

afm
chicago federation of musicians
local 10-208 afm

Intermezzo

Membership Meetings

Tuesday, January 13th, 2009
1:00 pm

Tuesday, February 10th, 2009
1:00 pm

**NOTICE: Change in the
Rehearsal Exemption,
see page 3**

January 2009
Vol. 69 No. 1

HAPPY NEW YEAR!

2009 - A year of challenges



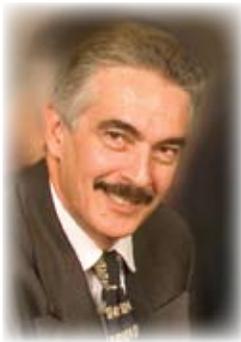
From President
Gary Matts

Happy New Year. So we begin 2009. In this New Year a new President takes office and a new administration begins. President Elect Obama has wasted no time in assembling his cabinet, the team of advisers to whom he will look for expert advice as he plans a course for the nation during these difficult times. While the incoming administration faces many challenges, the wars in Iraq and Afghanistan and the economic crisis here at home are the two issues most on the minds of Americans.

The current recession has had a devastating effect on employment throughout the nation, across many industries including entertainment and the arts. Belt-tightening, down-sizing, and even bankruptcies have drastically cut the number of corporate events using freelance musicians. Arts organizations like theater companies, symphony orchestras and opera companies also face challenges. In this economy donations decrease, earnings from endowments dwindle and ticket sales often slump due to the general malaise. For many of us this is not new. We have been feeling the effects for the past year. That's the bad news.

The good news is this downturn will not last forever. While no one can tell exactly when we will turn the corner on this recession, we will turn the corner. In the meantime, what can we do to lessen the effects of the recession? Network – make connections with contractors and/or potential purchasers. Advertise – update and expand your internet presence. Diversify – consider new directions like educational performances/demonstrations and teaching. Just as in a stock market downturn there are opportunities for an astute investor, there are new directions to explore when there is an impetus for doing so.

Finally, if you are thinking about filing your tax return early this year, don't do it. I urge you to wait at least until after January 26, at 6:30 pm. At that time accountant Frank Dusek, CPA, of Weiss, Sugar, Dvorak and Dusek will be presenting a seminar at the CFM entitled, "Musicians and the IRS." Frank has prepared tax returns for many CFM members and will have valuable information concerning tax changes for 2009 and deductions for musicians. He will also answer your tax questions. See you there.



From Secretary/
Treasurer
Spencer Aloisio

Happy New Year

If you have not already paid your 2009 annual membership dues, they are due by January 31, 2009. Regular member dues are \$202.00 or \$106.00 for the first half and Life member dues are \$102.00 or \$56.00 for the first half. If you did not receive a statement for these dues, please contact our Membership Department at extension 136.

Have a joyous holiday season and a healthy, Happy New Year!

Local 10-208 of
AFM AFL-CIO

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2008-2011

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Rehearsal Exemption will be Discontinued



**From Vice-President
Terryl Jares**

Our current work rules state that any rehearsals taking place on a day other than the day of a performance or ending after 7:00 PM must be paid at Class A Performance scale. For symphonic engagements, most or all of the rehearsals fall into this category. Since symphonic engagements employ many musicians, have numerous rehearsals and usually are not-for-profit organizations, the rehearsal exemption was a way to help with

their costs. However, the times have changed.

We have a wonderful new Harris Theater in Millennium Park that is now used for symphony, ballet and opera rehearsals and performances. Just when this theater opened, the City of Chicago privatized its parking facilities forcing the prices of parking to DOUBLE! Now the City of Chicago has privatized its parking meters and soon the price will double. The price of gas rose to over \$4.00 a gallon. Fortunately our gas prices have gone down to around \$2.00, but for how long is anyone's guess.

With this in mind, the Board of Directors asked me to look into the use of the Rehearsal Exemption. Board member Leo Murphy and I interviewed musicians and employers to hear what they had to say about the exemption; how it is used and whether or not it is being abused. We collected many opinions and recommendations and brought our findings to the Board. Then the Board put together these new rules as a compromise to the employers and the musicians.

I think they did an excellent job in understanding both sides of the issue. ALL rehearsals ending before 7:00 PM will pay at the rehearsal rate of \$90 for 2 ½ hours. Musicians will also receive a parking reimbursement of \$15 for each rehearsal whenever there is not free parking available to everyone. Any rehearsal that extends past 7:00 PM will be paid at the Class A Performance Scale of \$135 for up to 3 hours. The rehearsal exemption will no longer be granted after July 1, 2009. For engagements before this date, the exemption must still be applied for and the musicians must be notified at the time of hiring if an exemption has been granted. If you should have any questions about this new rule, please don't hesitate in giving me a call.

STIPEND OR FAIR WAGES?

I recently received a call asking me my definition of the word "stipend". It seems that musicians are now receiving requests to perform for a stipend at an amount far lower than scale wages. I've always viewed a stipend as an honorarium, or a token payment to say, "Thank you for giving us your time even though we cannot pay you what you are worth."

In rare instances, it might be appropriate to accept a "stipend". However, we all are professional musicians and should be paid a fair wage for our services. I like to compare it to any number of service professionals that come to your home to repair something. Next time they arrive, ask them if they'll work for a "stipend". What do you think their answer will be?

NOTICE

REHEARSAL EXEMPTION TO BE DISCONTINUED

Beginning July 1, 2009 the following rules will apply for ALL Symphonic Wages Scales:

(see page 5-9 and 5-10 of the 2008 – 2009 Membership Directory)

- All rehearsals that end before 7:00 PM on the day of the performance or on another day pay at the rehearsal rate. (\$90 per 2 ½ hours of rehearsal)
- A parking reimbursement of \$15 is paid on ALL rehearsals paying at rehearsal rate unless free parking is provided for every musician.
- All evening rehearsals that extend past 7:00 PM are paid at the Class A performance rate and no parking reimbursement is provided. (\$135.00)

The Board of Directors



Who, Where, When

By Ruth Tobias



CHARLES MINGUS, SONNY ROLLINS.

In a rare moment between saxophonist **BENNY GOLSON** and **HORACE SILVER**, Golson opined, “Did you



ever have a dream about a great melody; you wake up at three or four in the morning and think how great it was and you’re gonna write it down in the morning? But you never can remember it then!” Silver agreed, “Never remember it.” Golson laughed, “I had that kind of dream one night and actually got up, went downstairs, wrote it out and went back to bed. Next morning I got up and went to develop it. I looked at it and thought, wait a minute, that seems familiar. It was the verse to Stardust!” He and Horace almost fell down laughing.



SCHOLARSHIP WINNER

The 2008 recipient of the **BURT TOBIAS** Musical Scholarship for Brass Students was **ANDREW**

PANZER, a trumpet student in his senior year at Wheeling High School. Having lunch with him and his mother, **LAUREL**, proved the good choice **RON FRIEDMAN** made when he selected him. (Friedman is president and administrator of the scholarship fund.) Andrew’s aspirations run high. He is currently a student of **ROB PARTON** and truly enjoyed his scholarship week at the **JAMEY AEBERSOLD** Jazz Clinic at the University of Louisville. Wheeling High School held two band/orchestra performances in early November. Andrew’s solo work in both groups and during both concerts was a joy to hear. You just know when a young person is dedicated: their movements, the look about them, and their focus during performance. Andrew has it all. The second concert hosted **RONALD CARTER**’s Northern Illinois U. jazz band with trombonist/composer **CURTIS FULLER** as guest artist. **BRIAN LOGAN**, Wheeling’s Director of Bands/Fine and Performing Arts Coordinator, has a fantastic program going.

LIFE MEMBERS’ PARTY

The annual Life Members’ party was a rousing success again this year with a dance band theme: photos down the hallway and around the room of not only Local 10-208 dance bands, but other bands famous in the ‘40s to ‘80s era and pictures of leaders, singers and entertainers and even a dance hall requisite – a spotlighted, revolving, mirrored ball! **JOE GOLAN** and his violin headed up a charging band which included **BOBBY SCHIFF**

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Happy New Year to all! Now, put away the funny hats, whistles and noise makers and let us get down to business. Hail to 2009!

MEA CULPA

It’s “oops” time again: In October I reported on the 30th Annual Chicago Jazz Festival in Grant Park. The **FRANK D’RONE** Quartet appeared on Jackson Stage; somehow I neglected to mention the appearance of Frank’s long-time pianist **TOM HOPE**. Why? I dunno. Duh? So forgive me Tom. Here is the roster again—on piano **TOM HOPE**, on bass **NICK SCHNEIDER**, and **JERRY COLEMAN** on drums—all backing Frank D’Rone’s singing and guitar playing. (See the Nov./Dec. *Intermezzo*, Pg.12, for the group’s photo.)

“GREAT DAY IN HARLEM” DVD

This double DVD made by **JEAN BACH** in 2000 to memorialize the historic 1958 photo of New York musicians by **ART KANE** is such a delight for anyone to view. A compilation of many stills and movie shots enhanced by remembrances of many people involved in that amazing morning’s shoot. Jazz lovers will hear from players who were in the photo—many of whom are no longer with us—**MILT HINTON, BUD FREEMAN, COUNT BASIE, GENE KRUPA,**

DON'T MISS THE NEXT CFM SEMINAR!

MUSICIANS AND THE IRS

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

Please join us for a lively conversation and the sharing of ideas.

Refreshments and light snacks will be served

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



Frank A. Dusek, MBA, CPA, CFE

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Frank Dusek is a Principal with the firm of Weiss, Sugar, Dvorak & Dusek, Ltd., Certified Public Accountants ("WSDD"), since 1986. Frank has worked with the Chicago Federation of Musicians ("CFM") since 1988 as auditor, tax preparer and as a consultant. CFM has been a client of WSDD since 1967. Prior to coming with WSDD, Frank was Senior Consultant with The Brenner Group, 1984-1986; Chief Financial Officer, Allstate Erectors, Inc., 1977-1984; , Audit Supervisor with Hurdman & Cranstoun, CPAs, 1975-1976; Audit Senior, Wolf & Company, CPAs 1971-1975; and U.S. Army 1966-1968.

Frank has over 37 years of experience in accounting, auditing, tax and management. He has worked as an arbitrator and mediator since 1999. His Professional Certifications include Certified Public Accountant, Illinois, 1973; Certified Fraud Examiner, 1992, Certified Mediator, DePaul University, Chicago, 2005.

His education includes degrees from the University of Illinois at Chicago, Bachelor of Science in Accounting 1971 and Roosevelt University, Master of Business Administration, 1983.

His professional memberships include American Institute of Certified Public Accountants, Illinois CPA Society, Association of Certified Fraud Examiners, American Arbitration Association, FINRA, Board of Arbitrators, International Institute for Conflict Prevention & Resolution and the International Academy of Dispute Resolution.

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.



Chinbat Batmunkh Acct# 56318 (Piano/Arranger/Drums) is originally from Ulaanbaatar, Mongolia. He received a Certificate in Composition from the Mongolia Music and Dance College. He won the Best New Singer Award at the Asian Music Festival in Shanghai and competed in the "White Month" Russian Music Festival. As well as a performer, he is also an arranger/producer and has just released a solo

CD entitled "Immortality". The CD is a contemporary Jazz-Rock-Fusion collection. He tours throughout the US performing his music.

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Scott Burns Acct# 56304 (Saxophone/Clarinet/Flute) is originally from Dayton OH. He has performed with the Cincinnati Pops Orchestra, the Chicago Jazz Ensemble, the Harry Connick Jr. Big Band, the Mighty Blue Kings and the Tommy Dorsey Orchestra. He is currently performing with the Chicago Jazz Orchestra and leading his own group, the Scott Burns Quartet. Last year he released his debut album as a leader, Passages,

which is available on Origin Records. His Bachelor of Music/ Saxophone Studies is from the University of Cincinnati College Conservatory of Music. His Master of Music/ Jazz Studies is from DePaul University. His instructors include Rick VanMatre and Local 10-208 member Mark Colby. Scott teaches privately throughout the Chicago area.

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scott@scottburnsjazz.com**



Jocelyn Butler Acct# 56324 (Cello) After growing up in Lexington, KY Jocelyn attended Indiana University where she received both her Bachelor of Music and her Master of Music degrees. She then moved to Chicago where she graduated from Roosevelt University with a Professional Diploma in Orchestral Studies. She has performed with the Civic Orchestra of

Chicago, the Advent Chamber Orchestra and the Columbus (Indiana) Philharmonic. She is currently performing with the Illinois Philharmonic Orchestra, the Miami Symphony and the International Chamber Artists. She is an experienced instructor and teaches at the Trillium Arts Academy in New Lenox, IL Her instructors include Orlando Cole, Tsuyoshi Tsutsumi and Local 10-208 member John Sharp.



Keith Dworkin Acct# 56301 (Piano/Clarinet/Saxophone/Vocalist) is from the New York/New Jersey area. He attended Northwestern University where he received his Bachelor of Music/ Music Direction and Conducting as well as a Certificate in Musical Theater. His instructors include Dr. Mallory Thompson, Dr. Ryan Nelson and Local 10-208 member Leslie Grimm. He performs in a wide variety of groups

from swing bands and cabaret acts to wind ensembles and orchestras. He teaches privately both in Chicago and the New York area.

**2234 N. Washtenaw Ave.
Chicago, IL 60647
973-715-8608
management@lucidgreenrecords.com**

Pennal Johnson Acct# 55870 (Bass Guitar) grew up in the Chicago area. After graduating from Manley High School, he attended Columbia University. His teachers include Local 10-208 members Chuck Webb and Bill Boris. He is currently performing with Pop Rock Band III. He is an experienced private teacher.



**397 Oswego St.
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Jim Kocon Acct# 56295 (Keyboards) is a native of Chicago. He attended Purdue /Hammond where he received his Bachelor of Science in Business and Indiana University where he did work toward his Masters Degree. Besides playing and writing music, he also is a vocal impersonator imitating famous personalities such as Bing Crosby, Johnny Mathis, Rodney Dangerfield and many others.



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Ian Maksin Acct# 56283 (Cello) is a native of St Petersburg, Russia where he gave his first cello recital at the age of 6. He has performed with the New World Symphony, the Atlantic Classical Orchestra, the Erato Chamber Orchestra and the Spoleto USA Orchestra. He has performed under the batons of Michael Tilson Thomas, Hans Graf, Lukas Foss and John Adams.



He has performed and recorded numerous contemporary compositions including a 2006 CD "Sculpting Clouds" where he performed as part of the Ibis Camerata. He has performed with many artists including Gloria Estefan, Andrea Bocelli, Barry Gibbs and P Diddy. He teaches all levels of students.

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ian@maksin.org**

Brandon Mitchell Acct# 56270 (Double Bass) is from Joliet, IL where he attended Joliet Central High School. He received a music scholarship to DePaul University where he received a Bachelor's Degree. He is currently pursuing a Master's Degree also at DePaul. He has performed with the Henry Mancini Institute Orchestra, the Callisto Ensemble and with the

Annoyance Theater Company. His instructors include Pam Bruening and Local 10-208 members Rob Kassinger and Dan Armstrong. He is currently performing with the Chicago Sinfonietta and the Millennium Chamber Players

**1317 Arthur Ave.
Joliet, IL 60432
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Jason Niehoff Acct# 56315 (Double Bass/Bass Guitar) a native of Chicago, Jason graduated from Amos Alonzo Stagg High School in Palos Hills, IL. He received a scholarship to attend DePaul University where he graduated with a Bachelor's Degree. His instructors include Local 10-208 members Donn DeSanto, Larry Gray and Joseph Guastafeste. He is a past winner of the Protégé Concerto



Competition and has participated in the Union League Concerto Competition. He has performed with the Classical Symphony Orchestra and the Southwest Symphony.

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Colin Oldberg Acct# 56297 (Trumpet) was born and raised in Colorado Springs, CO. He moved to Chicago to attend Northwestern University where he will matriculate in 2009. He has performed with the National Repertory Orchestra as well as serving as rotating Principal Trumpet with the Symphony Orchestra and Wind Ensemble at Northwestern University. His



instructors include David Zuercher and Local 10-208 members Barbara Butler, Charles Geyer and Chris Martin. He is a private instructor and will be joining the Civic Orchestra of Chicago in the Fall of 2009.

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New and Returning Members

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Dylan Rehm Acct# 56322 (Trombone/Vocalist) attended high school in Ohio and then went to Indiana University where he graduated with a Bachelor of Music in Jazz Studies. His instructors include Scott Hartman, Pete Ellefson and Pat Harbison. He freelances throughout the Chicago area and he directs a choir at Yorkfield Presbyterian Church.

He also directs the pep band at DePaul University. He is an experienced private teacher and teaches at Puzon's Music in Lansing, IL.

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Markus Rutz Acct# 56320 (Trumpet) grew up in the Chicago area before attending high school in Wisconsin. He attended the University of Wisconsin/Madison, the Berklee College of Music and graduated from the University of New Orleans with a Bachelor of Arts in Music. He performs a wide variety of styles including Jazz, Orchestral, Latin Jazz and Blues. His instructors include

Ellis Marsalis, Victor Goines and Allan Dean. He is freelancing in Chicago and is an experienced private teacher.

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NO PHOTO AVAILABLE / BIOGRAPHY ONLY

Ryan Amos Acct# 56230 (Oboe/English Horn) grew up and attended high school close to Cleveland, Ohio and attended Baldwin-Wallace College Conservatory graduating with his Bachelors of Music in Performance. He then moved to Chicago to attend Northwestern University receiving both a Master of Music in Performance and a Certificate in Performance.

His teachers include Ms. Elizabeth Camus and Local 10-208 member Michael Henoeh. He has performed with the Kalamazoo Symphony and the Elmhurst Symphony. He is currently performing in the Civic Orchestra of Chicago and the Camerata Chicago.

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Jonathan Borgetti Acct# 56241 (Trombone) attends Lake Central High School in St. John, IN. His is a member of the trombone quartet "the Bone Rangers" from the Merit School of Music. The quartet was a winner in the Rembrandt Chamber Music Competition and they have appeared on the National Public Radio show "At The Top". His instructor is Timothy Riordan.

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Michael Descoteaux Acct# 56305 (Piano/Drums/Guitar/Harmonica/Vocalist) is the Music Director for Second City's "ETC" stage and is head of the Second City training center's music program. He grew up on Cape Cod and moved to Chicago to attend Northwestern University where he received degrees in composition, theater and a Certificate in Music Theater. He has also attended the Tanglewood Institute and the New England Conservatory. He is a member of ASCAP and writes musicals. His instructors include Jason Robert Brown, Augusta Reed Thomas and Kurt Hanson. He also acts as musical director for productions throughout the Chicago area.

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Continued from page 8

Eric Koppa Acct# 56287 (Saxophone/Clarinet/Flute) is originally from Michigan. He graduated from Western Michigan University with his Bachelor of Music in Jazz Studies and Saxophone Performance. He has worked with the Glenn Miller Orchestra, the Swing Shift Orchestra and the University of Western Michigan "Gold Company". He is currently leading the Eric Koppa Quintet and playing Lead Alto with the Prohibition Orchestra of Chicago. His teachers include Ernie Krivde and Trent Kynaston. He is an experienced private instructor teaching woodwind instruments.

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NO PHOTO OR BIOGRAPHY AVAILABLE

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Kristopher Westrich Acct# 56311 (Trumpet/Cornet/Fluegel

Horn/Piccolo Trumpet)

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Matthew Wifler Acct# 55831 (Saxophone/Clarinet/Flute) is a returning member.

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Who, Where, When

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on piano; **NICK SCHNEIDER**, bass; **JERRY COLEMAN**, drums; **BOBBY LEWIS**, trumpet (with a "sit-in" assist from **GEORGE BEAN** at one point); and **RALPH WILDER**, reeds. The crowd was lively and again this year we saw new faces and the dear ones from the past years — our stalwarts. **JAMES** and **MARGARET ROSEBORO** (both of trumpet persuasion) were also celebrating Margaret's 80th birthday. Pianist **JOE SANTELLI** reminisced about his WWII stint which afforded him a chance to tour with singer **JANE FROMAN** when she came with a USO troop, lost her pianist and Joe's commander sent him to the rescue. He said they went to Salzburg, Austria, for her appearances. He also remembers playing for the Four Step Brothers, the tap dancing quartet that subsequently thrilled Chicago audiences for many years: **AL**, **MACIO**, **PRINCE**, and **FLASH**.

ZING WENT THE STRINGS

RICK KOGAN, who writes a weekly column "In the Loop" for Chicago Tribune Magazine, recently wrote a gentle piece which he began as "Heart strings..." to tell a story of the harp — particularly the one played by **DORISS BRIGGS**. It was a reminiscence, tinged with nostalgia, of his long-ago discovery of Briggs in the "dark wood/thick curtains/chandeliers/oil portraits place called the Royal Garden Cocktail Lounge" of the extinct Ambassador West Hotel (now a residential condo) where she reigned for more than six years. Kogan remembered her as a "regal-looking woman" playing her ornate harp and actually catching the rapt attention of a conventioneer audience.



CFM Musicians

By Ruth Marion Tobias

A musical man from a long musical tradition, pianist Dean Rolando's roots go way up to northern Michigan, the Upper Peninsula, don'tcha know, where his grandfather led the Calumet-Hekla Mining Company band, one of the great bands of the era that attracted the likes of Sousa who came to conduct it. Grandfather also had a family band: How about The Symfunny 5! Dean laughed heartily, "My aunt Virginia played piano; Uncle Pete, banjo; my dad, woodwinds; they had a drummer; and my grandfather played clarinet, violin, accordion. My dad played his first job with the band at age 8."

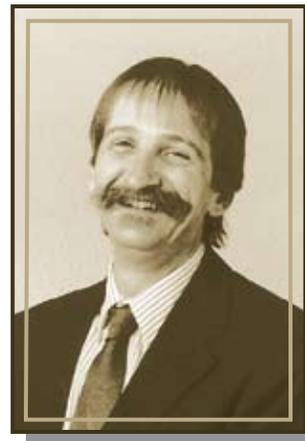
Dean's father, Boyd Rolando, was born in 1908 and at age 15 dropped out of school and moved to Minnesota to study at the conservatory. "He took two lessons with the clarinet teacher and the guy said I really can't teach you anything", Dean related, "so he started working with territory bands." He soon became a well-known Chicago musician. With a touch of love in his voice, Dean said, "He was a very good player, well respected in the community and a good father."

In Chicago, Dean lived with his parents and two older siblings at the Windsor-Wilson Hotel on the North Side, in a studio apartment for five years. Dean went on, "Wilson Avenue back then, was a huge music scene with [people like] Hal Linden, George Gobel, and bands stayed at the Sheridan Plaza, Chelsea Hotel, and many lived at the New Lawrence Hotel. There was the Warm Friends Lounge, a whole scene there, and lots of rehearsal bands at the Clarendon Hotel. It was interesting living there among all the musicians. At 4 and 5 years, I went with my dad to rehearsals of shows he played at the Edgewater Beach Hotel and the Empire Room of the Palmer House. He played lots of shows and later locked into jobbing. Guys like Bobby Ojeda and Dick Bordon were hanging around at my house; I was about 8, they were 10 or 12 years older. Later on, it was guys like Jerry DiMuzio and Doug Sharf, more my contemporaries, but I wasn't playing the same things as they were playing. I was more pop oriented as a '60s and '70s player. They were big band oriented.

"I started on piano at 5 and never stopped, but I also played trumpet because I wanted to play in a band. I was an okay player and played throughout high school and college. I went to Senn High School. A lot of good musicians came out of there. Senn was 50% Jewish and about 30% Asian. Those kids had good training in violin and piano, things that were important in those cultures and the kids were pretty talented. More than half the kids in All City Band were from Senn. Henry Salida was the band director. He didn't believe in competition, so we read a huge repertoire, not dwelling on one piece all year for competition."

College at Northeastern Illinois University "was a fun school and had a lot of young players making their living playing. I was making \$150 a week on Rush Street and my tuition was \$90 a semester. I'd go in there like Sinatra, with a roll of bills to pay my tuition, 'and here's a little something for you' to the secretaries like a big mocker", he laughed at himself. "Great people came to play concerts – featured stars like Raphael Mendez plus really good contemporary bands like Bill Chase."

Married for 34 years, with three children, Dean has worked for Rich Daniels' band as his main source of jobbing since 1999, but also freelances with others. Prior to that, "I met Laurel Massé when Manhattan Transfer came to record. She subsequently was in a serious auto accident and it was touch and go as to whether she would sing again. [On recovery] she left the group and wanted to put together her own thing. We worked together for ten years and I still do an occasional date with her."



Dean was on the Board of Directors for 4 terms. Now an Assistant to the President as Director of Electronic Media he oversees any recording through union agreement.

"In addition, it means going out to educate people as to what options they have, working under union agreement, versus not. You win some, you lose some, but you gotta keep talking. I talk with all kinds of players, union or not, about back end payments, special payments and their different levels. It is always to the players' advantage to get on these report forms cause it means extra money down the road. The hard part is convincing the producer that this will not kill them financially. We – Leo Murphy and other board members – take every opportunity to go out to speak to classes, colleges, high schools. It's an ongoing educational process.

"I just had a meeting with Nan Warshaw who started "Bloodshot Records", one of the best indie labels in the country, right here in Chicago. She's a very nice woman, very smart. They have quite a roster, an eclectic mix of edgy bands. I dialogued with her about health insurance, pension and maybe being a signatory label so when these people record they can get special payments. We're not on those bands' radar – which is okay if they're only going to be in business for 4 or 5 years, but for 25 or 30 years it would be in their best interest to be on our radar and conversely, we on theirs.

“The number one important issue to be advocating for is a living wage for musicians, so we don’t want to devalue what we do. However, we realize different types of work have different values; if you’re working clubs, for instance, you are doing what you want to do, you are not a service provider as you are when you play a big wedding or (for) McDonald’s. So fine, if you want to play at Andy’s, for instance, work it for whatever you want to make. But if someone from McDonald’s comes in there and wants to hire you, that is a whole different market value and responsibility and providing a different service. Playing the clubs is for you and your art – the other is not. I think it is a balance we can achieve.

“The whole thing is about music surviving, about intellectual property, the value thereof, and people getting paid fairly for what they have to offer. Look how hard it is to become a fairly good musician – I don’t say a great musician – a pretty good musician. So we go out to schools and talk about the value of what they do, saying at some point they’re going to want to make a living in this business. If they’re selling their services at a very low rate in a market that has a much higher market value, they’re not doing themselves or any professional musicians any favors.

“And we have problems. Northwestern University has a little employment agency going on there, sending out college students to play dates. They are excellent players. However, what message are you sending as a university? If you go four years to NU, you’ve just spent \$200,000 to work for \$100 to play a reception! That’s sending the wrong message. I think we not only have to enlighten employees, but educate the educators. It is just so wrong.

“Every two years, the AFL-CIO has its convention and we want to get some ‘face time’ for our organization. We’re down there and it is great to see how we fit in with the other unions who are respectful to us and more importantly they realize our people make a living doing this. Now it’s, ‘you mean the Chicago Symphony – they’re all union members?’ Well, yeah, they are because before they were members, they weren’t making as much money.

“They showed a Mother Jones DVD which spoke volumes about what a struggle it is to get respect and what you deserve. And if it’s hard to get it in an auto plant then it’s doubly hard to do it in an artistic form where everybody thinks you’re doing it just for the sheer joy of it. I think we do it mostly for making a living and that’s the joy of it!”.

Band and Orchestra Listing Omission

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

William A. Lee Memorial Scholarship

The Chicago Federation of Labor offers five (5) **academic**-based scholarships and five (5) **random-drawing** scholarships in the amount of \$2,000 to students graduating from a Chicago or suburban-area high school. Students may only apply in one of the two categories.

The scholarship awards are named after Lee, who served as president of the Chicago Federation of Labor for thirty-eight years. He devoted more than sixty years to organized labor and community service.

To be eligible, either the student or one of his or her parents must be a member of a local union affiliated with the Chicago Federation of Labor. All applications must be signed by either of the top two officers of the local union to which the student or his or her parent belong. Applications signed by union representatives or union stewards will be disqualified.

Completed applications must be returned to the Chicago Federation of Labor, William A. Lee Memorial Scholarship Committee, 130 E. Randolph St., Suite 2600, Chicago, IL 60601. All applications must be postmarked no later than March 2, 2009.

Go to: www.chicagolabor.org for more information.



Chicago Federation of Musicians College Scholarship

Applications are being accepted for the 2009 CFM College Scholarship. Scholarships of up to \$1,000.00 will be awarded to the winner(s). Applicants must be enrolled in an accredited college music program for the Fall of 2009.

Applications are available by calling the Vice-President’s Office of the Chicago Federation of Musicians and must be completed and returned no later than March 1, 2009.

If you have any questions about the scholarship, please call Vice-President Terry Jares at 312-782-0063, ext. 222.



~ Obituaries ~

In Memoriam **Howard Davis** 1916 - 2008

Reed player and realtor, Howard Davis passed away November 22, 2008 in Evergreen, Colorado, where he and his wife, Ingrid, have lived since the early 1990s. Howard was born in Struthers, Ohio, (near Youngstown) and began his musical career on violin which he played throughout high school. He was encouraged to study clarinet as well; and when he added saxophone, he found the jazz instrument to be more exciting. Howard began touring with Youngstown territory bands after graduation. He joined the Will Hudson band at age 19 as lead alto, playing radio broadcasts out of Syracuse, N.Y. and recording for Decca. When that band folded he joined Gray Gordon's band and worked in Chicago before his induction into the Army in 1942.

After the service, he returned to Chicago working for Lew Diamond, Henry Brandon and Al Marney. By 1946, however, he moved to Hollywood and worked with Alvino Rey, Boyd Raeburn, Bob Crosby and Harry James. His contractual time with the James band ended at the Aragon Ballroom in Chicago; next day he began playing lead alto at NBC for three years until he went on staff at CBS. His skill on alto sax, clarinet and flute established him also as a freelance player in the major recording studios—Universal, RCA, Columbia and Chess. In spite of his varied, interesting musical career, Howard began evening courses in real estate law. Thereafter, he left his staff job and session work in the jingle business to concentrate on a real estate career which eventually eclipsed his musical activities.

Retiring in Evergreen, he renewed his love of playing music by joining with a bassist and guitarist to form a popular jazz trio plus a talented vocalist to play a series of Denver dates, record an album and play regularly at the Roundup Grill in Evergreen for many years.

David Bedal 1920 - 2008

David Bedal passed away on November 5, 2008 at the age of 88. He is survived by his beloved soul-mate of 49 years, Joan; brother, Kenny of Henderson, Tennessee, and numerous nieces and nephews. He was born in Detroit, Michigan, on February 25, 1920. His family moved to Wheaton, Illinois, six years later where David attended grammar and high school. He was a man of many talents and was highly regarded in each of the fields he went into. Music was his first venture. At age 14 he joined a ballroom band (joined the Chicago AF of M) playing saxophone in local clubs at night. He continued playing with small bands until he went into the Army in 1942. After discharge



in 1946, he worked around Chicago with his own small group and some big bands. In 1950, he joined Ted Weems Orchestra and when it disbanded, he joined the Jan Garber Orchestra. They were playing at the Blueroom in the Roosevelt Hotel in New Orleans in December 1958 when he met Joan. Five months later, they were married in Los Angeles. In 1961, he quit the music business and took a job as a Golf Pro, opening a 3-par, 18 hole, Night-Lighted course in California City. He became a PGA Member and in 1964 moved to San Luis Obispo to be Assistant Pro at their Country Club. In 1970, he was asked to join Jim Blakely at the Olivias Park Golf Course in Ventura after it had been rebuilt after the 1969 flood. It was in 1978 that Joan asked David to join her in opening a real estate office. After two years, Bedal Realty joined Billee Herbruck, becoming Herbruck-Bedal Realtors at Hollywood Beach. After Billee retired, the Bedals kept their office open until they sold their business in 1990. After several mergers, and buy-outs, the Bedals have their Broker's Licenses with Coldwell Banker office at Hollywood Beach.

"A Tribute to Guy Serena will appear in the February *Intermezzo*"

Obituaries *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Bedal	David	Saxophone	11/05/08	02/25/20	05/08/41
Conrad	William C.	Trumpet	10/14/08	03/07/13	05/18/39
Kuroski	Steven A.	Saxophone	08/24/08	05/02/10	03/24/38
Lovenson	Harry	Violin	10/27/08	10/11/15	12/02/43
Morrow	Dorothy R.	Violin	07/10/08	05/01/15	05/07/53
Nuzzo	James	Saxophone	11/20/08	06/13/25	07/18/40
Serena	Guy M.	Saxophone	11/12/08	09/29/07	04/24/36
Taylor	Darrell G.	Accordion	11/19/08	02/04/32	11/08/55

Memorial Vespers Set To Honor Andy Anderson

The life and work of Roland "Ross" or "Andy" Anderson who passed away recently will be honored at a special memorial Jazz Vespers service.

When: January 18, 2009 at 7:30 p.m.

Where: Lutheran Church of the Resurrection,
8450 N. Shermer Rd., Niles, IL

(One half mile south of Dempster St. or one half mile north of Oakton St. on Shermer Rd.)

Featured artists: Ron Steele - guitar,
Bill Porter - trombone, Nick Tountas - bass
and Rusty Jones - drums.

Please contact 847-275-5893 for more information.
A free will offering will be taken at the concert to benefit
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All are welcome to attend.

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For rep. list and audition dates only, email request to:
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(No rep. lists will be given over the phone)

Please note that only highly qualified candidates should apply.
The audition committee of the Lyric Opera Orchestra reserves the right
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Dal Segno Luncheon



Sunday, April 19, 2009
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LETTERS TO THE EDITOR

From the Music Director's Desk

Dieter Kober

Memories of Studs Terkel

November 3, 2008

A Chicago legend has passed on. We miss Studs Terkel— Mr. Curiosity— who like few others was deeply concerned about the problems and achievements of the world around him. An outspoken personality, he comes to mind when I think of Aaron Copland's "Fanfare for the Common Man". His frank opinions and literary honesty resulted in many friends and, no doubt, many enemies.

I was fortunate to be his friend from the first time I met him among the audience of a Chicago Chamber Orchestra performance of Alan MacNeil's "Sandburg Songs" with Richard Dyer-Bennet as soloist, well-known to WFMT's "Saturday Night Special" audience. We also had conversations about jazz of which he was an authority. He lectured at my college class one time, and I recall our spirited conversation while driving home. Some time later our relationship was put to a test. Studs became known as a dog hater when an anti-dog article by him appeared in Chicago Magazine. I was a dog lover. When I would drive to the Loop and recognize Studs at the bus stop, I would stop and give him a ride to North Michigan Avenue. My other passenger who had not read Stud's tirade was Lobo, the CCO's mascot who greeted the

author with accustomed friendliness and charm. To my surprise, the greeting was returned with equal cordiality as Studs rationalized that he really meant dirty animals that deposited their smelling wares at his front door and not champions of cleanliness like Lobo. The relationship between Studs and Lobo eventually became professional at a WFMT radio interview with participation of the three of us. Studs and his lovely wife Ida lived just a few blocks from me and on a number of occasions we stopped by for a brief visit. He was a busy man. You could see it by the amount of unopened mail, the frequent ringing of the telephone and the presence of other visitors. When he discovered that on our orchestra's website his name appeared next to CSO conductor Georg Solti, he shouted with delight at the honor of being published at the side of the famed maestro. Magdalene and I saw him last after his unfortunate fall from the stairs. While he was physically weakened, he maintained in his speech his characteristic vivacity and joy of life.

There is a coffee cup on my desk: Its inscription reads "Studs Terkel Toast – April 9, 1991" and it frames his prominent cigar-embellished head. In my own way, I still see Studs every day.

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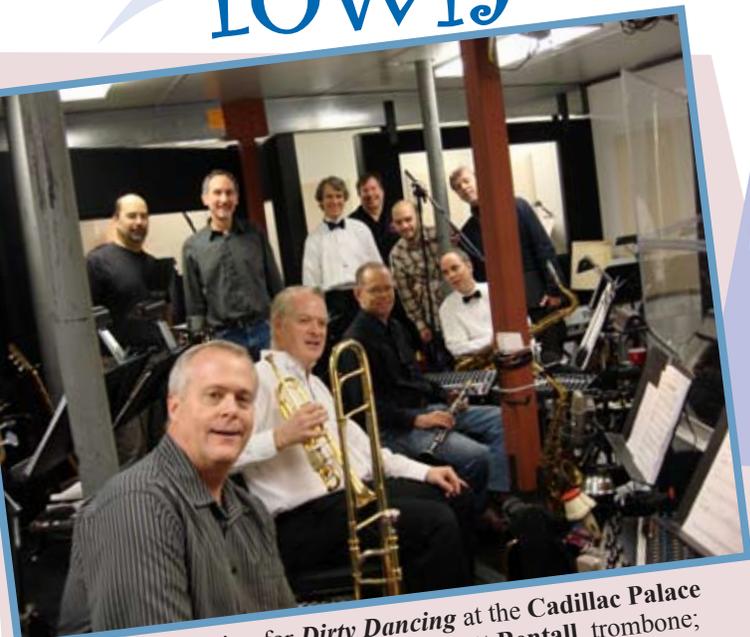
Tuesday, January 20, 2009

12:15 pm to 1 pm

Rusty Jones – Drums,
Dan Shapera – Bass and
Rich Corpolongo – Tenor
Saxophone.



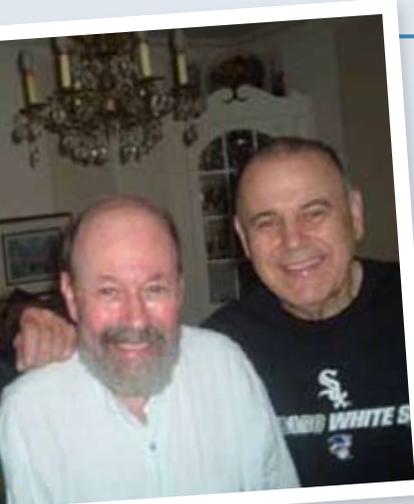
Around Town



Musicians performing for *Dirty Dancing* at the Cadillac Palace Theatre included **Marc Hogan**, bass; **Scott Bentall**, trombone; **Steve Roberts**, guitar; **Tim Burke**, trumpet; **Joe Sonnefeldt**, percussion; **Paul McGinley**, reeds; **Rich Trelease**, drums; **Chris Sargent**, keyboard; **Steve Leinheiser**, reeds; and conductor, **Martyn Axe**.



Grey Gardens played at the Northlight Theater at the Performing Arts Center in Skokie from November 11th through December 28th. Musicians performing are **Matt Wifler**, reeds; **Beth Anderson**, cello; **Heather Boehm**, violin and contractor; **Ian Frydrych**, percussion; **Peter Ballin**, reeds; and **Doug Peck**, piano/conductor and musical director.



On October 23rd, the Irish-American Labor Council of Greater Chicago dedicated a bronze statue to Irish Labor leader **James Connolly** in Union Park, Warren Blvd. and Ashland Ave. in Chicago. Officers and Musicians in attendance were **Leo Murphy**, drums; **Don Sohan**, trumpet; **Kim Cusack**, clarinet; **Mike Walbridge**, tuba; **Keith Baumann**, banjo; **Terry Jares**; **Ed Ward**; **Rich Daniels**; **Tom White**, sculptor; and **Gary Matts**.

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.
Pennal Johnson	Wheaton Christian Center	610 E. North Avenue, Carol Stream	Sundays, 10:30 a.m. Service
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.



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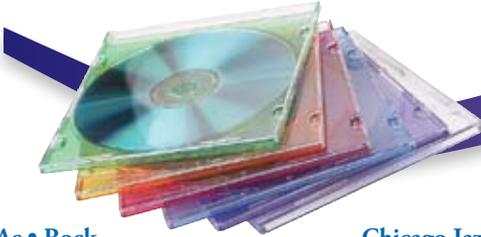
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For all other Information, contact the	
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Other Helpful Numbers:

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United States and Canada:

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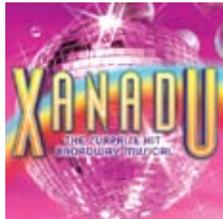
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Continued on page 21

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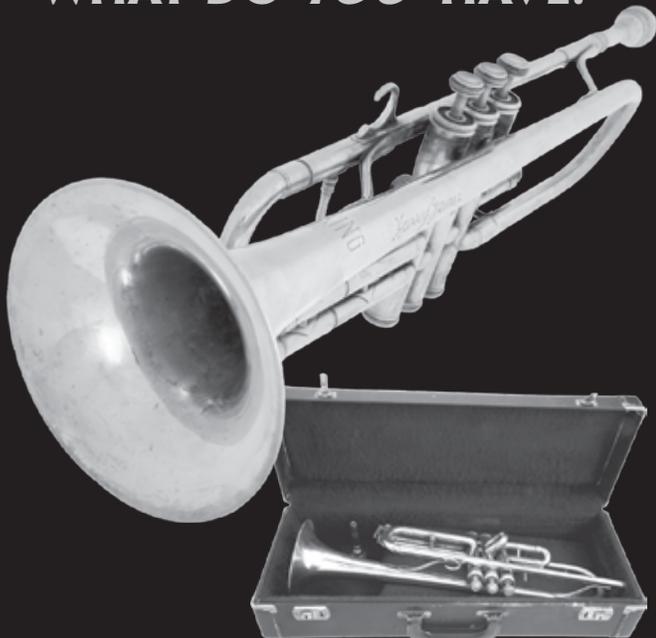


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Bolingbrook, IL 60440
630-235-5593 / 630-312-8750
Drums

55932 Clevenger, Robin Hayes
132 Cotuit Ct.
Schaumburg, IL 60193
773-339-2576
French Horn

51654 D'Albert, Beverly
2822 Western Ave.
Park Forest, IL 60466-1803
312-375-8844
Synthesizer

11087 Develice, Ralph
1270 Village Dr., Apt. 312
Lemont, IL 60439
702-452-7759
Saxophone

53667 Devos, Mark H.
224 Parker Dr.
Grayslake, IL 60030
224-330-5518
Bass Guitar

56301 Dworkin, Keith H.
2234 N. Washtenaw Ave.
Chicago, IL 60647
973-715-8608
Piano

55954 Edwards, Richard
18 E. Elm St., Apt 507
Chicago, IL 60611
785-608-5900
Double Bass

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

55824 Garcia-Montoya, Elizandro
5529 N. Kenmore Ave., Apt 1-A
Chicago, IL 60640
773-580-3222
Clarinet

55696 Hori, Justin R.
1250 Stanford, Apt. 2
Santa Monica, CA 90404
312-492-6930/ 312-391-5642
Percussion

11386 Jensen, Robert E.
7724 Maple Meadow St.
Las Vegas, NV 89131
702-386-8813
Trumpet

55870 Johnson Sr., Pennal C.
397 Oswego St.
Park Forest, IL 60466
708-441-5861
Bass Guitar

53809 Kovnat, David E.
1625 N. 73rd Ave.
Elmwood Park, IL 60707-4206
708-452-5709
Drums

26506 Lasso, Ivan M.
45 N. Stephenson St
Cedarville, IL 61013
815-616-8149
Saxophone

17893 Lepp, Harry A.
5573 Lakeview Mews Dr.
Boynton Beach, FL 33437
847-432-1456
Trombone

54397 Matta, Thomas E.
2247 W. Eastwood Ave., Apt. 2
Chicago, IL 60625
773-463-0344
Bass Trombone

56078 McKinney, Bryan S.
317 N. River Glen
Elmhurst, IL 60126
573-330-6168
Trumpet

55125 Page, Robert W.
19501 Southfield Ln.
Tinley Park, IL 60487
815-806-7041/ 312-822-3061
Vocalist

57046 Parrovecchio, Anthony J.
52 Quail Run
Plant City, FL 33565
813-757-0212
Saxophone

3110 Robertson, Donald I.
462 Lower Lake Rd.
Thousand Oaks, CA 91361-5113
805-495-0298
Keyboards

56320 Rutz, Markus J.
400 W. Ontario St., Apt 607
Chicago, IL 60654
312-972-9908/ 312-379-8465
Trumpet

52435 Ryan, Dianne
3304 Blue Ridge Dr.
Carpentersville, IL 60110
847-606-2566
Bassoon

37267 Tervelt, Paul A.
1106 W. 29th St.
Austin, TX 78703
512-477-8585/ 773-360-8574
French Horn

56248 Tuck, Andrew E.
2802 Blanco
Wichita Falls, TX 76308
940-613-7344
Drums

55841 Walcott, Nathaniel C.
1114B Jones St., Apt. 9
Omaha, NE 68102
773-450-2506
Trumpet

51953 Webb, Charles C.
9156 S. Essex Ave.
Chicago, IL 60617
773-374-1271
Bass Guitar

13939 Whitehead, Finas S.
515 Decatur St.
Barry, IL 62312
217-335-2058
Guitar

55028 Williams, Nora R.
410 S. Michigan Ave.
Suite 927
Chicago, IL 60605
312-850-2760/ 312-399-1857
Viola

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



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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Continued from page 17

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Ken Spurr

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

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From the Start
es@elizabethstart.com

Don Stille

Keys To My Heart
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dfstille@mac.com

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

Suenos Latin-Jazz

Azul Oscuro
Steven Hashimoto
708-222-6520

The Tender Land Suite

Old American Songs
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www.amazon.com
www.naxos.com
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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

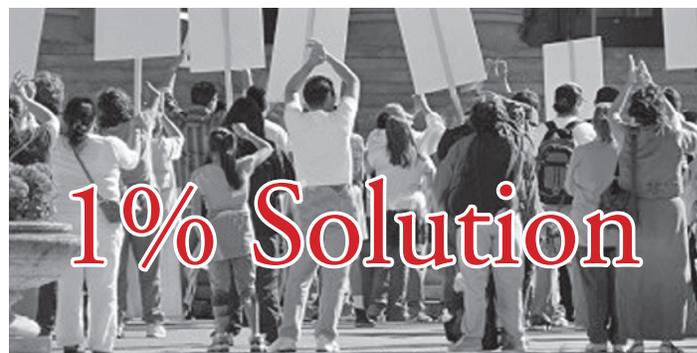
Melvin Warner

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

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Eric "Baron" Behrenfeld

Tiki Cowboys
www.tikicowboys.com



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Archer, Bill	Keefe, Michael	Setecka, Kieran J.
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Cernota, Bill	Lobstein, Harvey	Sutter, Robert
Chiakulas, James	Matts, Gary	Szostek, Randall
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Griffin, Clifford	Rogers, Billy W.	Weiss, Thomas
Haffner, Barbara	Rolando, Dean	Zelek, Lawrence
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Henderson, Johnnie	Rostoker, Alan	
Hines, Ernie		

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TO: Leaders and Contractors
RE: AFM-EP Fund Reports

Please double check the social security numbers on ALL of your reports for accuracy. There have been errors in reporting social security numbers that have resulted in the AFM-EP Fund giving pension credits to the wrong participant. It's much harder to correct mistakes after a pension report has been submitted with errors. If you are in doubt of anyone's number, please give us a call.



**TEMPO
CONTRIBUTIONS
TOTAL: \$1,600.00**



**CONTRIBUTIONS
TO THE
MUSICIANS
RELIEF FUND

TOTAL: \$1,396.00**

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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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