA

56910 Ecklund, Andrew J.
3700 N. Paulina St., Apt. 1
Chicago, IL 60613
312-316-9256
TRUMPET

56364 Eng, Stephanie A.
2635 N. Talman Ave., Apt. 2 South
Chicago, IL 60647
703-932-6967
OBOE

54088 Evett, Allan D.
11311 W. US Highway 6
Westville, IN 46391
970-237-1422
KEYBOARDS

56836 Filson, Julia M.
1425 W. Fargo Ave., Apt. 1
Chicago, IL 60626
724-316-2224
FRENCH HORN

24023 Fotos, Perry
1382 Park Lake Dr.
Naples, FL 34110-1083
239-431-6959
SAXOPHONE

56446 Hale, Nathaniel B.
8552 122nd St.
Pleasant Prairie, WI 53158
608-334-8789
847-680-7144
BASSOON

25470 Helms, Richard
200 N. Oakwood Ave.
Willow Springs, IL 60480
708-246-2644
TROMBONE

56791 Hesse, Andrew
8636 Dellway Ln.
Vienna, VA 22180
309-310-3501
CELLO

54853 Hou, Lei
888 S. Michigan Ave., Apt. 700
Chicago, IL 60605
312-540-9463
312-294-3270
VIOLIN

56019 Huffman, Elizabeth A.
624 Elgin Ave., Apt. 2
Forest Park, IL 60130
773-402-9778
VIOLIN

51908 Lathi, Carol B.
694 Pointe Dr.
Crystal Lake, IL 60014
847-612-4134
VIOLIN

55729 Larsen, Tage I.
1500 Central St., Apt. 417
Evanston, IL 60201
773-724-0136
TRUMPET

40868 Lester, Raymond
6368 Generals Court
Centerville, VA 20121
703-608-3344
BASS GUITAR

56461 Lowry, Paul J.
6525 N. Bosworth Ave., Unit 1
Chicago, IL 60626
773-412-7891
TRUMPET

56887 Manalo, Bernadette J.
30 E. Huron St., Apt. 2202
Chicago, IL 60611
972-533-7618
PERCUSSION

56475 McCarthy, Brigid
612-875-5853

54859 McGill, David E.
630 Library Pl.
Evanston, IL 60201
847-905-0091
312-282-0482
BASSOON

50646 Matesky, Elisabeth A.
elisabethmatesky@gmail.com

56700 Nakamura, Mio
6021 N. Wolcott Ave.
Chicago, IL 60660
773-569-5758
PIANO

56197 Oliphant, Matthew J.
1919 W. Winnemac Ave., Apt. 1
Chicago, IL 60640
248-376-5943
FRENCH HORN

46752 Polzak, Peter H.
506 5th St., Apt. H-3
Wilmette, IL 60091
847-334-6771
PIANO

18593 Purpura, Joseph
405 W. Front St., Unit 409
Wheaton, IL 60187-2334
630-462-0116
VIOLIN

56424 Scearce, John M.
John Scearce Music, LLC
208 Palos
Redondo Beach, CA 90277
773-931-4077
PIANO

55794 Schwalm, John K.
19948 Lily Court
Frankfort, IL 60423
312-224-8871
708-382-1569
BASS

52965 Shelton, Michael
6220 Demorrow Rd.
Stevensville, MI 49122
773-297-6334
VIOLIN

56725 Smith, Andrew L.
554 S. Edson Ave.
Lombard, IL 60148
806-570-8325
TUBA

56759 Stankus, Nicholas J.
6628 W. 147th St.
Oak Forest, IL 60452
708-612-1063
GUITAR

55763 Wiebe, Thomas J.
835 Seminary Circle
Glen Ellyn, IL 60137
630-665-6726
312-431-3200
GUITAR



CDs For Sale

*Only members in good standing are allowed to list CDs For Sale.

Mike Alongi

Freshly Squeezed
alongimusic@aol.com
cdbaby.com
815-399-5112

Ray Bailey

Making Traicks
Tracking the Sly Fox
cdbaby.com
Bailey601@sbcglobal.net
773-450-7880

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

Jack Baron

Jack Baron Quartet Plays the Coach
House featuring Bobby Schiff, Jerry
Coleman and Brian Sandstrom
Jacksax31@aol.com
847-204-8212

Eric "Baron" Behrenfeld

Tiki Cowboys
tikicowboys.com

Anne Burnell

Blues in the Night
Mark Burnell
773-862-2665
www.burnellmusic.com
cdbaby.com
itunes.com

Greg Cahill

Special Consensus
Scratch Gravel Road
Compass Records
www.compassrecords.com

James Callen Trio

In The Tradition
James Callen
708-488-8877

Tanya Carey

Golden Celebration: A recital of
French and American Music for
Cello, Flute, Harp, and Piano
with the Carey Consort
amazon.com
cdbaby.com
itunes.com

Chicago Jazz Philharmonic

Collective Creativity
Orbert Davis
chijazzphil.org
orbertdavis.com
312-573-8930

Chicago Q Ensemble

Amy Wurtz String Quartets
www.chicagoensemble.bigcartel.com

Jerry Coleman

Nineburner
Jazz Makes You Happy
drumskull@aol.com
www.jerrycolemandrummer.com
847-251-1410

Conjunto

Chicago Sessions
James Sanders
847-329-9630

Mark Colby

Speaking of Stan
Reflections
Origin Records
iTunes.com
Amazon.com
cdbaby.com
630-258-8356

Richard Corpolongo

Get Happy featuring Dan
Shapera and Rusty Jones
Just Found Joy
Smiles
Spontaneous Composition
Sonic Blast featuring Joe Daley
Watchful Eyes
richardcorpolongo@sbcglobal.net
708-456-1382

Tim Coffman

Crossroads
itunes.com
blujazz.com
cdbaby.com
timcoffman.com
708-359-5124

Dick Daugherty

Versatility
cdbaby.com
radaugherty@comcast.net

Orbert Davis

Home & Away
Chicago Jazz Philharmonic
iTunes
chijazzphil.org/homeandaway

Diane Delin

Blujazz Productions
Offerings for a Peaceable Season
Duality
Talking Stick
Origins
Another Morning
DianeDelin.com
Amazon.com
Diane@dianedelin.com

Bob Dogan

Salishan
Rings
Bob Dogan Sings Ballads
My Blues Roots
cdbaby.com
773-963-5906

Donald Draganski

Music for winds and piano
performed by the Pilgrim
Chamber Players.
www.albanyrecords.com

Nick Drozdoff

No Man Is An Island
nickdrozdoff.com

Elgin Symphony

Aaron Copland; American Classics
Piano Concerto
The Tenderland Suite
Old American Songs
847-888-0404
amazon.com
naxos.com
itunes.com

Peter Ellefson

Trombone
Pure Vida
PuraVidaMedia@gmail.com
hickey.com
iTunes

Glenn Ellison

Glenn's Vibes
708-828-4659
gellisonthree3@att.net

Evanston Symphony Orchestra

Evanston Live!
Lawrence Eckerling, Cond.
Works by Bernstein, Walker,
Hanson, Gershwin and Draganski
www.evanstonsymphony.org

Patrick Ferreri

Expressions of Love
cdbaby.com
digstation.com
Jim Gailloro
The Insider (featuring John Mc Lean)
widesound.it
Jazz String Quintet (featuring
Kurt Elling)
naimlabel.com
American Complex (featuring
Patricia Barber)
originclassical.com
Shadow Puppets (featuring
Lawrence Hobgood)
naimlabel.com
jazzstringquintet.com
cdbaby.com
itunes.com
amazon.com
tunecore.com
jim@gailloro.com
773.330.4461

Paul Harvey, Jr.

Brought to Light
Sonata in B-Flat minor
PaulHarvey.com

Ernie Hines

There Is A Way
My Baby Wears the Lovin' Crown
The Early Years by Ernie Hines
Kunta Kinte: Remembering "Roots"
Electrified
Ernie Hines
708-771-3945
www.afmentertainment.org/
groups/688-ernie-hines
colorfulmusicbabyblue.com
tunecore.com/music/erniehines
myspace.com/erniehines
cdbaby.com/erniehines2
itunes.com
amazon.com
emusic.com
goprotunes.com

Douglas Johnson

Clevinjournes
douglasjohnsonmusic.bandcamp.com

Jeremy Kahn

Most of a Nickel
708-386-2900

Rick Leister

From the Trumpet Studio
R & R Ensemble
The Band Source, Downers Grove
Cdbaby.com
amazon.com
iTunes.com
digstation.com

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
Warm Cool
Mellifluous Tones
bobbylewis.com

Peter Lerner

featuring Willie Pickens
Continuation
Origin Records
Amazon.com and iTunes.com

Howard Levy

Cappuccino - with Fox Fehling
Secret Dream -Chévere de Chicago
Alone and Together- solo CD
Time Capsules- with Acoustic Express
Concerto for Diatonic Harmonica and
other works
Out of the Box Vol.1 DVD- with
Chris Siebold
From Matzah to Menorah- Trio Globo
and Alberto Mizrahi
balkansamba.com
levyland.com
iTunes.com
cdbaby.com

Mark Lindeblad

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

John E. Magnan

The 50/50 Band
Ellie
Isn't That You
Pink Ladies
Since U Left Me
fiftyfiftyband@yahoo.com
312-208-3229

Pat Mallinger

Monday Prayer To Tunkashila
cdbaby.com
Moorean Moon
Pat Mallinger Quartet
Live at the North Sea Jazz Fest
Bluejackjazz
pjmjazz@att.net
773-489-2443

Pat Mallinger with Dan Trudell

Dragon Fish
Chicago Sessions
cdbaby.com
itunes.com

Pat Mallinger Quartet
featuring Bill Carrothers

Home on Richmond
Monday Prayer to Tunkashila
Elevate
cdbaby.com
itunes.com

Tommy Muellner

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

Dr. Willie A. Naylor

"Spongey Boy"
Anthology of Soul Classics
www.spongeyboymusic.com
708-957-1193

Susan Nigro

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

Susan Nigro

The Bass Nightingale
GM Recordings
617-332-6328

Brian Patti

My Kind of Town
630-832-9222

Pan Go Steel Band

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

Russ Phillips

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

Russ Phillips

One Morning in May
bigfootjazz@sbcglobal.net

James Quinn

Legacy One
cdbaby.com
jquinnmusic.com
312-861-0926

Roots Rock Society

Bass Mint Sessions
Riddim To Riddim
La Familia
Stann Champion
773-994-6756
iTunes.com
cdbaby.com
Amazon.com
Target.com

Marlene Rosenberg

Pieces of...
marlenemusic.com
marlenemusic@comcast.net

Marlene Rosenberg

Bassprint
iTunes.com
Amazon.com
marlenerosenberg.com

Bernard Scavella

'Bout Time - Volume 1
'Bout Time - Volume 2
cdbaby.com
bscavella@sbcglobal.net

Bobby Schiff

Late Game
bobbyschiff.com
708-442-3168

Nick Schneider

Pullin Strings
chicagojazz/nickschneider.com
847-991-4355
lonote@comcast.net
cdbaby.com

Karl E. H. Seigfried

Criminal Mastermind
solo double bass
cdbaby.com

Karl E. H. Seigfried

Blue Rhizome
the New Quartet
cdbaby.com

Fred Simon

Dreamhouse
Remember the River
Since Forever
naimlabel.com/artist-fred-simon.aspx
itunes.com

Richard Sladek

Piano Celebration
chicagopianist.com
708-652-5656

Mark Sonksen

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

Mark Sonksen Trio

Climbing Mountains
Postales Del Sur
cdbaby.com
312-421-6472

Elizabeth Start

From the Start
Electric & Eclectic Start
es@elizabethstart.com

Don Stille

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

Suenos Latin-Jazz

Azul Oscuro
Steven Hashimoto
708-222-6520

Duane Thamm

Tribute to Hamp Live
Delmark Records
vibes26@webtv.com

Shirley Trissell

Pet Pals
Lyrical Lullabies
shibuka.us
cdbaby.com

Two Cold

Cityscapes 2010
Sherwen Moore
708-560-4015

The Voice of Carle Wooley
and the Groove Masters

Love Is
Jazz Standards featuring
Eddie Johnson
cdbaby.com\CarleWooley

Frank Winkler

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

Frank Winkler Trio

Once in Awhile
Winklermusic@aol.com

Frank Winkler Quartet

Romance 'n' Swing
Winklermusic@aol.com

Willie Woods

Feelin' the Spirit
cdbaby.com/cd/williewoods
wwoodsproductions.com



Photo Credits to Sandra Castellanos and Patti Huante

Life Member Party October 17th, 2014

- #1: Bobby Lewis, Dick Judson, Art Hoyle and Gerry Coleman
- #2: John Cvejnovich
- #3: Margarite Harms
- #4: Ray Nosal

- #5: Sebastian Pacelli, Paul Carrano and Hank Mitchell
- #6: Toni Kaminski
- #7: Bob Wessberg
- #8: Barry Wood, Ron Barron, Gary Matts and Don Knapp (seated)

- #9: Frank Winkler
- #10: Rich Armandi
- #11: Jeff Stitely and Rob Curtis
- #12: Louise Andre
- #13: Ed Ward and Sandra Castellanos



Who's Playin' Where?

By Nancy Van Aacken

We have many musicians performing throughout the area. Support them by attending a performance or patronizing an establishment where they work.

Attend the Ballet

Joffrey Ballet
Chicago Philharmonic Orchestra
The Nutcracker
December 5th thru December 28th
Auditorium Theater
50 East Congress Parkway, Chicago
312-386-8905
www.joffrey.org
www.chicagophilharmonic.org

Von Heidecke's Chicago Festival Ballet
New Philharmonic Orchestra
The Nutcracker
Saturday, December 20, 2014
2:00 PM & 7:00 PM
Sunday, December 21
1:00 PM & 5:00 PM
McAninch Arts Center
at College of DuPage
425 Fawell Boulevard, Glen Ellyn
630-942-4000
www.AtTheMAC.org

Rockford Dance Company
Rockford Symphony Orchestra
The Nutcracker Ballet
Saturday, December 6, 2014 at 7:00 PM
Sunday, December 7, 2014 at 3:00 PM
Coronado Theater
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

Shot and a GOAL!

Frank Pellico
per Chicago Blackhawks schedule
United Center
1901 W. Madison St., Chicago

Attend a Concert

Buddy Guy
Friday, November 21, 2014 at 8:00 PM
The Arcada Theatre
105 East Main Street, St. Charles

Los Lobos
Thursday, December 18th &
Friday, December 19th, 2014 at 8:00 PM
City Winery
1200 West Randolph Street, Chicago
www.citywinery.com

BoDeans
Saturday, December 27, 2014 at 8:00 PM
The Arcada Theatre
105 East Main Street, St. Charles

Unique Programs

Phil Passen
Music of the Civil War
on Hammered Dulcimer
Saturday, November 8, 2014
1:15 PM – 2:30 PM
Geneva Public Library
127 James Street, Geneva

Old-Time American Music
on Hammered Dulcimer
Friday, November 21, 2014
7:00 PM – 8:00 PM
Orland Park Public Library
14921 Ravinia Avenue, Orland Park

Winter Holiday Music
on Hammered Dulcimer
Sunday, December 7, 2014
2:30 PM – 4:00 PM
Messenger Public Library
113 Oak Street, North Aurora

Winter Holiday Music
on Hammered Dulcimer
Saturday, December 13, 2014
2:00 PM – 3:30 PM
Flossmoor Public Library
1000 Sterling Avenue, Flossmoor
www.philpassen.com

Attend an Orchestra Concert or an Opera

Southwest Symphony Orchestra
Baird Dodge & Schubert's
"Great"
Sunday, November 9, 2014 at 4:00 PM
Trinity Christian College
6601 W. College Dr., Palos Heights
708-802-0686
www.southwestsymphony.com

The Symphony of Oak Park and River Forest
Symphonic Splendor
Sunday, November 23, 2014 at 4:00 PM
Dominican University
Performing Arts Center
7900 West Division Street
River Forest
708-488-5000
www.symphonypof.com

Attend an Orchestra Concert or an Opera

Ars Viva
Alon Goldstein
Sunday, December 7, 2014 at 3:00 PM
North Shore Center for the Performing Arts
9501 Skokie Blvd., Skokie
847-673-6300
www.arsviva.org

Chicago Master Singers
MOZART Requiem
DVORAK Mass
Friday, November 7, 2014 at 7:30 PM
Sunday, November 9, 2014 at 7:00 PM
Divine Word Chapel
2001 Waukegan Road
Techy/Northbrook
877-825-5267
www.chicagomastersingers.org

Elmhurst Symphony Orchestra
Classical Perfection
Sunday, November 16, 2014 at 3:00 PM
Elmhurst Christian Reformed Church
149 West Brush Hill Road, Elmhurst
630-941-0202
www.elmhurstsymphony.org

Fulcrum Point
Mirror of Enlightenment: Exotic new
music and dance from India
Sunday, November 1, 2014 at 7:30 PM
Harris Theater
205 E. Randolph St., Chicago
312-726-3846
www.fulcrumpoint.org

Lake Forest Symphony
The Eternal Flame
Saturday, November 1, 2014 at 8:00 PM
Sunday, November 2, 2014 at 2:00 PM
James Lumber Center for the Performing Arts
19351 W. Washington Street, Grayslake
847-295-2135
www.lakeforestsymphony.org

Northbrook Symphony Orchestra
The Spirituality of Music
Sunday, November 16, 2014 at 4:00 PM
Glenbrook North High School
Sheely Center for the Performing Arts
2300 Shermer Road, Northbrook
847-272-0755
www.northbrooksymphony.org

If you have future engagements that you would like listed in this column, please send them to Vice-President Jares at tjares@cfm10208.org. Listings will be included provided there is a Union contract on file.

Enjoy a Musical!

Cadillac Palace Theatre

Annie
November 18th – November 30th
Rodgers & Hammerstein's Cinderella
December 16th – January 4th
312-977-1700

Drury Lane Theatre

Camelot
October 30th - January 4th
630-530-0111

Light Opera Works

The Merry Widow
December 19th – December 31st, 2014
Cahn Auditorium
600 Emerson, Evanston
847-920-5360
www.light-opera-works.org

Marriott Lincolnshire Theater

The King and I
October 22nd – January 4th
847-634-0200

Oriental Theatre

Disney's Newsies
December 10th – January 4th
312-977-1700

Paramount Theatre

Mary Poppins
November 26th – January 4th
630-896-6666

The Second City

Alex Kliner & Jacob Shuda
Sunday through Saturday
1616 N. Wells St., Chicago

Theater at the Center

A Christmas Memory
November 13th – December 14th
219-536-3255

'Tis the Season!

Chicago Master Singers

Joy to the World...
The Music of Christmas
Friday, December 12, 2014 at 7:30 PM
Sunday, December 14, 2014 at 7:00 PM
Divine Word Chapel
2001 Waukegan Road
Techny/Northbrook
877-825-5267
www.chicagomastersingers.org

Evanston Symphony Orchestra

Evanston Symphony Holiday Concert
Sunday, December 7, 2014 at 3:00 PM
Evanston Township High School Auditorium
1600 Dodge, Evanston
847-864-8804
www.evanstonsymphony.org

Music of the Baroque

The Christmas Oratorio
Sunday, November 30, 2014 at 3:00 PM
North Shore Center for the Performing Arts
9501 Skokie Blvd., Skokie
Monday, December 1, 2014 at 7:30 PM
Harris Theater
205 E. Randolph, Chicago
312-551-1444
www.baroque.org

New Philharmonic Orchestra

New Year's Eve with New Philharmonic
Wednesday, December 31, 2014
at 1:00 PM, 5:00 PM & 9:00 PM
McAninch Arts Center at College of DuPage
425 Fawell Boulevard, Glen Ellyn
630-942-4000
www.AtTheMAC.org

Northbrook Symphony Orchestra

Home for the Holidays - Encore
Sunday, December 7, 2014
at 3:00 PM & 6:00 PM

Divine Word Chapel
2001 Waukegan Road
Techny/Northbrook
847-272-0755
www.northbrooksymphony.org

Park Ridge Civic Orchestra

"Frozen" & Holiday Classics
Wednesday, December 3, 2014 at 7:30 PM
Pickwick Theater
5 South Prospect Ave., Park Ridge
847-692-7726
www.parkridgecivicorchestra.org



Books For Sale

***Only members in good standing
are allowed to list Books For Sale.**

Lee Burswold

Six Preludes and Postludes
(for C Instrument and Piano
or Bb Instrument and Piano)
Alliance Publications, Inc.
608-748-4411, ext. 124
www.apimusic.org

Vincent Cichowicz

Long Tone Studies
Flow Studies - Volume One
Studio259Production.com

Patrick Dessent (Sam Bennett)

Memoirs of a Trumpet Teacher
Martin Sisters Publishing
amazon.com

Nancy Fako

Philip Farkas and His Horn
A Biography
njfhorn@gmail.com

EDIT YOUR MEMBER HOMEPAGE AT WWW.CFM10208.COM

Each member has a homepage on our website. Here you can add your photos, a biography, your performance calendar, sound clips and a link to your website. Here's how to do it:

- Go to the CFM Website at www.cfm10208.com
- Click on the "Members Only" link
- Login*
- There you will find the link to your homepage where you can edit your profile and add your information.

*For the first time users, your Username will be your first name, middle initial if used and your last name all in lower case and with no spaces. Your Password will be the last four digits of your social security number.

If you would like help, don't hesitate in calling Secretary-Treasurer Leo Murphy at 312-782-0063.



Suspended Members

As of September 30, 2014

Christian B. Anderson
Daniel P. Barber
Elizabeth M. Brown
Melanie A. Clevert
Joseph M. Davis, III
Rob W. Denty
Suzy Fox
Richard K. Graef

Rami Hagari
Jarrard L. Harris
Dave Hildebrand
Terry G. Leahy
Sarah Marsh
Mihaella J. Misner
Charles J. Mueller
Thomas P. Sanchez

Edward Sasin
Mike Sasseti
Frank L. Seabrooks, Jr.
Fredrick J. Selvaggio
Thomas E. Stark
Daniel F. Williams



Expelled Members

As of September 30, 2014

James R. DeAugustine
Michelle L. Elliott
Jennifer A. Hemken
Elden L. Keeler
Christopher B. Lay

William Porter
Judith A. Saxton
Gretchen M. Sherrell
Michael A. Spadaro
Kate R. Steinberg

Simeon D. Tsanev
Glenn D. Wilson
Daniel Won

MUSICARES®

The MusiCares Foundation

MusicCares was established in 1989 by The Recording Academy to provide a safety net of critical assistance for music people in times of need. MusicCares serves and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusicCares has developed into a premier support system for musicians and its innovative programs and services are designed to meet the specific needs of its constituents. In addition to their Emergency Financial Assistance program, MusicCares operates an Addiction Recovery Program that has become a leading force in the effort to identify and address the problems of addiction in our industry. To learn more about the MusicCares programs and services, visit www.musicares.com or call 310-392-3777.



Classifieds

Do you have something to sell?

Advertise in the Intermezzo! Call 312-782-0063



CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Music Director
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for the following:

PRINCIPAL HORN

Effective Immediately

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

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

PRINCIPAL HORN AUDITIONS ARE SCHEDULED FOR JANUARY, 2015
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR FEBRUARY 16, 2015
Application materials must be received by November 15, 2014

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

E-mail: auditions@csso.org

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

Phone: 312/294-3271

Fax: 312/294-3272

www.csso.org/cssoauditions

Optional cd's may be submitted for pre-preliminary auditions. Further information on cd requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

DO NOT SEND CD WITH RESUME

The Chicago Symphony Orchestra is an Equal Opportunity Employer



LYRIC OPERA
OF CHICAGO

Sir Andrew Davis, Music Director

Announces the following vacancy:

Section Horn

Auditions to be held January/February
2015

In the 2014/15 season, section players receive:

- 24 week contract (September – March)
- Base rate of \$2,577.16/wk (total base pay of \$61,852)
- Additional 18% Vacation Pay (additional \$11,133)
- Benefits Package (10.9% Pension; Health, Dental, Vision, Life Insurance)
- Media Pay (\$1,000 EMG, \$1,780 Radio Broadcast Payment)

For further information, please email:

orchaud@lyricopera.org

To audition, please send your resume and a \$50.00 refundable deposit to*:

Lyric Opera of Chicago Orchestra Auditions
20 North Wacker Drive, Ste. 860
Chicago, IL 60606

*Please note that audition times will be granted upon receipt of \$50.00 deposit.

Please check our website's audition page for the most current information:

<http://www.lyricopera.org/about/auditions.aspx>

HIGHLY QUALIFIED APPLICANTS ONLY

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 9 times a year. May-June, September-October, and November-December are combined issues."

JOIN

City Symphony of Chicago

Come join other local 10-208 musicians for reading rehearsals of symphonic repertoire.

The orchestra meets on Mondays from September through June from 10:00am to 12:00pm in Ed Ward Hall, Chicago Federation of Musicians, 656 W. Randolph St., #2W, Chicago, IL.

There are openings in all sections and string players are especially needed. A per diem is paid for parking.

Call David Lenckos at 773-685-5226

or Bob Novalich at 708-442-9631

for more detailed information.

LAKE FOREST
Symphony

Vladimir Kulenovic, Music Director
Announces auditions for:

Concertmaster (Spring 2015)

Auditions to be held week of
Jan. 26, 2015 (schedule TBD)

*Applications must be postmarked
no later than Jan. 1, 2015*

Lake Forest Symphony is a per service orchestra
with a CBA. Send a one-page resume and
a \$50 deposit check (returned at audition time)
payable to Lake Forest Symphony by Jan. 1 to:

Auditions

Lake Forest Symphony Orchestra
900 North Shore Drive, Suite 109A
Lake Bluff, IL 60044

NOTE: All audition material can be found online at
www.lakeforestsymphony.org/auditions

Lake Forest Symphony is an equal opportunity employer.



Like the Outdoors?

For more information go to

www.unionsportsmen.org.

**ActorsFCU Welcomes
The Chicago Federation of Musicians
and Their Families**

musical instrument loans

free checking

auto loans

mortgages

home equity lines of credit

VISA platinum rewards cards

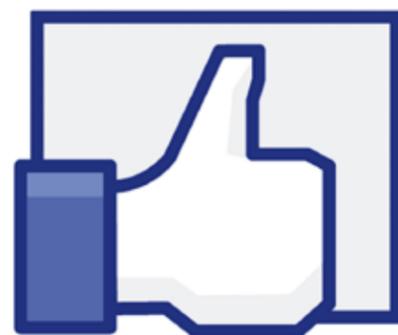
iras and investments

Deposit anywhere with our smartphone apps

eMax\$ Online – high-yield savings

fee-free ATMs: 350 greater Chicago–area
30,000 nationwide

To join visit actorsfcu.com or call 212.869.8926,
option 6, for details. Or visit us in the AEA building
at 557 W. Randolph Street.



**Find us on
Facebook**



Live.
Relax.
Enjoy.

40
BENEFITS

help stretch your
paycheck and make
life a little easier.

We know you work hard for your money.
That's why we've created 40 benefits to
help you get more out of life. Save on:

- Wireless devices and services.
- Rental cars & family vacations.
- Theme parks, movies, restaurants and more.

Get special protections against layoffs, strikes
and hardship with a Union Plus Mortgage and
learn about financial help available through the
Union SAFE grants.

For details, visit

UnionPlus.org





SUPPORT UNIONIZED GUITAR CENTER WORKERS!

"In an industry where profit takes priority over people, it's our duty as musicians and human beings to support each other whenever possible. We are musicians, teachers, fathers and mothers who also work for Guitar Center, please support us! Shop Union!"

— Jeff Loehrke, Drum Department Manager

"I am a hard worker before I am a musician, which makes me a musician."

— Matthew Pantelis, Platinum Room Manager

Come visit and shop with fellow unionized musicians at 2633 North Halsted in Lincoln Park, Chicago! Let management know that you're supporting the store because it's union!

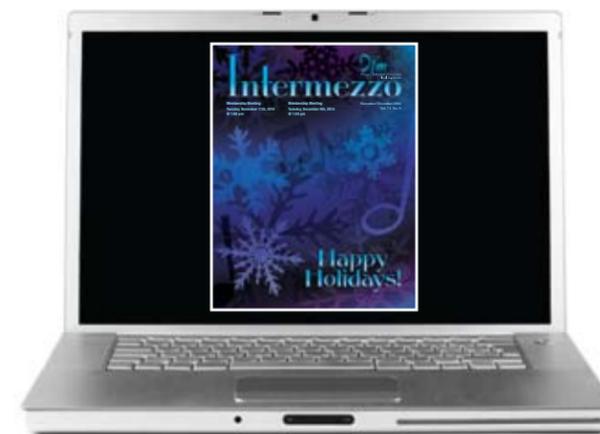


Tom Morello, Roger Waters, Aloe Blacc, Billy Bragg, Ian MacKaye, Rise Against, and Steve Earle are standing with the workers. Will you?

HOW YOU CAN HELP:

Call Guitar Center corporate headquarters at (818) 735-8800 and tell CEO Mike Pratt that you're a Guitar Center customer and you think the workers deserve a fair contract, or tweet at him @GuitarCenterCEO

Join the Movement: Want to get more involved? Email us at changeuitarcenter@gmail.com for more information on how you can help.



Have Your *Intermezzo* Delivered to Your Computer

You can now receive your *Intermezzo* through email instead of snail mail! To sign up, go to www.cfm10208.com. In the left column, click on the Members Only area. Once you sign-in, click on "Subscribe to the Chicago Federation of Musicians Newsletter." After you have submitted your information, you will be sent an email to confirm your subscription. Be sure to confirm your subscription. The next *Intermezzo* will be delivered to your computer! Be sure to check the Members Only area of the CFM website (www.cfm10208.com) for back issues of the *Intermezzo*.

The Union Hall (Ed Ward Hall) is the perfect place for your next party.



Contact Leo Murphy for prices and to secure dates.

DRURY LANE THEATRE AND CONFERENCE CENTER

Drury Lane Oak Brook owners, the DeSantis Family, are offering a special to all Union Musicians.

SHOW TICKETS BUY 1 - GET 1 FREE*



October 30th, 2014
to January 4th, 2015

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

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	B.J. 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. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

Other Helpful Numbers:

American Federation of Musicians of the
United States and Canada:

New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-5401
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
Film Musicians Secondary Markets Fund	(818) 755-7777
Sound Recording Special Payments Fund	(212) 310-9400
Special Payments Administrator: Kim Roberts-Hedgpath	
Recording Musicians Assoc. (RMA)	(323) 462-4762



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$2,356.00

The Musicians Relief Fund helps Local 10-208 musicians in time of need. Contributions can be made in memory of a musician that has touched your life and whose life you would like to see remembered. Or, a general contribution can be made to the fund. Your name will be added to the expanding list of generous donors.

Make checks payable to the **Musicians Relief Fund**
and mail them to the **Chicago Federation of Musicians**
656 W. Randolph St. #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM



CONTRIBUTIONS TO THE TEMPO FUND

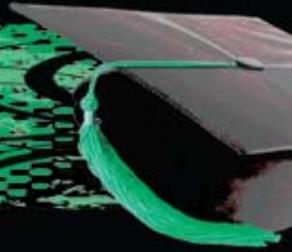
TOTAL: \$1,580.00

TEMPO is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** makes disbursements to congressional candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

To make a contribution, make your check payable to **TEMPO**
and send it c/o **Chicago Federation of Musicians**
656 W. Randolph St., #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM

We will add your name to the list of contributors and forward your check to the AFM.



CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$1,935.00

Contributions to the CFM College Scholarship Fund for Music Students are in memory of Leland Baska, Loren Binford, Frank D'Rone, Shelly Elias, and Rick Frigo. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

Make checks payable to the **CFM Scholarship Fund**
and mail them to the **Chicago Federation of Musicians**
656 W. Randolph St. #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM

We will add your name to the list of contributors on our website.