

Intermezzo

Membership Meetings

Tuesday, July 8th, 2008
1:00 pm

Membership Meeting
Tuesday, August 12th, 2008
1:00 pm

July 2008
Vol. 68 No. 6

Terminal Tunes

*Chicago Music Makes
Landing at Local Airports*

See pages 14-15



How High is Up or What Price a Fill-Up?



From President
Gary Matts

\$4.09—the price of a gallon of regular gasoline at the neighborhood filling station where I live has reached a new all-time high. By the time you read this it will probably have gone higher. When I started driving, the cost of gasoline was about 40 cents a gallon. These days it seems like the price of gasoline goes up 40 cents a week.

As we are all painfully aware, increases in the cost of fuel have had a ripple effect on the price of nearly everything we as consumers must purchase, not the least of which is food. While I am not an economist, I do know that the upward cost spiral puts pressure on everyone to look for bargains and cut back on spending, especially when income is not increasing at a commensurate rate.

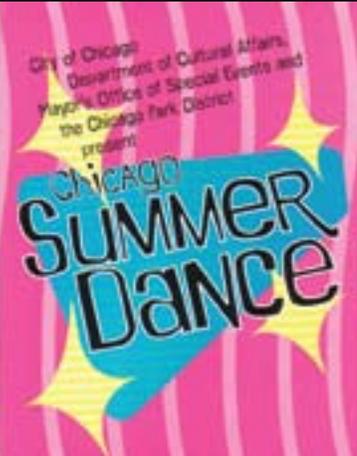
The resulting recessionary economy has also had an effect on those who purchase our services. Individuals, businesses and large corporations are also cutting back on spending in ways that can result in fewer employment opportunities for freelance musicians.

What are some ways for freelance musicians to maximize their potential in this downturn? Communicate. Make calls to leaders. Send out e-mails to leaders and if you are a leader to agents and purchasers. Examine advertising and promotion strategies. Is your Web site current? Do you have sound and video on your site? Get your product out there.

Speaking of Web sites, the new CFM Web site rolled out June 2 with a release party at Local 10-208. One new aspect of the site is a place for members to construct their own personal Web page with limited space for sound files and the ability to link to your personal site. Check it out at: cfm10208.com.

Recently there was an ordinance called “Event Promoters” that made its way through the committee of the Chicago City Council for a proposed vote. The ordinance imposes tighter restrictions on club owners and those who present musical or other entertainment where there is a charge for admission or a cover charge. The day before the measure was to be up for a vote, the Chicago Music Commission, with which the CFM is affiliated was successful in delaying a vote on the measure for four weeks. This was done in an effort to reach a compromise ordinance that does not place an undue burden on presenters and thereby discourage them from doing business. As CFM members, we need to follow this measure and take action if needed. Please make sure we have your current e-mail address so we may e-mail you about this issue, and if you live in the city, about contacting your alderman.

Our cover story this month is about Chicago musicians’ recordings being played at Midway and O’Hare airports. If you would like to have your CD considered, submit it to: Chicago Music Commission, care of Bruce Iglauer, Box 60234, Chicago, IL 60660. CD’s will not be returned.



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.

June 15	Steve Cooper Orchestra
June 22	Alan Gresik Swing Shift Orchestra
July 6	Bill Gilardon's Chicago Grandstand Big Band
July 13	Bill Porter Orchestra
July 20	Teddy Lee Orchestra
July 27	Weiss Brothers Orchestra
August 10	Dick Sarlo Orchestra
August 17	Nancy Hays & The Romance of Dance Orchestra

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Rehearsal Space at the Chicago Public Library



From Vice-President
Terry Jares

A recent article in the *Chicago Sun-Times* announced a "Hidden Talent" concert presented by musicians and singers that practice in the rehearsal spaces of the Chicago Public Library located at 400 South State Street.

Since it opened in 1991, the library has offered six practice rooms and a chamber room, free of charge, to musicians. The rooms are furnished with pianos and are available on a first-come, first-served basis during library hours. Musicians are limited to one hour of practice time if there is a waiting list and they must have identification to use the rooms.

Librarian Christopher Popa estimates that several hundred people use the rooms each week. Popa thought it would be a good idea to put together a "music showcase" in the auditorium to give them an opportunity to perform in public. After determining that the musicians liked the idea, the library staff chose six musicians with a diversity of experience and styles. The program in the Cindy Pritzker Auditorium covered classical, opera, gospel, jazz and pop. Performers ranged in age from 17 to 79. Popa hopes to make this an annual event at the Chicago Public Library.

Union Plus 'Save My Home' Hotline

On another note, we all know people that are struggling to make ends meet in this difficult economy. As a benefit to all Union members, Union Plus offers FREE HUD-certified counselors from the nation's largest nonprofit credit counseling service that will provide past-due mortgage assistance, including foreclosure prevention services. This could help you save your home. To reach the SAVE MY HOME Hotline, call 1-866-490-5361 or visit www.UnionPlus.org/SaveMyHome. Don't let your home get away from you.

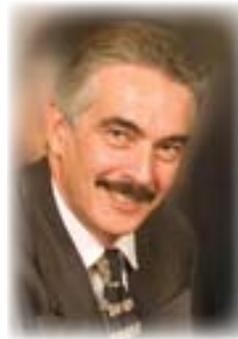
NOTICES

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.

2nd Half Dues



From Secretary/
Treasurer
Spencer Aloisio

If your membership card indicates DUES PAID THROUGH JUNE 30, 2008, second half 2008 Membership Dues are payable by July 31, 2008. Those members who paid only first half dues should have already received a statement for the amount they owe at this time. The amount due is \$106.00 for regular members and \$56.00 for life members. Your prompt payment is appreciated and will prevent the added expense of suspensions, reinstatements, reminder bills, etc.

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





Who, Where, When

By Ruth Tobias



NOLA revisited: This is an update on a sojourn in New Orleans which began with a week in early December (see February *Intermezzo* issue) and continued with another four weeks in February as I escaped the long, cold winter in Chicago.

As news of New Orleans faded in the North, the concern was how to keep the ongoing plight of the city alive and, in particular, how to continue to help the musicians. The focus has been on Brad Pitt's "Make it Right NOLA" project—five weeks of his flamingo-pink, attention-getting "public art display." This was disassembled at the beginning of Mardi Gras, having served its purpose—attracting \$10 million in matchable funds from 80 countries and 17,000 donors, including an extensive list of Hollywood's most notable stars. Together with real estate developer and film producer, Steve Bing, Pitt pledged \$12 million to match to those funds. In addition, Pitt and Angelina Jolie, are using their "star power" to spotlight the **46,000 children still displaced more than two years** after Katrina. (Go to: www.makeitrightnola.org) Also, the vision and generosity of New Orleans-born Branford Marsalis and Harry Connick, Jr., partnering with Habitat for Humanity, are responsible for more than 80 homes; drummer/band leader Bob French, Latin singer/pianist Fredy Omar and bass player Michael Harris currently are among the residents of these new, pastel colored homes of the Musicians' Village.

And there is more—the extraordinary work of Bethany Ewald Bultman!

Bethany writes: "To me, as a writer and cultural anthropologist, the concept of preserving the tradition-bearers who created America's only indigenous art form, Jazz, is vital. The history of American music percolates out of the backstreets of New Orleans where Jazz was fueled by blood-slowing humidity, emerging with that Creole twinkle in its eye." What an outstanding description of New Orleans'

treasure! She writes of this "music that remains a part of a living culture and extends into daily life, beyond the stage or recording studio. Little did I suspect that my volunteer efforts would lead me to shepherd the clinic which sustains those musicians."

For many years before Katrina, "some 3,500 musicians working in New Orleans, suffered from health problems related to working late hours, long separations from family while on the road, and uncertain financial futures. (They) had endured an epidemic of poverty and poor health care outcomes rivaling most Third World nations.

"While our city's tradition-bearers are celebrated the world over, at home many lived hand-to-mouth, outside mainstream social and economic systems. Needless to say, many icons died young from preventable and treatable conditions—a class excluded from the American health care delivery system."

As early as 1997, a passionate fan of traditional Jazz, Dr. Jack McConnell was rationalizing that "if music was the backbone of New Orleans' most vital tourism industry, why couldn't the state-supported medical school create a model economic development initiative to *preserve musicians?*" Bethany and McConnell joined forces and in 1998 co-founded the New Orleans Musicians' Clinic (NOMC) to "sustain Louisiana's musicians in mind, body and spirit by developing access to primary care, preventative health services and social and occupational outreach." Bethany serves as Program Director (volunteer).

The devastation which left 80% of the city covered with water for nearly one month, also left the NOMC staff without working cell phones, e-mail accounts, a Web site, or a bank account. A temporary move to Lafayette, LA, 120 miles southwest, was maintained for nearly four months as staff awaited promised assistance from the Red Cross and FEMA. Bethany wrote, "We soon realized that Katrina's devastation did not stop when the water receded. New Orleans musicians face daily crises as equipment, venues, and social networks they relied on for employment remain in shambles. The depopulation of the city and dramatic drop-off in tourist traffic has limited opportunities for musicians to earn a

living. Most important, musicians who may be icons to fans found they did not exist on the rosters of those FEMA chose to assist."

Today, there are less than 1,800 musicians who struggle to survive as part-time players due to the scarcity of paying gigs. "For many," Bethany says, "NOMC and NOMAF are their only source of support—whether it be medical, emotional, financial or social." Imagine musicians "pawning their instruments to pay for a used car to take them back and forth to gigs. (Many) end up living in their car, without gas money to drive to our clinic."

NOMAF, the New Orleans Musicians



New Orleans—9th Ward (2/08). Photo by Wendy Jordan.

Assistance Foundation, was created to fund gigs and offer financial aid to local musicians. Both agencies actively work with the Musicians' Union (Local 174-496) and collaborated to create St. Anna's Episcopal Church Musicians' Mission. A lively jam session held there weekly includes a free meal and "resource hall" to provide anti-stress services such as acupuncture, legal advice, housing assistance, medical/mental health screenings, and social referrals. When asked how we can help our brother and sister musicians, Bethany responded, "Please ask/beg donors to assist with our **Gig Fund.**" Checks can be made payable to:

NOMAF
1525 Louisiana Avenue
New Orleans, LA 70115

The Bultmans'—both Bethany and her husband, Johann's life work is providing money, communication and assistance to their beloved New Orleans musicians. This remarkable, "get things done" lady dynamo never stops in her quest to attain this goal. She knows what it means to miss New Orleans.

CFM Musicians By Ruth Marion Tobias

This interview with Alejo Poveda is long overdue, considering that his inventions, *Chévere de Chicago*, which already is 30-some years old, and “Band of Joes” and his own decades-old presence in the rhythms of our city’s jazz and Latin beats—it’s awesome. His Dal Segno honor in April showed those of you who may not have known previously, just how dynamic a diminutive man can be. Though short in stature, he stands head to head with almost everyone with his Latin fire and the rhythmic insistence and perfection of the groups he leads.

At the Dal Segno award luncheon, presenter, Howard Levy, began his introduction by playing opening moments of the first cut of *Chévere’s* CD, “Secret Dreams,”—a wildly explosive rush of percussion with its infusion of cuica and whistle sounds. It truly grabs one’s attention and swings on from there.

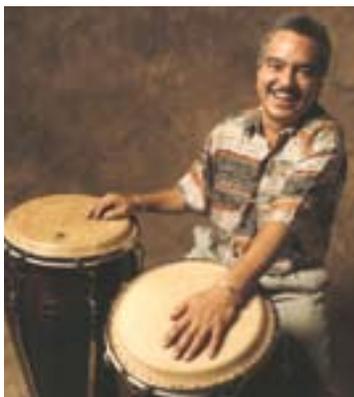
The self-taught drummer from Costa Rica, who made his first drumsticks from coffee tree branches growing on a plantation behind his mother’s home, yearned to go to the United States as a young man. He played only rock and roll then, and sang in English he picked up from recordings, not knowing what the words meant.

With a brother, nine years his senior, living in Washington, D.C., he found a way to come to America. Carlos Poveda was an established artist—highly respected in the world of fine art, exhibiting his paintings throughout North and South America and Europe. When Alejo took up residence with him in 1965, he soon acquired a healthy taste for jazz, listening to Miles Davis and other jazz records his brother played in all-night painting sessions.

“As a kid, I always identified with the American way and (its) possibilities. A friend’s (musician) father played Louis Armstrong records. Then I saw the movie about the life of Glenn Miller—Louie was in that, all smiles etc. and then when I saw Gene Krupa with his big smile and show business way about him, that hooked me! Just from watching that movie!”

After a year and a half, Alejo went back to Costa Rica. “I hated it there because I always identified with America and now saw the opportunities there. I saved a few dollars and got playing jobs in Central and South America. I really wanted to go to Brazil but first spent time in Panama, until the revolution, and took a boat to Lima, Peru. I intended to go to the Amazon and then to Rio de Janeiro, but I didn’t get that far. I met an artist friend of my brother who got me a job in three days. This was funny—I was in Peru playing Dixieland music with a band from Uruguay!”

“These musicians played all kinds of music and were much more advanced than I was, but their drummer was going back to Uruguay and I was offered the job. My happy attitude got me there. Here I was playing in the American-owned Bolivar Hotel for American dollars in Lima. But I had to leave—another revolution came along!”



“By 1970, I had married a woman from Chicago and we went there. I joined the musicians’ union and began to look for work. It was a very healthy music scene then—Rush Street and Lincoln Avenue were very busy. I was fortunate to play jazz—

in my heart I had to play jazz. I was also lucky enough to be very busy. Road tours with Minnie Riperton, the NAMM show (National Association of Music Merchants) in Chicago. It got me a lot of endorsements—I was on top of the world.”

“Jingle producer Dick Reynolds heard me play and hired me for jingles which used stars such as Aretha Franklin, James Brown, Taj Mahal, and Dr. John. People gave me so many opportunities—I recorded with Dizzy Gillespie, Dave Mason, Curtis Mayfield, Nancy Wilson, Ramsey Lewis, Chuck Mangione, Manfredo Fest, Barry White and his big band with strings, and even Benny Carter. I made a documentary with Paquito

D’Rivera called “Birds of Paradise,” a sad story of birds being captured in South America and flown to the US in cramped cages, neglected and uncared for. Only about one-third (of them) would survive. There also have been movies I have been in for Steven Segal and Andrew Davis’ “Stoney Island,” a story of Chicago’s young musicians’ groups.”

“However, by 1976 I realized I had isolated myself from my Latin roots. I first was only playing drum set, but then began to experiment with congas, cuica and birambau. There was not much in the way of Latin music in those days. I put together a concert, with five percussionists only, demonstrating different rhythms from Cuba, from Brazil, and Caribbean styles. This was the original *Chévere*; the concert was at the Museum of Contemporary Art to educate people to our Latin music and it was so successful.” (It also became the nucleus of a program, “Rhythms of the Americas” he uses today to teach his heritage and demonstrate its rhythms to students. “I throw in a geography lesson along with it,” he laughed.)

“Later, I brought in piano (Chris Cameron), bass (Thomas Kini), and sax (Steve Eisen). And *Chévere* was born. Then others were added: Ruben Alvarez, Ernie Denov—we have been together 30 years. People ask how we get along so well; I answer: we don’t work much!” His hearty laughter at this little joke only served to illustrate the man’s monumental good humor and grace.

His happy presence makes everyone feel good. It comes about naturally and he feels lucky to have been born with his positive, up-beat attitude which he credits with his early acceptance by musicians “much better than me” who took him under their wings to help him.

As one of the Mentors Group of musicians funded by Ravinia, as well as in Orbert Davis’ school programs, he uses his knowledge and talents for children to experience jazz—his chance to influence a new generation’s creativity when most school curricula have no arts and music programs. What an elegant man.

New and Returning Members



Leo Murphy

We welcome these new and returning members of the Chicago Federation of Musicians. They represent many of the musical groups around Chicago including our orchestras, operas, bands, chamber and casual groups, and soloists. They have different talents and 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.



Peter Benson Acct# 56268 (Piano/Organ) was raised in Sycamore, IL where he graduated from Sycamore High School. He then attended Northern Illinois University in Dekalb for two years before

moving to Chicago to live and to pursue music. He has toured with The Mighty Blues Kings and is joining the production of *Ain't Misbehavin'*. He performs with the Sabertooth Quartet, the Kyle Asche Quartet and the Andrew Distel Quartet. His teachers include Mikhail Yanovitsky and Local 10-208 member Willie Pickens. He is attending Northeastern Illinois University as he finishes his Bachelors degree. He is a private instructor.

2848 W. Diversey Avenue, Apt. 3-E
Chicago, IL 60647
773-263-7659

peterdbenson@yahoo.com



Benjamin Melsky Acct# 56263 (Harp) is a native of Evanston IL. After graduating from Evanston Township High School, he attended Northwestern University graduating with his Bachelor of

Music/Harp Performance and a minor in Musicology. He is currently pursuing his Masters degree at Northwestern. He is the 2008 Northwestern University Concerto Competition winner and a Guest Fellow on Harp at the 2008 Music Academy of the West. He has performed with the Classical Symphony Orchestra, the Southern Illinois Music Festival and the Northern Illinois Symphony Orchestra. He currently plays with the Evanston Symphony (Principal) and the Illinois Philharmonic (substitute). He is a past recipient of the Kennedy Center

Conservatory Project. His teachers include Carl Johnson and Local 10-208 members Alison Attar and Elizabeth Cifani.

2039 Sherman
Evanston, IL 60201
847-912-2511
bmelsky@gmail.com



Stanley Moore Acct# 56243 (Cello) is attending Elgin High School in Elgin IL. He has performed in the Elgin Youth Symphony, the Midwest Young Artists Youth Orchestra and the IMEA Allstate Honors

Orchestra. Currently he is performing with Trio Vita. His awards include First Prize in the Illinois Cello Competition, Overall String Winner in the Walgreen Competition and First Prize in the Rembrandt Competition. His teachers include Hans Jensen and Local 10-208 member Craig Trompeter.

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the_practice_man@hotmail.com



Rachel Goff Acct# 56258 (Viola/Violin) 505 W. Melrose, Apt. 504 Chicago, IL 60657 847-452-1400 rachelgoffvla@gmail.com



Charles Kahn Acct# 56267 (Baritone Saxophone/ Bass Clarinet) 166 N. Lombard Oak Park, IL 60302 708-386-2900 mewhowon@hotmail.com



Zachary Preucil Acct# 56265 (Cello) 316 Clearbrook Court Schaumburg, IL 60193 847-584-4221



Elena Snow Acct# 56266 (Cello) 1205 Iron Wood Drive Mount Prospect, IL 60056 847-590-0093

NO PHOTO AVAILABLE

Ronald Haynes Acct# 49523 (Trumpet/ Flugel Horn) is a returning member.

4825 W. Jackson
Chicago, IL 60644
312-301-2152
trumpetman34@hotmail.com

Eric Roth Acct# 55567 (Composer/Arranger/Conductor/ Percussion/Vocalist) is a returning member.

3424 W. Leland, Apt. 1
Chicago, IL 60625
917-204-8907/773-754-8055
info@ericrothmusic.com

Bradley Vieth Acct# 53998 (Piano/ Synthesizer) is a returning member.

3023 N. Clark, Apt. 156
Chicago, IL 60657
312-329-6112

~ Obituaries ~

Otakar Sroubek, Sr.

1923 – 2008

Reprinted from the Suburban Life



A Fiddling Fisherman casts no more—Otakar Sroubek, longtime violinist with the Chicago Symphony, passed away Tuesday, May 6, from natural causes. He is survived by his wife, Consuelo; two sons; Otakar & Karel (Ann) and five grandchildren; Amanda, Justin, Lauren, Nicole & Brendan. His life was like that of a great musical masterpiece, filled with dramatic crescendos, pizzicati, dissonant chords and playful melodies.

Starting out playing the violin at age six, life was hard in his native Prague, Czechoslovakia, then under German Communist rule. In between music lessons, he found solace and a way to help feed his family through fishing. As a young man, he landed a position as Concert Master at the prestigious Czech Philharmonic. During those turbulent years, Nazi officials forced the orchestra to entertain them privately. Also Otakar played for numerous radio shows, toured various countries and won awards including the revered Bela Bartok Competition in Hungary. Yearning for a better life, Otto set into motion a dramatic escape from his homeland to Germany. An incredibly treacherous feat in itself, he escaped to neighboring Germany where he spent nine months in a refugee camp until his visa arrived to allow travel to South America. There, the Fiddler met a beautiful and talented young Opera singer—Consuelo Lopez. They made beautiful music together, fell in love and got married. While there, the young maestro had several near-death experiences, narrowly escaping with his life-like Indiana Jones. Not without reason, Otto and his bride set off for America in search of fulfilling their dream.

Mr. Sroubek quickly netted a position, as 1st violinist, with the New Orleans Symphony. After two seasons, he moved onto bigger waters and got onboard with the Cleveland Orchestra under the direction of Rafael Kubelik. Otto's musical masterpiece of life escalated to a grand march when he came to Chicago and triumphantly "caught the big one" with a coveted spot as a 1st violinist with the Chicago Symphony Orchestra. There he "reeled in" night after night of concerts, applause, fanfare, and touring for a whopping 48 years with the CSO. Mr. Sroubek fondly recalled his best years being led by the legendary Sir George Solti. During his time with the CSO, Otto was instrumental in forming the distinguished Contemporary Arts Quartet. Along with Bill Schoen, Fred Spector and Don Moline, the quartet marveled audiences locally and around the world. Incredibly, Maestro Sroubek found time along the way to play music, teach, fish and also raise a family of four—another important quartet in his life. Otakar continued to work full time with the CSO until he was 82. He spent summers with family traveling to his favorite fishing spots: Rainy Lake, MN, Lake Michigan and Vero Beach, FL. After his retirement, his life and music entered into a more melancholy movement. His passion for living and zest for life was strong and he was a gentleman every step of the way. In his final days, he reverently praised his family and friends for all the years of love and support he received from them. He cherished every moment they had together. Also a heartfelt thanks to music lovers around the world, with whom he shared his elegantly skilled craft. The family is accepting donations to start a scholarship fund in Otto's name through the Chicago Symphony Orchestra.

Richard Ferrin

1926 – 2008

CSO violist, violinist retired in '06
In symphony for 39 years—he also taught, recorded

By Andrew Patner, Chicago Sun-Times

Richard Ferrin was almost invisibly unassuming in daily life, but he played the viola with a uniquely vibrant sound and had a generous streak, an insatiable curiosity, and a sly wit that made lasting impressions on hundreds of colleagues and students.

Mr. Ferrin, a member of the Chicago Symphony Orchestra for 39 years until his retirement in 2006, died at his home in Lincolnshire, IL, at age 82.

A native of Pratt, Kansas, Mr. Ferrin became an accomplished violist and violinist and played in both the viola and first violin sections of the CSO over the years. He held two degrees from the Eastman School of Music in Rochester, NY and was a student in Jascha Heifitz's master class at the University of Southern California.

Continued on page 8

~ Obituaries (continued from page 7) ~

Before joining the CSO, Mr. Ferrin had been principal viola of the Seattle Symphony and on the faculty of the University of Washington.

"I loved sitting in the section with him," said his frequent CSO stand partner Max Raimi. "His sound was so alive."

Mr. Ferrin studied at the Sibelius Academy in Helsinki, Finland, as a Sibelius scholar in 1957.

In 1986 he was invited by the People's Republic of China to solo with the Shanghai Symphony and give the first performances of Bartok's Viola Concerto with a Chinese orchestra.

He sponsored four students from Shanghai to study with him at Roosevelt University in Chicago, and in 1993, he went to South Africa to work with the African Youth Ensembles in

Soweto, a project featured on ABC's "World News Tonight."

As a member of Chicago Pro Musica, he participated in many chamber music recordings and produced his own records as well, including one of Bach Cello Suites and transcriptions with his CSO cellist colleague Richard Hirschl.

Mr. Ferrin had a love of wordplay and a deadpan style of humor he exhibited at CSO rehearsals and at lunches of the Cliff Dwellers, an arts club that for decades occupied the top floors of Orchestra Hall. When ill health forced his retirement, he told colleagues and friends he was "heartbroken."

Survivors include his wife, Lieselotte; two daughters, Genevieve Noel and Vanessa Ferrin; a granddaughter; and a sister, Carol Guenot.

John Young 1922 – 2008

Reprinted from the Chicago Tribune

Chicago jazz pianist John Young never attained the global fame of Ramsey Lewis or Ahmad Jamal—slightly younger musicians who also launched their keyboard careers in this city. But Mr. Young achieved an impressive resumé, collaborating with Sarah Vaughan, Ella Fitzgerald, Joe Williams, Dexter Gordon, Gene Ammons and practically everyone else who mattered in mid-20th Century jazz.

In a career that spanned more than six decades, Mr. Young in the 1940's criss-crossed the country with a vastly popular big band—Andy Kirk's and His Clouds of Joy—and subsequently became a revered figure in Chicago jazz. Mr. Young, 86, died Wednesday, April 16, of multiple myeloma at South Shore Hospital.

"I think Ahmad got a lot from listening to John," said Chicago saxophonist Eric Schneider, who often worked with Young. "John Young had a totally individual style," observed Joe Segal, founder of the Jazz Showcase. "He had a very sparkling style, very swinging." Mr. Young's pianism amounted to an alluring mixture of several elements. He merged an earthy blues sensibility with a remarkably refined technique; he brought the hot dance rhythms of the swing era into the newer idiom of bebop. "He was the man to get the band cooking," said Richard Wang, vice president of the non-profit Jazz Institute of Chicago and music professor emeritus at the University of Illinois at Chicago.

Mr. Young attained his distinctive virtuosity and built a prosperous career despite a variety of obstacles. Born in Little Rock, AR, as the youngest of eight siblings, he came to Chicago with his mother, who sought "a better life for herself and her family up north, where there were more opportunities," said Alan Young, the pianist's only child. Mr. Young's mother supported the family working as a seamstress and running a butcher shop on the South Side.



At DuSable High School, Mr. Young studied under the great bandleader/instructor Capt. Walter Dyett, and performed alongside such future stars as pianist Dorothy Donegan and comedian Redd Foxx. When Mr. Young began touring with Andy Kirk's Clouds of Joy, he was struck by the breadth of the country's racism. "I was introduced to white and colored drinking fountains and white and colored waiting rooms as we traveled throughout the South by train." Mr. Young said in Dempsey Travis' landmark book, "An Autobiography of Black Jazz." "It

was the worst thing in the world because they would put us (blacks) in the front car of the train, right next to the coal car. There was no air conditioning and, if you opened the windows for air, the coal cinders would blow right in on you."

After a tenure in the Navy in the mid-1940's and a period living in Cleveland, Mr. Young moved back to Chicago in 1955 and became one of the most sought-after pianists in the city. "He worked with almost everyone I had at the Showcase," said Segal, who also produced some of Mr. Young's first albums. But Mr. Young's recorded work was more popular among connoisseurs. Mr. Young, however, did not express disappointment in his career, his son said.

Ebullient on stage, Mr. Young typically wore a dapper cap and often was billed as "Young John Young." He played frequently with Chicago tenor saxophone icon Von Freeman and masters of comparable stature. "He built up a real good reputation in Chicago... I think he was happy," said his son. "One of his favorite phrases, which will be on his headstone, is 'Everything's mellow.'"

In addition to his son, Mr. Young is survived by his second wife, Jessie.

Continued on page 9

~ Obituaries (continued from page 8) ~

Franz Jackson

1912 – 2008

The Heart of Jazz

Saxophonist worked with such icons as Louis Armstrong, Jelly Roll Morton

Reprinted from the Chicago Tribune



Few jazz musicians in the 21st century can claim to have known the two key inventors of music: trumpeter Louis Armstrong and composer-pianist Jelly Roll Morton.

Franz Jackson, a legendary Chicago saxophonist who performed past his 95th birthday, worked with Armstrong, socialized with Morton and collaborated with Count Basie, Cab Calloway, Ella Fitzgerald, Fletcher Henderson and other swing era icons. As a virtuoso saxophonist, brilliant clarinetist and evocative vocalist, Mr. Jackson was a mainstay in Chicago jazz clubs and concert halls dating back to the Roaring '20s (except for a period in the late 1930s and '40s, when he lived in New York and Sweden).

Mr. Jackson, 95, died of natural causes early Tuesday, May 6, in Riveridge Manor, a nursing home in Niles, MI, said his daughter, Michelle Jewell. "He had suffered a hip fracture in April," she said.

Though listeners marveled at Mr. Jackson's ability to play so well for so long—he performed for more than two hours straight at a 95th birthday celebration last November—it was the particular nature of his sound that always commanded attention. "When I think of Franz, I just think of a big, powerful saxophone," said Erich Schneider, a Chicago tenor player who frequently performed with Mr. Jackson. "He reminded me of Coleman Hawkins," added Schneider, referring to a seminal tenor saxophonist of a more romantic era. "But he had his own thing too."

Indeed, if Mr. Jackson embraced the larger-than-life sound that was the hallmark of swing giants Hawkins and Ben Webster, he also incorporated elements of the more ethereal sounding tenorist Lester Young. At the core of Mr. Jackson's music, though, was a deep well of soulful expression, conveyed in poetically stated melodies and touched-by-the-blues phrasings. "He was the real thing—the authenticity of his playing distinguished him," said Art Hoyle, a noted Chicago trumpeter who often partnered with Mr. Jackson. "He was virtually there when the music was in its infancy. When you talked to him, you were talking to history."

Mr. Jackson was born November 1, 1912, in Rock Island, IL, and came to Chicago with his mother when he was 13. He quickly began teaching himself to play reed instruments and at 16 was working with a pioneer of boogie-woogie piano, Albert Ammons. By the early 1930s, Mr. Jackson was playing for bandleader composer Henderson—widely considered the architect of big band swing—and learning to write scores from him. "That was a great time to be with Fletcher, too,

because he was doing a lot of (arranging) work for Benny Goodman's band at the time," Mr. Jackson said in a 1992 *Tribune* interview. "Basically, he was taking his great old charts and rewriting them for the Goodman band."

Mr. Jackson's education continued apace, performing with Armstrong, trumpeter Roy Eldridge and other innovators based in Chicago. Mr. Jackson absorbed the language of early jazz as it was being created and refined. He moved to New York with his first wife, Maxine Johnson, in the late 1930s, but he found the jazz scene there cliquish. Even so, in Manhattan he befriended the virtually out-of-work Morton, in the waning days of the great composer's life. By 1950, Mr. Jackson returned to Chicago, leading his Original Jazz All-Stars for many years at the Red Arrow club in Stickney. Although many musicians of his vintage rejected the bebop innovations that supplanted swing, Mr. Jackson absorbed them into his own, remarkably malleable work. A lot of guys didn't like it when bebop came along, but I liked it fine," Mr. Jackson said in the *Tribune* interview. "I could understand it because I knew the bebop guys like Dizzy (Gillespie) before they became famous; I played with them."

Even into the '90s, Mr. Jackson remained a strikingly charismatic figure, singing vintage tunes such as "St. James Infirmary" and "Limehouse Blues" with a vocal grit and a declamatory style rarely encountered anymore. In a marathon concert with the Chicago Jazz Ensemble three years ago in Chicago, he held his own against tenor monsters such as Johnny Griffin, Von Freeman and Ira Sullivan. "He did exactly what he loved his entire life, he made a living at it, he raised his family on it, said his daughter. "If I have one regret, it's that he's not more widely known," she said, though Mr. Jackson's recordings—on labels such as Delmark and his own Pinnacle Recordings—are available on his Web site: franzjackson.com. "But he was the heart of jazz."

On May 15, Mr. Jackson—who lived in Chicago and Dowagiac, MI—posthumously received the 2008 Theodore Thomas History Maker Award for Distinction in the Performing Arts from the Chicago History Museum.

In addition to his daughter, Mr. Jackson is survived by a son, Robert; five grandchildren; and a step-grandchild.

Obituaries *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Bresler	Mary E.	Bass Violin	04/11/08	12/25/18	04/07/38
Buss	Dorothy A.	Violin	03/08/08	08/12/18	07/05/00
Evans	Margaret	Cello	10/27/07	01/30/17	11/29/35
Jones	Hoyt L.	Arranger	04/20/08	02/21/20	03/05/59
Katz	Edward E.	Violin	11/07/07	11/25/21	04/07/55
Page	Lorraine	Piano	11/21/07	11/07/21	11/12/64
Pekarik	Estelle B.	Drums	05/01/08	08/15/13	10/01/37
Romba	Adolph J.	Keyboards	04/05/08	05/17/20	10/03/46
Schreier	Rodell W	Saxophone	03/22/08	10/15/13	10/15/42
Schultz	William A.	Accordion	04/01/08	07/27/14	07/19/45
Skourlis	Chris	Trumpet	04/14/08	08/27/14	02/22/35



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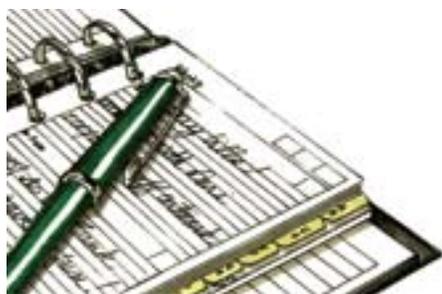
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CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

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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

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THE KOLE FACTS ASSOCIATION

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Continued on page 19

Terminal Tunes: Chicago Music Makes

Program for airports hopes to give liftoff to local artists

By Dave Hoekstra

In a departure from the norm, starting in April, travelers began hearing nothing but local music in terminals at O'Hare and Midway airports. Do not listen for "Will It Go 'Round in Circles."

O'Hare Airport will soon be filled with the sound of Chicago music including Buddy Guy and Rachel Barton.

The songs—being played 24 hours a day, seven days a week—come from a lineup of 330 songs from Chicago artists and/or Chicago labels. They were solicited by the Chicago Music Commission and programmed in a partnership with the city's Aviation Department.

The "Terminal Tunes" program began in April at O'Hare. Songs are being played from 30 albums including "Alone & Acoustic" by Buddy Guy and Junior Wells, "Deep Blue Bruise" by the Deep Blue Organ Trio and "Chicago Country Legends" by the Sundowners.

"It covers all country, Klezmer music, blues, jazz, polka, classical, and big band," said commission executive director Paul Naktin. "We're promoting the Chicago music community."

The music is "mostly instrumental," added Jill McGee, deputy commissioner of marketing and communications for the Aviation Department.

There's no alternative rock, punk, house, rap or metal on the premise that travelers are agitated enough.

And although Chicago is the birthplace of gospel music, religious content makes those songs difficult to be played in an airport setting.

"The music is intended for travelers of all ages from all parts of the world," McGee said. "I love the Smashing Pumpkins, but this is background for ambient noise that doesn't bother people. We don't want to take anything away from musicians, but we have customers and employees working at the airport and we have to be doing the right thing by them, too."

Alligator Records president Bruce Iglauer is a commission member and point person for the project. "The Department of



Rachel Barton Pine, President Gary Matts, and Lonnie Brooks.

Photo by Paul Natkin.

Aviation asked us to have music that is more relaxing," he said. "We were also sensitive to the fact that lyrics have to be family-friendly. Some music is not included because of the specifics the airports gave us. We leaned heavily to classical music because it fills the bill."

"They did say overtly religious material could be problematic. Probably mentioning any particular deity would not be something we could easily do."

The exclusions trouble Chicago house music producer-remixer-songwriter Steve "Silk" Hurley, a four-time Grammy nominee. "It's thinking pretty small," he said. "House would be great as background music. Any type of music that Chicago is known for should be represented because you have different types of people coming through the airport. I've never been agitated by background music. And now Madonna, Kanye [West] and Ne-Yo are putting the house touch into their music. Its roots are definitely from Chicago. Why not be proud of that?"

The Chicago-based Buckingham's (named after the fountain) would be a natural with their '60s pop hits like "Kind of a Drag" and "Mercy, Mercy, Mercy." Co-founder Carl Giammarese said, "I'd like to hear our music played in the airport, and something like 'Don't You Care' would come across good in that environment. I've never heard any original recordings in the airports I've been in."

The tunes are being played at random. Travelers who hear a song they like can visit the Web site flychicago.com/terminaltunes and review the songs. A link will be provided to the artist and/or the label's Web site. The current roster of music will be played for four months, according to Iglauer. A new batch of music will then be played.

The Chicago project is groundbreaking. In Iglauer and Natkin's extensive travels, they have heard ambient local music only at Austin-Bergstrom International Airport in Texas. New Orleans also plays local music over airport speakers.



Musicians perform for the "kick-off" event. Photo by Paul Natkin.

Landing at Local Airports

"We don't necessarily prohibit genres of music," said Nancy Coplin, music coordinator at Austin-Bergstrom International for the past nine years. "We have rock, reggae, country, all genres of Latin music and blues. We don't have metal, rap and hip-hop."

"The volume of the music is more background. We have gospel music. We probably have 2,300 CDs in our library that are Austin-related musicians. We try to use recent product. You can be listening to a local radio station, come into the airport and hear the same music."

Natkin added that callers to the City of Seattle hear local music while on hold. Through a taped greeting, Seattle Mayor Greg Nickels directs callers to a Web site where they can purchase local music.

McGee said the Chicago Aviation Department is looking to add more live concerts and sell local music at the airports.

So does this mean the end of "Rhapsody in Blue," written by New Yorker George Gershwin and used as the theme song in United Airlines' ads, at the United terminal?

"That's a very good question," McGee said with a laugh. "I don't know how often United has been playing 'Rhapsody in Blue.'"

But for many Chicago musicians, blue skies will become a familiar tune.

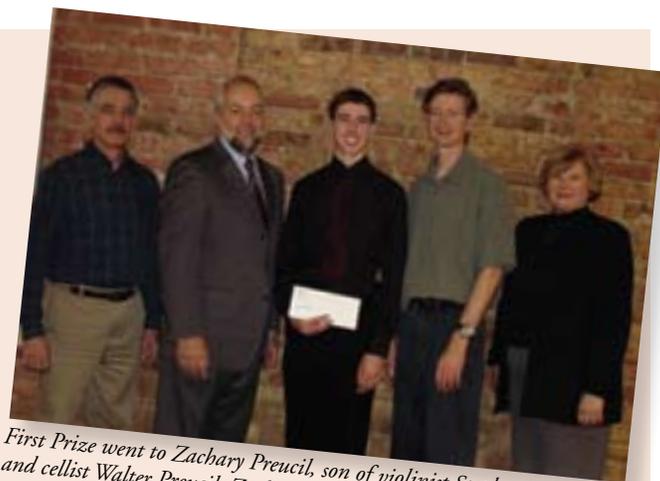
Local musicians interested in providing airport songs may send a CD to the Chicago Music Commission, care of Bruce Iglauer, Box 60234, Chicago, IL 60660. CDs will not be returned.

CFM Scholarship Winners

The Chicago Federation of Musicians awarded three outstanding high school musicians with scholarship checks and youth memberships in the Chicago Federation of Musicians.



Cellist and Vocalist Elena Snow received the Second Prize. Elena will attend DePaul University in the Fall. Pictured are Terryl Jares, Andrew Snow, Gary Matts, Elena Snow, Beatrice Snow, and Spencer Aloisio.



First Prize went to Zachary Preucil, son of violinist Stephanie Preucil and cellist Walter Preucil. Zachary is also a cellist and plans on attending the New England Conservatory of Music in the Fall. He is shown receiving his check by President Gary Matts with Spencer Aloisio, Walter Preucil and Terryl Jares.



Charles Kahn, son of pianist Jeremy Kahn, was awarded Third Prize. Charlie plays baritone saxophone and bass clarinet. He is planning on attending the Berklee School of Music in Boston in the Fall. Pictured are Spencer Aloisio, Gary Matts, Charles and Jeremy Kahn and Terryl Jares.

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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.

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Illinois House Speaker Michael Madigan Meets with Labor Leaders

Terryl Jares, Gary Matts and Rich Daniels attended a breakfast with Illinois House Speaker Michael Madigan and other Chicago Labor Leaders. Sponsored by the Chicago Federation of Labor, Speaker Madigan talked about the current Illinois legislative session, the upcoming November General Election, and concerns of working men and women. Photo by Nick Kaleba.

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. The Board of Directors reserves the right to determine whether material submitted shall be published, and the right to edit as needed for clarity, length, libelous statements or personal attacks. Opinions are those of the individual writer and not necessarily those of the Board of Directors of the Chicago Federation of Musicians.

312-782-0063 Useful Extensions

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Electronic Work Dues	Dean Ext. 150
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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

Address Changes

Continued from page 13

53631 Vikstrom, Richard A.
USPOB 9105
Hubbard Woods Substation
Winnetka, IL 60093-9105
312-504-0056, Violin

47605 Vombrack, Roy
1101 Country Club Road
Elgin, IL 60123
847-695-3710, 847-404-0584
Saxophone

53058 Wachholz, Judy
9627 W. National Avenue
Apt. 6
West Allis, WI, 53227
414-379-1721, Flute

57029 Wang, Hui Yuan
1604 Grenham Place
Rockford, IL 61107
815-395-1508, Viola

55289 Warren-Acosta, Jessica H.
4100 N. Marine Drive, Apt. 5-J
Chicago, IL 60613
312-375-8783, Flute

57030 Welden, Michael
1020 Parkwood Avenue
Rockford, IL 61107
815-227-1047, Keyboards

57031 Williquette, Victoria L.
5304 Charles Street
Rockford, IL 61108
815-397-7411, Flute

57032 Wilmot, Teresa
2226 E. Parkway
Rockford, IL 61108
815-399-5263, Viola

57010 Zander, Robin W.
MCM Business Management
494 Eighth Avenue, Suite 1005
New York, NY, 10001
212-582-0222, Guitar