

Jfm
chicago federation of musicians
local 10-208 afm

Intermezzo

Membership Meetings

Tuesday, October 14th, 2008

1:00 pm

Tuesday, November 4th, 2008

1:00 pm

October 2008

Vol. 68 No. 9

An Autumn Serenade

See pages 14-15

from Willie Pickens

Make Your Choice...VOTE!



From President
Gary Matts

Ah October! There's a chill in the air, the leaves are changing colors and Election Day draws near. The result of the election this November 4th will determine the course of our nation. The economy, health care, the war in Iraq, education, funding for the arts...all of these are issues of paramount importance to CFM members and their families. The positions of the candidates and their voting records are well known. The choice is yours to make.

While it has been the policy of the CFM to make no formal endorsement of candidates, both the national and the Illinois AFL-CIO have endorsed candidates that have a record of being responsive to the needs of working families. For information about endorsed candidates go to:

<http://www.aflcio.org/issues/politics/>

For a list of candidates endorsed by the Illinois AFL-CIO running in statewide elections go to: <http://www.ilaf-cio.org/cope.htm>

Elections are the keystone of our democracy. Men and women have fought and died for our right to elect those who govern this nation. There is much at stake. Make your choice. Vote!

Follow-up

In last month's *Intermezzo*, I wrote of the plight of cellist Paul Ghica. Paul had played for, but not been paid by a not-for-profit dance company, Deeply Rooted Productions, which apparently has very shallow pockets. I had the pleasure of meeting and talking to Paul recently at an orientation meeting at the CFM. It turns out that Paul had previously filled out an application and paid his membership fees but had not attended an orientation session, which according to CFM Constitution is required in order to be elected to membership. By the time you read this *Intermezzo*, Paul will be a bona fide member the CFM. His picture, and bio and current contact information appear on page 4.



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



The lovely old Fine Arts Building at 410 South Michigan Avenue continues to house artists of many stripes. The current owner, **BOB BERGER**, wants to keep it that way and furthers efforts to enliven the venue even more.

This beautiful place was built in 1885 by the Studebaker Carriage Company for the assembly and display of their carriages and wagons. The architect was **SOLON S. BEMAN**. Then in 1898, it was transformed into the Fine Arts Building with studios and theaters for artists and craftsmen. Three floors were added and the interior redesigned to “reflect the interests of the new tenants.” Murals on the 10th floor and the interior public spaces remain virtually untouched from the remodeling. On June 7, 1978 the building was designated a Chicago Landmark. Its manually-operated elevators are original to the building, its operators a quaint working minority in our automated world.

Current news is that the in-house Studebaker Theatre, along with its smaller companion venue, The Playhouse Theatre, (combined in the 1980s as an art-film multiplex known as the Fine Arts) also will be renewed. Hiring **DANIEL P. COFFEY**, Chicago’s premier theatre architect (Oriental Theatre), Berger plans to bring “modern-day standards of audience comfort and rendering it

technically capable of presenting first-class theater.” What a lovely promise for this historic gem.

NOSTALGIA

FRANK WINKLER sent a copy of **CHUCK SCHADEN’S** “Nostalgia Digest” detailing the history of “Shock Theatre,” a 1957 production of TV station WBKB (now Channel 7, WLS-TV).

Bennett became the goofy, muddled character, “Mad Marvin,” with a black turtleneck sweater, black jacket and horn-rimmed, Coke-bottle-lens glasses, the keeper of the “Shock Theatre dungeon.” Joy was his foil, “Dear,” and the band was known as “Marvin’s Dead Beats.”

Comprised of Chicago musicians, the Dead Beats roster included **SAM PORFIRIO**, accordion; **PAT**



Mad Marvin's Dead Beats

Consisting of a “shock” movie package, the program was enhanced by the talents of **TERRY BENNETT**, a multitalented ventriloquist innovator, and his wife, **JOY**. Broadcasting from the WBKB studio at 190 North State Street, the show had no producer or script and was largely an ad-lib, live performance. With only a walk-through 15 minutes before the broadcast,

FERRERI, guitar; **HAROLD SIEGAL**, bass; **CLAY CAMPBELL**, drums; **LENNY DRUSS**, sax, flute, clarinet; and **RUSS CRANDALL**, jazz harp.

With WBKB’s close proximity to the Chez Paree nightclub (610 North Fairbanks), stars headlining at the club (**BURT LANCASTER**, **JERRY LEWIS**,

Continued on page 13

New and Returning Members



Leo Murphy

We welcome these new members to the Chicago Federation of Musicians Local 10-208. 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. 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.



Patrick Benson Acct# 56278 (Percussion/Drums) graduated from Notre Dame High School in Niles Illinois. He attended VanderCook College of Music, where he graduated with a Bachelor of Arts/Music Education. His instructors include Local 10-208 members Kevin Lepper, Jeff Handley and Paul Wertico. He is an experienced private instructor.

2926 S. Normal
Chicago, IL 60616
773-330-9765
patrickbenson@mac.com



Paul Ghica Acct# 56269 (Cello) was born in Romania but moved to Chicago during high school. He graduated from Whitney Young High School and then attended Roosevelt University. He graduated with a Bachelor's degree in Cello Performance. He performs with the Chicago Opera Theater, the Chicago Philharmonic and is a sub with the

Elgin Symphony. He is an experienced private instructor, teaching at home and at the Merit School of Music. His teachers include Local 10-208 members Elizabeth Anderson, Richard Hirschl, Barbara Haffner and Gary Stucka.

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Jared Bulmer Acct# 56289 (Tuba) was born in Oklahoma. His Bachelor of Music is from Northwestern University and his Master of Music is from Rice. He has performed with the Illinois Philharmonic, the Fox Valley Symphony Orchestra, the Kenosha Symphony, the Miller Brass Ensemble, the Houston Grand Opera and the Houston Symphony.

He is currently performing with the CINCO Brass Quintet and freelancing in the area. He is an experienced and active private instructor. He is teaching at Northeastern Illinois University and teaching privately at many high schools including Maine South and New Trier. His list of teachers include Local 10-208 member Rex Martin.

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713-269-9845
jsbulmer@gmail.com



Ryan Kahlbaugh Acct# 56303 (Percussion/Timpani) was raised in Albany, New York. He graduated from the Manhattan School of Music with a Bachelor of Music/ Percussion Performance. He moved to Chicago and graduated from DePaul University with a Master of Music. He has performed with the Hong Kong Philharmonic, the Malaysian

Philharmonic, the Grant Park Symphony and the Lyric Opera of Chicago. His instructors include James Preiss, Christopher Lamb and Local 10-208 members Ted Atkatz, Michael Green and Eric Millstein.

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Continued on page 5

New and Returning Members

Continued from page 4



Justin May Acct# 56281 (Saxophone/Clarinet/Flute) is originally from Colorado. His Bachelor of Music/ Saxophone Performance is from the University of Northern Colorado. His teachers include Roger Greenberg and Andy Dahlke. He is currently freelancing in the city and is an experienced private instructor teaching in the Chicagoland area.

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Email Correction from September Intermezzo:

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prclarinet2004@yahoo.com

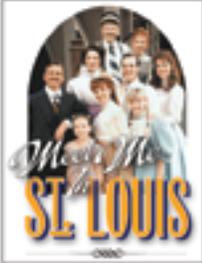


*There will be a memorial/
jam. session held on October 19th
in the memory of Conti Milano
who passed away on July 31st.*

*If you'd like to participate,
please contact Dean Milano
at 630-832-9024 or
Deanguy@ameritech.net.*

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Looking For Memories Of The Chicago Music Scene

Local author and musician, Dean Milano is writing a book titled, "The Chicago Music Scene of the 1960s and '70s." It will be published by Arcadia Publishing as part of their Images of America series.

The book will cover Chicago, as well as its suburbs, probably within a 30-mile radius. As of now, it will include an introduction and five chapters:

- Rock and Roll
- Jazz
- Folk
- Blues and R&B
- Country and Bluegrass

He is in need of original publicity photos of performers from that time, photos of the popular clubs and photos of advertisements, posters and handbills.

The focus of the book will be on the local performers, some of whom made it big, some who made their mark and disappeared and some who are still performing. He would like to include all those performers in the book in some way and of course, anyone who sends him information he can use will be credited.

If you have any stories, information, memorabilia and photos, please contact Dean Milano at 630-832-9024 or deanguy@ameritech.net.

CELEBRATE AT CLUB CFM

OCTOBER 17, 2008

Life Member Party

Enjoy the standards and jazz from the Big Band Era.
Members of the Union for 50, 60, and 75 Years
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Date: Friday, October 17, 2008
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Any photos or other memorabilia you care to bring with you will add to the festivities!

~ Obituaries ~

Andrew Polich (Andy Powell) Saxophone player became bandleader

He performed in venues across the U.S. and later led his own band while working as a courtroom deputy

1918 – 2008

Reprinted with permission from the Chicago Tribune

During the 1940s and '50s, Andrew Polich played the saxophone with the acclaimed Eddy Howard and His Orchestra, a gig that took him from the Cocomanut Grove in Los Angeles to Roseland Dance City in New York. In Chicago, he played the famed Aragon Ballroom. Mr. Polich later started his own big band, and newspaper clippings from its heyday described him as the "New Saxophone King," "The Pied Piper of Swing Music" and the "handsome dark-haired maestro," family members said. "He was very smooth, talented and charismatic," said his daughter, Paula Engelbrecht. "He'd play his sax while stepping off a stage and into a crowd. He had a collapsible top hat that opened when he hit it up against his hip." Mr. Polich, 90, formerly of Bedford Park, the founder and leader of the Andy Powell Orchestra, died Saturday, August 16, at Silverado Senior Living, an assisted living facility in Escondido, California, of complications related to Alzheimer's disease. In 2000, Mr. Polich played his final performance at the Willowbrook Ballroom in Willow Springs, after which he donated his band's sound equipment, music stands and sheet music to his high school alma mater, Argo Community High School in Summit, family members said.

"It was a way to give back to a school that had given him so much," his daughter said. Born and raised in Summit, Mr. Polich began playing the violin as a child. While at Argo, he was asked by his music teacher if he'd like to try saxophone because the school's dance band needed a player. "He tried it and liked it and decided to stick with it," his daughter said. During World War II, Mr. Polich played in the Army's 33rd Regimental Band. The band played at parties for General Dwight Eisenhower

and backed up Judy Garland in one of her performances for the troops in England. In 1947, Mr. Polich married his wife, Dolly, at the Cocomanut Grove in Los Angeles. She died in 2007. "They were a real team and did everything together," his daughter said. After his military discharge, Mr. Polich played with Eddy Howard and His Orchestra and was paid \$125 a week. By the time the band broke up in 1951, he was making \$260 per week. Over the next few years, Mr. Polich played throughout the Midwest with other bands. He was performing at the Edgewater Beach Hotel in Chicago when the owner approached him and suggested he start his own band. He said, "We got the perfect name for you: Andy Powell and His Orchestra," his daughter said. "He told my dad he was bandleader material." Soon after the band was formed, bookings started rolling in from all around the country. Locally, the band played at the Melody Mill Ballroom in North Riverside and the Aragon and Oriental Ballrooms in Chicago. In 1953, Andy Powell and His Orchestra released its first record that included its signature song, "Dancing in the Dark." The band continued to release records regularly during the 1960s and '70s, family members said. To supplement his income, Mr. Polich also worked for the Cook County Sheriff's Office, where he served as a deputy in county courtrooms. He retired in 1988 after 28 years of service. Diagnosed with Alzheimer's disease four years ago, Mr. Polich moved to Silverado Senior Living in 2007 to be closer to his daughter. Other survivors include two grandchildren.



Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Gorder	Mathew R.	Guitar	08/27/08	12/05/24	04/26/62
Henning	Leo J.	Saxophone	08/10/08	11/11/22	12/07/39
Jackson	Walter C.	Drums	05/25/08	01/29/20	08/08/46
Kolacki	Edward R.	Piano	06/26/08	10/19/20	10/01/37
Laufer	Charles T.	Piano	09/06/08	04/06/08	10/01/37
Ramel	Edward W.	Clarinet	09/01/08	10/22/23	11/13/47

141st Illinois Conference of Locals

The 141st Illinois Conference of Locals was held at Drury Lane Oak Brook on September 13th and 14th. Pictured are the Chicago Officers: Gary Matts, Terryl Jares and Spencer Aloisio along with AFM President Tom Lee and pianist extraordinaire Joseph Vito.



The Union Hall
(Ed Ward Hall)
is available for rent.

Contact Spencer Aloisio
for prices and
to secure dates.

Summary Of The Musician's Forum Held on Monday September 22, 2008: Finding Work In The 21st Century

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

Chicago Federation of Musicians, Local 10-208

Led by CFM board member and local band leader, Rich Daniels

On Monday September 22nd the Chicago Federation of Musicians hosted an open forum for the membership allowing members to participate in a discussion about obtaining and creating work in the current marketplace. Approximately 30 members showed up and the discussion that took place was lively, topical and filled with good ideas, insight and a sense of fraternity. And while everyone reading this article most likely became a musician for the love of music, a fuller understanding of the reality of what it takes in order to achieve artistic and economic success in our industry was discussed. Here are some of the thoughts and ideas expressed by the attendees:



Rich Daniels

- Being good at what you do just isn't enough. Successfully competing in the marketplace is driven by a strong web presence and the ability to communicate with our clients whether that be through e-mail, cell phones or in person.
- We need to understand that in the jobbing industry, "scale" is simply the starting point for our services. FAIR MARKET VALUE can far exceed what our services are worth whether we act as a side person or bandleader.
- We need to stop beating each other up economically for gigs. Undercutting each other to get a piece of the pie just leads to a smaller, cheaper pie. The buyers win. The musicians lose.
- It's important for us to embrace the next generation and show them the value of belonging to the union. It's also important that student musicians are educated in the danger of giving away their services at an early age, thereby causing displacement in the marketplace.
- There are many sources of work available to musicians. Those include private events hosted by individuals, country clubs, non-for-profits, corporations and associations. A great source for work in Chicago is the association marketplace. Chicago has more association headquarters than any other city in America, except Washington, D.C. And while it's common to work for a corporate client through a third party planner, it is possible to work directly for associations. They tend to be more user-friendly.
- Get involved in the community. Join an organization that has members who purchase musical talent. Organizations such as Meeting Planners International (MPI), International Special Events Society (ISES) and your local Convention & Tourism Bureau.
- There are a growing number of Destination Meeting Planners (DMC's) controlling much of the corporate and association work in our marketplace. Find out who they are and contact them.
- We should consider alternative membership levels. Perhaps allowing some purchasers (i.e., associations and non-for-profits) to be vested in our organization.
- A P/R campaign, though costly, might be a valuable asset in helping to develop the need for live music in our society.
- Let people know that you are union. For some buyers, this could be a very good thing. For others it could show that you take your craft seriously and that you are in this for the long haul. And, of course, for some it might send a signal that they need to watch how they treat you out of fear from the union umbrella, which you stand under (not necessarily a bad thing...).

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Cello

MUSICIANS WORK BEST
WHEN WE SAY...
UNION YES ✓
AMERICAN FEDERATION OF MUSICIANS

VOTE NO ON CON CON

This Election Day, November 4, Illinois voters will be asked to vote on whether the state should hold a constitutional convention (CON CON) to rewrite Illinois' governing document. The last time voters were asked if a CON CON was needed, they rejected the notion by a three to one margin.

Your union is OPPOSED to a Constitutional Convention for these reasons:



- It is estimated that the Convention would cost tax payers as much as \$100 million. That cost is unacceptable at a time when our state is in a budget crisis, our pension systems are grossly underfunded and our roads and schools are crumbling.
- The Convention would most likely be administered by the current politicians that have created a virtual stalemate in Springfield. So, it is unlikely that a State Constitutional Convention would be very efficient or effective.
- All issues could be considered and changed including; Right To Work, defined benefit pension plans, education funding and tax rates for state and local governments. Changes to any of these current state policies could potentially be damaging for union workers in both the private and public sector.
- A CON CON could take years to complete and negatively affect the state's economy. A Convention would further delay legislative action on important issues like education funding, creating a Capital program and balancing the state budget.
- The state constitution can already be changed by the amendment process. In fact, Illinois voters have amended the current constitution ten times since 1970.

**A CON CON would be costly and unwise.
On November 4, vote NO on CON CON.**

Who, Where, When

Continued from page 3

SAMMY DAVIS, JR.) often were invited to join Mad Marvin in the impromptu craziness.

RICHARD CORPOLONGO sent the 1968 photo taken at the Wise Fools Pub. Comprising the band are: saxes, **CORPOLONGO, LENNY DRUSS, JOE DALEY, RONALD KOLBER**; trumpets, **GEORGE BEAN, BOBBY LEWIS, ART HOYLE, RUSS IVERSON**; trombones, **CY TOUFF, JOHN HAYNOR, LOREN BINFORD, and DAVE REMINGTON.**



Wise Fools Pub circa 1968. Saxes are: Rich Corpolongo, Lenny Druss, Joe Daley and Ronnie Kolber. Trumpets are: George Bean, Bobby Lewis, Art Hoyle and Russ Iverson. Trombones are: Cy Touff, John Haynor, Loren Binford, and Dave Remington.

Currently in September, the Rich Corpolongo Ensemble, which included guitarist **FRANK PORTOLESE** and bassist **DOUG LOFSTROM**, performed at The Velvet Lounge on Cermak Road.

A pre-Labor Day performance by the **FRANK D'RONE** Quartet took place at the 30th Annual Chicago Jazz Festival, on the Jazz on Jackson Stage in Grant Park. With Frank on guitar and vocals, the group included **NICK SCHNEIDER**, bass and **JERRY COLEMAN** on drums.

July 4th brought out the stars. Jazz flutist **NICOLE MITCHELL** and her Black Earth Ensemble played the Velvet Lounge which later in the week was the venue for reedist **ERNEST DAWKINS** and his New Horizons Ensemble and violist **RENEE BAKER** who fronted “Project 6.” Pianist **BOB DOGAN** closed out that weekend at Andy’s Jazz Club, while in the following week, alto saxman **JIMMY ELLIS** graced the “Tuesdays on the Terrace” series at the Museum of Contemporary Art.

FROM THE HYDE PARK JAZZ SOCIETY...

“In the centerpiece of the ‘golden years of jazz’ scene in Chicago were the London House and Mister Kelly’s where **LARRY NOVAK** was pianist and musical director, playing with such luminaries as **SARAH VAUGHAN** and **MEL TORME**. Larry also played with and arranged for **PEGGY LEE** and worked extensively with **PEARL BAILEY** as well as **JOE WILLIAMS, FRANK SINATRA** and **CARMEN McRAE**. He performed with **LOUIE BELLSON, BUDDY DeFRANCO, PHIL WOODS** and many, many more.” For a taste of the golden age, Larry played the Checkerboard Lounge at the end of July in a program to honor pianist **KING FLEMING**, also an integral part of Chicago’s jazz history.

In September, the Community Music Center of Harper College in Palatine presented “Celebrate Chicago Music” with mandolin/violin player **EDGAR GABIEL** and Stringfusion—playing jazz fused with rock, classical and world music. “The world-class ensemble performs original material as well as the music of **JEAN-LUC PONTY, FRANK ZAPPA, SAINT-SAENS** and more.” On March 14, 2009, “All Things Mandolin, Part III” will feature The **DON STIERNBERG** Trio. On April 18, “Jazz Oasis” will feature The **NICOLE MITCHELL** Quartet.

CCS—A SHORT HISTORY

Cello players and enthusiasts alike find rewards in the varied programs of the Chicago Cello Society—an organization formed in 1980 at the urging of Master Cellist and teacher **JANOS STARKER**. Members include cellists from the Chicago Symphony, Lyric Opera, and Grant Park orchestras and leading freelancers and teachers, many semi-professionals and amateurs.

The goals of this small but impressive organization are to promote both the art of cello playing and the broader understanding of the cello, as well as the appreciation of it as a solo instrument. Events sponsored since 1981 include Master Classes given by **CHANNING ROBBINS, ZARA NELSOVA, RAYA GARBOUSOVA, LEONARD ROSE, CARTER BREY, LAZLO VARGA** and **JANOS STARKER**. The Society has sponsored Competitions for Young Cellists; winners were awarded cash prizes, a cello bow presented by **BEIN** and **FUSHI, Inc.** and appearances on the **DAME MYRA HESS** Memorial Concert Series broadcast live on WFMT radio.

CSO cellist **GARY STUCKA** has presented his interesting and informative “Cellists of the Past” program developed from his world-famous collection of old cello recordings.

An Autumn Serenade from Willie

By Ruth Tobias

A visit with pianist Willie Pickens in his home in beautiful Hyde Park, a Chicago enclave of diverse architecture, large old trees, and well-tended yards, was enhanced by his family's 30-year residence in a lovely home with Prairie Style influence, built in 1905. It was the backdrop for Pickens's own historical take on Chicago's music business, gleaned from a panoply of musicians he has worked with since leaving his birthplace, Milwaukee, Wisconsin.

Willie was destined for the piano, although he first tasted show biz from a different vantage. At the age of five he was a "song and dance man." With a chuckle, Willie explained, "I was in a troupe playing a vaudeville circuit in and around Milwaukee. It had a washboard player, a fellow who told jokes, a guitar or banjo player, and a chorus line. I had a little girl partner. We'd waltz around and then I'd sing to her 'You're the One Rose (That's Left in my Heart).' That tune was my feature and then I'd break away into a tap dance." By six years of age, Willie was beginning to play piano by ear.

"I didn't take private lessons until my first year of high school. Prior to that I was listening to Nat King Cole and whatever else was on the radio. I listened to all kinds of bands. At the Riverside Theatre they showed a movie, cartoons and then a stage show. You could stay in the theatre all day and see three shows. Everybody played there: Hildegard, Woody Herman, Dick Contino, Horace Heidt, Blue Barron, Claude Thornhill, Count Basie,

Duke Ellington, Frank Sinatra, Lionel Hampton. I heard all those people there. It was good experience.

"Then I played with older guys with bands. I didn't know a lot about improvisation, but I was a good reader," he emphasized, "and was self motivated. My mother never had to tell me to practice. I had a goal in my mind. You want to be good; you have to spend hours on scales, studying Bach, Beethoven. Chopin was my favorite. I learned piece-meal. At that time there was nobody teaching jazz in the schools. You had to learn off of records." And what lured him to Chicago?

"I came here in 1958 because a bass player friend had a job and asked me to play a duo with him. It lasted about six weeks." Here his memory went into historic mode. "I stayed around because of the thriving atmosphere for musicians at that time—Mr. Kelly's, the London House, The Back Room; on the south side, The Kitty Kat, Persian Lounge, McKee's Disk Jockey Lounge, The Sutherland. I subbed there for John Young once and played for Nancy Wilson, I played for Redd Foxx, and also Johnny Griffin opposite Thelonius Monk. Joe Segal had Tuesday jam sessions in a room in the basement—The New York Room, I think.

"I began playing shows at clubs—at Le Bistro (just off State Street around Delaware), all up and down Rush Street there were clubs—The Living Room, Cloister Inn, The Lemon Twist, was another place. You felt it was almost like New York: there was a little restaurant, Banquet on a Bun, where they sliced ham and turkey in the window, and Isbell's.

I worked there with Oscar Lindsey and sat in for Harry Cool. I played the Playboy Club with Roy Eldrige and with Johnny Frigo." Frigo's name jarred a memory: "There was lots of studio work then."

Willie opined, "Y'know, technology is supposed to make life better for people, but it changed our business. There is little (studio) recording now and synthesizers have cut out musicians. The average ear can't tell the difference and nobody cares. Can't blame the record companies. They have to give the people what they want to make money. Technology is responsible for all that.



Pickens

And music is changing; so much can be done mechanically that's impossible for humans to do. It may become a rarity to have live music. And the public doesn't seem to notice as long there is sound." He brightened with the thought, "But music will never die; people still want to cling to it and hear it. The young want to play, even though there is not a market for it. Just can't always make money at it." Currently he teaches the young as part of the Ravinia/Chicago Public Schools Jazz Mentors Program and is an adjunct faculty member at Northern Illinois University.

Willie spoke of his recording days with Eddie Harris and the output of four disks that propelled the group to Newport Jazz Festival. He remembered an *Ebony Magazine*-sponsored concert at Orchestra Hall in '79 with Sammy Davis, Jr. and a promise of Frank Sinatra, who didn't show, but "Eubie" Blake was there, an obvious thrill for Willie, sharing a piano bench with him. "I played Rick's Café with Buddy DeFranco. I worked with Art Farmer, Dexter Gordon, Sonny Stitt. Oh, yes, and I have concertized with Marian McPartland and done her (radio) shows." The roster of his musical colleagues is endless.

During this time, Willie began his teaching career, first as band director at Lindbloom and Kenwood high schools. Subsequently gaining tenure, he began a 23-year stint as Chairman of the Music Department at Wendell Phillips High School. Concurrently, (1971 to 1987) he also instructed Jazz Improvisation as Director of Jazz Ensembles at the American Conservatory of Music and was Assistant Director of the All City High School Band for Chicago.

He took early retirement from Phillips in 1990 when he got a call to join Elvin Jones' Jazz Machine, which resulted in association of five years. They toured Japan and Europe, as well as the U.S., recorded CDs and DVDs and played Carnegie Hall. "When we played the Bottom Line Club in New York City, Wynton Marsalis was a sideman in the band! Imagine, and he already had quite a name," Willie said.

Last November his trio, comprised of bassist Marlene Rosenberg and drummer Robert Shy, was featured on the WDCB Jazz Cruise. Other jazz cruise engagements were shared previously with Louie Bellson, Zoot Sims and Clark Terry. With Terry he also toured South America.

Though a world traveler, he remains partial to Chicago because "musicians here are very nice to one another—they get along." He also is well-established here with his family in that 1905 house he loves.



Photo by Marc PoKempner



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 (224) 856-1144

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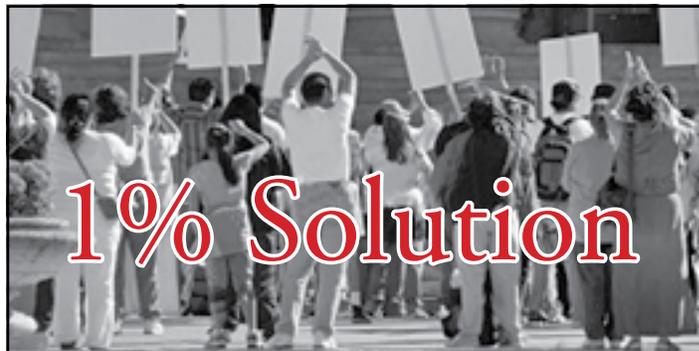
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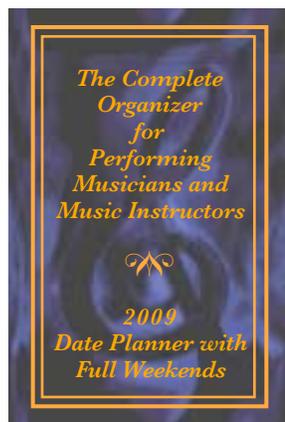
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Von Freeman	New Apartment Lounge	504 E. 75th St., Chicago	Tuesdays, 10 p.m. – 1 a.m.
Rob Parton	Fitzgerald's	6615 W. Roosevelt Rd., Berwyn	Every 3rd Wednesday of the Month
Rob Parton	Catch 35	35 W. Wacker, Chicago	Tuesday thru Saturday 6:00 p.m. – 9:00 p.m.
Frank Pellico	United Center	1901 W. Madison St., Chicago	per Chicago Blackhawks schedule
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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Person at the Hungry/Brand New
Morning Day
Live in Atlantic City/This Is Love
This is It
Live in Atlantic City, Vol. 2 /Love
with Music
Live in Atlantic City, Vol. 3 /Try a
Little Tenderness
darone32@msn.com

Jim Gailloro

Jazz String Quartet
www.cdbaby.com

Ernie Hines

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

Jimmy's Bavarians

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

Jeremy Kahn

Most of a Nickel
708-386-2900

Jeannie Lambert

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

Bobby Lewis

Inside This Song
Passion Flower
Here I Go Again
Flugel Gourmet
Just Havin' Some Fun
Another Time
Instant Groove
In The Forefront (re-issue)
On Fire! with Eric Schneider and
the Rhythmakers
www.bobbylewis.com

Mark Lindeblad

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

Pat Mallinger

Monday Prayer To Tunkashila
cdbaby.com/cd/mallinger
Moorean Moon
Pat Mallinger Quartet
Live at the North Sea Jazz Fest
Bluejackjazz
Pjmjazz@earthlink.net
773-489-2443

Tommy Muellner

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

Susan Nigro

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

Susan Nigro

The Bass Nightingale
GMR Recordings
617-332-6328

Brian Patti

My Kind of Town
630-832-9222

Pan Go Steel Band

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

Bob Perna

Music My Way
Once Again
www.bobpernaandpersistence.com

Russ Phillips

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

Roots Rock Society

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

Karl E. H. Seigfried

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

Fred Simon

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

Richard Sladek

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

Mark Sonksen

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

Ken Spurr

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

Elizabeth Start

From the Start
es@elizabethstart.com

Don Stille

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

Symphonic Pops Orchestra

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

Suenos Latin-Jazz

Azul Oscuro
Steven Hashimoto
708-222-6520

Duane Thamm

Tribute to Hamp Live
Delmark Records
vibes236@webtv.net

Shirley Trissell

Pet Pals
847-674-8215

Two Cold

Cityscapes 2010
Sherwen Moore
708-560-4015

Melvin Warner

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

DOWNLOADS FOR SALE**Eric "Baron" Behrenfeld**

Tiki Cowboys
www.tikicowboys.com

The Following Orchestras have Signed Community Orchestra Agreements:

- Elmhurst Symphony
- Evanston Symphony
- Highland Park Strings
- New Philharmonic
- Northbrook Symphony
- Park Ridge Civic Symphony
- Southwest Symphony Orchestra
- Symphony of Oak Park and River Forest

Band and Orchestra Listing Omission

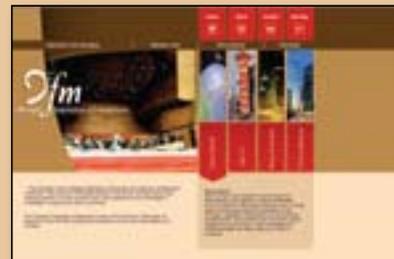
Group	Leader
The Happy Wanderers	May, Jerry
The Mello-Tones	May, Jerry

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.

The new CFM website is open and waiting for you!

cfm10208.com



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

To get instruction on setting up your Home Page, go to cfm10208.com and click on the "Information" button. Then click on "Instructions for Home Page" to view set up information.

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

E-mail Address

Officers

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

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- Bob Lizik blizik@cfm10208.org
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- Health Insurance: Louise Thorson lthorson@cfm10208.org
- Membership: Sandra Castellanos scastellanos@cfm10208.org
- Switchboard: Patty Huante phuante@cfm10208.org
- Webmaster: Mike Meyers webmaster@cfm10208.org

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).

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Tips To Keep Debt from Running Your Life



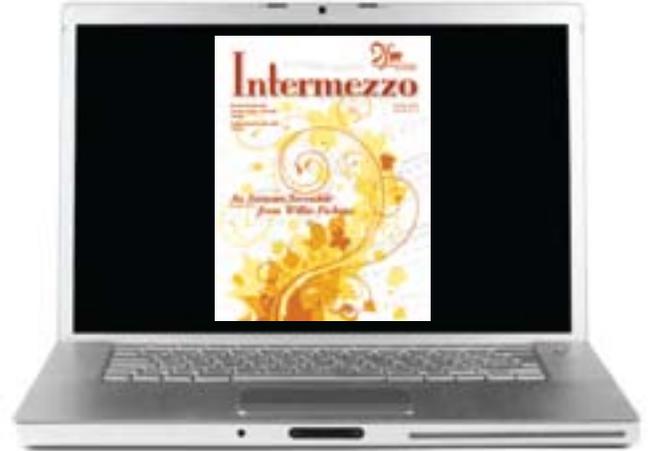
Union Plus offers credit counseling and other programs to help members get out of debt and plan for a secure future. Here are 12 tips to get you started on the right path.

1. Don't get any deeper into debt. Cut up all credit cards except the one with the most favorable terms.
2. If you can resist the temptation to use the other accounts, don't close them. Closing accounts reduces your debt-to-available credit ratio and can hurt your credit score.
3. Pay more than the minimum balance due every month.
4. Transfer balances on high-interest cards to cards with better rates.
5. Put it in writing: Make a plan to get out of debt, set a budget and record income and spending in a notebook or computer program.
6. Consider packing your lunch, carpooling, brewing your own coffee, switching to basic cable and whatever else you can do to cut expenses.
7. Grasp the difference between needs and wants. You may want a new car, another pair of shoes or a night out on the town, but you probably don't need them.
8. Try the "Debt Snowball" method to pay down debt, allocating as much of your budget as possible to monthly bills. Make payments on all accounts but put the most money toward the highest-interest card first. When it's paid off, apply those payments to the next account, and so on.
9. Pay your bills on time to avoid late fees.
10. Know your credit limit and don't exceed it. Exceeding your limit is another way to incur fees.
11. If you get behind, immediately contact your creditors. The worst thing you can do is ignore the problem. Many creditors will reduce interest rates for customers facing temporary setbacks or those who are willing to ask.
12. If you're having a hard time managing debt on your own, seek help from debt professionals. The experts at Union Plus Credit Counseling are here to help. Visit www.UnionPlus.org/CreditCounseling or call 1-877-833-1745.

www.UnionDebtHelp.org

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Have Your Intermezzo Delivered to Your Computer

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

GERMAN AMERICAN MUSICIANS CLUB

Annual Dinner Dance and Party

Wednesday, October 29, 2008

Little Europe Restaurant
9208 West Ogden Avenue
Brookfield, IL 60513

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

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*The 10% discount is not available on additional lines for family plans and unlimited plans. Discount available only to qualified union members. Union identification is required. In-store discount only at AT&T stores, not at any authorized dealer or kiosk. Cannot be combined with other discounts.

www.UnionPlus.org/ATT

EdMail

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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Our musicians provided the music for the Grand Opening of The International Union of Operating Engineers' new hall located at 2260 S. Grove in Chicago. Pictured are Rich Daniels, Dean Rolando, Curt Bley, Andy Baker, Leo Murphy, B.J. Levy and Alejo Poveda.