Intermezzo

chicago federation of musicians
local 10-208 afm

November/December 2012
Vol. 72 No. 10

Membership Meeting:

Tuesday, November 13th, 2012 @1:00 pm

Tuesday, December 11th, 2012 @1:00 pm

♪ Peace on Earth ♪

From the President

Gary Matts

Seasonal Rumination

As you read this edition of *Intermezzo*, the November 6th election will be history. We have been inundated with negative campaign ads and rhetoric. We've watched the debates and perhaps had a few debates of our own. When the ballots are counted, it is my hope that those we will have elected will put aside obstructionist ways and work for the good of the people and the nation.

The 16th annual Life Member Luncheon took place on October 19 at the CFM. Over 100 members and their guests attended. The beauty of this event is that it gives life members a chance to reminisce with friends and it gives the Union an opportunity to thank these members for their many years of loyal membership. Bravo to President Emeritus Ed Ward who started this tradition.

This is the last *Intermezzo* of the year and it presents the opportunity to review the past year, the year of the negotiation. This year, new agreements were negotiated for Broadway in Chicago at its three loop theaters, the Grant Park Orchestra, the Lyric Opera Orchestra, the Chicago Sinfonietta and the Chicago Symphony Orchestra. Though each of the negotiations were difficult, agreements were reached. Thanks to all the committee members and attorneys Pat Collins, Marvin Gittler and Kevin Case for the many hours of preparation and hard bargaining that were necessary to forge these agreements.

As this issue goes to press, the CFM has arranged to provide standard liability insurance coverage free of charge to leaders who are asked to produce such insurance by certain employers and venues. If you file a contract and pay the proper work dues you are eligible. See the announcement on page 21.

During the holiday season, there are more live music programs presented than at any other time of year. Encourage family, friends and neighbors to enjoy and support live music. Make it a point to take a young person, or a music student to experience the excitement of a live professional performance. Whether a symphonic, choral, jazz or holiday concert, a ballet, musical theater production, or a solo recital, these performances can leave a lifelong impression. How many performers and devoted music patrons can trace their love of the arts to a single life changing performance they witnessed? I would say most can. Wouldn't that be a wonderful gift to give?

Lastly, on behalf of the officers and staff of the CFM we wish you health, peace, joy and harmony this holiday season; and may 2013 bring the blessings of health, happiness, peace and work.

Find us on Facebook

NOTICE TO MEMBERS

Section VIII, G. 1. of the CFM By-Laws: On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians and filed with the Secretary-Treasurer prior to the commencement of the engagement.

Local 10-208 of
AFM AFL-CIO
CHICAGO FEDERATION OF MUSICIANS
OFFICERS – DELEGATES
2011-2013

Gary Matts — ***President***
Terryl Jares — ***Vice-President***
Spencer Aloisio — ***Secretary-Treasurer***

BOARD OF DIRECTORS
Robert Bauchens, Rich Daniels, Frank Donaldson, B.J. Levy, Bob Lizik, Janice MacDonald, Leo Murphy

CONTRACT DEPARTMENT
Terryl Jares – *Vice-President*
Nancy Van Aacken

ASSISTANTS TO THE PRESIDENT - JURISDICTIONS
Terryl Jares - *Vice-President*
Supervisor - Entire jurisdiction including theaters
(Cell Phone: 312-310-4100)
Dean Rolando
Recordings, Transcriptions, Documentaries, Etc.
(Cell Phone: 708-380-6219)

DELEGATES TO CONVENTIONS OF THE ILLINOIS STATE FEDERATION OF LABOR AND CONGRESS OF INDUSTRIAL ORGANIZATIONS
Spencer Aloisio, Gary Matts, Terryl Jares

DELEGATES TO CHICAGO FEDERATION OF LABOR AND INDUSTRIAL UNION COUNCIL
Rich Daniels, Gary Matts, Terryl Jares

DELEGATES TO CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS
Spencer Aloisio, Terryl Jares, Rich Daniels, Gary Matts, Frank Donaldson
Alternates:
Leo Murphy, Larry Bowen

EDITOR, THE INTERMEZZO
Terryl Jares

PRESIDENT EMERITUS
Ed Ward

VICE-PRESIDENT EMERITUS
Tom Beranek

BOARD OF DIRECTORS EMERITUS
Ruth Marion Tobias

Open Daily, except Saturday, Sunday and Holidays
Office Hours 9 A.M. to 5 P.M.
All Phones: 312-782-0063 (24 Hrs.)
AFM WEB SITE: www.afm.org
CFM WEB SITE: www.cfm10208.com
Address all e-mail to the Secretary/Treasurer:
saloisio@cfm10208.org

Cover illustration provided by
Chris Nolan Creative.

From the Vice-President

Terryl Jares

Congratulations To Jack Zimmerman

I just received notice that *Intermezzo* columnist Jack Zimmerman is one of three Chicago artists to win the Meier Foundation's 2012 Achievement Award. He was presented with this letter from Helen Coburn Meier:

> "Jack,
> We find your stories are harsh yet lyrical and poetic. They speak to our common humanity and our shared experience. Preserving our roots is a continuous task. Thank you for your contribution to Chicago's art world.
> You are appreciated.
> (signed) Helen"

Along with the letter was a check for $33,333.33!

Through the years, Jack has written many articles for newspapers and also has published a few books. You can find "Ten Thousand Years in the Suburbs" and "Gods of the Andes" at amazon.com. His latest venture is a CD of stories of life, love and colossal missteps titled, "The Gift". Jack reads his stories with musical interludes by his son, Andrew. On special occasions, you can attend his readings at clubs around Chicago.

Way to go, Jack!

Warm Holiday Wishes

With Thanksgiving around the corner, we will begin another Holiday Season. I would like to send my warmest holiday greetings to you and your family and best wishes for a happy and delightful New Year.

From the Secretary/Treasurer

Spencer Aloisio

Holiday Cheer

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

Who, Where, When...

By Ruth Marion Tobias

THINGS TO LOVE…..
The title: "Strings & Things that Swing," with which **ORBERT DAVIS** introduced the Chicago Jazz Philharmonic's 2012-13 season. It

Orbert Davis

opened with an October presentation at North Shore Center for the Arts.

February 16: The next performance at the University of Chicago's Logan Center for the Arts, 915 E, 60th Street, "DuSable to Obama: Chicago's Black metropolis"– the live performance of music from the "DuSable" TV documentary that won Davis an Emmy award for original score, 2 pm and 7:30 pm;

April 13: "The Cuban Project," a working title for "a collaboration between the CJP Chamber Ensemble and River North Dance Chicago, with new music from Davis." Auditorium Theatre of Roosevelt University, 50 E. Congress Parkway, 8 pm;

May 24: "The Chicago River," CJP Orchestra Hall debut. The performance includes images from **MICHAEL WILLIAMS** and **RICHARD CAHAN's** book, "The Lost Panoramas: When Chicago Changed Its River and the Land Beyond." Symphony Center. 220 S. Michigan Avenue, 8 pm.

* * * * *

…..**BUDDY GUY** was selected among seven to be honored by the **JOHN F. KENNEDY** Center for the Performing Arts in Washington D.C.

Buddy Guy

The gala, scheduled for December 2 will be broadcast December 26 on CBS. "With their extraordinary talent, creativity and tenacity, the seven honorees have contributed significantly to the cultural life of our nation and the world," said Center Chairman **DAVID M. RUBENSTEIN**. Yay, Buddy! And not to be denied, **JEFF LINDBERG's** Chicago Jazz Orchestra will be there also for the 24th year on the job. The players includes: **JOHN WOJCIECHOWSKI**, **BILL OVERTON, SCOTT BURNS**, **ERIC SCHNEIDER**, **JERRY DIMUZIO**, **DANNY BARBER**, **KIRK GARRISON**, **DOUG SCHARF**, **ART DAVIS**, **DERRICK GARDNER**, **MARQUIS HILL**, **SCOTT BENTALL**, **TOM GARLING**, **KENDALL MOORE**, **MICHAEL YOUNG**, **DAN TRUDELL**, **DENNIS CARROLL**, **GEORGE FLUDAS**, **CHARLEY HARRISON**, **AND FRIEDA LEE**.

* * * * *

Hint: The Tavern at the Park Restaurant, north across Randolph Street, has to be the most accommodating place in all Chicago. After this year's annual Lyric Opera performance at Pritzker Pavilion, we went for "coffee and" to this close-by restaurant where not one of our requests (and we moved a couple of times because of excessive air conditioning) evoked anything but immediate response with a smile and graciousness. Of all the employees, not one was without a jovial smile and a genial word. What a place; happiness rules.

DIDJA KNOW…..
The **DAME MYRA HESS** Concert series marked its 35th year in September. The free weekly program series has maintained a stalwart group of listeners who come each Wednesday at 12:45 to hear recitals by young musicians, "mostly unknown but extremely gifted and who often go on to world prominence. The loyal following can be expected to fill the 450 seats under the "beautiful Tiffany dome of **PRESTON BRADLEY** Hall in the Chicago Cultural Center." Classical critic **JOHN von RHEIN** gives us some history of the Hess series "created by the late Chicago real estate man **AL BOOTH**, (and) named after the patrician British pianist who organized daily concerts at London's National Gallery to help keep the city's musical life and morale alive during World War II."

Brought back to celebrate the "nearly 1800 performances of the series" were **ALEX KLEIN**, former principal oboe of CSO and **RICHARD YOUNG**, violist of the now disbanded

Alex Klein

Vermeer Quartet. Joined by pianist **KUANG-HAO HUANG** they offered a chamber works program from Klein and Young's "Poetic Inspirations" CD on Cedille Records.

Kuan-Hao Huang

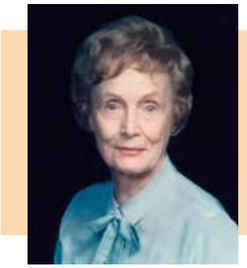
Another champion of the Hess series is keyboardist **DAVID SCHRADER** who filled in last minute on 9/11 for a scheduled singer caught in the World Trade Center attacks. "David's performance gave (the audience) a place to be together and a shared emotional outlet." Bravo, David.

ACCOLADES
On a personal note, it was gratifying to read the tribute paid to jazz maven **JUDITH STEIN**. She deserves the praise and public recognition for her unflagging support of the Hyde Park Jazz Society and its venue Room 43 and all the work she does promoting jazz in Chicago. We first met on the bus trip to the Miami airport, home from a WDCB jazz cruise. Her enthusiasm (just for living, it seemed to me) turned out to be for the jazz entity she had taken on. A co-founder of the free Hyde Park Jazz Fest, which just concluded its sixth annual two-day presentation, she also untiringly promotes the Sunday night performances in Room 43 on east 43rd street, passing out promotional cards wherever she might be, consistently sending e-mails–that's how I find out who is playing when and can pass it on to y'all. Judith serves on the board of the non-profit Jazz Institute of Chicago. She is an unflagging promoter and fund raiser for these events. This all has become "a full-time job for her in every way except pay" the article related. Her comment to the Chicago Tribune: "It's not only thrilling, but it's so revitalizing. I've utterly reinvented myself."

* * * * *

On the theme of festivals, **JAMES SANDERS** and his band *Conjunto* opened a month-long Hispanic Heritage Festival at North Park University to a very appreciative audience. Along with a dance duo who truly accentuated the vibrant music of the band, an invitation to anyone in the audience of dancing persuasion was invited to join in. The aisles filled with dancers–a very cool way to enhance the ending of a great concert.

UNION STALWART & FAREWELL
News of the death of **FERN PERSONS** contained a remarkable story. While not a musician, she was a star of radio, stage and screen for eight decades. A driving force to further the cause of unionism, she spent most of those decades organizing the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA). She was particularly dedicated to projects that increased job opportunities for older members.



Fern Persons

Ms. Persons died this past August leaving her remarkable career. Her credits include TV's "The Mickey Mouse Club;" "The Untouchables," "Missing Persons," "Early Edition," "ER," "Jack and Mike" and "The Chicago Story." Her movies include "Field of Dreams"(as **KEVIN COSTNER's** mother-in-law), "Hoosiers"(as **BARBARA HERSHEY's** mother) and "Risky Business" that launched **TOM CRUISE's** career.

She served on the SAG national board from 1976 to 1998 and SAG's Chicago Branch Council for 44 years as well as AFTRA's Chicago Local Board for more than 30 years. She was a frequent speaker at union board meetings well into her 90s. Ms. Persons was 101, five days short of her 102nd birthday, when she died of natural causes.

NOTICE TO MEMBERS

You are in violation of Section VIII, D.3. of the By-Laws of the Chicago Federation of Musicians by accepting, offering to accept, paying or offering less than the scale rate.

CFM Musicians

By Ruth Marion Tobias

Saxophonist Steve Eisen began: "I was working around town by 1972 and the desire to play different styles of music got me working pretty quickly and is really why I work so much now.

"I played flute first and was a flute performance major in college. But I decided I wanted to play saxophone while I was there–just thought I would play as many kinds of music as I was able to and sat in with anyone and everyone I could. Most people were very nice about that. I was lucky to get in some pretty high profile work situations at a young age and built on that.

"In 1974 I was playing at the Wise Fools and (band leader) Dave Remington walked in, heard me playing, then remembered Sonny Seals could not work the next night and thought, this guy sounds pretty good. I'll see if he wants to sub for Sonny. Well, Sonny ended up taking some kind of steady within three weeks and I had the job. I was 20 years old–it was incredible! Through the connections I made there, I started getting calls for jingle work from people like (producer) Dick Reynolds. I started playing with Ears around that time, too, and knowing those guys is what started my career and how I made most of my income in the jingle business from the time I was 22 until about 2001. I was just in the right place at the right time.

"I met more guys in the jazz community, then in folk, R & B, blues and Latin music, especially, 'cause that was a lot of the first work I did when I was young – - playing in Latin bands. (HOW DID YOU GET INTO LATIN BANDS?) I had friends at New Trier West, some Cuban guys, Isidro Perez (still in town as a working drummer) and his cousin, Al Criado. Their family was a known musical entity in Cuba before the revolution. I learned a lot just hanging at their house. They started forming bands when we were in school and people heard me when we opened for larger bands and thought my reading was pretty good. If your reading was good and you were willing to work for really, really horrible pay, that's what they were looking for.

(YOU DON'T PLAY CLARINET?) No, just saxophone and flute. I never took up clarinet. I play horribly but I did actually get hired a few years ago. I got

a session call from a jingle house to play clarinet and I said, I told you people a million times I can't really play clarinet, I'm horrible! And they said we know, that's why we are calling you. They wanted me to play the part of a 5th grade clarinet player in a jingle. They had already called a couple of CSO players, great players trying to sound bad; I didn't–just put a reed on, put it in my mouth and in 5 minutes they had exactly what they were looking for. Only job I ever had on clarinet and they hired me specifically because I was horrible! (LAUGHTER HERE, A FUN INTERVIEW).

After a discussion of the current demise of the jingle business, Steve remarked, "I had it really good for a long, long time. Now that I am older and the jingle industry is gone, it's back to the way it was when I was 21, so I play in a lot of bands."

The significant thing is that Steve was immersed in music from early childhood. His mother was a recreational, classical musician who played piano and classical guitar; his father an amateur singer. "They were huge fans of music–classical and bebop," Steve said, "and there was tons of jazz, but they were fans of folk music, too and my father was into Bob Dylan when he first came out, the Beatles, Aretha Franklin, too. When I was about six, my mother told me I was going to play an instrument."

(Here's their Q &A period: So what do you want to play? Drums. No, too loud. Trumpet? No, still too loud! I think you'll play flute.)

"So, on my seventh birthday I got my first flute. A year before that however, I took music theory and recorder lessons. My mom was very serious and wanted me to read music before I got my instrument, so I already knew how to read and sight sing. I just had to associate pitches with fingerings. That had a lot to do with how I learned to improvise.

"When I would be practicing baroque etudes and things, my mother would be in the kitchen and was a good enough musician to know when I made a mistake and would yell at me to start over. After a while I just got bored playing this stuff so I started making up my own etudes in the same style and I knew if she didn't yell at me I had really fooled her. It was really fun and that was my first experience with improvisation, trying to fool my mom. (MORE LAUGHTER). By eighth grade I was enjoying music a lot. Besides orchestra, I was starting to play rock & roll and a lot of instruments."

The next chapter began with New Trier West High School. "With all the different ensembles and the facilities they had, if you liked to play there weren't enough hours in the day to do everything between orchestra and symphonic band and jazz band and all kinds of combo things, and rehearsing after school. Then when I went to Indiana University as a flute performance major, I got a chance to play jazz with a lot of young really exceptional guys. It turned me around to be a freelance saxophone player of different kinds of music rather than an orchestral flute player."

(SAXOPHONE PLAYER?) "Yeah, I got my first saxophone in the middle of my junior year in high school. I played in the jazz band when they needed a flute, but I told the director I wanted to play saxophone. Since the first tenor sax player's family was moving after that semester, they took a chance with me. Another interest was drums, particularly in Latin style–conga drums and timbales, because about 60% of the time I am not playing the horn on each tune and I thought it would be cool to be part of the rhythm section. Also knowing more instruments makes you a more valuable player."

These formative school years were the wellspring of his later career and those of his friends as well. "I still work with a lot of those close high school friends; Eric Hochberg (best friends since we were thirteen), Arnie Roth, Chuck Schwartz, Scott Rosenthal, Issie Perez, Bill Pollack, Peter Ballin, Brian Ripp.
.

"A frequent employer is Jim Peterik–fantastic to work for, very productive and efficient, never any guesswork. He's been a rock star for years, the leader of "Ides of March", still a very famous band (dating back to the '60s) that I play with. He has several bands. I play in three of them.

"Another good friend is Orbert Davis. Playing with his unique ensemble, Chicago Jazz Philharmonic Orchestra, is another favorite thing. I play flute in the woodwinds section with an occasional saxophone solo. I'm hired on most all his recording projects and when he writes for PBS documentaries I am included in that—such high quality work."

And his list of successes would not be complete without mention of his prominence in the Latin jazz bands *Chévere de Chicago* and James Sander's *Conjunto*. That's where we discovered him.

The Paramount Theatre opened their Second Season with the musical Grease, running from September 12th through October 7th. The band included (in order from front seat to back, left to right) Kevin Kizer, Peter Ballin, Michael Keefe, Bob Lizik, Scott Reed, Scott Tipping and Tim Mulvenna.

Legally Speaking

By Kevin Case

Moen & Case LLP
ARTS LAWYERS

The Commoditization of Symphony Orchestra Musicians

By: Kevin Case, Partner, Moen & Case LLP

The recent headlines are horrifying. Musicians in top orchestras have been asked to take massive cuts in pay and benefits. Managers are slashing weeks and demanding reductions in the number of musicians – in some cases, by putting tenured players out on the street. Longstanding work rules are being gutted for reasons that have nothing to do with finances. It is a full-fledged assault on protections for musicians that took decades to achieve.

Perhaps most disturbing, however, is the response from some orchestra managers and board chairs to the argument that players, faced with these draconian measures, will pack up and leave. The message is simple and blunt: we don't care. Go ahead and leave. After all, you're totally replaceable; we'll just hire one of those fantastic kids coming out the conservatories.

This message is being delivered with stunning candor. The chairman of one major orchestra demanding huge cuts noted the "quite remarkable" number of music-school graduates, characterizing it as "a large supply." Another manager acknowledged a "risk" that his players would "find their way to another place" if forced to accept management's demands, but shrugged it off: "those who can leave will." Yet another board chairman told one departing principal that he wouldn't care unless nine or ten players left – and then, only because it might be "bad PR." (And of course, who can forget the manager who thought he could hire a brand-new Louisville Orchestra on Craigslist.)

What we are seeing is the public manifestation of a belief that has long simmered in the background among some managers: that players are really just interchangeable parts, and if one leaves, the orchestra can easily find someone just as good. As a player, I knew managers who held this belief privately; as an attorney, I've encountered it in negotiations. It represents nothing less than the commoditization of symphonic musicians. It is perhaps the most dangerous trend at work today, and left unchecked, it will ultimately destroy musicians' livelihoods.

What do I mean by "commoditization"? It is the process by which goods or services once viewed as unique, distinguishable, or superior become indistinguishable and interchangeable in the eyes of consumers. The result is a rock-bottom price for what is now a simple "commodity" (and low profits for the producer or provider). Many economists (especially those who extoll the virtues of the "free market") argue that labor should be viewed as a commodity as well. The typical illustration of this principle involves unskilled workers; for if a job requires only the barest skill, then there will always be a ready "supply" of qualified, interchangeable workers and thus no incentive for an employer to pay anything but the bare minimum.

It is shocking that *any* symphonic manager or board member can hold this belief with respect to the musicians in their orchestras. Those artists are the furthest thing from unskilled laborers; to the contrary, they have dedicated their lives to honing the most unique and specialized skills imaginable. Nonetheless, as the above comments from managers and board chairs demonstrate, commoditization has now reared its ugly head – and the result, if this belief gains wide acceptance, will be a race to the bottom in terms of wages and benefits for orchestral players.

What can be done to counter this? First and foremost, it must be emphatically pointed out, again and again, to anyone who will listen, that this belief is simply *wrong*. Yes, conservatories churn out thousands of highly-skilled musicians per year – far in excess of the number of available jobs. And yes, vacancies in symphony orchestras often attract hundreds of applicants. But no matter how many candidates show up for an audition, only a handful make it to the final round. And how many times have auditions concluded with *no one* being offered the position – because even the ultra-talented and proficient candidates that made it through the rigorous process were not the right "fit"?

Sports provide a close analogy. For example, there are dozens, maybe hundreds of talented young baseball players who can play the position of shortstop at a major league level. They all can hit, catch, and throw with great skill. But the New York Yankees would never view them as a "supply" of equally qualified options. The Yankees want the next Derek Jeter, with his unique blend of grace under pressure, clutch performance, and personal qualities that make him a great teammate. They will seek out that player – and when they find him, they will do their damnedest to keep him.

So it should be with orchestra musicians. Such players have unique skills and characteristics that go far beyond technical proficiency: perhaps a particular sound that meshes well with a their colleagues, an unusual depth of musical sensitivity, or a personality that makes everyone's lives a little easier. In addition, audiences keep close track of who is one on the stage: often a musician will have "fans" who look forward to hearing their favorite play an exposed solo (or they will note the new dress the third-chair violist is wearing – hey, at least they're watching). To believe that such players are faceless, interchangeable parts is a slap in the face not just to the musicians, but to the audience.

I had my own "eureka" moment in one of my first jobs as an orchestra musician. In rehearsals, a principal brass player was consistently cracking the high note in a prominent solo. I remarked to an older colleague that some of my former classmates at school could nail that note every time. He turned on me, angry: "Is that what you want – a kiddie orchestra?" I was suitably chastened – and the point was firmly driven home when the performances rolled around and that brass player not only played flawlessly, but communicated the music with a grace and eloquence that I had never heard before.

So I learned my lesson. We must ensure that our boards and managers learn it as well. The idea of commoditization must be resisted at every turn – across the bargaining table, in the press, through social media, and in one-on-one conversations with board members and audience members. Changing attitudes is not something that can be accomplished overnight, and it may take some musicians out of their "comfort zones"; but the effort must be made, because the alternative is unthinkable.

© Copyright 2012
Moen & Case LLP
The Monadnock Building
53 West Jackson Blvd., Suite 209
Chicago IL 60604
P 312.234.9926
F 312.962.4908
www.moencase.com

New and Returning Members

By Leo Murphy

The musicians listed below are new or returning members to the Chicago Federation of Musicians, Local 10-208. They represent a few of the many musical groups around Chicago. They perform in orchestras, operas, bands, chamber groups, freelance groups and as soloists. They have different talents, perform in different genres and work in various venues, but they all share our 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 meet them on a job, whether on a bandstand, in a pit or on a stage introduce yourself and get to know them.

Emanuele Andrizzi Acct# 56777 (Conductor/Piano) is from Rome, Italy. After high school, he graduated with a Diploma in Piano Performance from the Conservatory of Music "A. Casella" in L'Aquila, Italy. He moved to the United States to attend Bard College, Annandale-on-Hudson, receiving his MFA. He also holds an Artist Diploma in Conducting and a Diploma in Composition, both from the Conservatory of Music "Santa Cecila" in Rome, Italy as well as a DM in Orchestral Conducting from Northwestern University. His instructors include Bruno Aprea, Harold Fabermann and Victor Yamplosky. He has recently been hired by the Lyric Opera of Chicago to serve as Assistant/Cover Conductor for the productions of Verdi's *Simon Boccanegra* and Donizetti's *Don Pasquale*. He is also Director of Orchestras at the University of Wisconsin-Whitewater.
7020 N. Paulina St., Apt. 2
Chicago, IL 60626
773-546-9350/773-225-7399
emanuele.andrizzi@gmail.com
www.emanueleandrizzi.com

Priscilla Duff Acct# 56776 (Keyboards/Vocalist) is originally from Dallas, TX. After high school, she graduated with her Bachelor of Music in Education and Voice from Southern Methodist University. She started off her career performing with Fred Waring and the Pennsylvanians. After living in Florida, she and her husband Michael moved to Chicago for work. She has performed in many touring musical productions including *Les Miz*, *Nunsense*, *Arthur*, *The Sound of Music*, *Bombay Dreams* and *Cole*. She has extensive teaching and coaching experience and is an accomplished accompanist.
1172 E. Cunningham Dr.
Palatine, IL 60074
847-991-2681/847-345-5098
priscilla@duffcakes.com

Case Scaglione Acct# 56770 (Trombone/Piano)
740 West End Ave., Apt. 42
New York, NY 10025
480-307-1694
casescaglione@gmail.com
www.casescaglione.com

Wendy Skoczen Acct# 56460 (Viola/Librarian) is a returning member.
2909 N. Sheridan Rd., Apt. 1001
Chicago, IL 60657
312-827-5903/267-872-9940
archivnoten@gmail.com

Emery Tapley Acct# 56750 (French Horn) is a native of Hartford CT. After graduating from South Windsor High School, he attended the Hartt School of Music (University of Hartford) where he received a Bachelor of Music degree in French Horn Performance. He is currently attending graduate school working on a Master's degree. His instructors include James Stagliano, Harry Shapiro, James Jacobs and Paul Ingraham. He is currently Assistant Principal Horn with the Hartford Symphony Orchestra and has performed with the Goodspeed Operahouse Orchestra, the Greenfield Symphony, New Britain Symphony and numerous others. He is also a member of Local #400, Hartford, CT.
607 S. Main St.
Mount Prospect, IL 60056
860-559-0984/847-394-1651
eatapley@mac.com

Katalin von Walterskirchen Acct# 56695 (Cello/Piano) lived in Switzerland until she was 15, then she and her family moved to the Chicago area where she graduated from New Trier High School with special honors in music. Her Bachelor of Music degree is from the Chicago College of Performing Arts (Roosevelt University). She served as Principal Cellist with the American Chamber Symphony and with the Midwest Young Artists Orchestra. Her instructors include Hans Jorgen Jenson, Wolfgang Boetcher and Local 10-208 member Richard Hirschl. She is an experienced private instructor.
420 Waterside Dr., Unit 4110
Chicago, IL 60601
847-323-2312
katalin@walterskirchen.com

Address and Phone Changes

48112 Bentall, Scott D.
326 Brighton Rd.
Elk Grove Village, IL 60007
847-707-8473
TROMBONE

54056 Neuman, Lawrence
1349 S. Plymouth Court
Chicago, IL 60605
773-848-3226
VIOLA

41227 Ryan, Richard G.
2533 Danbury Dr.
Woodridge, IL 60517
630-963-1053
BASS VIOLIN

24262 Comito, Jerome B.
2450 W. Tecos Rd., Apt. 1121
Chandler, AZ 85224
480-813-4328
DRUMS

54814 Phillips, Vannia D.
1718 Cleveland St.
Evanston, IL 60202
773-612-6546
VIOLA

51236 Sobacki, James M.
34990 N. Knollwood
Ingleside, IL 60041
815-353-0757
TRUMPET

57049 Decastris, Valentino E.
4021 Guilford Rd.
Rockford, IL 61107
815-226-0973
STRING BASS

26103 Pisinski, Virginia
c/o Carol Price
287 Brackman Ave.
Crete, IL 60417
630-985-3232
PIANO

50889 Steeve, Susan J.
67th East 34th Street
Steger, IL 60475-1106
708-756-0010
FLUTE

56329 Harting, Matthew B.
712 N. Vendome St., Apt. 6
Los Angeles, CA 90026
312-810-2087
GUITAR

48951 Polk, Derick R.
9876 Enterprise Lane, Apt. E-201
Silverdale, WA 98383
224-217-0664
BASS VIOLIN

38554 Wright, John A.
5712 Crestwood Rd.
Matteson, IL 60443-1122
708-720-0333
PIANO

55674 Horn, Keith R.
23640 Via Maduro
Valencia, CA 91355
661-270-9275
GUITAR

2012-2013 Membership Directory Corrections

- 54773 **McNamara, Timothy**
  1415 Wisconsin Ave.
  Berwyn, IL 60402
  773-454-6694
  SAXOPHONE
  timmcnamaramusic@gmail.com

Who's Playin' Where?

We have many musicians performing throughout the area. Support them by attending a performance or patronizing an establishment where they work.

Attend an Orchestra Concert or Opera!

Chicago Master Singers
Friday, November 9, 2012 at 7:30 PM
Sunday, November 11, 2012 at 7:00 PM
Friday, December 7, 2012 at 7:30 PM
Sunday, December 9, 2012 at 7:00 PM
Divine Word Chapel
2001 Waukegan Road,
Techny/Northbrook
877-825-5267
www.chicagomastersingers.org

Elgin Symphony Orchestra
A Patriotic Salute
Saturday, November 7, 2012 at 7:30 PM
Sunday, November 18, 2012 at 2:30 PM
Let it Snow!
Saturday, December 15, 2012 at 7:30 PM
Sunday, December 16, 2012 at 2:30 PM
Hemmens Theatre
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Light Opera Works
Oliver!
December 22 – December 31, 2012
Cahn Auditorium
600 Emerson, Evanston
847-920-5360
www.light-opera-works.org

Attend a Concert!

Rickie Lee Jones
Friday, November 23, 2012
at 8:00 PM
Tuck and Patti
Sunday, November 25, 2012
at 8:00 PM
SPACE
1245 Chicago Ave., Evanston
www.evanstonspace.com

Meshell Ndegeocello
Friday, November 23, 2012
at 8:00 PM
Old Town School of Folk Music
4544 N. Lincoln Ave., Chicago
www.oldtownschool.com

See a Show!

The Second City
Jesse Case and Julie Nichols
Sunday through Saturday
1616 N. Wells St.
Chicago, IL

Marriott Lincolnshire
Dreamgirls
Until October 28th

Theater at the Center
Plaid Tidings
November 15th – December 23rd
219-536-3255

Attend an Orchestra Concert or Opera!

Illinois Philharmonic Orchestra
The Incredible Flutist
BMO Harris Bank Holiday Concert
Saturday, December 15, 2012 at 3:00 PM
Sunday, December 16, 2012 at 3:00 PM
Lincoln-Way North
Performing Arts Center
19900 S. Harlem, Frankfort
708-481-7774
www.ipomusic.org

Music of the Baroque
Holiday Brass & Choral Concerts
Thursday, December 13, 2012 at 8:00 PM
Grace Lutheran Church
7300 W. Division, River Forest
Friday, December 14, 2012 at 8:00 pm
St. Michael's Church
1633 N. Cleveland Ave., Chicago
Saturday, December 15, 2012 at 3:00 PM
Sunday, December 16, 2012 at 3:00 PM
Divine Word Chapel
2001 Waukegan Road, Techny/
Northbrook
312-551-1414
www.baroque.org

Rockford Symphony Orchestra
The Nutcracker Ballet
Saturday, December 1, 2012 at 7:30 PM
Sunday, December 2, 2012 at 3:00 PM
Holiday Pops!
Thursday, December 22, 2012 at 7:30 PM
Friday, December 23, 2012 at 3:00 PM
Coronado Theater
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

Shot and a GOAL!

Frank Pellico
per Chicago Blackhawks schedule
United Center
1901 W. Madison St., Chicago

Attend a Concert!

Geoff Tate
Thursday, November 1, 2012
at 10:00 PM
Penny Road Pub
545 Penny Road, Barrington
www.pennyroadpub.com
Saturday, November 3, 2012
at 10:45 pm
Tailgater's Grill
431 Roughton Road, Bolingbrook
www.tailgatersgrill.com

David Nail
Alan Jackson
Friday, November 9, 2012
at 7:00 PM
Sears Centre
5333 Prairie Stone Parkway,
Hoffman Estates
www.searscentre.com

Melissa Etheridge
November 10, 2012 at 8:00 PM
Chicago Theatre
175 N. State, Chicago
www.thechicagotheatre.com

The Menahan Street Band
Friday, November 16, 2012
at 11:30 PM
Double Door
1572 N. Milwaukee, Chicago
www.doubledoor.com

Phil Vassar
Saturday, November 17, 2012
at 8:00 PM
NIU Convocation Center
1525 W. Lincoln Highway, DeKalb
www.convocenter.niu.edu

Rickie Lee Jones
Thursday, November 22, 2012
at 8:30 PM
Los Lobos
Monday, December 31, 2012
at 7:30 PM
City Winery
1200 W. Randolph St., Chicago
www.citywinery.com

If you have future engagements that you would like listed in this column, please send them to Vice-President Jares at tjares@cfm10208.org. Listings will be included provided there is a Union contract on file.

That's Amore!

1

2

3

4

5

6

7

8

9

10

11

12

Photo Credits to Sandra Castellanos

Life Member Party
October 19, 2012

#1: Bobby Lewis, Jerry Coleman, Don Knapp and Ron Barron
#2: Joel Martin, Ray Nosal and Ruth Tobias
#3: George Bean
#4: Jerry DiMuzio
#5: Jimmy Merola, Tony Hormanek and Bob Wessberg
#6: Joan Alongi, Jimmy Merola, Tony Hormanek and Paul Carrano
#7: Loren Binford
#8: Mike Alongi, Jim Cox and Pat Ferreri
#9 Partygoers Fill the Tables
#10 Patty Huarte
#11 Terry Jares and BJ Levy
#12 Joe Snyder, Terry and Cy Race

CD's For Sale

*Only members in good standing are allowed to list CD's For Sale.

Phyllis Adams, Harp and Monty Adams, Flute
Opera by Request
Universal Peace
PhyllisAdamsHarp@aol.com
847-869-6150

Mike Alongi
Freshly Squeezed
alongimusic@aol.com
815-399-5112

Ray Bailey
Making Traicks
Tracking the Sly Fox
cdbaby.com
Bailey601@sbcglobal.net
773-450-7880

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

Jack Baron
Jack Baron Quartet Plays the Coach House featuring Bobby Schiff, Jerry Coleman and Brian Sandstrom
Jacksax31@aol.com
847-204-8212

Eric "Baron" Behrenfeld
Tiki Cowboys
tikicowboys.com

Anne Burnell
Blues in the Night
Mark Burnell
773-862-2665
www.burnellmusic.com
cdbaby.com
itunes.com

Greg Cahill
Special Consensus
Scratch Gravel Road
Compass Records
www.compassrecords.com

James Callen Trio
In The Tradition
James Callen
708-488-8877

Chicago Jazz Philharmonic
Collective Creativity
Orbert Davis
chijazzphil.org
orbertdavis.com
312-573-8930

Chicago Q Ensemble
Amy Wurtz String Quartets
www.chicagoqensemble.bigcartel.com

Jerry Coleman
Nineburner
Jazz Makes You Happy
drumskull@aol.com
www.jerrycolemandrummer.com
847-251-1410

Conjunto
Chicago Sessions
James Sanders
847-329-9630

Mark Colby
Speaking of Stan
Reflections
Origin Records
iTunes.com
Amazon.com
cdbaby.com
630-258-8356

Richard Corpolongo
Get Happy featuring Dan Shapera and Rusty Jones
Just Found Joy
Smiles
Spontaneous Composition
Sonic Blast featuring Joe Daley
Watchful Eyes
richardcorpolongo@sbcglobal.net
708-456-1382

Tim Coffman
Crossroads
itunes.com
blujazz.com
cdbaby.com
timcoffman.com
708-359-5124

Dick Daugherty
Versatility
cdbaby.com
radaugherty@comcast.net

Bob Dogan
Salishan
Rings
Bob Dogan Sings Ballads
My Blues Roots
cdbaby.com
773-963-5906

Donald Draganski
Music for winds and piano
performed by the Pilgrim Chamber Players.
www.albanyrecords.com

Frank D'Rone
Frank D'Rone Sings
After the Ball with Billy M In Person at the Hungry/Brand New Morning Day
Live in Atlantic City/This Is Love This is It
Live in Atlantic City, Vol. 2 /Love with Music
Live in Atlantic City, Vol. 3 /Try a Little Tenderness
darone32@msn.com

Nick Drozdoff
No Man Is An Island
nickdrozdoff.com

Mark Edwards with Karin Redekopp Edwards
Two-Piano Tapestry: Redekopp & Edwards
cdbaby.com
iTunes.com

Elgin Symphony
Aaron Copland; American Classics
Piano Concerto
The Tenderland Suite
Old American Songs
847-888-0404
amazon.com
naxos.com
itunes.com

Peter Ellefson
Trombone
Pure Vida
PuraVidaMedia@gmail.com
hickeys.com
iTunes

Evanston Symphony Orchestra
Evanston Live!
Lawrence Eckerling, Cond.
Works by Bernstein, Walker, Hanson, Gershwin and Draganski
www.evanstonsymphony.org

Patrick Ferreri
Expressions of Love
cdbaby.com
digstation.com

Jim Gailloreto
The Insider (featuring John Mc Lean)
widesound.it
Jazz String Quintet (featuring Kurt Elling)
naimlabel.com
American Complex (featuring Patricia Barber)
originclassical.com
Shadow Puppets (featuring Lawrence Hobgood)
naimlabel.com
jazzstringquintet.com
cdbaby.com
itunes.com
amazon.com
tunecore.com
jim@gailloreto.com
773.330.4461

Clyde "Lightning" George Steelin' Jazz Band
Lightning Strikes The Heart
Steelin' The Night
A Tribute To Masters
steelinjazz.com
Cathy@ steelinjazz.com

Paul Harvey, Jr. NEW
Brought to Light
PaulHarvey.com

Ernie Hines
There Is A Way
My Baby Wears the Lovin' Crown
The Early Years by Ernie Hines
Kunta Kinte: Remembering "Roots"
Electrified
Ernie Hines
708-771-3945
www.afmentertainment.org/groups/688-ernie-hines
colorfulmusicbabyblue.com
tunecore.com/music/erniehines
myspace.com/erniehines
cdbaby.com/erniehines
cdbaby.com/erniehines2
itunes.com
amazon.com
emusic.com
goprotunes.com

Douglas Johnson
Clevinjourneys
douglasjohnsonmusic.bandcamp.com

Jeremy Kahn
Most of a Nickel
708-386-2900

Rick Leister
From the Trumpet Studio
R & R Ensemble
The Band Source, Downers Grove
Cdbaby.com
amazon.com
iTunes.com
digistation.com

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

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

John E. Magnan The 50/50 Band NEW
Ellie
Don't That You
Pink Ladies
Since U Left Me
fiftyfiftyband@yahoo.com
312-208-3229

Pat Mallinger
Monday Prayer To Tunkashila
cdbaby.com
Moorean Moon
Pat Mallinger Quartet Live at the North Sea Jazz Fest
Bluejackjazz
pjmjazz@att.net
773-489-2443

Pat Mallinger with Dan Trudell
Dragon Fish
Chicago Sessions
cdbaby.com
itunes.com

Pat Mallinger Quartet featuring Bill Carrothers
Home on Richmond
cdbaby.com
patmallinger.com

Carole March with Joe Vito
Everything I Love
cmvdiva@sbcglobal.net
cdbaby.com
amazon.com
digstation.net
773-237-0129

Tommy Muellner
It's All About Time
tommujazz@sbcglobal.net
773-237-0129

Dr. Willie A. Naylor "Spongey Boy"
Anthology of Soul Classics
www.spongeyboymusic.com
708-957-1193

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

Susan Nigro
The Bass Nightingale
GM Recordings
617-332-6328

Brian Patti
My Kind of Town
630-832-9222

Pan Go Steel Band
For The Day
Seconds
Paul Ross
panpress.com
630-587-3473

Bob Perna
Music My Way
Once Again
www.bobpernaandpersistance.com

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

Russ Phillips
One Morning in May
bigfootjazz@sbcglobal.net

James Quinn
Legacy One
cdbaby.com
jquinnmusic.com
312-861-0926

Roots Rock Society
Bass Mint Sessions
Riddim To Riddim
La Familia
Stann Champion
773-994-6756
iTunes.com
cdbaby.com
Amazon.com
Target.com

Marlene Rosenberg
Pieces of...
marlenemusic.com
marlenemusic@comcast.net

Marlene Rosenberg
Basssprint
iTunes.com
Amazon.com
marlenerosenberg.com

Bernard Scavella
' Bout Time - Volume 1
' Bout Time - Volume 2
cdbaby.com
bscavella@sbcglobal.net

Bobby Schiff
Late Game
bobbyschiff.com
708-442-3168

Nick Schneider
Pullin Strings
chicagojazz/nickschneider.com
847-991-4355
lonote@comcast.net
cdbaby.com

Karl E. H. Seigfried
Criminal Mastermind solo double bass
cdbaby.com

Karl E. H. Seigfried
Blue Rhizome
the New Quartet
cdbaby.com

Fred Simon
Dreamhouse
Remember the River
Since Forever
naimlabel.com/artist-fred-simon.aspx
itunes.com

Richard Sladek
Piano Celebration
chicagopianist.com
708-652-5656

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

Mark Sonksen Trio
Climbing Mountains
Postales Del Sur
cdbaby.com
312-421-6472

Elizabeth Start
From the Start
Electric & Eclectic Start
es@elizabethstart.com

Don Stille
Keys To My Heart
cdbaby.com
dfstille@mac.com

Suenos Latin-Jazz
Azul Oscuro
Steven Hashimoto
708-222-6520

Duane Thamm
Tribute to Hamp Live
Delmark Records
vibes26@webtv.com

Shirley Trissell
Pet Pals
Lyrical Lullabies
shibuka.us
cdbaby.com

Two Cold
Cityscapes 2010
Sherwen Moore
708-560-4015

Glenn Wilson
One Man's Blues
Blue Porpoise Avenue
Bittersweet
Elusive
Sunnyside Records
Impasse
Cadence Records
jazzmaniac.com
sunnysiderecords.com
amazon.com
itunes.com
glenn@jazzmaniac.com

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

Frank Winkler Trio
Once in Awhile
Winklermusic@aol.com

Frank Winkler Quartet
Romance 'n' Swing
Winklermusic@aol.com

Willie Woods
Feelin' the Spirit
cdbaby.com/cd/williewoods
wwoodsproductions.com

Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS
Regular meeting at various locations every third Wednesday of the month. For further information, please contact Brian Patti, (630) 832-9222
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
Third 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

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

Obituaries *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Cousins	Robert V.	Drums	09/26/12	01/24/30	05/10/56
Dudczyk	John J.	Concertina	09/07/12	06/24/19	10/14/48
Fischer	Frederick E.	Violin	09/22/12	04/24/26	02/01/45
Haugan	Paul W.	Tuba	07/28/12	05/23/55	07/01/03
Perna	Robert A.	Trumpet	09/20/12	03/31/12	03/26/64

Classifieds

Do you have something to sell?

Advertise in the Intermezzo! Call 312-782-0063

DISCLAIMER

Your officers and editorial staff conscientiously screen all advertising submitted to the *Intermezzo*. We cannot, however, assume responsibility for product quality or advertising content; nor can your officers be held accountable for misrepresentations between sidepersons and leader/contractors.

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

Music & Arts supports your local schools!

Find Your Voice.

Instruments | Lessons | Rentals | Repairs

VISIT US:

Music & Arts Chicagoland Locations:
907 W Irving Park Road
Itasca, IL 60143
(630)285-1485

Tower Crossings Shopping Center
1512 N Naper Blvd, Suite 180
Naperville, IL 60563
(630)577-0820

MusicArts.com

MUSIC & ARTS
FIND YOUR VOICE INSTRUMENTS · LESSONS · RENTALS MusicArts.com

$5 OFF ANY PURCHASE!*

147528

*Coupon valid in-stores and on in-stock product only. Not valid with rental payments, lessons, taxes, shipping and handling charges, other discounts, prior purchases or discontinued items. Non-transferable, no cash value. One coupon per customer. Maximum discount $5.00. Expires 12/31/2012.

DRURY LANE
THEATRE AND CONFERENCE CENTER

Drury Lane Oak Brook owners, the DeSantis Family, are offering a special to all Union Musicians.

SHOW TICKETS BUY 1 - GET 1 FREE*

November 8th, 2012 to January 13th, 2013

Not Valid on Saturday Nights
*LIMIT: 6 Tickets
Subject to Availability.
Tickets May Not Be Ordered More Than 7 Days in Advance.
Show Your Union Card at the Box Office.
(630)530-8300

CALL FOR INFORMATION

The *Intermezzo* is our communication between the Local and our members. In addition to the printed version, we also post each issue on the CFM website. Most of the magazine is available to the public. We are always looking for events, accomplishments, and things of interest to other members and the public.

Share your announcements, reviews or anything you would like to see printed to tjares@cfm10208.org.

The Board of Directors reserves the right to determine whether material submitted shall be published.

ActorsFCU Welcomes The Chicago Federation of Musicians and Their Families

musical instrument loans

free checking

auto loans

mortgages

home equity lines of credit

VISA platinum rewards cards

iras and investments

eDeposit Online – deposit online from anywhere

eMax$ Online – high-yield savings

fee-free ATMs: 350 greater Chicago–area
28,000 nationwide

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.**

ACTORS FEDERAL CREDIT UNION

FREE LIABILITY INSURANCE

COMING NOVEMBER 1st

CFM Event Liability Insurance

Beginning November 1st, 2012 the CFM will offer $2,000,000 of liability insurance coverage to members **FREE OF CHARGE**. This is the standard coverage requested by many venues or purchasers. A Musical Services Contract MUST be on file with the union and work dues must be paid on each musician playing the event.

Contact the Union for more information at 312-782-0063.

Palmer House Museum

The Palmer House is seeking photos, memorabilia and other historical collectibles for a new museum being planned at the venerable hotel, which through the years has become a Chicago icon.

Also being sought for the museum by Public Relations Director Ken Price, who is designing the space and assembling the artifacts, are items from the Empire Room's storied past as one of American's premier hotel showrooms. Major stars like Hildegard, Jimmy Durante, Liberace, the Kim Sisters, Phyllis Diller and Maurice Chevalier played there through the years and were supported by the Merriel Abbott Dancers.

Many Local 10-208 members played in the bands that populated the Empire Room bandstand playing for the shows and for dancing. Any members having photos or other memorabilia they are willing to contribute and/or have copied and returned for display (in the case of printed articles or photos) are encouraged to contact Ken Price at (312) 621-7326 or by e-mail at ken.price@hilton.com

BUYING CLARINETS, SAXOPHONES AND MOUTHPIECES

CASH PAID FOR PROFESSIONAL
CLARINETS & SAXOPHONES,
ALL MAKES, MODELS, AND VINTAGES
PROFESSIONAL MOUTHPIECES
ALSO NEEDED
CHICAGO LOCAL 10-208 MEMBER
SINCE 1974 WITH OVER 20 YEARS
DEALING IN VINTAGE WOODWINDS
INTERNET SALES AVAILABLE
CALL DAVE – 773 654-1844
or 847 308-8676
OR Email TUTDAV@AOL.COM

Creating CFM Contracts Electronically

- Go to www.cfm10208.com members only area
- Complete a Musical Services Contract
- Save it as a file and email it to tjares@cfm10208.org
- You have access the CFM website 24 hours a day from any location

CAUTION!

Please be alerted about a traveling "band" called Amanda Palmer and the Grand Theft Orchestra. They are scheduled to play at the Metro in Chicago on November 10th. An open public request has been made on their website for local musicians in each tour stop to audition and then be selected to play with this band, in exchange - Not for a reasonable scale wage, but for beer, "high-fives", and "merch"...

THE CFM WILL BE AT THE MIDWEST CLINIC

The Chicago Federation of Musicians will be at booth #973 at the Midwest Clinic, McCormick Place West. We invite you to stop by and say hello. The schedule is:

December 19th 10:00am to 5:00pm
December 20th 9:00am to 4:00pm
December 21st 9:00am to 4:00pm

If you are working at the Midwest, we would like to get a picture of you at your booth. Give us a call (312-782-0063) or email us (saloisio@cfm10208.org) with your booth number.

LYRIC OPERA OF CHICAGO

Lyric Opera of Chicago announces the following orchestra openings beginning in the 2013-2014 Season:

PRINCIPAL TRUMPET
PRINCIPAL VIOLA
PRINCIPAL CELLO

24 weeks total (September-March) with a 2013-2014 base rate of $2,514 per week plus overscale, 18% Vacation pay, Media pay, plus Benefits Package.

Principal Positions receive an additional 30% Principal Overscale (base salary of $92,555 for 24 weeks) with an additional Media Guarantee
Benefits Package: 10.9% pension and year-round health/life (including dental/vision) and instrument insurance.

These auditions will take place in
January and February 2013
The exact dates and times will be posted not less than 75 days prior to the auditions at:
http://www.lyricopera.org/about/auditions.aspx
http://www.afm.org/
https://www.cfm10208.com/

Interested musicians should send one-page typed resume and $50.00 refundable deposit to obtain required materials to:
Lyric Opera of Chicago Orchestra Auditions
20 N. Wacker Drive
Chicago, Illinois 60606

For rep. list and audition dates only, e-mail request to:
orchaud@lyricopera.org

Vacancies resulting from the selection of a current Lyric Opera Orchestra member for a principal or assistant principal position may be filled at this time by any other applicant who advances to the finals in these auditions.

Please note that only highly qualified candidates should apply. The audition committee of the Lyric Opera Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

For Sale

EXCELSIOR 120 bass professional accordion.

Asking $900.00

Phone 847-590-0445

Leave message and your phone number.

The Union Hall (Ed Ward Hall) is the perfect place for your next party.

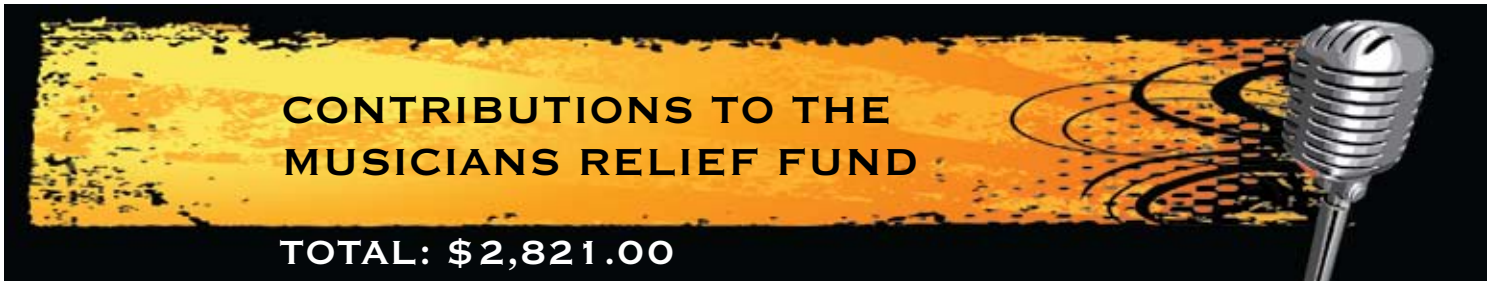
Contact Spencer Aloisio for prices and to secure dates.

Stand Up to American Crystal Sugar Greed

The CEO and board members of American Crystal Sugar (ACS)–the nation's largest sugar beet processor–have blocked 1,300 workers from their jobs for more than a year, denying them incomes and health care benefits.

What's worse, ACS made record profits last year and paid CEO David Berg $2.4 million in compensation. All this while workers and families struggle to make ends meet, small businesses–that rely on workers to keep the doors open–have been forced to close, and sugar beet farmers are making less and being forced to "turn under" their crops.

Don't buy American Crystal Sugar!



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

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.

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

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

The CFM College Scholarship Fund for Music Students has been set up in memory of Leland Baska. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

Make checks payable to the **CFM Scholarship Fund**

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

We will add your name to the list of contributors on our website.

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