

Intermezzo

Annual Meeting

Tuesday, September 9th, 2008

1:00 pm

Membership Meeting

Tuesday, October 14th, 2008

1:00 pm

September 2008

Vol. 68 No. 8



Still Going Strong After 85 Years

See pages 14-15

Learning the Hard Way



**From President
Gary Matts**

In a recent Chicago newspaper column, I read of the plight of a musician who had played a series of rehearsals and performances and was seeking the help of the newspaper's consumer advocates to collect payment for services rendered. It seems that Paul Ghica, who describes himself as a freelance cellist, played four rehearsals and four performances of the dance show "Nefertiti" at the Athenaeum Theatre in early October. According to the article, Ghica signed a contract with a non-profit dance company, Deeply Rooted Productions, and was told he would receive his check on October 15. Mr. Ghica had agreed to do the eight services for \$700 and is still waiting to see dollar one. The Deeply Rooted Productions company contends it does not have the money to pay Mr. Ghica. Attempts by the newspaper to

secure payment for him have been unsuccessful. According to the AFM Web site Mr. Ghica is not an AFM member.

This is a true story, if you can believe what you read in the newspaper. No names have been changed to protect anyone. It points out how important it is to protect your product (music) from being stolen. If Mr. Ghica had been a CFM member working under a CFM agreement, the CFM would have taken legal action on his behalf at no cost to him, against the employer for nonpayment of wages and pension. To paraphrase the slogan, membership has its advantages.

Considering Ghica's situation brought to mind two times that I had played and not received payment. Both times were on jobs where no union contract was filed. There have been a few occasions when the CFM has not been successful in securing payment for musicians. Most often this occurs when an employer declares bankruptcy and the union has to file a claim along with all the others who are owed money. The court makes the final distribution of funds from any assets that may have been seized.

I can say that for the few times the CFM has not been able to collect, and this is usually due to bankruptcy, we have been successful in 99 other instances of late or non-payment. The protection of a union contract, the reputation of the Chicago Federation of Musicians and the formidable legal representation of our attorneys, Asher, Gittler, Greenfield & D'Alba Ltd., are incentive enough, in most cases, for an employer to pay what is due.

I tried to reach Paul Ghica by phone to discuss his situation and tell him about the CFM and how we have been able to assist our members in these kinds of matters. The number listed for him had been disconnected.

NOTICE

Local 166 of the AF of M requests that any musician who hears of services being offered for an orchestra in Madison, WI contact Brian Whitty of the Local 166 board before accepting such employment or recommending others. Brian can be reached at brian@brianwhitty.com.

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Who, Where, When

By Ruth Tobias



Corky Siegel

got to hang with her and really get to know her. She's an inspiration for the world." Amen to that.

R&R—THAT'S RAMSEY AND RAVINIA

RAMSEY LEWIS is busy creating a major work to be unveiled next year at the Ravinia Festival's season-long celebration of the bi-centennial of **ABRAHAM LINCOLN's** birth. As Ravinia's Artistic Director of Jazz, Ramsey draws upon his visit to the Lincoln Library in Springfield and a lifetime of reading about Lincoln, recognizing that the "culture he originated could not have happened without him. We would not know Western music as it is today—pop and R&B and especially jazz—if not for him," Ramsey is quoted as saying. He plans to include "some ragtime piano, some banjo, trumpet, voices and gospel music" using Lincoln's own words as text throughout the work.

Continued on page 18

LAUGHTER IS GOOD FOR YOU...

so let us begin with a gentle laugh. Said the teacher: Maria, go to the map and find North America. Maria: Here it is. Teacher: Correct. Now class, who discovered America? Class: Maria!

I just discovered South America. Attended a wedding in Cuenca, Ecuador, and for two weeks enjoyed this wondrous country with its delicious foods, beautiful guest haciendas, the lovely El Jardin Escondido in Vilcabamba (where people are said to live to be 120 years of age) and amazingly low cost. Best restaurants charge \$7 tops for entrees; excellent glass of wine, \$3.50. It is arduous, however, jouncing over rough roads (hard winter, little money for repair in smaller villages) and then there are the hills to climb. This is a mountainous country, after all.

Coming home, I found our roadways still clogged. Someone noted we have two seasons in Chicago: winter and construction. Personally I like the little kid's description of our seasons: Salt, pepper, mustard and vinegar.

WHATCHA GUYS DOIN'?

Well, **HERMAN TROPPE**, now of Selingsgrove, PA, reprised his 1976 premiere performance with **MAESTRO SOLTI** and the CSO of **DAVID DEL TREDICI's** "Final Alice" in three May concerts with the National Symphony

Orchestra. His daunting accordion parts enhanced the work based on **LEWIS CARROLL's** "Alice" books which brought Tredici to prominence... **HOWARD LEVY** guested with the **PAQUITO D'RIVERA** Trio at Pick-Staiger Concert Hall... **MIRIAM STURM's** whirlwind months touring with **JOHN MELLENCAMP** continue as they proceed around the U.S. Earlier in the year, their Canadian tour ended just in time for Miriam to receive the Entrepreneurial Achievement Award "for outstanding community involvement, leadership in a specific industry and continued support for women in business," presented annually by the Network of Women Entrepreneurs. Of four awards, Miriam's was the only one in the arts/entertainment field. On tap for another Mellencamp tour in the latter part of the year, is Australia.

AND MORE...

Father **EDWARD MCKENNA** conducted a recital of music by the great Czech Catholic composer **ANTONIN DVORÁK**, featuring the songs written during his sojourn in the United States, at Our Lady of Pompeii Shrine in the Little Italy neighborhood... the **FRANK D'RONE** Quartette appeared in concert in Three Oaks, MI, and returned home to perform at Chambers in Niles... Chicago blues legend **CORKY SIEGEL** appeared at the Book Stall at Chestnut Court, Winnetka, to speak about and sign copies of his "Let Your Music Soar: The Emotional Connection." The book and accompanying CD explains how performers can tap the natural dynamic power in their music. Corky also wrote to the *Tribune* to offer thanks for the wonderful piece on **RACHEL BARTON PINE** by **HOWARD REICH** last spring. He wrote, "I loved that you

New and Returning Members



Leo Murphy

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



Christian Dillingham Acct# 56255 (Double Bass) was living in Pittsburgh, PA, prior to moving to Chicago. He moved here to perform in the Civic Orchestra of Chicago. After high school in Ohio, he attended Youngstown State University, graduating with a Bachelor of Music degree. He then received his Master of Music from Duquesne University in Pittsburgh, PA. Besides performing with the Civic Orchestra of Chicago, he is also in the section of the

Chicago Sinfonietta. He has subbed with the Elgin Symphony and the Rockford Symphony. His teachers include Jeff Grubbs and Local 10-208 member Rob Kassinger. He is an experienced private instructor and is currently teaching privately at Lake Forest High School.

6100 N. Winthrop Avenue, Apt. 2
Chicago IL 60660
412-512-6232
csdilly@hotmail.com



Kate Eakin Acct# 56296 (Oboe/English Horn) is originally from Louisiana. Her Bachelor of Music with Highest Honors/Oboe Performance is from the University of Michigan at Ann Arbor. Her Master of Music/Oboe Performance is from McGill University in Montreal, QC. She performs with the Millennium Chamber Players and the Battle Creek Symphony. She has worked with the Chicago Civic Orchestra, Da Corneto Opera and the Quad City Symphony Orchestra. She

has also performed in recitals and with orchestras in Canada, Jerusalem and Mexico. She teaches at the Sherwood Conservatory, the Imperial School of Music (Geneva, IL) and privately. She also makes Mechlin Reeds, which are distributed internationally.

713 West 19th Street
Chicago, IL 60616
318-773-4320
oboekate@gmail.com



Dan Fuchs Acct# 56285 (Dobro/Drums/Guitar/Percussion) grew up in Detroit, MI. After high school in Farmington Hills, MI, he attended the University of Michigan receiving his Bachelor of Science/Computer Science. He currently performs with Naomi Ashley, Chicago Bluegrass Band, and Slim Perkins. He is an experienced teacher for both private and group lessons.

1844 W. Waveland Avenue, Apt. 2
Chicago, IL 60613
312-498-8588
fuchsd@gmail.com



Jarrard Harris Acct# 56279 (Saxophone/Clarinet/Flute) after growing up in Louisville, KY, Jarrard attended the University of Cincinnati College Conservatory of Music graduating with his Bachelor of Music/Jazz Studies. He moved to Chicago to attend DePaul University where he received his Master of Music/Jazz Studies. His instructors include Rick VanMatre and Local 10-208 member Mark Colby. He is currently working with the Chicago Jazz Ensemble and has performed with

the Chicago Sinfonietta as well as the O'Jays. He is an Adjunct Instructor at Columbia University and Trinity International University. He serves as a teaching artist at Gallery 37 and at the Thelonious Monk Institute of Jazz Studies. He is an active clinician, adjudicator and instructor.

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jarrard@jarrardharris.com

Continued on page 5

New and Returning Members

Continued from page 4



Thomas Klein Acct# 56300 (Guitar/Bass Guitar) attended Morgan Park High School and then attended Prairie State College. His teachers include Jack Cecchini and Local 10-208 member Frank Dawson. He is performing with Liquid Soul and the Gerald McClendon Band. He has also performed with Spies Who Surf. He is an experienced private instructor and is teaching at Guitar Works in Evanston, IL.

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bossx@sbcglobal.net

Felix Petit Acct# 56298 (Violin) is transferring from Local 9-535 in Boston, MA. He attended high school in Venezuela and studied violin at the Simon Bolivar Symphony Conservatory. He then attended the Oberlin Conservatory and while he was there he won the Oberlin Concerto Competition. His teachers include Jose Francisco, Del Castillo, and Roland and Almita Vamos. He



currently performs with the Portland Symphony Orchestra and with the Rhode Island Philharmonic. He has taught at the Point CounterPoint Chamber Music Camp and at the Triada Music Festival.

222 N. Columbus Drive, Apt. 302
Chicago, IL 60601
617-872-6603
felixpetit@hotmail.com

NO PHOTO AVAILABLE

Ronald Hawking Acct# 43261 (Guitar/Bass Violin/Piano) is a returning member.

10 Moate Lane
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Any photos or other memorabilia you care to bring with you will add to the festivities!

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*Pictured: (left to right): Anderson Edwards (Bass), Malcolm Ruhl (Conductor/Guitar), Steve Leinheiser (Reeds), Larry Bowen (Trumpet), T.S. Galloway (Trombone), Jarrard Harris (Reeds) and Y.L. Douglas (Drums).
Not pictured: Pete Benson (Piano).*

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~ Obituaries ~

Ellis Leonard 'Stukey' Stukenberg

1921 – 2008

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Ellis Leonard "Stukey" Stukenberg, 87, of Leaf River died at 7:15 a.m. Thursday, July 10, 2008, in his home after a lengthy illness. Born June 12, 1921, in Leaf River, the son of Mr. and Mrs. Roy and Bessie (Schreiber) Stukenberg. Ellis "Stukey" Stukenberg began his music career at age nine after receiving a snare drum from his school band director in Rockford. By the time he was 12, he had traded his farm

chores for a job leading his own combo at radio station WROK Rockford. After studying with legendary theater drummer H. Ray Mann, the 15-year-old Stukey was playing regularly in Rockford nightclubs and working with touring acts at the Palace Theater. By the end of World War II, he was traveling the country with the orchestras of Henry Busse, Del Courtney and Alvino Rey. In 1946, he married Norma Mason and they had four children, Dennis, Richard, Nancy and Sandra. By 1951, he had settled in Chicago and began playing at the Chicago and Oriental theaters, as well as the famous Chez Paree Supper Club and the College Inn at the Sherman House Hotel. During this time he also traveled with the Roy Rogers, Dale Evans Western Show in Hollywood and Hawaii. In the 1960s, '70s and '80s, he freelanced in Chicago and the Midwest doing club dates, industrial trade shows, commercials, radio, TV and jingle recordings with band leaders, Henry Brandon, Teddy Seibert, Marty Gould, Hal Munro, Dick Marx, Ralph Sterling and Vaughn Monroe. During this time he also worked with Frank

Sinatra, Tony Bennett, Nelson Riddle, Steve Lawrence and Edie Gorme along with Skitch Henderson of the Tonight Show Orchestra. In 1967, Stukey played drums for Sammy Davis, Jr., in the Chicago production of the Broadway Musical, "Golden Boy." He also found time to form his own group and record as Ellis Stukey and The Dixie Wildcats. Stukey came out of semi-retirement in the early 1990s to work with Jack Hogan and the Skylarks. In 1997, Stukey began playing with Erwin Helfer and the Chicago Boogie Ensemble, appearing at jazz clubs, Andy's and Joe Segal's "Be-Bop Caf," at beautiful Navy Pier. He also had the pleasure of playing drums with son, Dennis and his band, "Blues Fever." Stukey played his last job in February 2002 with the Chicago Mudcats, a fine dixieland/swing band led by Jack Rusnak. Member of St. James Church, Forreston, he was a longtime member of both Leaf River and Beverly Ridge Lion's Clubs, was awarded The Melvin Jones Award and was president on two different occasions, lifetime member of the Chicago Federated Union of Musicians and the Rockford Federated Union of Musicians, Chicago Farmers, Three Sheeters Club, Browsers and the Illiana Jazz Club. He graduated from Leaf River High School, Class of 1939. Survivors include his wife, Norma Stukenberg of Leaf River; sons, Dennis E. Stukenberg of Chicago and Richard A. Stukenberg of Leaf River; daughters, Nancy S. Stukenberg and Sandra K. Stukenberg, both of Leaf River; granddaughter, Minka S. Stukenberg of Leaf River; cousin, Geraldine Kretsinger of Leaf River; and numerous other cousins. He was preceded in death by his parents.

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Malone	Ernest S.	Piano	07/14/08	05/19/28	05/07/62
Stind	Robert C.	Clarinet	07/22/08	03/31/20	06/19/41
Stukenberg	Ellis L.	Drums	07/10/08	06/12/21	04/04/46

~ Obituaries (continued from page 7) ~

Leo J. Henning: Taught music to thousands of area students over 50 years

Played sax in several orchestras and with Frank Sinatra, Nat King Cole, Diana Ross

1922 – 2008

By Larry Finley, *Chicago Sun Times*



Leo Henning taught music to tens of thousands of high school and grade school students for more than 50 years.

He also taught music to military deserters and murderers, played saxophone with Wayne King's Band, and directed music at the 1968 Democratic Convention while demonstrators clashed outside with police.

Mr. Henning, 85, died Sunday in Silver Cross Hospital in Joliet.

He was a music educator in the Archdiocese of Chicago schools for more than 50 years, retiring in 2000 at age 78. Much of his time was spent directing the programs at Brother Rice High School in Chicago and St. Laurence High School in Burbank. He also taught at Mount Carmel High School, Little Flower High School and several South Side elementary schools.

He also was a professional musician playing the saxophone and clarinet with the Lou Breese Orchestra from the 1940s until the 1960s.

"He was a special person who must have touched the lives of tens of thousands of people," said Rich Daniels, founder and director of the City Lights Orchestra who also was a former Henning student.

His greatest influence was on his son, Patrick J. "P.J." Henning, who picked up a baton and followed in his father's path.

"My dad and I taught together," his son said. "When I got out of school, I worked for him. We were together 30 years before he retired. I'm still waving my arms. I'm at the same schools he was—St. Laurence High School in Burbank and Brother Rice in Chicago. I also teach at the grade schools that he used to."

Leo Henning was born Nov. 11, 1922, in Chicago. He graduated from Mount Carmel High School in 1940 and received a music degree in 1947 from DePaul University. During World War II, he played with the Wayne King's Sixth Service Command Band in the United States, entertaining the troops and playing for the USO and savings bond campaigns. Later, he conducted music programs for the military's hard core prisoners at Leavenworth, KS, and at a special prison in Milwaukee.

"I don't know if they were good music students," his son said. "That was his job and he did the best he could."

After the war, he joined the Lou Breese Orchestra, began his teaching career, and started a family.

"That's the amazing thing," said Ray Forlenza, another former student. "For his first 35 years of teaching, he was playing professionally every night of the week until all hours. Then, he would teach at the high schools and grade schools. And he had six kids. He had a momentum going in life and he kept it going."

The Lou Breese Orchestra was widely known for society events and ballroom and theater performances, often sharing the bill with big name performers of the day.

"He played with Frank Sinatra, Nat King Cole, Diana Ross, Tony Bennett, Jimmy Durante, Bob Hope, Johnny Carson and Laini Kazan," his son said.

Mr. Henning was music director for the 1968 Chicago Democratic Convention, directing standards such as "Happy Days Are Here Again" inside the International Amphitheatre while police and anti-war demonstrators clashed in the streets.

Survivors include his wife, Rosemary; three other sons, John, Leo and Mark; two daughters, Cathleen Egan and Rosemary Chansky; 16 grandchildren, and 12 great-grandchildren.

**The Union Hall (Ed Ward Hall)
is available for rent.
Contact Spencer Aloisio
for prices and to secure dates.**



~ Obituaries (continued from page 8) ~

Wayne Wright

1932 – 2008

By Bill Klewitz



The world of music has lost one of its great artists. Jazz guitarist “Wayne Wright” passed away May 9th in New York at age 75. Born in Cincinnati, but grew up in Detroit, Wayne moved to New York City with his wife JoAnn in 1960.

He was one of the premier rhythm guitarists in the tradition of Freddy Green of Count Basie fame. His musicianship and great sound found him working with stars like Judy Garland, Peggy Lee, Mel Torme, Tom Jones, Sammy Davis, Quincy Jones, Buddy Rich and Tony Bennett. Wayne studied with guitar great “George Barnes” and later became a part of the Ruby Braff/George Barnes Quartet, including Michael Moore on bass. This group also recorded a beautiful LP with Tony Bennett. After the passing of Count Basie guitarist “Freddy Green,” Frank Foster called Wayne first to take his place, a testament to this special talent.

Wayne was more than a fine musician. He was a man of many interests and loved his friends and family very much. He was helpful, informative, and could always put a single smile on your face with his quips or words of wisdom. Wayne suffered from emphysema and COPD, which caused him to stop gigging, however Wayne’s love for computers found him working part-time at home as a graphic designer for more than six years.

His wife JoAnn said, “He had a wonderful sense of humor,” and a great zest for life.

Wayne was a member of Local 802. He is survived by his wife JoAnn, children Nancy and Scott, and granddaughter Jenny.

Chicago Connection:

Chicago: Many musicians worked with Wayne Wright when Peggy Lee came to town with Chicago native “Lou Levy” who was a pianist and conductor. Most of the gigs were at the “Empire Room” in the Palmer House or the “College Inn” in the Sherman House. Circa late 1960s to early 1970s.

Jerry Coleman—I worked with Wayne on the Peggy Lee show at the “College Inn,” also gigs in St. Louis and Toronto. He was a funny guy with no pretensions; a delight to be around. Wayne loved to hang out with the guys and you were expected to hang out in Peggy Lee’s room after the gig.

John Whitfield—I first met Wayne with Peggy Lee, and played my first gig with the group in Toronto 1969 at the “Royal York Hotel.” We also played together at the “Empire Room” in 1970. His rhythm was so solid and his beat so strong that he seldom used an amplifier. He was a great help to me. His jokes were great; one of his quips was: “You have to allow for shrinkage.”

Jack Cecchini—I met Wayne working with Peggy Lee at the “Empire Room” in the Palmer House and the “Golf Mill Theatre” in the round. Wayne had an encyclopedic knowledge of players and guitars. I think the album “Let your fingers do the walking,” an acoustic guitar duet with Wayne and Marty Grosz is one of the best Jazz guitar recordings ever.

Art Hoyle—I worked with Wayne/Peggy Lee at the “College Inn” in the late 1960s. He and Mundell Lowe were the two guitars on the gig. Wayne was always full of fun. Once after a Chicago gig, Bobby Lewis, Johnny Howell, Bob Cousins and myself followed Wayne and the Peggy Lee gang to New York for the grand opening of the “Empire Room” in the Waldorf Astoria. After the concert, we were invited to party with stars like Ethel Merman and Tony Bennett. Also, Jack Lemmon and Sandy Dennis were shooting a movie, the “Out of Towners” in the lobby. It was a blast.

Bobby Lewis—Wayne was a great guy and player. I met Wayne on a gig at the “College Inn” with Peggy Lee in 1967. I think Mundell Lowe and Jack Cecchini were the other guitarists on the gig. Mundell wrote some of the charts.

Bob Cousins—I also met Wayne with Peggy Lee. I remember his quiet sense of humor(biting). I was the house drummer at the “College Inn,” but played percussion on some of the Chicago gigs with Peggy.

I really enjoyed hangin’ out with the cats after hours—guys like Rich Fudoli, Ronny Kolber, John Howell, Angie Basagas, Art Hoyle, Art Lauer, Jerry Coleman, Lou Levy and of course, Wayne. Sometimes Peggy Lee would sing late at night for the gang and Wayne would accompany her on his archtop acoustic guitar. It was just beautiful.

Bill Klewitz—I met Wayne in 1970 at the “Empire Room” before the first show. Being a left-handed guitar player myself, I was overwhelmed at the sight of a beautiful blond left-handed D’Angelico guitar on stage. The room was still fairly empty so I approached the stage to take a closer look and out pops Wayne Wright saying “Let me guess, you’re left-handed guitar player.” He has been a good friend ever since and will always be an inspiration. I’ll miss hearing his great laugh and the words “Hello Sailor!”

Legendary Jazz guitarist Mundell Lowe and Bucky Pizzarelli were both good friends of Wayne and worked together with Peggy Lee.

Mundell Lowe—I think it was in the early 1970s when we had a four-guitar format with the orchestra including Toots Thielemans, Wayne Wright, myself and we’d pick up a fourth local player. Wayne had a great sense of humor with quips like “Better than a sharp stick in the eye.” He was a terribly nice guy and left us much too soon.

Bucky Pizzarelli—I first met Wayne in 1967. He had a three guitar set-up with George Barnes, Wayne and myself. We backed up Peggy at the “Waldorf” in 1968. He was a dear friend and great player. There was no one like Wayne.

Equipment—Wayne played a custom (left-handed) arch-top guitar made by famed New York luthier “John D’Angelico.” He used heavy strings with high action. A small amplifier was used whenever needed for presence but preferred acoustic.

~ Obituaries (continued from page 9) ~

Young Violin Prodigy Later Played with Pros

Won spots at Lyric Opera, Grant Park

1926 – 2008

By Trevor Johnson, *Chicago Tribune*



Marcia Lindsey Stevens, hailed as a prodigy for her childhood prowess with a violin, played with the Chicago Symphony Orchestra at age ten and went on to hold a chair with the Grant Park and Lyric Opera Orchestras.

Mrs. Stevens, 81, died of complications from a heart attack on Monday, July 28, in Highland Park Hospital, said her husband, Albert. She was a resident of Glencoe.

Mrs. Stevens' musical aptitude was discovered when she was three. Listening to an older brother practice piano in their Lawndale home, she could identify notes by ear and it wasn't long before she was pecking out popular tunes on the keyboard.

At five, she appeared in short films by entertainer Ben Bernie, and she later had a role in a pilot for a radio show, "Musical Smarties," her husband said.

She was born Florence Miriam Lindsey but didn't care for the name, taking the initiative at an early age to change it to "Mashey." Schoolyard wags dubbed her "Mushey," so eventually she settled on Marcia, her husband said. By any name, she was a heck of a violinist, playing recitals throughout Chicago by age four and performing before a large audience during the 1933 World's Fair. She had perfect pitch, which allowed her to "name any note struck on the piano, struck on the violin or honked by the horn of an automobile," asserted a newspaper story written when she was ten.

That same year, she was a guest soloist during the Chicago Symphony Orchestra's Young People's series at Orchestra Hall, playing Mendelssohn's E-Minor Concerto and a prelude by Bach.

After high school, she performed with opera companies that came through town, was a concertmaster with the Chicago Women's Symphony Orchestra and a member of the Grant Park Symphony. When the Lyric Opera (initially the Lyric Theater) was established in the mid-1950s, she won an audition to play in its orchestra.

It wasn't easy for women to get a position with such groups, said Nancy Geiger, a violist who played with Mrs. Stevens.

"If you took an audition and you were good, they took the man. If you were better than the man, they took the man. If you were a lot better than the man, they might take you and they'd say, 'Well, I guess we have to take a woman,'" Geiger said.

Mrs. Stevens was married in 1956. Her husband owned a pre-press business, and the couple moved to Wilmette and then Glencoe.

Mrs. Stevens had two children before twins arrived, leaving her in charge of four children under four years old, said her daughter, Joyce Stevens. The trips downtown to play with the Lyric grew wearisome and she stopped playing in the mid-1960s, content to raise her family on the North Shore.

Mrs. Stevens is also survived by a son, David; and another daughter, Rosemary.

Constantine "Conti" Milano

1927 – 2008

By Dean Milano



Constantine (Conti) Milano, bassist and singer, died of a heart attack in Miami Beach, Florida on Thursday, July 31st. Born in Milwaukee, WI, in 1927, he began a career in the 1940s as a lightweight prizefighter, but soon found his real calling in life, that of a jazz musician.

Throughout the late 1940s and into the '50s, he sang and played with many well-known artists of the day including Charlie Parker, Nat King Cole and Oscar Peterson.

In the late 1950s, his own band, the Mil-Combo trio recorded their debut album for Capitol records, but the band soon broke up when the other two band members chose not to take the act on the road in order to promote themselves and their album.

At that time, Conti moved to Chicago where he became a regular on the club circuit, Mr. Kelly's in particular. In 1964, he moved to Miami, Florida where he eventually became the music director for the Miami Playboy Club, a position he held for many years.

He continued to play in the Miami area for many years until he had a stroke in 2008. But several weeks before his death, he was still talking about getting back out and playing again.

Conti was the ultimate "hipster" and lived a storybook jazz musician's life to the hilt. He loved to sing and play and his life really was all about the music.

He is survived by his brother, Nicholas; his niece, Felice Schell; and his five nephews, Dean, Paul, Mark, Steven and Phillip Milano.

CFM Address and Phone Changes

53717 Barron, Virginia A.
19th St. James Place
Buffalo, NY 14222
716-906-9783
Viola

55467 Brink, Philip E.
5220 Sand Point Way NE, Apt. 2
Seattle, WA 98105-2969
847-827-4111/847-337-1963
Bass Trombone

56037 Chai, Ying
405 N. Wabash Avenue, Apt. 1409
Chicago, IL 60611
312-670-4480/646-382-2008
Violin

46771 Clark, Rodney
5701 N. Sheridan Road, Apt. 4-K
Chicago, IL 60660
773-293-1307/773-972-0490
Trumpet

56199 Elfers, Anthony J.
1640 W. Diversey Parkway, Apt. 2-R
Chicago, IL 60614
513-314-3343
Guitar

53641 Fishkin, Sam B.
1420 Grove Steet
Evanston, IL 60201
312-649-0330/847-328-4810
Synthesizer

56069 Helms, Marcus A.
12101 Artesian Avenue
Blue Island, IL 60406
708-385-4357/773-255-3773
Bass Guitar

34080 Horn, William O.
190 Salford Drive
Algonquin, IL 60102
847-458-1356
Clarinet

57014 Jarczyk, Kenneth J.
1704 Price Street
Rockford, IL 61103
815-871-1806
Saxophones

49769 Katz, David W.
99 Wooden Bridge Drive
Yorkville, IL 60560
708-987-6446
Trumpet

34077 Klewitz, William
824 Spring Avenue
Sheboygan, WI 53081
773-905-4656
Guitar

55492 Kozakis, Erin
208 Tudor Lane
Schaumburg, IL 60193
847-301-7570
Bassoon

54976 Kozakis, Michael J.
208 Tudor Lane
Schaumburg, IL 60193
847-301-7570
Percussion

51677 Rosenberg, Marlene R.
141 N. LaGrange Road, Apt. 406
LaGrange, IL 60525
708-650-0921
Bass Violin

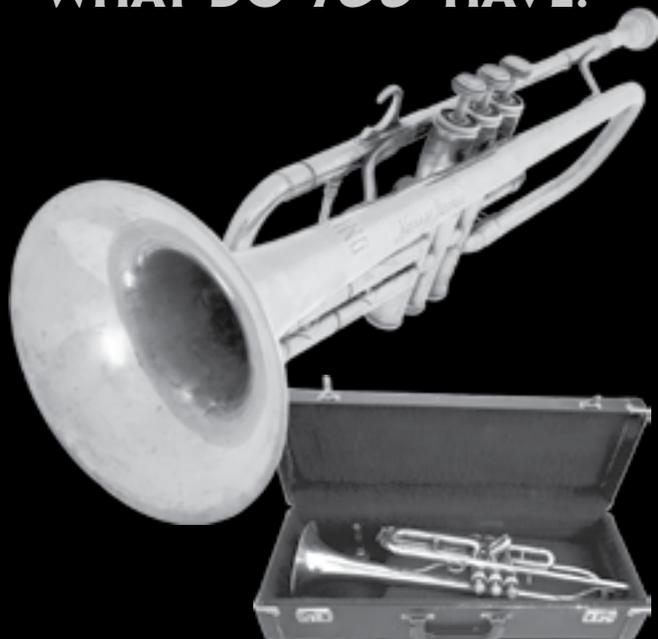
34571 Ross, Renick E.
W7562 Highway 81
Monroe, WI 53566
608-325-2225
Piano

57032 Wilmot, Teresa C.
2226 E. Gate Parkway
Rockford, IL 61108
815-654-7321
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Chicago Brass Quintet

From June 19th to July 11th, the Chicago Brass Quintet performed 12 concerts and presented two master classes in South America. They visited Punta Del Este and Montevideo, Uruguay; Quito, Ecuador; Santiago, Chile; and Sao Paulo, Victoria, Joinville, and Rio de Janeiro, Brazil. They took 15 flights and returned to Chicago with many new Latin American friends and a bit better Spanish and Portuguese.

Touring with the quintet were 10-108 members (pictured at bottom) Ross Beacraft and Matthew Lee, Trumpets; Dan O'Connell, French Horn; James Mattern, Trombone; and Sean Whitaker Tuba.



Music By the Lake

On June 27th, the Chicago Philharmonic traveled to Williams Bay, WI, to perform a concert on the Music By the Lake series. Sponsored by Aurora University, the concert featured guest soloist Maureen McGovern and Conductor/Drummer Michael Berkowitz.



The Willowbrook Ballroom: Still Going

By Charles A. Sengstock, Jr.

In an era of hip hop, various flavors of rock music and rap, the Willowbrook Ballroom in southwest suburban Willow Springs, IL, stands out both as a symbol of the past, when dancing to big bands was a prominent part of our social lives, and a snapshot of today's music and hospitality scene. Its present owners continue doing pretty much what has been done for the past 85 years—providing music, dancing, food and entertainment, but with a new twist and to a totally new clientele.

Today it is the last of Chicagoland's big ballrooms. Once called the Oh Henry Ballroom, the Willowbrook now operates as a large and thriving catering venue as well as continuing a traditional dancing policy several nights a week. Presently owned by Gedas and Birute Judwalis, wedding banquets, parties and other celebrations make up a large part of today's business.

The Willowbrook has a colorful history that dates to 1920 and before. John Verderbar, a successful real estate and insurance entrepreneur, bought a five-acre parcel of wooded land on Archer Avenue just south of 89th Street in rural Willow Springs. Intending to build a weekend home there, his oldest son, Rudy, in 1921 talked his father into turning it into a picnic grove with a wooden outdoor dance floor.

The grove quickly became a popular summer venue and soon the dance floor was enlarged and enclosed. It was named Oh Henry Park through an agreement with the Chicago-based Williamson Candy Co., then introducing their new Oh Henry candy bar. It was an early example of a company purchasing "naming rights" for a building, which today is a common practice.

There is no record of the various bands that played for outdoor dancing in those first years, but the first regular dance band to play in the new enclosed dance hall was Kenny's Red Hot Peppers, led by Red Kenny. Brisk business continued through the "roaring twenties" but in the summer of 1930, the building burned to the ground. Not to be deterred, the resourceful Verderbar ordered a new temporary dance floor built in one week; it opened for business the following weekend.



Kenny's Red Peppers: Led by Red Kenny, the Red Hot Peppers was one of the earliest "house bands" to play the Oh Henry ballroom in the 1920s. (Photo: courtesy of the Willowbrook, from author's collection.)

In May of the following year, a new, permanent Oh Henry Ballroom was completed and, with its handsome English Tudor architecture, came to be known as the "country club ballroom." It was almost instantly popular with west side and southwest-side dancers who came by car and on a trolley that ran down Archer in front of the ballroom.

Many Chicago dance bands played at the ballroom through the years, as well as some of the big-name road bands. In 1934, Emil Flindt and his orchestra were brought in from Clinton, IA, to be the Oh Henry house band replacing Kenny's Hot Peppers. Flindt remained at Oh Henry until 1938. He was billed as "the writer of Wayne King's theme song, 'The Waltz You Saved For Me.'"

Flindt indeed had written the famous melody during his military service in World War I. The original title was said to be "Truck Driver's Dream." It was later published as the "Waltz of the Poppies." Following his long stay at Oh Henry, the Flindt band played equally long engagements at the Paradise Ballroom. He was billed in later years as the "Platinum-Haired Maestro of Golden Melody."

In the meantime, name bands such as Art Kassel, Ace Brigode, Carl "Deacon" Moore, Del Coon, Ben Bernie and Clyde McCoy played one-nighters at Oh Henry. McCoy, riding atop his early 1930s hit Columbia record of "Sugar Blues," set a record for attendance for the ballroom: 3,600, with another one thousand turned away at the door.

In 1938, the first of a series of California bands began playing at the suburban ballroom. Ray Herbeck replaced Flindt's crew and remained until 1941. Herbeck made his headquarters in Chicago and played in the Midwest and Eastern territories for the next decade. He was followed over the years by other west-coast bands: Marvin Dale, Freddy Nagel and Chuck Foster. These bands, new to Chicago, like Herbeck later became regulars on the Midwest circuit.

In those days, the Aragon and Trianon, Chicago's two giant ballrooms, received mileage protection from the major booking offices, which meant that any bands, before or after playing at either ballroom, couldn't play at another venue within a certain distance, usually 50 or 100 miles. This prevented many of these popular bands from playing in other local ballrooms, such as the Oh Henry, the Melody Mill or the Merry Garden.

Confronted with this reality, Verderbar was always looking for fresh new musical groups to introduce to his dancers. That's how he discovered Flindt, Herbeck, Dale, Foster, Ray Pearl and later Tommy Carlyn among others. The big attraction for the bands at Oh Henry was the WGN, WBBM and other station's broadcast lines. The remote broadcasts often were relayed to the networks, thus giving the bands an added promotional boost.

Gasoline rationing in World War II cut deeply into business at Oh Henry, the late Rudy Verderbar told the author in a 1967 interview. Attendance dropped off sharply, so the ballroom opened only on Saturdays. Before the war, the ballroom remained open until New Year's Eve then closed until St. Patrick's Day. During the war, it didn't reopen from its winter hiatus until April.

Strong After 85 Years

After the war, business picked up quickly and local bands such as Mickey Prindl, Don Winslow, Correy Lynn, Jack Russell, Al Kvale and others resumed playing engagements there. By the 1950s, territory bands like Freddy Nagel, Tommy Reed, Tommy Carlyn, Russ Carlyle, Jimmy Featherstone and Larry Fotine joined Foster and Pearl playing long, multi-week engagements. Ray Pearl's band was a particular favorite of dancers during this period and Ray played at least two engagements there each year, including New Year's Eve.



Ray Pearl: Bandleader Ray Pearl in 1966 or '67, about ten years after he retired from the music business. (Photo by Author, © 2008, Charles A. Sengstock, Jr. All Rights Reserved.)

More local bands such as Gay Claridge, Ben Arden, Norm Ladd, Andy Powell, Freddy Mills, Teddy Lee and Will Carroll appeared on the bandstand in the late 1950s and early '60s, as did the Griff Williams band. But Teddy Lee's group, which had a style similar to that of the now-defunct Ray Pearl band, became the long-time favorite with dancers during this later period. Ted's son, young Teddy, now fronts the band, which continues to play one-night engagements there, including every New Year's Eve.

The ballroom name changed in 1959 to the Willowbrook. Five years earlier the Verderbars had added a 20,000 square foot restaurant and cocktail lounge and began serving food. This was in response to the sharp drop-off in the dancing part of the business they noted in the 1950s. But the new

restaurant quickly became a success and food and catering was now a big part of the business.

Both founder John Verderbar and older son Rudy died within four months of each other: the senior Verderbar in November 1967 and Rudy the following February. Younger son Eddie then took over management. The business changed most profoundly during this period.

Following Eddie's death in the 1970s, his widow Helen assumed the management chores and was later assisted by daughter Patricia and, still later, by Patricia's husband, Dick Williams. In 1997, Pat and Dick Williams decided to retire and sold the venue to Birute and Gedas Judwalis, who have built it into a prime venue for weddings, banquets and dancing by serving the changing needs of a newer, younger clientele.

Many Local 10-208 musicians have fond memories of playing in these bands at the Oh Henry and Willowbrook. The road bands often would pick up a musician or two in Chicago as replacements. One leader fired his whole band in Gary following a long Chicago engagement at the Oh Henry and returned to Chicago to hire a new band.



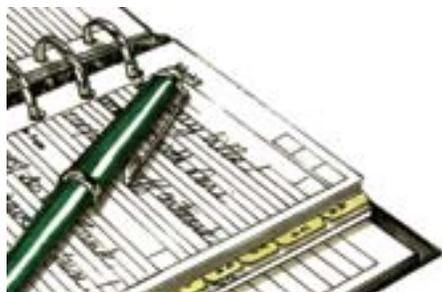
Teddy Lee Band: The Teddy Lee Orchestra, seen here at the Willowbrook Ballroom in the late 1960s, was one of a parade of Chicago bands that played the fabled southwest suburban ballroom. Front row (L to R): Teddy Lee, Joe Cupita, Ron "Pee Wee" Rithaler, and Jim Maag. Back row: Ray Lee (hidden), Al Reeves, and Tommy Weiss. (Photo by Author, © 2008, Charles A. Sengstock, Jr. All Rights Reserved.)

During intermissions, musicians often would hurry to Joe's place, a bar across Archer Avenue, where they would grab a quick drink. And Joe's was also an after-hours gathering spot where the musicians could unwind following the job. If the Oh Henry-Willowbrook management had any qualms about this practice, nothing much was ever said except on a few occasions when drinks were brought back into the ballroom from Joe's. That was a "no-no."

It was customary for road bands to stay at nearby motels. During one engagement there, however, leader Freddy Nagel traveled with his wife and family in a mobile home and lived in it for the duration of the band's stay. On this occasion, the mobile home was parked in the Oh Henry parking lot.

While the variety of dancing styles and the bands that played them at the Oh Henry-Willowbrook Ballroom has varied greatly in recent years, ranging from country and western to contemporary, it remains a reminder of a time, now long past, when the highlight of an evening out on the town meant dancing to the music of a big band.

*Editor's note: Charles Sengstock is the author of a history of the Chicago dance bands titled *That Toddlin' Town*, published in 2004 by the University of Illinois Press, and available at bookstores.*



Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

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

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

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

GERMAN AMERICAN MUSICIANS CLUB

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

JEWISH MUSICIANS CLUB OF CHICAGO

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

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

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

THE KOLE FACTS ASSOCIATION

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

POLISH AMERICAN MUSICIANS CLUB

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

WOMEN'S PROFESSIONAL MUSICIANS CLUB

Meeting dates and locations change from month to month. Send all communications to Jennifer Silk, strgsossil1@msn.com (847) 398-1420

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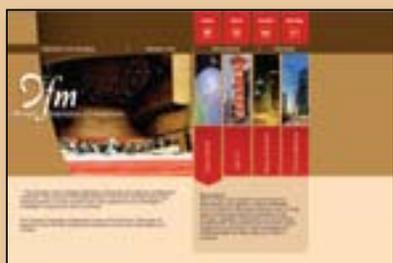
Band and Orchestra Listing Omission

Group	Leader
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The Mello-Tones	May, Jerry



The new CFM website is open and waiting for you!

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

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(as of August 20, 2008)

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Paul L. Basa	David O'Fallon
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Alan H. Berliant	Michael A. Pape
Michael R. Blanchard	Charles F. Parrish
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Melanie A. Clevert	Linda L. Reyes
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Richard M. Dirkes-Jacks	Jonathan W. Scales
Marc S. Donatelle	Carol J. Semmes
J. Michael Duff	Clarence Shank
Marci A. Gurnow	Ronald I. Staley
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Member	Location	Address	Day(s) Performing
Von Freeman	New Apartment Lounge	504 E. 75th St. Chicago	Tuesdays, 10 p.m. – 1 a.m.
Chad Krueger	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Rob Parton	Fitzgerald's	6615 W. Roosevelt Rd., Berwyn	Every 3rd Wednesday of the Month
Rob Parton	Catch 35	35 W. Wacker, Chicago	Tuesday thru Saturday 6:00 p.m. – 9:00 p.m.
Gary Pressy	Wrigley Field	1060 W. Addison St., Chicago	per Chicago Cubs schedule
Mark Sonksen	Sullivan's Steakhouse	415 N. Dearborn, Chicago	Saturdays, 5:30 p.m. – 10:00 p.m.
Oliver Townsend	Hinsdale United Methodist Church	945 S. Garfield, Hinsdale	Sundays, 8:30 a.m. & 10:30 a.m. Services
Ruby Wender	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
John Wright	Philanders	1120 Pleasant St., Oak Park	Thursdays, 7:30 p.m. – 11:00 p.m.

Who, Where, When

Continued from page 3

ABOUT ART

Lauding the trumpet work of **ART HOYLE**, Howard Reich reminded us that “while Hoyle isn’t exactly a household name, his résumé makes him something of a jazz legend in a city that does not lack for them... a walking compendium of Chicago jazz of the past half-century” for his work in such long-ago venues as Robert’s Show Club on the South Side, to Mill Run Theatre in Niles. He has been heard in concerts by the Chicago Jazz Orchestra, on numerous commercials and jingles, in theatre pits and Chicago clubs and concert halls, which includes Checkerboard Lounge and its recent salute to him.

In a similar salutation, the lounge presented **WILLIE PICKENS**, another institution in Chicago jazz, a pianist who fulfilled engagements at the Newport Jazz Festival, other high profile venues and road gigs amid such greats as **DUKE ELLINGTON, IRA SULLIVAN, EDDIE HARRIS, WILBUR CAMPBELL, LOUIE BELLSON, CLARK TERRY, JOE HENDERSON** and the late **ELVIN JONES** but remained a devoted Chicagoan. His heart was here because, “The musicians were very nice to each other, everyone got along, they were compatible.” Chicago is happy you stayed here.

FROM “IN THE LOOP”

“There is only one **BUDDY CHARLES**,” wrote **RICK KOGAN** in the *Chicago Tribune* to salute our perennial “Midnight Maestro,” as he called him. Buddy has had long careers at so many night spots that to list them becomes a chronicle of musical venues of this city. They include the Blue Note, Jazz Limited, the Casino, the Riptide, Curly’s Show Lounge, the Playroom, the Acorn on Oak, the Drake Hotel’s Coq d’Or and more recently, occasional dates at Chambers. He plays piano, sings hundreds of songs and chats intimately with his audience—“a living encyclopedia of American music.”



Buddy Charles

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Bestman, James F.	Fitzsimmons, Thomas E.	Krzysiak, Joseph	Rabens, Seymour	Synnestvedt, Susan
Beyer, Edward C.	Fleming, Patrick T.	Kuester, Frederick	Radtke, Thomas E.	Syrup, Robert J.
Bills, Warren	Fohrman, Elaine S.	Kujala, Walfrid	Remschneider, Nick	Szczepanek, Peter
Binford, Loren	Fotos, Perry	Kutyba, John G.	Rich, Jr., Charles R.	Tipps, Gary R.
Blassucci, John F.	Freeman George T.	Larkin, Charles H.	Robertson, Richard	Van Dyke, Linda
Boiko, Howard R.	Freeman, Sr., Earl L.	Laude, Edward J.	Rogers, Elizabeth H.	Van Valkinburgh, Terry
Brodick, Diana	Fudoli, Richard A.	Laurino, Pasquale	Roseboro, James S.	Vincent, Nathaniel
Brown, Elizabeth M.	Gallagher, Joseph V.	Lehto, Towner	Roseboro, Margaret D.	Vombrack, Roy S.
Bruno, Frank	Gallagher, Thomas	Lester, Stephen W.	Rosenwasser, Martin L.	Weaver, Alexander
Bryngelson, Beth J.	Gelsomino, John P.	Levin, Michael	Rossi, Marilyn	Weber, John P.
Buchman, William F.	Gladstone, Renee	Levy, Thelma E.	Rozendaal, Susan	Weller, Maryan F.
Calvetti, Jr., Aventino E.	Glazier, Larry	Lewis, Robert A.	Ryan, P. Dianne	Whitaker, Sean
Carrano, Paul F.	Goldstein, Rachel S.	Lill, Joseph W.	Sabransky, Philip	Whitman, Russell
Castronova, Peter	Grabinski, Lawrence	Loughnane, Lee D.	Sarlo, Anthony R.	Wilkinson, Edgar
Centano, Robert	Gradman, Tanisse	Luce, Maurice C.	Schewe, Jr., Edward H.	Winer, David
Chiakulas, James	Hartman, Stephen R.	Mack, Erwin	Schiff, Robert	Winkler, Frank
Chouinard, Paul	Herseth, Adolph S.	Martin, Paul N.	Schoen, Mona	Witcher, Jerome J.
Cockerham, Fred E.	Hines, Ernie	Matts, Gary	Schoen, William	Woodson, John E.
Conway (Ferretti), Honor	Hogan, Mark	McAllister, John P.	Schrader, David	Wordel, Lana D.
Corpolongo, Richard	Hoyle, Arthur	McKindra, Wilson	Schuchat, Charles	Young, Michael E.
Dallas, Paul	Hughes, Katherine L.	McNeely, Sean P.	Sedivy, Benedict E.	Zicarelli, Robert A.
Daoust, James O.	Iovinelli, Angelo	Meis, Stephanie	Shannon, Brian	Zlatoff-Mirsky, Everett
Davis, Orbert	Jaconetty, Domenick	Miller Hult, Susan	Sharp, John	
De Muynck, Francis	Jares, Terryl L.	Morey, Timothy J.	Shelton, Michael	
Deadman, Carey	Johnson, Robert E.	Moss, George	Sherwood, Blake L.	
Deering, Herbert	Johnson, Vinson M.	Mysliwiec, Bernard	Shiffman, Bud H.	
	Judycki, Patrick E.	Nelson, Florence	Simmons, Garth	

NOTICE

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.



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James Callen Trio

In The Tradition
James Callen
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Bob Centano Big Band at
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at the Lake
Bob Centano and Friends
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Person at the Hungry/Brand New
Morning Day
Live in Atlantic City/This Is Love
This is It
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darone32@msn.com

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the Rhythmakers
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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.



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JOIN US!

Monday, September 22, 2008

6:30 PM

CFM Union Hall, 656 W. Randolph, #2W, Chicago

FINDING WORK IN THE 21st CENTURY

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

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

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

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

Refreshments and light snacks will be served.

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



CFM Official Notices

RULE II. FILING OF CONTRACTS AND MEMOS:

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

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

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

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

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

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

MUSICIANS—"Examine your paychecks."

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

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

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

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

MEMBERSHIP MEETING AGENDA

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

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

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

BY-LAW CHANGES:

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

CONSTITUTION – BY-LAW CHANGES:

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

THEATRE MUSICIANS: ATTENTION

Do not sign or agree to play in any theatre, under any type of contract other than a bonafide C.F. of M. Contract. CONTACT THE UNION FIRST. DO NOT JEOPARDIZE YOUR WAGES AND BENEFITS.

RULE XIX. ESCROW DEPOSITS

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

REHEARSAL BREAKS

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

REQUIREMENTS FOR LIFE MEMBERSHIP

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

RULE XI.

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

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

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

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



Mark Russell Smith, Music Director
Announces auditions for:

Assistant Principal Viola

Auditions will be held September 27, 2008
The Quad City Symphony is a per-service orchestra.

Send one-page resume and
\$25 deposit check (payable to QCSO) to:
Rich Stodd, Director of Orchestra Operations,
327 Brady Street, Davenport, IA 52801
Email: rstodd@qcsymphony.com



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The next *Intermezzo* will be delivered to your computer! Be sure to check the Members Only area of the CFM website (www.cfm10208.org) for back issues of the *Intermezzo*.

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With the right education or training, the sky's the limit! Yet soaring costs and confusing choices can make things difficult for working families. But once again, **you can count on your union for support**—with a wide range of educational services and benefits designed to help you and your family gain that "learning edge."

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Annual Dinner Dance and Party

Wednesday, October 29, 2008

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FREE PARKING

Dinner Tickets: \$25.00 Cash Bar

Cocktails at 6:30 pm

Dinner/Concert at 7:30 pm

For Reservations Contact Zen Grodecki By October 21

Send Checks to: German American Musicians Club
5024 N. Moody • Chicago, IL 60630

773-774-2753

312-782-0063 Useful Extensions

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

Other Helpful Numbers:

American Federation of Musicians of the
United States and Canada:

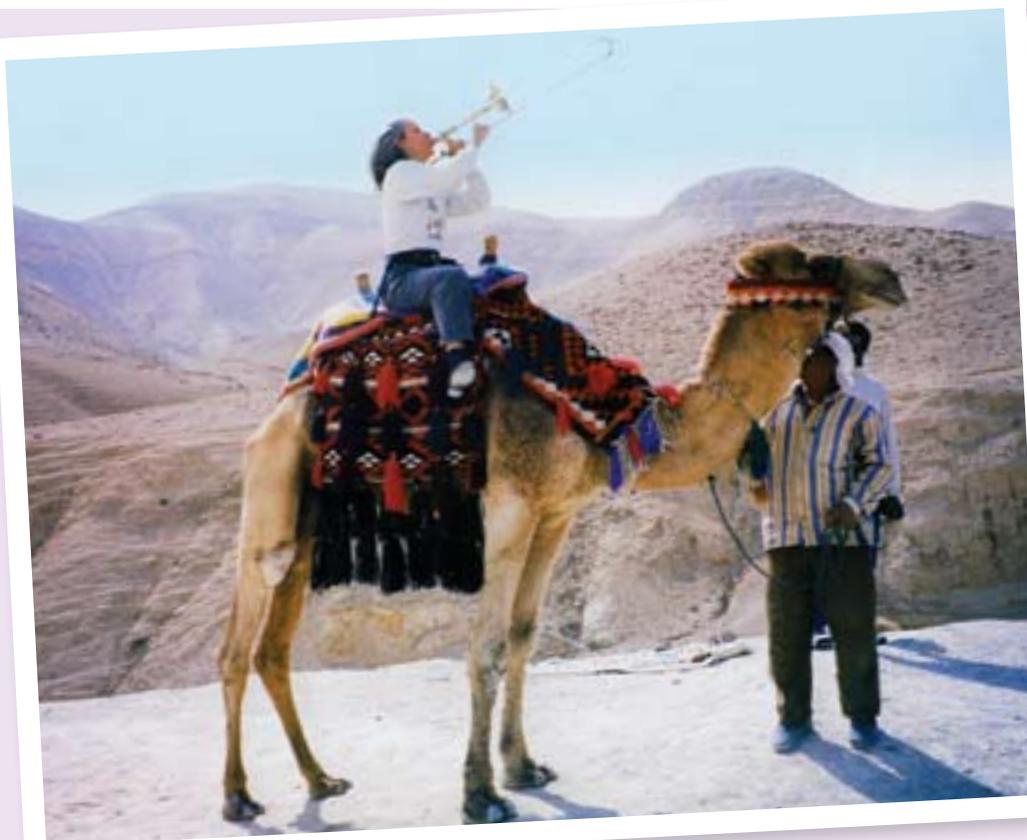
New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-3441
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
AFM-Theatrical & TV Motion Picture Special Payments Fund/Phono Record Manufacturer's Special Payments Funds:	
New York Headquarters	(212) 310-9400
Recording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

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