

Intermezzo

afm
chicago federation of musicians
local 10-208 afm

March 2011
Vol. 71 No. 3

Membership Meeting:
Tuesday, March 8th, 2011
@1:00 pm

By-Law Meeting:
Tuesday, April 12th, 2011
@1:00 pm



**Dal Segno
Honorees**
See Pages 14-15

No Accounting For Taste See Page 6



From the President



GARY MATTS

What's It Worth... in 2011?

In March and April of 2005, I wrote articles about the value of our work, the making of music and the Union's practice of establishing a minimum price for our work. No one could have predicted the financial rollercoaster ride experienced by the world's economy in the intervening years. The financial markets had a disaster in 2008 from which they are still recovering. The value of real estate has taken a nose dive and many small businesses have ceased to exist. Our industry is not immune to financial realities.

In recent times, the demand for live music has decreased and many freelance side musicians and leaders are experiencing difficult times. Members tell me there is little work and purchasers are using the reality of supply and demand to force prices lower. This is not a new phenomenon. Price changes happen in every instance where money changes hands. Symphony orchestras, as well, are experiencing lower demand for tickets and decreased donations. In light of the challenges of this economy, let's consider our wage scales and how they are established.

Every two years a committee meets to establish wage scales for the next two-year period. The committee considers the economy, the marketplace, the consumer price index (CPI or "cost of living"), the price of goods and services, parking and a myriad of other economic factors when determining the wage scales for musicians for the next two years. Members, both side musicians and leaders, are invited to appear before the committee to give their input and in so doing contribute to the decision making process. Representatives from orchestral employers also make suggestions and present data. After considering the data, the committee makes a recommendation to the CFM Board of Directors and new wage scales are put in place.

In past years, increases in our scales were considered modest in comparison to inflation, the CPI, and other economic yardsticks. But that was when a savings account at a bank was paying 4% interest. CD's were paying high single digit rates and mortgages had interest rates in the

8% - 12% range. Today that is not the case. Banks pay a fraction of 1% interest on savings accounts. Home mortgages interest rates are half what they were during the boom times. Yet credit card interest is still in the double digits. Automobile prices have not declined significantly, and in many cases have risen. The cost of auto repairs has not dropped nor have sales tax rates. The price for natural gas and electricity has not declined. In light of all of this, where does our product, which is live music, fit in this financial universe?

Music is an entertainment commodity. Just what is its value? To a large extent, each of us personally determines its value by wages we are willing to accept for our services. The Preamble to our Rules and Regulations states, ". . . these scales are our minimum price for services. . ." The fact is, many members charge considerably more for their services. When this is the case, there is room for negotiation. What about the venue owner who says, "How about if we split the take at the door?" Historically, the union has rejected the notion that the value of our product is dependent on how much a venue owner may or may not take in on a given night, just as we reject the concept of working for a percentage of ticket sales at a theater. We are not partners with the employer. We provide a product that has a value and we agree to the price of our services before we provide them. The foundation of this way of doing business is that there is a floor, a minimum amount that our product is worth. Economies will continue to go up and down as they have for eons. Yet if we devalue the music we make, we engage in a dangerous race to the bottom. I urge you to remember your years of study, practice and performing experience in determining the value of your art. If you don't value your profession, who will? In the words of the late Dick Kress, bandleader and CFM Board member, "Hold out for scale!"

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From the Vice-President



Terryl Jares

Booking Gigs

Recently, many of the calls I get are from members telling me how bad the jobbing scene is. If the number of contracts filed and the amount of work dues collected is any indication, I will agree that the recent recession has been extremely hard on the casual musician. What can you do to increase your work? I don't have the "magical" answer, but I can offer a few tips that might help.

First, assess your present career. What type of jobs do you want? Is that work available and how can you go about securing it? How can you musically prepare to do this work? Tough questions. One of the best ways to find work is to associate with people that are working. Network. Go hear bands play. Attend symphony and chamber music concerts. Introduce yourself to those that you want to work with.

Next, set goals and develop a plan. Ask yourself, "Where do I want to be in the next five years, two years, and even this year? "How will I meet these goals?" Make a list of your goals and formulate ideas of how to meet them. "Can I get more work by attending booking conferences, bridal expos, or chamber of commerce events?" Depending on the type of music you perform, attending these events may be an ideal way of "networking" with future employers.

And don't forget the power of the press! The manner in which you present yourself in printed materials reflects your professional image. If your writing skills are not of a high level, hire a writer to say it for you and use a professional photographer for superior press photos. Then, use these materials to build your website and make the materials available for downloading. Add sound clips and possibly a video to your website. If you have a CD, this might be the place to sell it or direct people to the point of purchase. Last, look into social media sites such as Facebook, Twitter, and LinkedIn and post a video to YouTube. It's surprising how many people will find you!

Be enthusiastic when talking to people, musically and knowledgeably prepared for the jobs, and courteous, positive and professional. These ideas are not, by any means, the answer to sitting home on a Saturday night, but they may help in getting "just one more gig".

Cover illustration provided by
Chris Nolan Creative.



Who, Where, When...



By Ruth Marion Tobias



JOY IN THE DEAD OF WINTER

Goodies from the **RUSS PHILLIPS'** household included a CD and an Arbors Records catalog apprising us of the recording work done by Russ. The CD, "Hooray for Christmas" by **JOHN SHERIDAN'S** Dream Band, with whom he records for Arbors, not only has the Phillips' trombone but great sounds from some of the other "heavies"—**JOHN SHERIDAN'S** piano; **WARREN VACHÉ'S** trumpet; **RANDY REINHART** and **DAN BARRETT'S** cornets among the big band's players and the great sound of **REBECCA KILGORE'S** vocals. More recording dates are ahead for Russ and the Dream Band in May.

* * * * *

JOSIE FALBO, the indefatigable Chicago vocalist



Josie Falbo

also has a new CD, "Taylor Street", which bows to her lineage and a vocal career

that began "at the age of 19 months, singing in Italian and English"! Josie's legendary work in Chicago includes everything

from innumerable commercial jingles to her long association with **BOB BOWKER'S** "Lakeside Singers". "Taylor Street", recorded at Southport Records, includes the work of Chicago artists **PETER POLZAK, RICHIE DAVIS, BOBBY SCHIFF, ALEJO POVEDA, BOBBY LEWIS, LARRY GRAY, PAT FERRERI, JIM TROMPETER** and **LAURENCE HOBGOOD**. The beautiful accompanying photos of Josie are the work of **JOANIE PALLATO**, Southport's co-owner.

MORE ON SOUTHPORT

This winter the Chicago News Cooperative, a non-profit, non-partisan organization which provides coverage of the Chicagoland area for the New York Times, printed Chicago author/critic **NEIL TESSER'S** salute to Southport Records. The article, "A CD Label That Plays to Sounds of Chicago" revealed that the studio, along with its indie-rock counterpart, Northport Records, "have released 130 CDs over the past 32 years by deserving if lesser-known artists as well as Chicago jazz legends"—among them,

VON FREEMAN, FRED ANDERSON and **BOBBY LEWIS**. The studio label states: "Real Jazz Made in Chicago".

In 2005 the original, first-floor, studio space for more than two decades at Southport and Cornelia avenues was leased to a UPS store. The recording studio now exists in the owners' cozy apartment above. Tesser wrote, "Only the kitchen and main bedroom retain their original purposes. The living room holds their nine-foot grand piano and several of the pre-transistor, antique tube microphones that Mr. Parker prefers for their resonant sound. [A previous walk-in closet] still holds Ms. Pallatto's clothes [which] act as acoustic baffling when the space is used as an isolation booth for vocals or bass."

Husband/wife owners, **BRADLEY PARKER-SPARROW** and **JOANIE PALLATO**, were also recognized for "establishing themselves among the city's grass-roots cultural supporters" with the monthly showcase they have initiated at Katerina's—a place to present Southport artists.

AMAZING YOUTH

When **BUDDY GUY** recently played an SRO evening at his club, Legends, an amazing young musician opened for him: 11-year-old, blues guitarist **QUINN SULLIVAN** who also can be found on a YouTube search. He has appeared on the **ELLEN DeGENERES Show** (2007) and has toured the East Coast as Guy's opening act.

“ONE MORE ONCE” FOR ROOM 43

The good news emanating from the Hyde Park Jazz Society is that the city suspension has been lifted and the society regained its special permit to continue music programs in Room 43—gloriously reopened by **WILLIE PICKENS** in mid-February.

MORE....

The **FRANK D'RONE** Quartet performed at Jazz Showcase February 18 – 20. The quartet with D'Rone on guitar; **BOBBY SCHIFF** on piano, **NICK SCHNEIDER** on bass, and **CHUCK CHRISTIANSEN**, drums, backed Frank's beautiful singing style.

AND COMIN' UP.....

DEDE SAMPAIO will present “The Sounds of Brazil” Sunday, April 17 at 2pm, at the Lincolnwood Library.

* * * * *

Pianist “**ELIZABETH BUCCHERI** and Friends: Music of Les Six” will perform at Lutkin Hall Wednesday,

March 9, 7:30 pm. The friends include pianist **SYLVIA WANG**; oboist **MICHAEL HENOCH**; **STEVEN COHEN**, clarinet; **LEWIS KIRK**, bassoon; **BARBARA BUTLER**, trumpet; soprano **PAMELA HINCHMAN** with commentary by **JESSE ROSENBERG**. Les Six are composers who flourished in the Montparnasse area of Paris in the early 20th century—**DARIUS MILHAUD**, **FRANCIS POULENC**, **ARTHUR HONEGGER**, **GEORGES AURIC**, **LOUIS DUREY** and **GERMAINE TAILLEFERRE**.

* * * * *

NICK EIPERS, creator of Chicago Sessions record label in 2008, offered a recent Festival of his label's artists at Jazz Showcase. That translated to The **LARRY GRAY** Trio, **PAUL WERTICO'S** Mid-East/Mid-West Alliance and the **MARSHALL VENDE** Quartet. All of these artists are highly visible on Chicago's jazz scene and Eipers hopes the Festival will acquaint people with the nascent label and his other artists.

“BIG EASY” UPDATE

Sweet Home New Orleans, the non-profit organization I was privileged to volunteer with a couple of years ago sends occasional word of their continuing work to help salvage the lives of musicians who were living and working in New Orleans at the time of Katrina. “We have been able to meaningfully support 4,000

New Orleans musicians.” A story concerns **JOSEPH LANDRY**, 65, an R&B musician and vital member of the music community who, when coming home from a gig, was hit by a drunk driver. His car, all his instruments, equipment and gear were destroyed. Mr. Landry received financial assistance towards his monthly mortgage payment from Sweet Home New Orleans (SHNO) which gave him the breathing room to purchase new



Regina and Joseph Landry

instruments which allowed him to continue gigging. Once Mr. Landry was able to get back on his

feet, his SHNO case manager referred him to an Affordable Home Program where he learned to reduce his mortgage payments. “This holistic and personalized approach to our clients' needs is what makes Sweet Home New Orleans unique,” adds the SHNO letter. It continues, “Your support helps the entire city of New Orleans, as the individuals whom we serve are the driving source of the city's ongoing recovery.... The landscape is still very fragile.”

To help this valuable effort, you may send contributions to: Sweet Home New Orleans, 828 Royal Street, #833 New Orleans, LA 70116 or: www.sweethomeneworleans.org.



Perspective



By Jack Zimmerman

No Accounting For Taste

I met him in my freshman year of college. He was a part-time instructor in his mid 50s, who gave private lessons to the three horn players at our tiny school. Unlike the other music professors, he had not attended music school or conservatory. He was a lawyer who had come to music late in life, taking up the French horn at 40. He played principal horn in the local community orchestra, and through the years had taken a smattering of lessons from famous players.

I was a trombonist and never studied with him, so I can say nothing about his teaching. But what I recall with great fondness is how he unashamedly lobbed hand grenades of musical opinion at any social gathering.

- “The Rite of Spring is a complete train wreck”
- “I’d rather paint a bathroom than listen to Copland’s Appalachian Spring.”
- “The best thing those 12-toners turned out was the Berg Violin Concerto, so what does that say about them?”
- “The last great composer was Richard Strauss. Get a recording of Heldenleben and listen to it 400 times. Try that with anything by Schoenberg. It can’t be done.”

And so it went. Any get-together he attended wound up being a verbal donnybrook. The forces of modernity who listened to Stockhausen, Cage, Berio, Bartok and Schoenberg were pitted against a guy who preferred music in the 19th century vein (Tchaikovsky, Brahms, Strauss, and Mahler – composers who used key signatures and both major and minor chords).

With the music faculty the mere mention of a composer like Rachmaninoff (used key signatures and both major and minor chords) elicited laughter. This was followed by a bit of head shaking and the words, “he lived most of his life in the 20th century, but wrote only 19th century music.” What they really meant was, “only complete morons listen to Rachmaninoff.”



Despite the faculty’s erudition, they were human. They’d have a couple of drinks, hear one of their contemporary musical heroes put down by the barrister/hornist, and get sucked into a major screaming argument. Once the argument was underway, the barrister/hornist would politely remind them of the old Latin saying: *de gustibus non est disputandum* (There’s no accounting for taste). He’d then don his Homburg and scarf and graciously say his good-nights.

I was only 19 when I witnessed all this and for years wondered why this guy so freely and openly disparage some of the great composers. I’ve finally figured it out. He did it because it’s so much fun.

Ever since I was a student I’ve secretly hated Shostakovich. His Fifth Symphony always made me howl in pain (as a child I was frightened by a snare drum). I fared no better with his other symphonies and failed to see what it was about this guy’s music that made him so widely acclaimed. I still don’t get it but I’ve stopped being quiet about my loathing.

Last summer I was eating dinner with two friends who worship Shostakovich (married couple – he drives a 20-year-old Volvo and she doesn’t shave her legs). The subject of Soviet composers soon surfaced.

“If 100 monkeys were given pianos, they probably would come up with the Shostakovich Fifth,” I said.

“You can’t be serious,” the wife huffed.

“I am, and if I inherited a couple of million, I’d blow it all on Shostakovich scores and burn them. The idea is to purge the world of his music.”

“You’re sick,” the husband said. “Really sick.”

“Hey, don’t attack me personally just because I don’t like Shostakovich,” I said. “After all, *de gustibus non est disputandum*.” I got up and calmly walked away – sticking them with the tab.

I’ve since bought a Homburg.



CFM Pilot Project

Music in the Schools

We're up and running! The CFM website is the place to go to find information on the approved soloists and ensembles for Music in the Schools. We have a wide variety of entertainers covering every section of the orchestra; strings, winds, brass, percussion and piano! There are groups performing bluegrass, ragtime, rap, and reggae. You can learn about afro-Cuban, afro-Brazilian, afro-Caribbean and afro-American music. How about music with a little magic tossed in or a trip to the Tyrolean, Austrian, or Bavarian areas of Germany? It's all here featuring our Union musicians bringing live music to our school children.

Performances are available across our jurisdiction. Now, that's all of Northern Illinois! It's open to public and private schools and to audiences from tots to teens. You'll get one 45 minute performance. If you have a small space, you can have two 30 minute programs for different audiences. Or, pair up with another school close by for two 30 minute concerts scheduled within two hours.

The CFM will match the cost dollar for dollar. Check out the chart below for the cost and go to www.cfm10208.com to see what your money can buy!



NUMBER OF MUSICIANS	TOTAL COST	CO-PAY AMOUNT
Solo(1)	\$269.22	\$134.61
Duo(2)	\$411.45	\$205.73
Trio(3)	\$617.17	\$308.59
Quartet(4)	\$822.90	\$411.45
Quintet(5)	\$1,028.62	\$514.31
Sextet(6)	\$1,234.34	\$617.17



New and Returning Members

By Leo Murphy



We welcome these musicians to the Chicago Federation of Musicians, Local 10-208. Some are returning members, some are transferring and some are new to our union. They have different talents, perform in different genres and work in various venues, but they all share our love of performing music and share our desire to pursue that love as a profession. They have made a decision to join us as professionals in our Union, working toward our shared goals. If you meet them on a job, whether on a bandstand, in a pit, or a concert stage, introduce yourself and get to know them. Welcome them into our community and our Union.

Karin Addis Acct# 56440 (Viola) grew up in Iowa City, IA and has lived in Rochester, NY, Germany, Long Island and Georgia. She received her Bachelor of Music and her Master of Music degrees from the Eastman School of Music and her D.M.A. from SUNY at Stony Brook, NY She currently performs with the Sarasota Opera Company and has performed with the Columbus (GA) Symphony, the Charleston Symphony, the Jacksonville Symphony and the Milwaukee Symphony. Her instructors include James Dunham, Kim Kashkashian and Caroline Levine. She is an experienced instructor having taught privately and at the college level. She is a former member of Local 450, Iowa City, IA and Local 9-535, Boston, MA.

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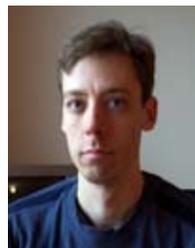
Emanuel Ban Acct# 56026 (Viola/Violin) is a returning member.

8426 W. Roseview Dr.

Niles, IL 60714-1854

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Christopher Gontar Acct# 56481 (Piano) is a native of New Orleans, LA. After high school, he attended the University of New Orleans graduating with a Bachelor of Arts degree. He studied classically with Janet

Swanzy and jazz with Ellis Marsalis and Victor Atkins. He was a member of the Marine Corp Band of 29 Palms and the Marine Band of San Diego. He is currently freelancing around Chicago and working with the Classical Revolution of Chicago. He is comfortable playing classical and jazz styles on piano and is an experienced private instructor

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

WELCOME!

Matthew Lano Acct# 56472 (Bassoon/Contra Bassoon) is a current member of Local 8 in Milwaukee, WI. He grew up in Maryland and lived in Boston and Dallas before settling in Chicago. His Bachelor of Music degree is from the New England Conservatory of Music. He started his graduate studies at Southern Methodist University and transferred to Roosevelt University graduating with a Master of Music degree. His instructors include Richard Ranti, Wilfred Roberts and Local 10-208 member Dennis Michel. He has subbed with the Chicago Symphony Orchestra, the Lyric Opera Orchestra, the Milwaukee Symphony, the Boston Philharmonic and the Quad Cities Symphony. Currently, he plays Second Bassoon with the Rockford Symphony and Second Bassoon with the Des Moines Metro Opera. He is an experienced private instructor and is on the faculty at Concordia College.

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Eva Ryan Acct# 56487 (Flute/Piccolo) is originally from Charlottesville, VA. After high school, she moved to the Chicago area to attend Northwestern University where she graduated with a Bachelor of Music degree. Her instructors include Local 10-208 members Walfrid Kujala and Richard Graef. She performs with the Civic Orchestra of Chicago and has subbed with the Chicago Symphony Orchestra. She has also performed with the Lake Shore Symphony, the Chicago Metropolitan Orchestra and the Northwestern University Symphony Orchestra. She is a past winner of the Northwestern University Concerto/Aria Competition and the National Flute Association Master Class Performance Competition. She recently was a finalist in the Principal Flute auditions for the Pacific Symphony Orchestra. She is an experienced private instructor.

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Arturo Ziraldo Acct# 56484 (Viola) is a former member of Local 9-535, Boston, MA. He has a graduate diploma from the New England Conservatory of Music where he studied with Marcus Thompson. His Bachelor of Music degree in Performance

with a minor in French, is from Western Michigan University where he studied with Igor Fedotov. He is currently studying with Local 10-208 member Roger Chase. He is active in performing the standard repertoire and contemporary music. He was a semi-finalist at the Washington International Competition and at the Maine International Competition.

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Listing By Instrument Corrections

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CONCERTINA



Obituaries

Jennie Federow York

1924 - 2011

Jennie Federow York, 86, of Quincy, Illinois, died on Friday, January 7, 2011 at Blessing Hospital Intensive Care Unit following hip surgery.

Jennie was born on March 24, 1924, to Ukrainian immigrant parents, Peter and Mary Federow. She was sister to George, Olga, Anne, Paul, Walter and Helen. She married William S. York on August 29, 1953. He died on August 24, 1996. She is survived by her three sons, William (Bill) York, John York and Wayne York, and grandchildren, Jonathan York, Jeffrey York, Jennifer York, Danny York, Heather York, and Brittany York, and three great-grandchildren, and her younger sister, Helen Federow Kinnavy.

Jennie Federow was elected to the Chicago Federation of Musicians Local 10 on July 27, 1939 and honorably attained "LIFE MEMBERSHIP" Status.

Jennie and her three sisters, Olga, Anne, and Helen formed a musical group called THE FEDOROW SISTERS, and toured the Midwest with the WLS Radio National Barn Dance in the 1930's and 1940's, performing as Chicago Comedian, Actor, and Country Music Singer George Gobel's Backup Band. Broadcast by WLS-AM Radio in Chicago beginning in 1924, the WLS Barn Dance was one of the first American Country Music Radio Programs and a direct precursor of the Grand Ole Opry. The WLS Barn Dance regularly featured Gene Autry, Eddie Dean, Lulu Belle and Scotty, Pat Buttram, George Gobel, and Andy Williams in a quartet with his three brothers, to name a few.

The Federow Sisters slowly disbanded in the late 1950's as the sisters married and started their own families. Jennie continued her lifelong passion, continuing to work musically from Coast to Coast, settling down in Southern California in 1970, and continued to work musically full-time through 1995. They are all exiting to a better place, ready for their next musical performance.



Jennie moved back to her Illinois roots in 2006, and continued to play her accordion with special appearances including some local Adams County performances at the Historic Golden Windmill's "Octoberfest" and again at Christmas at the Mill in Golden, and at several Adams County Nursing Homes. Jennie was featured on WGEM TV as one of their weekly "Senior Sparkle" Segments.

Jennie was always there to lend a hand, a true social butterfly and despite having Alzheimer's Disease, she was there helping her son, Bill, with chores on their farm; bottle feeding calves, keeping a watchful eye over a flock of endangered species of chickens being raised for the Genetics Department of the Chicago Museum of Science and Industry, and tending to a small herd of Buffalo, along with a few other farm animals. This kept Jennie on her toes and entertained.

She has always been an inspiration and role model to family members and friends. She was known for her famous turkey dinners with all the trimmings along with a few Ukrainian specialty dinners of which the recipes have been handed down to a few select family members.

Jennie enjoyed shopping and getting out to visit friends around town. Anyone who she would run into, she would grab their hands and give them a gentle kiss on their hand, along with a few sweet and encouraging words, ending with "God Bless You!"

Chief Joseph Standing Bear gave Jennie Federow York her Native American Name at her Funeral. Her son, Bill participated in the Naming, standing in front of the coffin, turning counter clockwise two times, and repeating "Jennie Singing Bird" as he turned. All tribes have naming customs, because the community and family saw a particular SPIRIT at work in that person.

Chief Joseph Standing Bear said, "You cannot buy these names, you must earn them."



Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Braun	Anton	Piano	01/24/11	07/07/31	11/23/55
Citron	Irving I.	Violin	01/14/11	10/13/15	09/23/37
Jensen	Robert E.	Trumpet	01/14/11	12/03/17	03/30/44
Mach	Charles F.	Tuba	01/22/11	10/03/28	08/17/50
Malek	Henry S.	Keyboards	01/18/11	12/29/24	12/17/53
Zuffrano	John A.	Clarinet	02/01/11	03/01/24	06/20/57



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Dal Segno

Rich Corpolongo



Rich Corpolongo has performed with many of Chicago's groups including the Chicago Symphony Orchestra, the Civic Opera House Orchestra, the Grant Park Orchestra, the Auditorium Theatre Orchestra, the Candlelight and Forum Theatre Orchestras. He has performed with many legendary jazz musicians, among them, Joe Daley, Eddie Harris, Herbie Hancock, James Moody, Oliver Nelson, and with vocalists Frank Sinatra, Mel Torme, Nancy Wilson, Billy Ekstine, Tony Bennett, Lena Horne, and for the musicals *Gypsy*, *Applause*, *I Do I Do*, *Coco*, *Irene*, *How To Succeed In Business*, *Hair*, *Beatlemania*, *The Wiz*, *A Little Night Music*, *Sophisticated Lady* and many more. He can also be heard on countless albums and recordings.

Rich played solo clarinet under Tom Fabish at St. Mel High School, DePaul University Concert Band, and Chicago's C. Y. O. Band. His formal training continued at Roosevelt University where he acquired a Bachelor and Master of Music Composition degrees. His private studies included saxophone improvisation with Joe Daley; clarinet with Joe Daley and Walter Wollage; flute with Ralph Johnson; composition with Karl Jirak and Robert Lombardo; arranging with Lane Emery; and electronic composition with Don Malone.

Rich's jazz group has played extensively around the Chicago area, and have been showcased at most all of the Chicago Jazz Festivals starting with 1983 and finishing most recently in 2006. Besides playing and composing for local talent, Corpolongo has given clinics at most high schools and colleges in and around the Chicago area including Nilis West High School, Rolling Meadows High School, Elk Grove High School, Wheeling High School, Hersey High School, Waubensee College, Wright College, Vandercook College, Roosevelt University, Arizona State University, the Music Educators' National Conference Convention, Northwestern University, Illinois State University, the ICA Clarinetfest at DePaul University in Chicago and the Northern Illinois University Clarinet Cornucopia in DeKalb Illinois. He also has written four books on improvisation, "217 Sequences For The Contemporary Musician" and "Improvisation" a set of three books (Beginning, Intermediate and Advanced).

Art Davis



One of Chicago's leading jazz trumpet artists, Art Davis has been a busy performer and teacher in our city since the early 1980s.

As a performer, Davis has had a varied career. He has toured with Ray Charles and Rosemary Clooney. As a charter member of the Chicago Jazz Orchestra (formerly Jazz Members' Big Band), he has appeared with Joe Williams, Kurt Elling, Dizzy Gillespie, Clark Terry, Nancy Wilson, and Jimmy Heath, among others. He has also performed with such notables as Maynard Ferguson, Frank Sinatra, the Woody Herman Orchestra, Natalie Cole, Diane Shur, Bill

Cosby, Sammy Davis, Jr., Tony Bennett, and Michael Feinstein. Art Davis appears on many recordings, including those with Frank Mantooth, Janice Borla, Jackie Allen, Rob Parton, Tommy Meullner, Kelly Brand, and the Chicago Jazz Orchestra. He is currently a member of the Mulligan Mosaics Big Band and the smaller group, Jeru both featuring the music of Jerry Mulligan and the Red Rose Ragtime Band.

Art Davis has degrees in Music Education (B.M., University of Illinois) and Musicology (M.M., University of Illinois). As a graduate student, he specialized in ethnomusicology with an emphasis in African music. For over fifteen years, he has been mentored by such master drummers as Gideon Foli Alorwoyale and Abubakari Luna.

Honorees

Frank Caruso

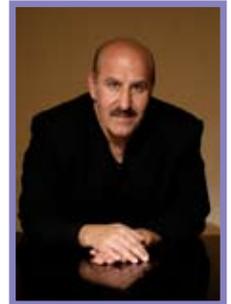
Frank Caruso attended DePaul University from 1966 – 1968, leaving to serve in the US Navy Band in Washington, DC from 1968 – 1972. In 1969, he performed at the White House for Duke Ellington's Birthday Party and while there also played for Presidents Nixon and Clinton, Vice-President Gore and Senator John McCain. He has appeared with musical legends such as Maynard Ferguson, Henry Mancini, Louis Bellson, Herbie Hancock and the Count Basie Orchestra.

His symphonic pops appearances include the Chicago Symphony Orchestra at Ravinia for two seasons, with Luciano Pavarotti in concert at the United Center in 1998 and "Lord of the Rings" at the Auditorium Theater in 2004.

Mr. Caruso has served as contractor/conductor for many live shows and recordings including Scott Record, Greta Pope, Bill Acosta, and Bernadette Peters and has played for many commercials on radio and television.

He has appeared at the Valparaiso Jazz Festival, Chicago Jazz Festival, Elkhart Jazz Festival and taught Jazz Keyboard Studies at the American Conservatory of Music (1987-1991), Roosevelt University (1991-2004) and currently at North Central College in Naperville, IL and Elmhurst College.

He has given many school concerts and clinics throughout the Chicago area, is a combo instructor at Wheaton North High School and has contracted and or played for literally thousands of weddings and other social functions.



Dal Segno Luncheon



Honorees:

Frank Caruso

Rich Corpolongo

Art Davis

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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.



Club Calendar

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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
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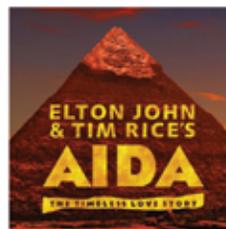
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To join visit actorsfcu.com or call 212.869.8926,
option 6, for details. **Or visit us in the AEA building
at 557 W. Randolph Street.**



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$3,598.00



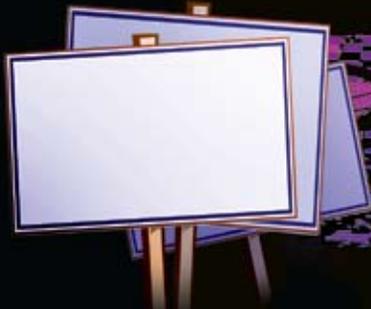
The Musicians Relief Fund helps Local 10-208 musicians in time of need. Contributions can be made in memory of a musician that has touched your life and whose life you would like to see remembered. Or, a general contribution can be made to the fund. Your name will be added to the expanding list of generous donors.

Make checks payable to the **Musicians Relief Fund** and mail them to the **Chicago Federation of Musicians**
656 W. Randolph St. #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM

CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$2,810.00



TEMPO is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** makes disbursements to congressional candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

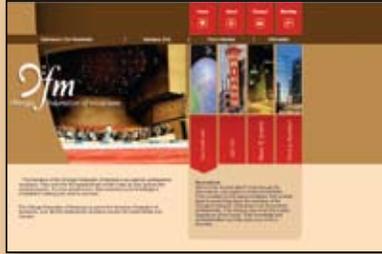
To make a contribution, make your check payable to **TEMPO** and send it c/o **Chicago Federation of Musicians**
656 W. Randolph St., #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM

We will add your name to the list of contributors and forward your check to the AFM.

**The 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.**

312-782-0063 Useful Extensions

Casual Work Dues	Nancy Ext. 132
Casual Contract Filing and Memos	Nancy Ext. 132
Electronic Work Dues	Dean Ext. 150
Electronic Media Department	Dean Ext. 150
Membership Department	Sandra Ext. 136
Health and Welfare Department	Leo 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