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chicago federation of musicians
local 10-208 afm

Intermezzo

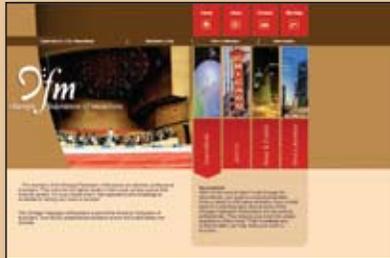
March 2009
Vol. 69 No. 3

Membership Meeting:
Tuesday, March 10th, 2009 @ 1:00 pm
By-Law Meeting:
Tuesday, April 14th, 2009 @ 1:00 pm

**Dal Segno
Honorees**
see page 14



**The new CFM website is open
and waiting for you!
cfm10208.com**



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

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

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

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



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Perspective



By Jack Zimmerman



The great thing about the Obama Inauguration was the performance by noted classical musicians. Violinist Itzhak Perlman and cellist Yo-Yo Ma were joined by Merit Music Program and Chicago Youth Orchestra alum Anthony McGill (he's now principal clarinet at the Metropolitan Opera) and pianist Gabriela Montero.

I can't remember any inauguration that put classical music performers in so prominent a position. Together the four played *Air and Simple Gifts*, a composition based on the old Shaker tune "Simple Gifts" (there are no new Shaker tunes. I'll get to that later).

More than one news story mentioned the fact that "Simple Gifts" was used by Aaron Copland in his ballet score, *Appalachian Spring*. It's one of those charming, folksy tunes that stick in one's tune memory forever. It's like the Empire Carpeting jingle – five, eight, eight, two, three, hundred – only longer.

*'Tis the gift to be simple,
'tis the gift to be free,
'tis the gift to come down where you ought to be,
And when we find ourselves in the place just right,
It will be in the valley of love and delight.*

The tune itself dates back to 1848 when it was written by Shaker Elder Joseph Brackett, Jr. The Shakers were a religious sect, an offshoot of the Quakers. Their official name was the United Society of Believers in Christ's Second Appearing. They are remembered today for their quilts, functional furniture and no-nonsense home interiors. But what really differentiated them from the rest of us was that Shakers – all Shakers – abstained from sex. This is why there are no new Shaker tunes or for that matter new Shakers. Those last words of the first stanza, the valley of love and delight, obviously referenced some real satisfying chair-making by Elder Brackett.

That Shaker tune inspired a short inaugural chamber work by the most listened-to American composer since Gershwin, John Williams – you know, *Star Wars*, the Indiana Jones movies, and the best damn film score since Alexander Nevsky, Williams' *Catch Me If You Can*.

I suppose Williams chose the "Simple Gifts" melody because it sounds so 19th-century America, the time and place that produced Thoreau, Emerson, Whitman, and most significant, Lincoln. Given the current economy, we soon may be living like 19th-century Americans. Just this morning I tuned up the family dulcimer and had a go at several Stephen Foster songs.

But on January 20, I was glued to my flat-screen TV. Presidential inauguration ceremonies are held outdoors on the Capitol steps, and for the Obama Inauguration temperatures in Washington fell to the near-freezing mark. It was too cold for a virtuosic performance on any instrument much less a violin, cello, clarinet and piano. "How can they play so in tune?" my wife, a clarinetist, kept asking while we watched the televised inaugural ceremonies. To every musician's amazement, the inaugural quartet did just that. Despite the near-freezing temperatures they performed as if sitting in a 72-degree recording studio.

It wasn't until a day later that our amazement ceased. My eldest son, the New Yorker, emailed us a link to a *New York Times* story about "Air and Simple Gifts" being recorded two days before in the comfort and safety for at 72-degree recording studio by Pearlman, Ma, McGill and Montero.

For the Inauguration, they played the piece in Siberian temperatures, but what was broadcast to the crowd as well as those of us in the TV-viewing audience, was the sound of the two-day-old pitch-perfect recording.

Some cried "foul" at this audio/video sleight of hand. I thought it was all for the best. After months of campaigns, endless primaries and a good deal of mouth-foaming by pundits, the last thing needed was a classical music train wreck on Inauguration Day.

Had the Inaugural Quartet not used the pre-recorded performance, "Simple Gifts" would have sounded as though Ornette Coleman had infiltrated Elder Brackett's Shaker colony. No thanks. I'm all for in-tune playing, even if there is a bit of audio/video hi-jinks involved. You simply can't beat 21st century technology.

Although dulcimer-playing is kind of growing on me.



CFM Musicians



By Ruth Marion Tobias

The gentle art of strolling has a long history and usually a packed agenda for those musicians who populate this musical genre. There always seems to be a call for a moving musical background to punctuate any given festive event. There are the costumed groups who follow the holidays with appropriate garb and song; there are those with hospitality suite musical selections; there are all-female trios, all male trios, and soloists who give not only musical variety, but also humorous or congratulatory lyrics, and school fight songs, to say nothing of forays into the classics for the patrons of that persuasion.

One of the current generation's proponents of strolling is violinist Jennifer Silk. Her exceptional musical talent not only affords her the strolling aspect of our business, but establishes her as a sought-after musician for dance bands, wedding ensembles and any event where string groups are required.

Jennifer comes to Chicago via Connecticut (where she was born), Michigan, Arizona, and California. In Kalamazoo she began studying piano at age 5, violin at age 10. By the time she was in high school, she was playing the string bass in the concert band, electric bass in the jazz band and the glockenspiel for the marching band. That experience paid off when she attended Western Michigan University to earn her music education degree and played bass drum in the marching band for P.E. credits. Further credits include her violin performance with the Kalamazoo, Battle Creek and Southwestern symphonies.

Her travels brought her out to the southwest to Arizona State University which awarded her a full scholarship to pursue her master's degree in music education. Meanwhile she landed a job teaching orchestra in the Tempe public high schools and also learned how to stroll from a retired Las Vegas accordionist, Donna Reeves.

A chance strolling job for a friend led to her hearing and meeting Chicagoan Franz Benteler and his group of Royal Strings who were performing at the Biltmore Hotel in Phoenix. Keep this chance meeting in mind. But first, Silk found that without tenure, her teaching job had dried up and she moved on to Laguna Beach California. She soon was playing with the South Coast Symphony Orchestra and began strolling, subbing at the Chez Cary with 3 violins and a guitar. The gig lasted 4 years. "Lots of movers and shakers were in the audience—many film stars and entertainers," she said. "I also played the Sawdust Festival in Laguna Beach, the Christmas programs at Disneyland, Hollywood parties and special events."



Ever the one to find work, Jennifer joined the Chamber of Commerce to also promote her musical telegram business, "Violin-A-Gram" and began playing for chamber breakfasts and luncheons as well as doing newspaper and radio interviews.

Along the way there was a marriage (of seven years) and Jennifer moved to Pleasanton, California, just east of San Francisco to keep house and

raise her husband's three children. In a new town, with no forthcoming work, she went to the local musicians' union to ask for help getting started there. She had no money to join and asked for a permit to work till she earned enough for joining fees. The hard-nosed officers flatly said, "No." Jennifer was crushed but avowed that whatever might materialize for her in the ensuing years, she would always offer a helping hand to others in need.

Jennifer Silk

Her eventual move to Chicago, seventeen years ago, was first hailed by a call from the late Neil Pajeau of Franz Benteler's production office. He offered a wedding gig at the Bull Valley Country Club, 'way out near Woodstock, Illinois. What a thrill to get her first Chicago paycheck from Franz Benteler and the Royal Strings. From that first meeting in Arizona, Benteler was eventually a mentor

of sorts and Jennifer's work with his orchestra and the strolling strings not only honed her abilities but was lucrative. Like a small whirlwind, she got around in Chicago's music world, and more into popular music which she always loved.

"About fourteen years ago," she said, "when the Women's Clubs of Illinois and Northern Indiana were auditioning for entertainment acts, I was asked to provide music during their luncheon. When the day was over, the telephone began ringing off the hook for me to also provide a program for upcoming club meetings. I told them I would see what I could come up with as I usually strolled during lunch, taking requests and did a musical serenade called 'Violin-A-Gram' for birthdays and anniversaries.

"I came up with a musical potpourri of my most popular requests and true stories about my career performing for famous people, places and

events. I also have an assortment of quick-change outfits, an introduction to the viola and jokes that would have made Jack Benny proud. I called it 'The Day in the Life of a Strolling Violinist'." This has been a winner for her as she fills numerous requests from libraries, retirement homes and other varied audiences.

Silk was so impressed with the friendships and good work done by the women's clubs for whom she played, she dreamed of forming a club for women musicians. Her angst over just how to go about doing this lasted for about 10 years, until she finally plunged in. In 2004 she organized WPMC—Women's Professional Musicians Club—now four years old. The goal is to "support fellow women musicians through all of life's trials and celebrations, meet new people, improve professional skills and fulfill the heart's desire of spreading the joy of music to all of the world!"

Silk is a veteran of over 5,000 wedding and events performances, numerous TV and radio commercials and she teaches private violin and viola lessons. She is now married to saxophonist/arranger/band leader Roy Vombrack and is the lead violinist in his contemporary/society dance ensemble, The Roy Vombrack Orchestra. That gives her a definite "in" to acquire musical arrangements from Vombrack so live music can be played at each WPMC meeting.

The strolling is still going strong for Jennifer but after 8 moves in the last 16 years, the moving has stopped. Jennifer and Roy are recent new home owners right on the Fox River in Elgin. She acknowledged, "If my teachers had told me that I would be doing this for a living and having this much fun, I would have practiced more!"



The Metropolis Quartet: Thomas Yang, violin; Jeri-Lou Zike, viola; Steven Houser, cello; and Deb Stevenson, Oboe and English Horn. They performed on the Mostly Music Chicago Concert Series on Sunday, February 8, 2009 at the Quadrangle Club in Hyde Park. The program featured the Gordon Jacob Quartet for Oboe and Strings, Schumann's 3 Romances; the JC Bach Quartet in Eb, Op 8 No 3, the Gary Friedman Quartet for English Horn and Strings; and a Wolfgang Amadeus Mozart Quartet.



New and Returning Members

By Leo Murphy



We welcome these new and returning members to Local 10-208, the Chicago Federation of Musicians. The members listed below 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 a job, whether in a pit, on a bandstand or a stage, introduce yourself and get to know them.



Paul Mulligan Acct# 56226 (Clarinet) is transferring from Local #180 in Ottawa, ON. His undergraduate degree is from McGill University in Montreal where he studied with Robert Crowley. His Masters' degree is from Indiana University where he studied with James Campbell. He has performed with the Chicago Civic Orchestra of Chicago, the Richmond Symphony (Indiana) and

as a substitute with the Louisville Orchestra. As a soloist he has performed the Leonard Bernstein Sonata with an orchestra at Indiana University and the Stamitz Concerto No. 3 with the Courtenay Youth Music Centre Orchestra after winning their concerto competition. Paul is on the faculty at the Music Institute of Chicago and teaches at various high schools in the Chicago Area.

**826 Washington St.
Apt. 2-S
Evanston, IL 60202
812-340-3929
pdmullig@gmail.com**

NO PHOTO OR BIOGRAPHY AVAILABLE

Phyllis Adams Acct# 51630 (Harp) is a returning member.
1616 Hinman Ave.
Apt. 7-A
Evanston, IL 60201-4525
847-869-6150/312-720-3060
phyllisadamsharp@aol.com

Doyle Armbrust Acct# 56264 (Viola)
2627 W. Potomac Ave.
Apt. 2
Chicago, IL 60622
786-877-7114
doyle13@gmail.com

Mark Madsen Acct# 43775 (Guitar/Drums) is a returning member.
2 S. Greenwood
Apt. 3-W
Park Ridge, IL 60068
773-267-0504
markmadsen@attbi.com

Tiffany Schwalm Acct# 55845 (Violin) is a returning member.
9151 W. 178th St.
Tinley Park, IL 60477
312-224-8871/646-408-3452
tiffpetro@yahoo.com

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By-Law Meeting

**Tuesday,
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Website: www.grantparkmusicfestival.com.

To receive repertoire information and to schedule an audition time, send a resume and \$75 refundable deposit to: Audition Coordinator; Grant Park Music Festival; 205 E. Randolph Street; Chicago, Illinois 60601.

Repertoire will not be given over the phone. For complete audition information including excerpts, please visit the employment opportunities page of our website at: www.grantparkmusicfestival.com.

ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY.

The audition committee of the Grant Park Orchestra & Chorus reserves the right to immediately dismiss any candidate not meeting professional standards at these auditions. Should an advertised position be offered to a current member of the Grant Park Orchestra, the resulting vacancy may be offered to the next most qualified candidate. Preliminary auditions are held behind a screen. The winning candidate must be legally eligible to accept work with the Grant Park Orchestra. The orchestra reserves the right to refuse to audition candidates who are unable to demonstrate legal eligibility to work. All winning candidates will be subject to the hiring procedures of the Chicago Park District.

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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)

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YOUR HELP IS NEEDED Seeking Information and Media on JOHNNY FRIGO



A Bio-Discography detailing the life and career of the late Johnny Frigo is in the making by his former manager/personal assistant in cooperation with the Frigo family. We are seeking additional source material including recollections, interviews, pictures, articles, videos (professional and amateur), broadcasts, private recordings, and other materials you may have.

For more information please contact:
Alfred Ticoalu
(847) 903-7440
adticoalu@yahoo.com



Obituaries

Frank E. Johnson 1922 - 2009

Frank E. Johnson of Hollywood, owner of the White Elephant Antique Store in Burbank, CA passed away at home Thursday, January 15, 2009. He was 86.

Frank was born in New York City on February 16, 1922, to Frank and Emily Johnson of Wilton, Connecticut and moved to Greenwich, Connecticut in 1928. At the age of 17, he became the youngest Principal Clarinet with the Stamford, Connecticut Symphony and the First Clarinet with the Norwalk, Connecticut Symphony. He attended the University of Bridgeport in Bridgeport, Connecticut and then became the leader of the Coast Guard Band in New York.

He volunteered to be drafted in the U.S. Army and was inducted at Ft. Devens, Massachusetts in 1942. He served in the Army Service Forces Entertainment Unit using his musical talent to entertain USO Troops and the returning disabled troops in Ft. Story, Virginia. There he met Lillian Richter (deceased in 1968). They were married in 1946 and settled in Chicago. Although he was a banker and later a salesman for All Metal Screw Co., his true passion was playing both the clarinet and saxophone with the Phil Levant Band and Andy Powell and His Orchestra on nights and weekends. He performed in the famed Melody Mill Ballroom and the Oriental and Aragon Ballrooms in Chicago, Illinois as well as the Roseland Dance City in New York.

He moved to Hollywood in 1973, where he married JoAnn (Mason) Johnson. In keeping with his musical passion, he joined the Die Fidenen Buben German Band and played frequent "gigs" at the Phoenix Club in Anaheim, Alpine Village in Torrance and Oktoberfests with the Hans Keller Band. He was a member of the Professional Musicians Local 47, American Federation of Musicians in Hollywood, California, the Chicago Federation of Musicians, and the American Federation of Musicians of Norwalk, Connecticut.

He and JoAnn owned The White Elephant "Antiques and Good Used Stuff" Store in Burbank for more than 30 years. For many years they enjoyed traveling across the country, visiting friends and family as well as buying antiques and collectibles. After JoAnn's passing in 1991, he continued to operate the store until the day before his own passing.

The image he leaves behind to all who knew him, whether friend, physician, musician, or customer is one of passion - for family and friends, music, politics, food, antiques, integrity, sense of humor, and most of all, determination to "do the best with what he had" despite his many hospitalizations, physical limitations and constant pain.

Loving father of Christine Paulson and grandfather of Kimberly Paulson of Acton, Massachusetts; Aimee Paulson Greene and her husband Micah Greene of Somerville, Massachusetts; Father-in-law of the late Richard Paulson of Concord, Massachusetts; brother of the late Carl Johnson and wife Nancy, Uncle of Lynda Walton and husband Noel, the late Win Johnson and wife Nancy; and beloved husband of the late JoAnn (Mason) Johnson.

Mr. Johnson is also survived by his daughter, Janice Johnson, and her daughter, Skyler, of Studio City, California; a niece and four great nieces and nephews; three great-great nieces and nephews and sadly his loving, long time "usual suspects" and many, many friends.

A celebration of Frank Johnson's life was held on Saturday February 7, 2009 at The Fabiolus Café in Hollywood, CA. Condolences may be sent to his family, Christine Paulson, 293 Caterina Heights, Concord Massachusetts 01742. Donations in his memory may be sent to The Chicago Federation of Musicians - Musicians Relief Fund.

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Batterman	Eric	Drums	12/06/08	08/02/59	01/13/98
Johnson	Frank E.	Saxophone	01/15/09	02/16/22	06/19/47



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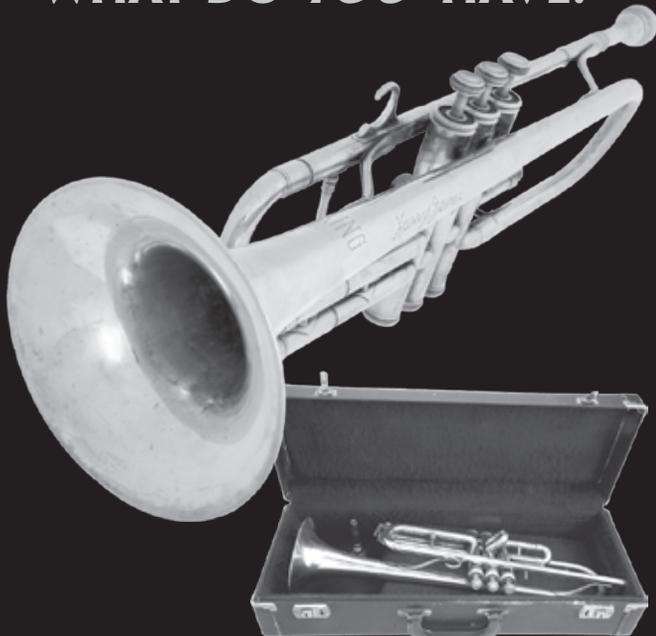
If you are out and about, and looking for live music, why not patronize establishments employing union musicians on a steady and ongoing basis? Below is a list of our members and where they are appearing steadily.

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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Contribute to the Burt Tobias Scholarship Fund by Ron Friedman

The Burt Tobias Scholarship Fund was established by Ron Friedman in 1999. Burt was a trumpet playing member of the Chicago Federation of Musicians for many decades and enjoyed a diverse career as a jingle session player, theater player, jobbing player, dance band musician, trumpet teacher of great accomplishment, and mentor to many of the younger trumpet players from the Chicago area for many, many years.

This scholarship was begun in Burt's honor with the goal of sending a brass student to the Jamey Aebersold Summer Jazz Workshop at the University of Louisville each summer. The workshop features several famous and legendary jazz musicians and educators, including Jamey Aebersold himself, who teach improvisation, music theory, big band and small group performance. Each student is immersed in an environment of music performance and education for one week.

The eight Burt Tobias Scholarship award winners, so far, have been made up of standout students who have continued their music education in college along with students who come from situations in which going to a summer workshop, let alone a music workshop of this quality, is not even a possibility. The Burt Tobias

Fund has, on occasion, sent homeless students to the workshop. This is an opportunity for these students to experience a social and educational environment that they might never again have in their lives.

Billy Austik, a trumpet student of Rich Leister, was the awardee from 2007. He has auditioned and been accepted to perform with the 2009 Grammy's Awards High School All-Star Jazz Band in Hollywood for several functions during Grammy week. This will also put him in a position to be considered for college scholarships via the Grammy organizations.

We have not solicited for funds since Burt's passing in 1999. We are now asking for financial help so that we may continue to send deserving students from the Chicago area to the Jamey Aebersold Summer Workshop. This opportunity was an important influence on my career and development. I would like to see Burt's influence on the younger musicians of the Chicago area continue for many, many years. You can contact me at 708-383-3116, frdmn@mindspring.com or just send contributions to 1117 S. Lyman Ave, Oak Park, Illinois, 60304. Checks should be made out to the Ron Friedman - Burt Tobias Scholarship.



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Patricia Dash and
Doug Waddell
Bob Ojeda
Tom Rattke

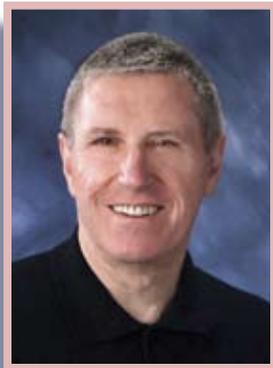
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Dal Segno Honorees



Alan Barcus

It took Alan Barcus 32 years to figure out that he wanted a career in music. As a former school record-holder in five track events (and ultimately a member of the Hall of Fame) at Indiana State University, he spent nine years as a high school track and basketball coach before deciding to pack up his wife and two-year-old daughter and move to Chicago to see if he could make a living as a writer and musician. He had no prospects and no plan.

Today the composer-arranger-songwriter-lyricist-playwright-pianist laughs at the absurdity of that sudden decision. "Don't try this at home" is his usual advice, although things did actually turn out fine. After stints as a leader at the Playboy Club and as music director of the Chicago company of the musical *Hair*, and following two years as a freelance studio player, Barcus was hired by Dick Marx as a staff commercial music writer. Four years later, he joined Opus III Music as a partner with Mary Stewart and Les Hooper. In all, he has written and produced the music for over 2,400 television and radio commercials, including campaigns for McDonald's, United Airlines, Kellogg's, Dial, Pepsi, Betty Crocker, State Farm, Citibank and countless others. He is perhaps best known in this field as the long-running "rattle rattle, thunder clatter, boom boom boom" voice of Car-X mufflers.

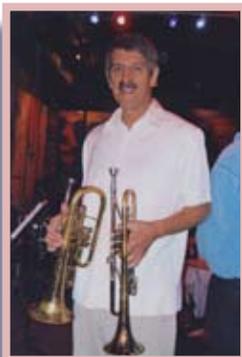
Alan has scored eleven films, many under the banner of the PBS anthology *American Playhouse*. His most recent film was the 2006 movie *Raising Flagg*, starring Alan Arkin. One of his earliest projects was the much-honored short film *Medusa Challenger*, featuring Joe Mantegna and Jack Wallace. He has also written the book, music and lyrics for three stage musicals, all of which appeared in Chicago, including *Eli* (co-written with Joe Mantegna) at the Forum Theater; *Keegle Street* at the Michigan Avenue Water Tower Theater; and *The Problem Is Women; The Problem is Men* at the Briar Street Theater. He has several theater projects currently in the works.

His symphonic piece, "Driftin' With the Tide" (for orchestra and jazz band)—an adaptation of the Gershwin song—premiered in 2004 to enthusiastic reviews. A choral version is periodically performed by the Chicago Choir, The Lakeside Singers.

His CD, "Alan Barcus . . . Don't I Know," debuted in October 2006 and sold surprisingly well, especially on the internet. Alan's fight song for the Chicago Cubs—"You're My Cubs"—which has played at Wrigley Field since 1988—was a favorite download of Cub fans this past season. For the past three years, Alan has performed his one-man show *Confessions of a Reluctant Musician* in support of the CD in venues in the Midwest and in California.

Alan's love of sports has not diminished. He is a long-time member of the Chicago Masters Basketball team, an over-50 competition with teams all over the country. The team won the national championship in 2002, 2003, 2005 and again in 2008. He was national MVP in both 2002 and 2003. In the International Games, he was a member of the gold-medal Team USA in Helsinki, Finland in 1998 and again in 2006 in Hamburg, Germany.

Alan is delighted to have been a member of the Chicago Federation of Musicians since 1969.



Bob Ojeda

Bob Ojeda, a lifelong Chicagoan started his career in 1958 with the Stan Kenton Orchestra. He then moved on to the Ralph Marterie and a short stint with Woody Herman. The 1960's brought Bob back to work in Chicago's famous nite club scene. "The Rush Street area" provided work for many musicians. Over the years, Bob has worked with a long list of artists including Lena Horne, Sarah Vaughn, Joe Williams, Rita Moreno, Frank Sinatra, Buddy Rich, Hank Jones, and Thad Jones. He was with the Count Basie Orchestra for sixteen years and together they recorded many of his compositions.

Bob is currently working as a composer and trumpeter on many projects in Chicago as well as across the nation.





Tom Radtke

Drummer Tom Radtke has had a performance and studio recording career spanning five decades, and it is as varied as it is accomplished. Tom has played or recorded with jazz, pop, R&B, and folk artists such as Cannonball Adderley, Clark Terry, Bobby Brookmeyer, Sarah Vaughan, Carmen McRae, Bette Midler, Barbara Streisand, The Singers Unlimited, Les Hooper, Phil Upchurch, Charles Stepney, Curtis Mayfield, John Prine, Steve Goodman, Bill Quateman, Minnie Riperton, Mel Torme, and Joe Williams. Tom has also served on the faculties of DePaul University and Columbia College.

Tom grew up in Evanston, Skokie and Morton Grove, with a little Denver thrown in as well. Tom's recalls, "My formal musical career began in third grade when some guy came into the classroom and asked 'who wants to learn a musical instrument?' He started to call out instruments, and when he got to the drums, my hand flew up ... there went the medical career. My Dad (Hil Radtke) was a professional pianist and arranger, so I already had my sticks, and an incredible set of pots and pans set up in my room. I was ready!"

In the early sixties Tom honed his skills playing all sorts of gigs with some of the greatest of Chicago players, from trios to big bands, here and on the road. In 1965 a dream gig came along — Tom joined the Larry Novak Trio, the house band at Mister Kelly's. At that time, Kelly's was the premier show club in Chicago, a steady five night jazz gig, as well as playing for the top singing and comedy artists in the country.

During those years, Tom began to get calls for studio work. Those calls grew into a thirty-year plus recording career. In Tom's words, "I've played on film and television, some really great records, and a whole lot of commercials."

Tom expresses his gratitude for being honored by Dal Segno and would like to acknowledge the remarkable artists, and all of his great fellow musicians, who make a life playing music a complete joy.



Douglas Waddell and Patricia Dash

A member of the Grant Park Symphony and the Chicago Lyric Opera Orchestras, Douglas Waddell is constantly in demand as Chicago's most versatile and virtuosic percussionist. He has been timpanist with the renowned Music of the Baroque ensemble since 1983, and as a member of the Contemporary Chamber Players of Chicago has performed and recorded a wide variety of 20th century chamber works. Mr. Waddell has performed throughout the United States, Europe and Japan with the Chicago Symphony Orchestra and can be heard all over the world on hundreds of television and radio commercial jingles. He has appeared as soloist with the Grant Park Symphony, Symphony

of the Shores and the Contemporary Chamber Players of Chicago. But Mr. Waddell's greatest achievement is directing, along with his wife Patricia Dash, the Chicago Symphony's Percussion Scholarship Group, a program that gives extraordinarily talented inner city youth free percussion instruction and performance experiences at Symphony Center from grades 4 through 12. In 2003, Mr. Waddell's first two students graduated the program and began their college studies at The Eastman School of Music and Yale University. In 2004, two of his students took first and second prize at the Chicago Symphony Orchestra's youth auditions. Mr. Waddell's 2006 graduate performed on the PBS radio show "From the Top", was guest soloist with the Chicago Symphony and is attending Harvard University and the New England Conservatory of Music. In 2007, two PSG members were awarded full scholarships to attend the Interlochen Summer Arts Academy and the Brevard Summer Music Festival. In 2008, Joshua Jones, a member of the PSG for 8 years, appeared on "The Today Show" with Al Roker as well as the television edition of "From the Top at Carnegie Hall".

Patricia Dash was appointed to the Chicago Symphony Orchestra by Sir Georg Solti in 1986, when she was just twenty-four years old. Born in Rochester, New York, she began her percussion studies at the age of nine. She received a diploma with honors and a certificate of merit from the Eastman School of Music's Preparatory Department in 1979 and went on to earn a Bachelor of Music degree with distinction from Eastman in 1983. Her teachers include John Beck, Ruth Cahn, Allen Otte, Richard Jenson, and Doug Howard. While in college, she performed as an extra with both the Rochester Philharmonic and the Cincinnati Symphony Orchestra. Dash came to Chicago from the Florida Philharmonic Orchestra, where she held the position of principal percussionist. Since coming to Chicago, she has become an active chamber musician, performing with Chicago Chamber Musicians, the Chicago Pro Musica, the CSO Trombone Ensemble, the Ensemble InterContemporain of Paris and in numerous Chicago Symphony chamber music concerts at Orchestra Hall. She has been soloist with Symphony of the Shores, Elmhurst Symphony Orchestra, Palatine Band and DuPage Symphony.





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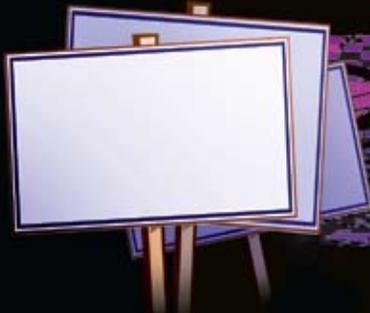
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TO: Leaders and Contractors
RE: AFM-EP Fund Reports

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.

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The Intermezzo is published 10 times per year. May-June and November-December are combined issues.

MEMBERSHIP FEEDBACK

All letters submitted must be signed and e-mailed to tjares@cfm10208.org or mailed to The Chicago Federation of Musicians, 656 W. Randolph St., #2W, Chicago, IL 60661. The Board of Directors reserves the right to determine whether material submitted shall be published, and the right to edit as needed for clarity, length, libelous statements or personal attacks. Opinions are those of the individual writer and not necessarily those of the Board of Directors of the Chicago Federation of Musicians.

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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 Lenckos, 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

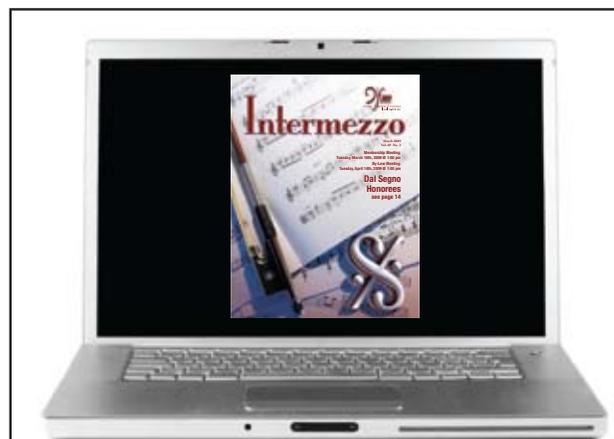
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Electronic Work Dues	Dean Ext. 150
Electronic Media Department	Dean Ext. 150
Membership Department	Sandra Ext. 136
Health and Welfare Department	Louise Ext. 119
Death Benefit Information	Gwen Ext. 153
<i>Intermezzo</i>	Gwen Ext. 153
1% Solution	Sandra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

Other Helpful Numbers:

American Federation of Musicians of the United States and Canada:

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



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