

Intermezzo

Membership Meetings

Tuesday, November 4th, 2008
1:00 pm

Tuesday, December 9th, 2008
1:00 pm

November/December 2008

Vol. 68 No. 10

*The Officers, Board of Directors and Staff
of the Chicago Federation of Musicians,
Wish You a Bountiful Thanksgiving,
a Joyous Holiday Season and a
Healthy and Prosperous New Year!*

The State of the Union



From President
Gary Matts

The challenge of writing an up-to-date column for *Intermezzo* is that it must be written at least three weeks before you receive it. As you read this article, a new President of the United States will have been elected. The stock market will have gone up and down, who knows how far, or how many times. As for the price of gasoline...well, just take a wild guess.

There are a few numbers that I can tell you for certain. As of October 20, 2008, the CFM has 2,760 members, 765 life members and 1,995 regular members. Fifty-one members have joined us as a result of the Rockford local relinquishing its charter. Though we have seen the value of our investment account change with the movement of the financial markets, the current value is \$2,255,042.00. The account is diversified with both equities and fixed income instruments in the portfolio, and is overseen by our investment professionals as well as the officers and board of directors. We continue to monitor the markets and the investments and will act in a prudent manner.

If you attended the CFM seminar on September 22, you know how much useful information was exchanged. Board member and City Lights Orchestra leader, Rich Daniels moderated a very well attended and enlightening discussion on expanding employment opportunities in the 21st century. Those in attendance were glad to have had the opportunity to discuss the state of the freelance business and approaches to improving networking and promotion. On January 26th, 2009, at 6:30 pm, Frank Dusek, CPA of Weiss, Sugar, Dvorak and Dusek, will be hosting our next seminar at the CFM. Frank has audited the CFM for many years and has prepared tax returns for many CFM members. He knows our business inside and out and will be explaining the ways musicians may make the most of the current tax structure, the best ways to keep records for tax purposes and how to plan for the future, all just in time to prepare for filing 2008 tax returns. Put this on your calendar. It will be another great opportunity to network with members and get useful tax tips.

Lastly, on behalf of the officers and staff of the CFM, we wish you a joyous and peace filled holiday season, and may the New Year bring the blessings of health, happiness, peace and work.

NOTICE

The Wisconsin Chamber Orchestra is on strike. If you or anyone you know is called for a performance in Madison, WI, please call Local 166 before accepting any employment. Contact the Local at local166@afm.org or phone 608-244-2125.

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Beware of Non-Union Work



**From Vice-President
Terryl Jares**

A call for musicians to perform in a theatrical production crossed my desk. "Looking to hire five musicians of diverse talent who are interested and eager to explore the music that will serve as the backbone to our production, meaning these musicians will be on stage in a variety of capacities (playing music, interacting with actors and audience members) for the entirety of the run." Sounded interesting to me, so I read on.

"Compensation is set at \$80 per performance. That's 31 potential performances for a total of \$2,480.00." This sounded too good to be true. And, as it turned out, it was. Each performance had a 1 ½ hour call time added which made the performances 3 ½ hours each. And, looking further at the schedule, I noticed that there were numerous

rehearsals (8-10 hours/week) and as they got closer to the performances, more hours would be required. From the described schedule, I estimated 150 hours of rehearsal. ALL WITHOUT COMPENSATION! Of course, since this show is Non-Union, there would be no benefits such as pension contributions and our work rules would NOT apply.

As it gets increasingly difficult to make money these days, offers like this seem inviting. However, the only ones that benefit from these shows are the employers who make a profit on the hard working and underpaid musicians. We all must work together to get what we deserve for our valuable talents.

Please never hesitate in contacting your Union if you have any question regarding employers or wage scales. As always, we will keep all inquiries confidential.

Holiday Greetings!

I would like to extend my warm wishes to you and your family for a Happy and Healthy Holiday Season.

Holiday Cheer



**From Secretary/
Treasurer
Spencer Aloisio**

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



Who, Where, When

By Ruth Tobias



HAPPY HOLIDAYS

The exciting and busy time of year again is upon us. We wish you happiness and hope you won't be too frazzled with all the attendant preparation this season demands. Enjoy your Thanksgiving feast; may you know peace and good will at Christmas time—enough to carry everyone through the New Year of 2009.

BEAUTIFUL SOUNDS FROM CELLOS

The internationally known cellist, **AMIT PELED**, pianist **ALON GOLDSTEIN** and violinist **ILYA KALER** performed with the Highland Park Strings in a mid-October concert. Once again, the audience benefitted from the 1979 dream of co-principal cellist/general manager **LAWRENCE BLOCK**. He founded the Highland Park Strings to provide community concerts “free of charge, where families, friends and North Shore neighbors [could] gather for an afternoon of musical enjoyment at the highest level featuring top-notch soloists, many from the CSO, others from the world stage and gifted rising stars who are given the opportunity to shine.” Mr. Peled is from that world stage, having been a performer in major concert halls in Europe, Asia and the U.S. He is

a professor at Peabody Conservatory of Music and plays a rare **ANDREA GUARNERI** cello c. 1869. The esteemed **FRANCIS AKOS** was the music director and conductor of the orchestra until becoming emeritus at the end of the 2007 season. He is succeeded by **FRANCESCO MILIOTO**.

The CSO cellist **KATINKA KLEIJN** keeps a busy schedule in and out of Chicago. Her recent Chicago dates have included a performance with District 97, a new-music group, performing at Silvie's Lounge on Irving Park Road; soloing in Grainger Hall performing **BEETHOVEN'S** Cello Sonatas; and outings with Chicago Chamber Musicians at Pick-Staiger Concert Hall and Merit School of Music. She keeps busy playing dates in New York, Boston, Vancouver and Davenport. She will appear at The Harris Theatre with members of CSO in the Music Now series on January 12, 2009.

MORE ON THE CLASSICS

The Contemporary Chamber Ensemble, CUBE, held its first annual awards concert and reception to honor (flutists) **JANICE MISURELL-MITCHEL** and **MARY STOLPER**, (oboist), **PATRICIA MOREHEAD** and (pianists) **PHILIP MOREHEAD** and **ABRAHAM STOKEMAN**. The event was held in the storied Fine Arts Building.



David Schrader

This fall, **ALAN HEATHER-INGTON** conducted the Ars Viva Symphony Orchestra in “**MOZART MAGIC**,” the first concert of the 2008-2009 season, which featured **DAVID SCHRADER**, forte-piano, and soprano **MICHELLE AREYZAGA**. On November 23 and 24, Concert 2, “Passion & Power” will belong to violinist **RACHEL BARTON PINE** performing **SAINT-**



Rachel Barton Pine

SAENS: Introduction and Rondo Capriccioso, Op.28. She will follow with **SARASATE**: Carmen Fantasy, Op.25. The orchestra will offer **BIZET**: Carmen Suite No. 1 and **BRAHMS**: Symphony No. 5 in e minor, Op. 98. The season continues on February 22 and 23 with “Energy

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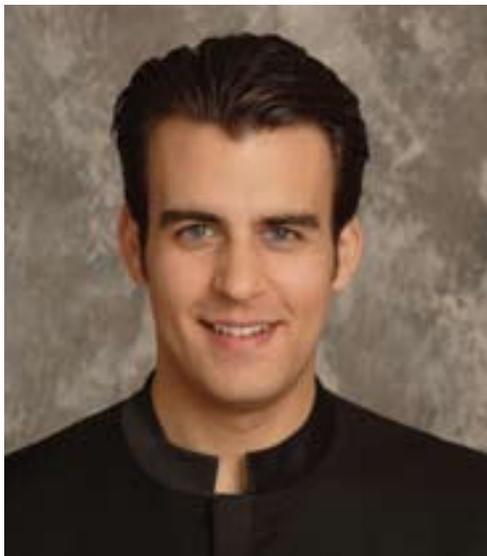
CFM Musicians By Ruth Marion Tobias

It is exciting to be in the presence of a young person so full of ambition and the talent to back it up, that we are tempted to speak of genius here. The comparatively short story of Ward Stare's life is so filled with remarkable accomplishments that the mind searches for understanding. How did this come about? What fostered his take on a career? Ward said he came from a music-loving family, one which gave him total support in his chosen efforts. His younger sister grew up playing piano and string bass and now studies law. Ward began piano lessons at age five and became fascinated with Beethoven.

He began trombone lessons at nine and proved to have natural ability. His father, an amateur trombonist, "played in a uniformed firefighter's band, marching in parades. After Ward had been playing just a year, the band had a vacancy and let him march right in the middle of the front row for symmetry—and paid him \$20 a parade."

His amazing dash to success continued, as he graduated from high school in Rochester, New York at 16, (having studied at Eastman School of Music) and attended Juilliard in New York City. After a year and a half, at 18, he auditioned and won the principal trombone chair with the Lyric Opera Orchestra. He managed to allay any doubts that one so young could lead a brass section, remaining in the position for six full seasons. He retired at age 25, still the youngest member of the orchestra. Music was his life and he turned his attention to conducting. His current joy is being in Chicago again for 17 weeks as resident conductor, assisting Sir Andrew Davis for two Lyric operas: "Lulu" and "Tristan and Isolde."

"I always had an eye toward it," he explained. "If I had been a violinist I would have been playing all the time, but as a trombonist I had time during rehearsals and performance to watch what was happening on the podium and the dynamic among players. For better or worse, it has been said you can learn more from what is wrong than (what is) right. When it is right, it is effortless. An orchestra musician learns quickly what is helpful and what's confusing. I think every conductor should experience, ideally, what it is like to sit in an orchestra and play because it is really an education.



"I always wanted to be a conductor, but was playing trombone and was happy and successful and am really grateful that I had the opportunities I had. I finally realized in the summer after my third season, I had the 26 weeks off where I could freelance or visit friends, which is what I did the first two years. I thought what am I waiting for? I could go after this dream I always had. So I made some calls. There was this one teacher I had when I was at Eastman, a conductor who lived in Paris. We corresponded and he said I could find an apartment and enroll in a small school he taught at and said, 'I can

introduce you to all the teachers at the Paris Conservatory.' So I moved to Paris, took a course in conducting and began to study composition—all privately. Everyone helped. I knew I was hooked. Next summer I took it to another level and went to Finland, Moscow, Germany—all over Europe picking up master classes and getting in front of orchestras in those master classes. It was amazing, different people, different cultures and languages, the learning curve and new information was just crazy. Then I came back and played with the orchestra and during that year I had my eye on the Aspen Music Festival because I knew it was one of the finest schools of conducting with David Zinman at the head."

With a lot of video footage of his conducting experience in Europe he applied to Aspen. His first summer there (2006) he won the Robert J. Harth conductor prize; winning the Aspen Conducting Prize the second summer. "The big jewel about the Harth prize in the past has always been that the prize winner gets to go with Maestro Zinman to the Cleveland Symphony Orchestra and the Blossom Music Center; he usually gives you one of the opening pieces. Oh, my God, to stand in front of that orchestra and conduct! I can't even describe what it was like to do that. Zinman is one of the finest teachers of conducting. He is generous with his time and energy."

As a member of the American Conducting Fellows Program which was developed and managed by the American Symphony Orchestra League to further the development of exception-

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New and Returning Members



Leo Murphy

We welcome these new, transferring 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 and work in various venues, 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.



Gil Alexander Acct# 56314 (Drums, Percussion, Steel Drums) attended high school in Columbia, MO and then attended the University of Illinois, where he received his Bachelor of Fine Arts degree. He then lived in New York for several years before moving to Chicago where he graduated from DePaul University with his Master of Music/Jazz Studies. He performs with Alan Gresik's

Swing Shift Orchestra and Gone 2 Paradise. He has worked with the Ethos Percussion Ensemble, Combo Nuvo and Rebecca Garfein. His instructors include Tom Siwe, William Moersch, Bobby Broom and Bob Palmieri. He is an experienced private and group instructor.

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Dan Davis Acct# 56291 (Percussion/Drums/Timpani) is a native of Florida. His Bachelor of Music/Percussion Performance degree is from Florida State University and his Master of Music/Percussion Performance & Literature degree is from Northwestern University. He has performed with the Chicago Symphony Orchestra, the Civic

Orchestra of Chicago, the Northwest Indiana Symphony and the Battle Creek Symphony. He won First Place in the PASIC Marching Festival's College Individual Keyboard Competition in both 2005 and 2006. His instructors

include Michael Burrirt, John Parks and Local 10-208 member James Ross. He is an experienced private instructor.

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Joshua Jern Acct# 55895 (Trumpet/Fluegel Horn) was raised in Midlothian, IL. He graduated from Oak Forest High School and then graduated from Millikin University with a Bachelor of Music in Trumpet Performance. His Master of Music/Jazz Studies is from the Chicago College for Performing Arts at Roosevelt University. He is a past winner of

the Milliken University Concerto/Aria Competition. His instructors include Randall Reyman and Local 10-208 members Rob Parton, Tom Garling and Tito Carrillo. He is an experienced private instructor and has spent several summers working at Blue Lake Fine Arts Camp at White Lake, MI.

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New and Returning Members

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Debra Johnson Acct# 50238 (String Bass/Bass Guitar/Piano) was born and raised in Oak Park, IL. After attending Oak Park River Forest High School, she attended Triton College receiving her Associate of Arts degree. She then received her Bachelor of Music in Education degree from Northern Illinois University. She has worked with the

Oak Park River Forest Symphony, the West and Northwest Suburban Symphony Orchestras and served as Principal Bassist for the LaSalle Bank Do-It-Yourself Messiah. She also works in theater pits and has worked at Chicago Shakespeare Theater, Theater On The Lake and at the Theater at the Center in Munster, IN.

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Vance Okraszewski Acct# 56284 (Drums/Percussion) was raised in the Upper Peninsula of Michigan. He graduated from Western Michigan University with a Bachelor of Arts in Percussion Performance. His Master of Music is in Jazz Studies from DePaul University. He has worked with the Evanston Symphony, CUBE and the Chicago Chamber Musicians and

currently works with the Tom Van Kanegan Orchestra and with Leslie Hunt. His instructors include Billy Hart. He is an experienced teacher and is teaching at the Near North Montessori School.

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Jordan Olive Acct# 56294 (Trumpet/Piccolo Trumpet) grew up in New Jersey. After high school he went to the University of Michigan receiving his Bachelor of Music degree. He then moved to Chicago to attend Northwestern University where he graduated with his Master of Music degree. He performs with the Cathedral Brass and has also worked with the South

Bend Symphony, the Northwest Indiana Symphony and the National Orchestral Institute. His teachers include Local 10-208 members Barbara Butler and Charles Geyer. He is a private instructor teaching on the North Shore.

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Rick Kissinger Acct# 56316 (all Clarinets/all Saxophones/Flute/Piccolo/Oboe/English Horn/Bassoon) is transferring from Local #389 in Orlando, FL. He attended Valencia Community College and the University of Central Florida. He has performed with the Key West Pops, West Palm Beach Pops, and the Hollywood Festival Orchestra and at Walt Disney World,

Busch Gardens and Universal Studios. He has toured with Broadway shows. He is performing with Light Opera Works. His instructors include Tom Ridenour, Pam Helton and Local 10-208 member Steve Cohen. He is an experienced private instructor.

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“Turn of the Century” Musicians

The Goodman Theatre presented the new musical *Turn of the Century* during September and October. Featured musicians are (L to R) Jon Spiegel, musician contractor; Bob Sutter, piano; Steve Berry, trombone and tuba; Michael Biagi, music director and conductor; Brian Grice, drums; Tom Logan, guitar, banjo and ukelele; Vijay Tellis-Nayak, keyboards and programming; Larry Bowen, trumpet and cornet; Nick Moran, bassoon, e flat clarinet, clarinet, bass clarinet tenor sax and bari sax; and Peter Ballin, alto sax, flute, piccolo, clarinet and oboe. Not pictured are Chuck Bontrager, violin; and Bill Harrison, bass.



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



~ Obituaries ~

Jerry Lofstrom

1928-2008

By Doug Lofstrom

Longtime 10-208 member, bassist Jerry Lofstrom, died Sept. 25, 2008, in Orlando, FL, after a long illness. He was able to hang on until his 80th birthday on Sept. 5, 2008.

Jerry joined AFM Local 10-208 in 1946 and “left the next day with a territory band.” In his early days in Chicago, he worked with many of the great big bands, including Ralph Marteri, Tex Beneke and Dom Geraci. Later he played with Dixieland great Eddie Davis and worked at most of the hotels and clubs in Chicago.

He taught bass during the 1960s. His most notable students included Hollywood session man Ray Neapolitan, Jon Deak of the New York Philharmonic, and his son, bassist and composer Doug Lofstrom.

From 1970-1974, he lived and worked in Las Vegas, where he played for many big stars, including Mel Torme, Vic Damone, Tony Martin, Cyd Charisse, Robert Goulet, Barbara Eden, and comedians Dick Shawn and Rich Little.

Returning to Chicago in 1974, he began a long tenure with Franz Bentler, and worked consistently with the Dick Kress Orchestra.

He relocated to Leesburg, FL in 1989, and later played with Dick Mano and other musicians in the Naples area.

Jerry is remembered fondly among musicians as a great player and as a warm-hearted friend. He was also a great storyteller with a terrific sense of humor.

He is survived by his wife Emily; his sister, Judy Gaura; his son, Doug; his daughters, Sandy Kreiling and Linda Lofstrom; granddaughter Kim Kreiling; and grandson Chris Kreiling, who is carrying on the bass-playing tradition.



At the moment the family has no plans for a memorial service, though they hope to have one in the Chicago area in the not-too-distant future.

For those who want to send condolences, please contact Doug Lofstrom through his website, www.douglofstrom.com. His phone and e-mail address are listed on the contact page. For messages specifically for Emily, please put “for Emily Lofstrom” in the subject line.

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Butnik	Joseph P.	Trombone	09/29/08	05/23/18	04/09/42
Lofstrom	Jerry F.	Bass Violin	09/25/08	09/05/28	07/25/46
Polich	Andrew	Saxophone	08/16/08	08/04/18	07/29/37
Simmons	Joseph C.	Trombone	08/28/08	01/28/18	12/02/52

What is the Future of Music?



Dean Rolando

That was the topic at a recent daylong seminar presented by The Future of Music Coalition and hosted by the Old Town School of Folk Music.

The event was sponsored by Google, SESAC, Sound Exchange, National Endowment for the Arts and the American Federation of Musicians.

The day was packed with panel and roundtable discussions on a wide range of music related subjects led by

a diverse group of panelists and moderators. Nan Warshaw, co-founder of Bloodshot Records, a very successful Indie Label, spoke passionately about health care for musicians. Trish Polach, legal counsel for the AFM was smart and engaging in explaining federal and state policies that are affecting musicians access to the media, net neutrality and compensation for musicians in the future.

I participated in the panel that discussed “How musicians can use emerging technologies to promote and distribute their work.” On the panel with me was David Harrell of the Layaways, a popular Indie band, who also writes for the Digital Audio Insider. He was very on target as to what technologies and delivery systems work best for bands. I sat next to Kevin Giglinto, who is the VP of Sales and Marketing for the Chicago Symphony but don’t hold that against him—he is also a rock guitarist and band guy. All kidding aside, Kevin is a very bright and articulate young man and his overview of how the CSO Resound label was born, developed and is being used as a marketing tool for the Symphony, was one of the most interesting parts of the program. He described clearly how the symphony product was being promoted and digitally distributed and what sites they were using and why. He gave great credit to the musicians of the orchestra for their cooperation and partnering in this venture.

The question posed to me was—How have these new technologies and business models changed the landscape and what are the biggest benefits and challenges? Wow—where do you start? A sample:

First the positives: Artist Access to an audience without the filtering of a label or expense of huge production or distribution costs. Artists can build their following via MySpace, You Tube, blogs, etc., hopefully create buzz, develop a following for both song downloads (made available on several download services) and live performance—not only market recordings but merchandise and song licensing for various media projects. Sort of drive your own bus and control your destiny (somewhat).

As opposed to the old label model, *THE ARTIST KEEPS MUCH MORE OF THE MONEY IF THERE IS SOME TO BE MADE.* (**IF** being the pivotal word).

Second, the negatives: Staying in the revenue streams for both the royalty artist and the sidemusician. I was not surprised that much of the audience had no idea regarding re-use, new-use or back end payments for recordings.

I briefly explained Sound recording Special Payments and Film Secondary Markets Funds which provide for further revenue for musicians. Problem is that most Indie artist/musicians are not aware of the AFM and perhaps because the national labels have an agreement with us and would view our organization with suspicion. Not hard to understand, seeing that many of our own members know very little about this area of our business.

Further: The new technologies make it so easy for music to be distributed and licensed, and artists are so eager to have their work be visible that they don’t really realize that they are often giving away their music. Licensing does not do anything for the sidemusicians who performed on a track unless the royalty/copyright holder decides to be generous, (i.e. there is no further money for the musicians and the royalty artist is only being compensated for the composition via mechanical payments and not for their performance).

Buyouts are worse because there is nothing further for anyone—you sold it.

There was much more dialog off course and it was a good thing to take part in an event with a new organization and totally new audience and be able to familiarize them with our Union. FYI: the Future of Music Coalition is a national organization which was formed about eight years ago to build and help create a musician’s middle class. I believe we have much in common with them. You can check them out at www.futureofmusic.org.



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Cello

CFM Musicians

Continued from page 5

ally talented conductors, he also was a Fellow of the Los Angeles Philharmonic for a year. This spring he was chosen to serve as resident conductor (a newly-created role) of the St. Louis Symphony Orchestra and music director of its youth orchestra. Joining the conducting staff September 1, he welcomed his supportive family who came to his first St. Louis concert.

Speaking of his early family life, he said his mother never had to tell him to practice. "Actually, the problem was to get me to stop. When we moved about a mile away from my original home, my dad had a room soundproofed so I could practice without being heard outside the house. Music was always so joyful I just wanted to be immersed in it all the time. I haven't played my horn since February and I miss it and the camaraderie of the brass section."

However, he would like to conduct an opera at some point. "Working on "Lulu" has been a real pleasure and a challenge with its complex score. I am learning so much. Here,

Sir Andrew hired me as a trombone player and then became aware of my conducting aspirations, a little surprising to him and most people. After I showed him my DVD he said, 'I think you might actually do this.' You know," Ward laughed, "a trombone player becoming a conductor, what is the world coming to!

"He has been extremely generous with me, taking time to explain things and being such a mentor. Just to be in the opera house and see what goes on from the conductor's perspective, hearing the director's philosophy and what the leads think about it is such an evolution to what the audience sees on stage. Sir Andrew makes it look so easy; it is great to watch him."

It is quite possible the musical world will be watching Ward Stare as well.



CFM Musicians Entertain the Illinois AFL-CIO

CFM musicians Dean Rolando, Curt Bley, and Leo Murphy performed for the 38th Constitutional Convention of the Illinois AFL-CIO held at the Hyatt Hotel McCormick Place October 8th through October 10th.



2008 Chicago Jazz Fest

Musicians performing at the Chicago Jazz Fest were Nick Schneider, Tom Hope, Jerry Coleman, and Frank DeRone.



Chicago Jazz Fest-2008

Who, Where, When

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David Taylor



Charles Geyer

& Ecstasy,” featuring soloist **DAVID TAYLOR** performing **CASTELNUOVO-TEDESCO**: Violin Concerto No. 2 (The Prophets) and the orchestral **BERNSTEIN**: On the Town: Three Dance Episodes and **PROKOFIEV**: Symphony No. 5, Op. 100. The March 22 and 23 “Soaring Strings” program will find cellist **GARY STUCKA** playing **BLOCH**: Prayer, followed by the orchestra with **GRIEG**, **MENDELSSOHN** and **SHOSTAKOVICH**. The season’s final concert April 26 and 27 is a program of **LISZT** and **HINDEMITH** with **CHARLES GEYER**, **JOHN BRUCE YEH** and **NANCY PARK** as soloists. Ars Viva performs at the North Shore Center for the Performing Arts in Skokie. The new Sunday matinees begin at 4:30 p.m.; Monday evenings at 7:30 p.m.



John Bruce Yeh



Nancy Park

**MUSICIANS WORK BEST
WHEN WE SAY...
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AMERICAN FEDERATION OF MUSICIANS

A WINNER

In late October, The Goodman Theatre premiered “Turn of the Century,” the new musical starring **JEFF DANIELS** and **RACHEL YORK**. It was a spectacular delight from the start with superb staging, lighting, costuming, dancing and singing. What enhanced it all was the live orchestra which included reed players, **PETER BALLIN** and **NICK MORAN**; trumpet/cornet, **LARRY BOWEN**; trombone/tuba, **STEVE BERRY**; violin, **CHUCK BONTRAGER**; piano, **BOB SUTTER**; keyboards, **VIJAY TELLIS-NAYAK**; guitar/banjo/ukulele, **TOM LOGAN**; bass, **BILL HARRISON**; and drums, **BRIAN GRICE**. We shall not forget to mention the rehearsal pianist, **PATRICK HOLLAND**. A joyful, musical pastiche of 100 years of songwriting.

CHICAGO FUN

This year’s Macy’s Day of Music at Symphony Center, a free presentation, began in a big way at 2 p.m. with the CSO performing under the baton of **CHARLES DUTOIT**. At 2:30, the kids delight, **ELLA JENKINS** put her harmonica and ukulele to magical use entertaining the younger set and by early evening, **GREG FISHMAN** and **PAULINHO GARCIA** were serving up their delicious Brazilian repertoire. There was a mariachi band, a rock band, Trinity Irish Dancers and ragtime piano. Closing out the evening was “the biggest tenor sax tone known to mankind” belonging to **VON FREEMAN**. What a day!

ONE MO’ TIME

The Chicago Jazz Orchestra celebrates its 30th anniversary this year. A CJO concert set for Wentz Concert Hall in Naperville, Illinois, November 21, at 8 p.m. is a “Tribute to **COUNT BASIE** and will feature Basie alums **BUTCH MILES** and **ERIC SCHNEIDER** “for an evening of swinging Count Basie classics.” In October, Schneider played the evening away at Checkerboard Lounge for the Hyde Park Jazz Society which lauded his touring and recording with the Basie band, and his performance with such stellars as **TONY BENNETT**, **MEL TORME**, **ELLA FITZGERALD**, **JOE WILLIAMS**, **SARAH VAUGHN**, **ROSEMARY CLOONEY** and **BILLY ECKSTINE**.

WANNA GIGGLE?

The teacher asked, “Winnie, name one important thing we have today that we didn’t have ten years ago.” Winnie answered “Me!”

Life Members Celebrate at the Club CFM



Rufus Forman and Daniel Grao



Mike Metke and Rich Weiss



Jimmy Ellis



Irv Hachin and guest



The Joe Golan Sextet (pictured above, from left to right): Ralph Wilder, Joe Golan, Jerry Coleman, Bobby Lewis, and Nick Schneider. Joe Golan (shown at left) and Bobby Schiff (shown at right).





Ed Ward with Cy and Terry Race



Ruth Justy and Donald Kaye



Harry and Ruth Myers



*Pictured above, from left to right:
Ruth Tobias, Charles and Hasmick
Rich, Richard Kanter and his wife,
and Sam Denov.*





Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

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

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

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

GERMAN AMERICAN MUSICIANS CLUB

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

JEWISH MUSICIANS CLUB OF CHICAGO

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

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

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

THE KOLE FACTS ASSOCIATION

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

POLISH AMERICAN MUSICIANS CLUB

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

WOMEN'S PROFESSIONAL MUSICIANS CLUB

Meeting dates and locations change from month to month. Send all communications to Jennifer Silk, strgsosilk1@msn.com (224) 856-1144

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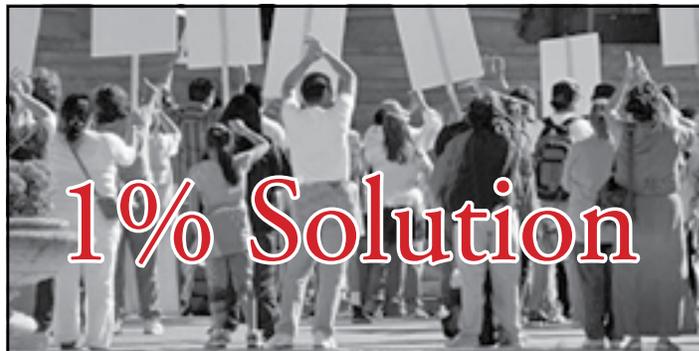
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NOTICE

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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.



We Work For You

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

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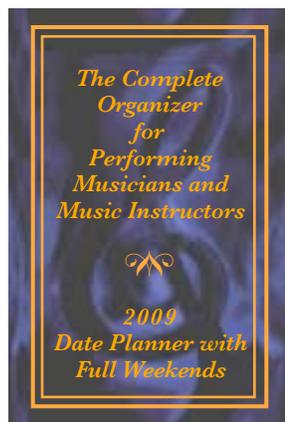
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Henderlong, Art	Rolando, Dean	Weiss, Thomas
Henderson, Johnnie	Rosenthal, Scott	Yaccino, John
Hines, Ernie		Zelek, Lawrence

New and Returning Members

Continued from page 7

NO PHOTOS AVAILABLE

Donald Cagen Acct# 50740 (Trumpet/Arranger) is a returning member. He attended Niles West High School and then graduated from Northwestern University with his Bachelor of Music. He leads the Don Cagen Orchestra, which provides music for private and corporate events throughout the Midwest. He also serves as Principal Trumpet with the Evanston Symphony.

9009 Lincolnwood Drive
Evanston, IL 60203
708-679-3700
don@cagenmusic.com

Frank Caruso Acct# 37163 (Piano/Electric Accordion) is a returning member.

2920 Port Smith Court
Naperville, IL 60564
630-904-7125
carusopiano@yahoo.com

Lorin Cohen Acct# 56222 (Bass Guitar)

5216 N. Wolcott, Apt. 3
Chicago, IL 60640
773-454-0395
lorin@lorincohen.com

Sebastian Huydts Acct# 56225 (Piano/Viola) is from Amsterdam in the Netherlands. He studied at the Sweelinck Conservatory in Amsterdam and the Royal Conservatory in The Hague. He received his Master of Arts from the University of Chicago. He is Director of Keyboard Studies at Columbia College in Chicago. He has performed with the Rembrandt Chamber Players, Music NOW, Contemporary Chamber Players and Musicantes Galicia. He has won several competitions for his original compositions. His instructors include Shulamit Ran and Howard Sandroff.

4147 N. Mozart, Apt. 1
Chicago, IL 60618
773-401-8629/773-866-2919
sebastian@huydts.com

James Jozwiak Acct# 42824 (Trumpet) is a returning member.

1700 Chaucer Court
Naperville, IL 60565-5201
630-420-8156/630-723-1883
james6031@aol.com

John Knecht Acct# 56208 (Drums/Percussion) is originally from Maplewood, NJ. His undergraduate degree is from the University of North Carolina where he majored in Journalism and Jazz. His masters degree in business is from the University of California/Los Angeles. His instructors include Billy Higgins, Matt Savage and Glen Weber. He has performed with Baaba Maal, the Silk Road Ensemble and the Holy Goat Ensemble. He is an experienced private teacher, teaching in Highland Park, Deerfield and at his home. He also instructs through programs with Urban Gateways and the House of Blues.

4616 N. Racine Avenue, Apt. 1F
Chicago, IL 60640
773-580-9337
johnbamusic@hotmail.com

Daniel Nicholson Acct# 56232 (Alto Saxophone/Clarinet/Flute/Tenor Saxophone/Soprano Saxophone) is originally from Chapel Hill, NC. He attended the University of North Florida, graduating with a Bachelor of Music degree in Jazz Studies. He is finishing his Master of Music/Jazz Composition at DePaul University. He plays Lead Alto with the Chicago Jazz Ensemble and works in numerous large and small jazz groups throughout the area. While in college he received several awards from Down Beat magazine. He has studied with Bunky Green, Jack Williams and Local 10-208 member Mark Colby. He teaches at the Near North Montessori School. He is an experienced instructor.

2730 N. Sawyer Avenue
Chicago, IL 60647
773-732-5904
dtnicholson2000@yahoo.com

Continued on page 19

COME HEAR US PLAY!

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

Member	Location	Address	Day(s) Performing
Michael Descoteaux	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
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
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.

New and Returning Members

Continued from page 18

Michael Riendeau Acct# 56213 (Percussion) grew up on the East coast and attended Lawrence University in Appleton, WI, where he graduated with a double major in Music and French. After graduating, he spent time in France and Senegal, West Africa before moving to Chicago. He has performed with the Chicago Symphony-Silk Road Project, My Goat Percussion Ensemble as well as working with the Chicago Shakespeare Theater's production of "Passion." His instructors include Dane Richeson, Christian Bourdor, and Earl Talbot. He is teaching through Urban Gateways as well as privately.

3706 N. Albany, 1st Floor
Chicago, IL 60618
773-814-6453
michaelriendeau@hotmail.com

Wendall Stewart Acct# 43918 (Drums) is a returning member.

46 Sundance Court
Matteson, IL 60443
708-283-0760/847-477-8182



**TEMPO
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TOTAL: \$5,067.00



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DON'T MISS THE NEXT CFM SEMINAR!

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Monday, January 26th, 2009

6:30 PM

Chicago Federation of Musicians
656 W. Randolph, #2W, Chicago 60661

Guest Speaker:

Frank Dusek, CFM Accountant and CPA

- Tax Changes for 2009
- Deductions for Musicians
- Bring Your Questions

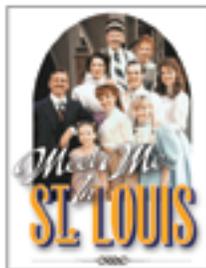
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Continued from page 21

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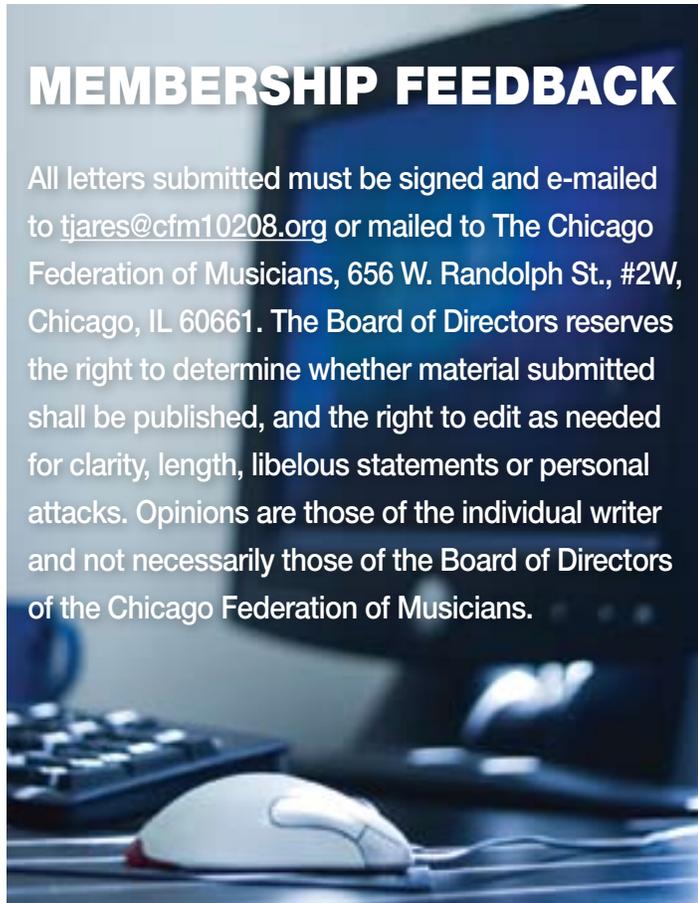
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- New Philharmonic
- Northbrook Symphony
- Park Ridge Civic Symphony
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- Symphony of Oak Park and River Forest

Band and Orchestra Listing Omission

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



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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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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).

Corpolongo Ensemble at the Velvet Lounge

The Rich Corpolongo Ensemble recently played at the Velvet Lounge. Pictured, from left to right, are Doug Lofstrom, Rich Corpolongo, Dave Williams, and Frank Portolese.



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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
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*Elgin Symphony Orchestra's Low Brass – The ESO's opening gala concert featured Gustav Holst's *The Planets* with Leonard Nimoy narrating and NASA visuals projected over the stage. The gentlemen in the picture are, from left to right, Adam Moen, Reed Capshaw, Michael Becker, Leonard Nimoy, Mark Fry and Sean Whitaker.*