

Intermezzo

ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:

Tuesday, February 12th, 2013
@1:00 pm

Tuesday, March 12th, 2013
@1:00 pm

February 2013
Vol. 73 No. 2



HAPPY VALENTINES DAY



From the President



GARY MATTS

For The Record

When was the last time you listened to recorded music? What device did you use to play the music? Did you purchase a physical copy, or a file of the recorded music you listened to, or did you access the recording from somewhere in cyberspace? Who could have predicted the monumental changes that have taken place in the last 50 years regarding the way we get the music we listen to?

There was a time, when the only music that was heard was music being performed by a living, breathing musician within earshot of the listener. Radio changed that. Over the last century, radio has been and continues to be the source that delivers perhaps the most music to the greatest number of listeners. In the early days of radio live performances were broadcast. Recording changed that. Improvements in the quality of recordings made it possible for recordings to replace the live performances. Music lovers were able to purchase records of the music they wanted to listen to more than once. But listeners were still tied to a less than portable playback device, turntable, receiver, amplifier and speakers to play their recordings.

With the advent of the transistor and miniaturization, electronic devices became portable. I remember a six transistor Hitachi radio I received as a birthday gift with a single (one ear) earphone. With the relentless advancement of technology, the quality of recordings and the devices that played them continued to improve. High fidelity, stereophonic and quadraphonic sound was born. Headphones and earphones became a way for people to listen to music without disturbing others. This was the precursor to the boom boxes carried on the shoulder that became a popular not so personal listening device. Soon eight-track and cassette tapes allowed music lovers to have a more portable way of taking recorded music with them in the car on the train, bus, subway or any time they wanted to listen to music. The Sony Walkman compact cassette player with its lightweight, high fidelity stereo headphones was a breakthrough in technology.

Fast forward to 2013. Nearly everyone is listening with ear buds and getting their tracks from the cloud, Pandora, iTunes or any number of download or file sharing sites. Two relevant points behind this three paragraph history of recorded music are: 1. Great numbers of people listen to music every single day. 2. How that music gets from the musicians who record it to the ears of the listeners and who gets paid how much, is constantly evolving.

On Tuesday, January 8, 2013, members of the Chicago Symphony and Lyric Opera Orchestras voted to ratify the Integrated Media Agreement (IMA). This agreement between the American Federation of Musicians and the managements of the respective organizations specifies the terms and conditions for the recording, and use of the music performed by the musicians of those orchestras. It is a comprehensive document that addresses the many ways recorded music is sold and used on the internet and in the media as they exist today. Reaching agreement is a significant accomplishment due to the vastness of the scope of the agreement and the diverse viewpoints as to the current state and future of recorded music and its value to listeners.

The agreements would not have been reached if it were not for the parties on both sides of the table seeking common ground and finding solutions through compromise. Thanks are due to the managements of the Chicago Symphony and the Lyric Opera and their counsel, Marilyn Pearson, AFM President, Ray Hair, AFM Director of Symphonic Electronic Media, Deborah Newmark, AFM counsel, Trish Polach, members of the CSO and Lyric negotiating committees and CFM counsel, Marv Gittler and Kevin Case.

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NEED LIABILITY INSURANCE AT A GREAT PRICE?

Liability insurance is becoming more of an issue for jobbing/freelancing musicians, especially when working in the downtown area. Many venues and event planners are requiring proof of liability coverage or “Additionally Named” certificates of insurance covering musicians performing in their venues. Liability insurance is expensive. We found there is an increasing need for musicians to have this coverage before they perform. When the request comes to you as a Leader to provide proof of liability coverage, you may have to decline the job due to the expense of securing coverage.

NOW THE CFM HAS YOU COVERED!

This coverage is for \$1,000,000.00 of liability insurance coverage.

The process of getting this coverage is simple.

- You must be a member in good standing
- A signed Musical Services contract must be filed with the Local and include all musicians and vocalists on the bandstand
- A Liability Insurance Request Form must be completed and submitted to the CFM so that the letter of coverage can be constructed

Blank contracts and Liability Insurance Request Forms are available on-line in the “Members Only” area of our website at www.cfm10208.com

Sometimes an event planner will ask for a letter proving that you have liability coverage. This process will provide that for you. Sometimes a venue or a purchaser will request to be “additionally named” on the letter of coverage. That can be done also, but requires that the request (from the venue or the purchaser) be provided either in a contract or as an email so that we can get that information included in your letter of coverage.

This benefit was developed as the result of feedback we received from the membership survey of early 2012. The CFM is committed to finding ways to reach out and to help the freelance/jobbing community. This liability insurance program is made available to our members free of charge as a benefit of membership. Its continuation will depend, in part, on good faith participation by our membership.

Cover illustration provided by
Chris Nolan Creative.



Who, Where, When...



By Ruth Marion Tobias

WHAT THE NEW YEAR HAS FASHIONED

2013 already has seen a number of interesting, important events take place within our musical community. The *Chicago Tribune*, in naming the 2012 “Chicagoans of the Year” for their significant accomplishments in the arts, chose **FRANK D’RONE** for the jazz category. The important photos and story by **HOWARD REICH** gave generous meaning to Frank’s singing and guitar work as he celebrates his 80th birthday year..... In mid-January, **JAMES SANDERS** released “Blue Violin—A Jazz Legacy”, his latest studio work with **KEVIN O’CONNELL**, **STEWART MILLER** and **GEORGE FLUDAS** (piano, bass and drums, respectively)—very listenable and inspiring, indeed. To make matters better, his Conjunto group continues to perform at Katerina’s the last Saturday of every month..... Jazz vocal artist **LINDA TATE** released her album “Geography”, the initial collection of her original songs. “This is my first independently-produced recording which features a group of very fine Chicago jazz musicians,” she wrote—and what a line-up it is: **STEVE EISEN**, **LARRY GRAY**, **MARLENE ROSENBERG**, **BOBBY SCHIFF**, **ERNIE ADAMS**, **CHARLES RICK HEATH IV**, **CURTIS ROBINSON** and **PREYAS ROY**. Linda’s superb vocals on her inventive compositions fascinate: such tunes as “Tango in Shanghai” and “Cuando Tendremos Paz” and the song that entitles the work, “Geography”. This is Linda’s

fourth album, but her debut as singer/composer, lyricist, arranger and producer.

MORE....

Opening the Jazz Showcase 2013 season, **BOBBY LEWIS**, the critic-christened “trumpeter of unusual grace”, brought his quintet to the



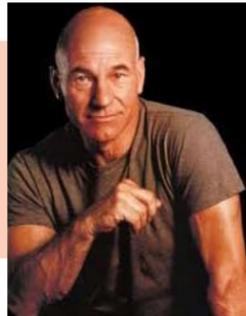
Bobby Lewis

popular and legendary venue to musically enhance the evening with the alto sax of **PAT MALLINGER** and the rhythm section, **JIM RYAN**, **JEFF STITELY** and **STEWART MILLER**, piano, drums and bass in that order. Their win-win evening brought enthusiastic reviews..... A follow-up, mid-January weekend found pianist **BOB DOGAN** captivating the Showcase audience with his quintet: **DAN DeLORENZO**, bass; **JOE ADAMIK**, drums; **JULIE WOOD**, sax and **RYAN SHULTZ** on bass trumpet—another triumph of good listening with the need to liven up the dead of winter.....



Renee Fleming

Lyric Opera collaborated with Second City, Chicago’s world-renowned comedy troupe, to conjure up “The Second City Guide to the Opera”—a comedy-with music revue featuring diva favorite **RENEE FLEMING** and actor **PATRICK STEWART** of “Star Trek” and “X-men”. Wanting to offer the



Patrick Stewart

program to more than one audience, the show’s creators’ plan to reprise the production with a run in June at end of the opera season.

LOOKING AHEAD

AUDREY MORRISON, versatile and talented trombonist will guest headline the “Femmes en Musique” concert of the Mt. Prospect Community Band on Sunday, March 10. Designed to present the accomplishments of women in music—composition, performance, instruction et.al.—the concert will showcase Morrison’s considerable abilities as performer/composer. Unable to find a musical work of both classical and jazz persuasion to showcase her talents, “Audrey embarked on the creative journey of writing the piece herself, entitled Kaleidosonic Suite” said director **RALPH WILDER**.

Clarinetist Wilder was Director of Bands at Prospect High School in Mt. Prospect when, in 1975, he organized the adult ensemble. It has grown to a 70-piece band that plays an annual concert series including seven free outdoor summer concerts called “Musical Mondays”—a tradition in the village. Local musicians who have performed with the band include **TAGE LARSON** and **JAMES SMELSER** from **CSO**, **NICK DROZDOFF**, **RICHARD ARMANDI**, **ALLAN KAYE**, **JEFF SANDLER**, **BOBBY SCHIFF**, **BRIAN PATTI**, **MICHAEL DELANEY** and many others through the years. “Femmes en Musique” plays at St. Paul Lutheran Church, 100 S. School St. Mt. Prospect March 10, 3:30 PM. Tickets: Rec Plex, 847.640.1000 or at the door.

THE STANN CHAMPION STORY

Chicagoan Champion was a small child when he first heard **CHUCK BERRY** on TV and wanted to play guitar like him. In a home filled with the Black Culture music of **MILES DAVIS**, **MIRIAM MAKEBA**, **HARRY BELAFONTE**, **AHMAD JAMAL** and **OSCAR BROWN JR.**, he heard r&b, blues, folk and gospel artists. Always propelled toward the arts, he was enrolled at the Chicago Art Institute Junior School on recommendation of his 5th grade teacher. Graduating from Columbia College in 1980, he found employment at a Michigan Avenue ad agency by day and was a musician by night. During this nighttime endeavor, he was approached by a singer/



Stann Champion

songwriter from the island of St. Kitts to record at **BOB MARLEY**’s Tuff Gong Studios in Jamaica and **CURTIS MAYFIELD**’s Curtom Studios in Chicago.

The Jamaican adventure found him in the company of the Wailers, Third World, **ROGER LEWIS** of Inner Circle, producers **KIDDUS I** and **NEVILLE LEE**. He garnered a “Playing for Peace” award for a performance in Kingston which he says, “Set the tone for my new musical direction.” As recently as 2010, he offered insight to Jamaican culture at Northeastern Illinois University’s 14th annual African, African-American, Native American, Caribbean and the Americas Heritage Conference.

In 1986 he founded his Roots Rock Society (RRS) reggae band to maintain his African/Caribbean/American culture through voice, music and dance and energetic live performance. The blend is reggae, calypso, soul, zouk and other rhythms of the African diaspora. His workshops teach the history of the drum and guitar even before they reached the Caribbean and the Americas. Stann, with his talent for songwriting and storytelling developed a loyal following. RRS released its first record in 1987 with favorable response and quick sales. Encouraged, he produced and released “Bass Mint Sessions” in 1993 with co-producer **DAVID AXELBAUM**. 2003 brought the cd “Riddim to Riddim” to a million viewers/listeners on TV, radio and in print media as well. Chicago Music Awards named him Best Entertainer (2008) followed by another award—Contribution to World Beat Music (2009). That same year Stann opened the Roots Room—official RRS Headquarters/Event space and Merla’s Kitchen featuring Asian/Pacific cuisine located at 5203 North Kimball Avenue in Chicago. “The man continues to contribute to the general public with appearances in schools, hospitals, churches and

organizations in the 8th and 39th Wards of Chicago, bringing the enlightenment and joy of music to his world.

ON A PERSONAL NOTE....

My friend has gone away and it saddens me. **MARTY CLAUSEN** became an email correspondent a few years ago, writing so much about the attendant musicians to his talented career. In turn, it provided so many items for my *Intermezzo* writing. There also were the “over the top” funnies occasionally—dear to musicians’ hearts—I loved communicating with him. Years ago, when he and Marge were Chicago residents, our lives intermingled over occasional dinners; we were sad to see them leave for California. Now both Marge and Marty have passed on, his playing days a joyful memory. Their children, **CLU** and **BILL** cherish their dear parents. So do we.

However, we suffer the loss of more: **HARRY “SLIP” LEPP**, **DICK SARLO** and **TOM FITZSIMMONS**. Rest peacefully dear friends—how great it was to have known you.

Let’s Get More Local Musicians Listed

- Go to www.afmentertainment.org the booking agency of the AFM.
- It’s the place to find available AFM talent across the USA and Canada.
- Categorized by musical styles.
- Potential purchasers can listen to your songs and watch your YouTube videos.
- Join the growing list of AFM soloists and ensembles registered.

COME ON CHICAGO LET’S SHOW THEM WHAT WE’VE GOT!



CFM Musicians



By Ruth Marion Tobias



Wikipedia introduces Larry Combs as “an American clarinetist.” Well, I should think so! This remarkable and gifted man related the narrative of his life’s major work—principal clarinetist of the Chicago Symphony Orchestra for thirty-four years. A gentle, affable man, Combs was born in Charleston, West Virginia, and was playing clarinet by age 10. Why clarinet? I asked. The various stories behind that question can be quite delightful; this was no exception.

“The band director came around, looked at everyone’s teeth and fingers and assigned an instrument to each kid. He wrote it on a 3 by 5 card. I lost the card and when I came back the next week, the director said the word he wrote down began with a ‘c’ and ended with a ‘t’ and you brought a clarinet—I wrote down cornet’. So it was strictly by mistake. I could have been a very mediocre cornet player,” he laughed, “but I really took to the instrument. By the time I was fourteen, I was playing in the Charleston Symphony and at 16, I was first clarinet.

“I played with a lot of really fine musicians around town and began to get dance jobs with pretty good bands and was learning all the time. I would be called to play a circus, a county fair or with big bands and started playing jazz around then—at 13 or 14.” So jazz became an important musical genre to him from an early age.

Going to Eastman School of Music in due time, he studied with Stanley Hasty, “a wonderful clarinetist. He gave me a really solid classical background. After graduation, my first job was playing bass clarinet in the New Orleans Symphony. Halfway through the season, I got a draft notice and was in the Army—at West Point in the West Point band.

I was a couple of hours north of New York City, so I could go down to continue my studies and hear concerts, etc. It was 1962 to 1965, just before the Vietnam War. (Note: While troop levels tripled in ‘61 and ‘62, U.S. combat units were deployed beginning in 1965) There were many good musicians there and in addition, we did stuff on our own—big band, chamber music—there always has been a lot of variety for me and it kept me going. Afterward, I returned to New Orleans—a good place for jazz!



“I arrived a day after a terrible hurricane—Betsy! I needed a place to live and went into a diner near Lake Pontchartrain. I began talking to a fellow next to me and he asked what did I do and I said I just got a job as first clarinet player with the symphony. He said, ‘I play clarinet, too.’ It was Pete Fountain! We have been good friends ever since.”

During his five-year stint in New Orleans, he met clarinetist David Winstein. “When he retired he gave me his favorite Selmer mouthpiece which I played on for years. Clarinet players all over are searching for these, ‘course this may only be of interest to other clarinet players.” Oh, but I found a layman’s fascination as he described the attributes of the Selmer mouthpiece.

He treasures his New Orleans experience for playing a wide variety of jobs: Bourbon Street one night, country clubs the next. However, funding was a constant problem and when the Montreal Symphony offered a better paying job, Larry found a new home.

He was one of “seven new players brought into the Montreal orchestra from the States and we caused quite an uproar. But it was a good orchestra. I also began a chamber music ensemble—Musica Camerata Montreal and we played a lot on Canadian (CBC) radio and actually got paid for it. But they, too, had funding problems, the same story through history.”

Then he heard about an opening in Chicago for assistant e-flat clarinet with CSO. “On a lark, I decided to audition. I really never played much e-flat clarinet as it is a special skill. To my surprise I won the job and really had to think what to do, but could not resist coming to Chicago and working with Solti. It has been that way ever since—a great job!”

He came to CSO in 1974; in due time principal Clark Brody let him know his plans to retire and “Solti told me if and when Clark left he wanted me to become first clarinet. In those days you could do that; now there are more strict rules. I was just shoved into the job. I was so busy, busy, busy—teaching and playing. It went so fast!” he marveled. “My reason for retiring (at the end of the 2007-2008 season?) I would rather go out too soon than too late. I am still active enough and can enjoy it.”

What kept Combs so busy? He was a founder of the Chicago Chamber Musicians, (CCM) in 1986 “devoted to the study and performance of chamber

music, offering its year-round free First Monday Series at the Chicago Cultural Center.” Also his love of jazz led to a one-night-a-week gig for seven or eight years with Ears-Jazz of all Eras, the group headed by Bobby Lewis and Cy Touff at Orphan’s Pub.

Larry met Gail Williams, a French horn student in the Civic Orchestra, who was called to substitute in the CSO. They got to know one another better during an orchestra train trip to Milwaukee. In 1977, a year and a half later, they were married. “Gail played in the CSO for 20 years. Now she plays chamber music and teaches lots of students at Northwestern (University.) We have lived in the same house in Evanston for 35 years, raised three children and now have two German shepherd dogs—very pleased with the neighborhood. Ethnically mixed, it has always been good.”

Our conversation turned to certain performers and Frank Sinatra’s name was at the forefront. “We all owe a debt to Sinatra,” Larry believes. “He was such an honest artist and knew exactly what he wanted to do. My favorite story concerns his performance at the Chicago Theatre when he came in with the Basie band. They needed three horn players and Gail got the call. I was green with envy; here she was sitting in the Basie band and I was off stage—but near Freddie Green. I loved his guitar playing!

“I was recently invited by a friend, who used to be first oboe in the Berlin Philharmonic, to serve on a panel to judge a Japanese oboe competition and also play some concerts in Tokyo and a small town farther north; then we went to Germany for a clarinet competition. I used to say yes to all the invitations for recitals and master classes but I am more careful now. Traveling is harder these

days. (TSA confiscated a very expensive reed knife not too long ago). 99% of my travel had been with the orchestra. That is what I miss the most, perhaps.” Also on his mind is how upset he is with the “Michigan Governor Snyder trying to get rid of collective bargaining. I joined the union at 15. I became aware of unionism at 5 or 6 years of age as both my uncles, on my mom’s side, were coal miners in AFL-CIO with John L. Lewis. Their main concern was safety because the owners just didn’t care. They became millionaires and my uncles were barely making it. Believe me, the CSO would not be what it is today without the Union.”

Still teaching a small class of students at De Paul and playing some with CCM, he really would enjoy playing more jazz. Now that’s retirement!

Dal Segno Luncheon



Honorees:

Orbert Davis
Geraldo De Oliveira
Rachel Barton Pine

Sunday, April 21, 2013
12:00 Noon at The Lido

5504 N. Milwaukee Ave., Chicago, IL

FREE PARKING

Advance Reservations, \$35.00 per person
At the Door, \$40.00 per person

Please send check made payable to Dal Segno to:

Bobby Schiff
363 Longcommon Rd.
Riverside, IL 60546
708-442-3168 (home)
312-870-3024 (cell)

Please enclose list of guests’ names • Come and meet old and new friends

New and Returning Members



By Leo Murphy

We welcome these new and returning members to the Chicago Federation of Musicians, Local 10-208. The musicians listed below perform with many of the groups around Chicago including our orchestras, operas, bands, chamber groups, casual groups, theaters and 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 a stage introduce yourself and get to know them.

Benjamin Bentler Acct# 56204 (Piano/Vocalist) is a returning member. After attending Notre Dame High School, he went to the University of Iowa majoring in Vocal Performance. He has performed with the Spokane Civic Theater, the Interplayers Theater, the Old Creamery Theater and the Porchlight Theater. He will be performing at the Marriott Lincolnshire Theater as an assistant conductor. He is an experienced private instructor and is teaching in Northbrook, IL.
2117 Walters Ave.
Northbrook, IL 60062
319-512-9834
pianoartist@mac.com

Melanie Clevert Acct# 56109 (Violin/Vocalist) is a returning member.
1529 S. State St., Apt. TH-4
Chicago, IL 60605-3112
mclevert@sbcglobal.net

Andrew Dowd III Acct# 56214 (Viola) is a returning member.
3300 N. Halsted St., Apt. 2-R
Chicago, IL 60657
815-272-6877
andrewdowd@gmail.com

Joyce Faison Acct# 56790 (Percussion) is an experienced performer in music, stage and education. She performs with Big Fun and the Chicago Catz and has performed with Jerry Butler, Redd Foxx and Bruce Willis. She is also a Jefferson Award winner and a Black Theater Alliance Awards winner, receiving awards for Best Actress in a Drama, Best Actress in a Musical and Best Jazz Performance. She has designed a course for children who want to learn performance in the arts for the City of Chicago.
10134 S. Oakley
Chicago, IL 60643
773-429-9854 / 312-618-3939
joycepeachesfaison@yahoo.com
www.joycepeachesfaison.com

Zsolt Szabo Acct# 56781 (Trombone) currently lives in Northwest Indiana. His degrees include a B.M, A.M.M. and a Performers Certificate and he is currently working on his C.M.A at the University of Iowa. His instructors include David Grier and Local 10-208 members Jay Friedman and John Mindeman. He is Principal Trombonist with Ars Viva and has performed with the Chicago Symphony (as a substitute), the Civic Orchestra of Chicago and the Illinois Philharmonic. He is an experienced private instructor.
13129 Morse St.
Cedar Lake, IN 46303
773-294-1986
szabozsolt71@yahoo.com

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.

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.

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 708-989-8750
 HARP

55560 Leckie, Jennifer W.
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 630-963-3019
 773-991-5331
 VIOLIN

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 847-414-0861
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 317-815-0753
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 702-525-6684
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 312-925-6038
 GUITAR

53902 Ryan, John J.
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 773-454-6288
 CELLO

28899 Brewer, William C.
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 Barrington, IL 60010
 847-909-7649
 TRUMPET

55294 Hersh, Stefan P.
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 773-248-6711
 847-530-1784
 VIOLIN

55807 Moyer, Roland N.
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 773-907-9412
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 312-257-9558
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 312-399-3123
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 517-303-4552
 312-294-3356
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 312-765-0139
 312-404-0422
 VIOLIN

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 708-386-1348
 708-780-0332
 VIOLIN

53610 Hunsinger, Robbie Lynn
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 615-708-8034
 OBOE

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 c/o Carolyn Rans
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 Saint Petersburg, FL 33711
 312-909-1720
 PIANO

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 847-204-2153
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 Beverly Shores, IN 46301-0276
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 219-809-8295
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2012-2013 Membership Directory Corrections

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 773-454-6694
 SAXOPHONE
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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 a Concert!

Loudon Wainwright III

Sunday, February 3, 2013 at 8:00 PM
Woodstock Opera House
121 W. Van Buren St., Woodstock
www.woodstockoperahouse.com

Cowboy Mouth

Friday, February 15, 2013 at 9:00 PM
House of Blues
329 N. Dearborn, Chicago
www.houseofblues.com

BoDeans

Saturday, February 16, 2013 at 8:00 PM
Prairie Center for the Arts
201 Schaumburg, Schaumburg
847-923-3602

KEM

Saturday, February 16, 2013 at 8:00 PM
Arie Crown Theater
2301 S. Lake Shore Drive, Chicago
www.ariecrown.com

The Guess Who

Saturday, February 16, 2013 at 8:00 PM
Arcada Theater
105 E. Main Street, St. Charles
www.oshows.com

Eric Johnson

Thursday, February 28, 2013 at 8:30 PM
Mayne Stage
1328 W. Morse Ave., Chicago
www.maynestage.com

See a Show!

Bank of America Theatre
The Book of Mormon
312-977-1717

Broadway Playhouse
I Love Lucy
312-977-1700

Drury Lane Theatre
Sunset Boulevard
January 24, 2013–April 7, 2013
630-530-8300

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

Marriott Lincolnshire
Now and Forever: The Music of Andrew Lloyd Webber
January 16 – March 17, 2013

Attend an Orchestra Concert or Opera!

Park Ridge Civic Orchestra
From a Farewell to a Kiss
Sunday, February 10, 2013 at 2:30 PM
Pickwick Theatre
5 South Prospect Ave.
847-692-7726
www.parkridgecivicorchestra.org

Rockford Symphony Orchestra
Rhapsody and Reveries
Saturday, February 9, 2013 at 7:30 PM
Coronado Theater
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

Attend an Orchestra Concert or Opera!

Chicago Opera Theater
The Fall of the House of Usher
Saturday, February 23, 2013 at 7:30 PM
Sunday, February 24, 2013 at 3:00 PM
Wednesday, February 27, 2013 at 7:30 PM
Friday, March 1, 2013 at 7:30 PM
Harris Theater
205 E. Randolph, Chicago
312-704-8414
www.chicagooperatheater.org

Elgin Symphony Orchestra
Sublime Delight
Saturday, February 9, 2013 at 7:30 PM
Sunday, February 10, 2013 at 2:30 PM
Hemmens Cultural Center
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Music of the Baroque
The Water Music – and More
Friday, February 22, 2013 at 7:30 PM
Harris Theater
205 E. Randolph, Chicago
Sunday, February 24, 2013 at 7:30 PM
North Shore Center
for the Performing Arts
9501 Skokie Blvd., Skokie
312-551-1414
www.baroque.org

Northbrook Symphony Orchestra
From Classical...
Sunday, February 17, 2013 at 4:00 PM
Glenbrook North
High School Campus
2300 Shermer Road, Northbrook
847-272-0755
www.northbrooksymphony.org

Shot and a GOAL!

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

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.

The Chicago Federation of Musicians once again had a booth at the Midwest Clinic held at McCormick Place West in December. Many of our members were spotted working with other vendors or just strolling the aisles browsing the new products. If you missed us this year, look for us at the union booth in 2013.



J. Lawrie Bloom



Dean Rolando with Jena Spaulding



Jerry Dimuzio and Michael Bazan



Andy Baker and Michael Anderson from University of Illinois at Chicago



Mark Colby with Selmer



Oboe Chicago owner Shawna Lake



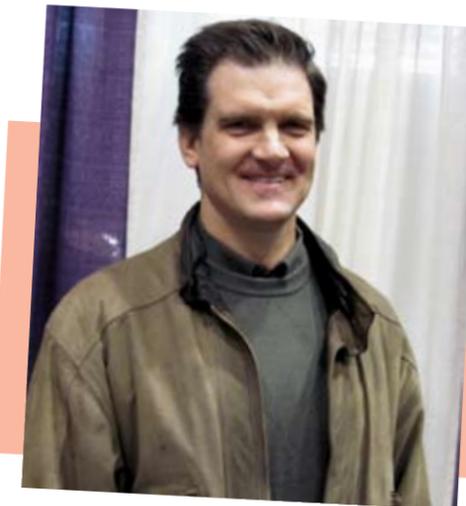
Greg Fishman with Rico Reeds



Joe Lill for North Park College



Leo Murphy with Margie Arito



Mark Olen



The Chicago Jazz Philharmonic with Orbert Davis



Leo Murphy with Jerry DiMuzio and John Blanc



Birch Creek Music camp had Betty Lewis greeting students



Mark Smith



Dean Rolando with Pat and Karen Dessent



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.chicagoensemble.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

Orbert Davis
Home & Away
 Chicago Jazz Philharmonic
 iTunes
 chijazzphil.org/homeandaway

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 Gailloro
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
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 amazon.com
 tunecore.com
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 773.330.4461

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 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
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 amazon.com
 emusic.com
 goprotunes.com

Douglas Johnson
Clevinjournes
 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
 digstation.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)
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Rhythmakers
Warm Cool
 bobbylewis.com

Howard Levy
Cappuccino - with Fox Fehling
Secret Dream -Chévere de Chicago
Alone and Together- solo CD
Time Capsules- with Aconstic Express
Concerto for Diatonic Harmonica and
other works
Out of the Box Vol.1 DVD- with
Chris Siebold
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and Alberto Mizrahi
 balkansamba.com
 levyland.com
 iTunes.com
 cdbaby.com

Mark Lindeblad
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 Mlindeblad@sbcglobal.net
 773-262-2504

John E. Magnan The 50/50 Band
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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
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 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
 La Familia
 Stann Champion
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 iTunes.com
 cdbaby.com
 Amazon.com
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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

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 www.spongeyboymusic.com
 708-957-1193

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 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.bobpernaandpersistence.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
Bassprint
 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
 chicgojazz/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
 Amazon.com
 Target.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
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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.

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*



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RSO

Rockford Symphony

Steve Larsen, Music Director

Announces auditions for the following positions:

Principal Tuba

(Must be available for 2013/14 season)

Section Cello

Section Bass

Auditions are scheduled for Sunday, April 14

Clarinet 2

Section First Violin

Auditions are scheduled for Tuesday, April 16

Applicants should send a One-Page resume to

Rockford Symphony Orchestra
Rockford Symphony, 711 North Main St.
Rockford, IL 60013

Attn: (Instrument) Auditions

lindaoper@rockfordsymphony.org

Fax: 815-965-0642

Please check www.rockfordsymphony.com for repertoire lists and complete audition information

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
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CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI, Music Director
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for the following:
CONTRABASSOON/BASSOON
Effective Immediately

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

CONTRABASSOON/BASSOON AUDITIONS ARE SCHEDULED FOR MAY, 2013
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR JUNE 3, 2013
Application materials must be postmarked by APRIL 1, 2013
OR faxed or e-mailed by APRIL 5, 2013.

Applicants should send a **brief one page resume**, including **Name, Address, Phone Number, E-mail address and Instrument to:**

Auditions Coordinator
Chicago Symphony Orchestra
220 South Michigan Avenue
Chicago, Illinois 60604

Email: auditions@csso.org
Phone: 312/294-3271
Fax: 312/294-3272
www.csso.org/cssoauditions

Optional cd's may be submitted for pre-preliminary auditions. Further information on cd requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

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NLC NATIONAL LABOR COLLEGE

Chicago Federation of Musicians Leland Baska Scholarship Fund

Applications are being accepted for the 2012 CFM College Scholarship. Scholarships of up to \$1,000.00 will be awarded to the winner(s). Applicants must be enrolled in an accredited college music program for the Fall of 2013.

Applications are available by calling the Vice-President's Office of the Chicago Federation of Musicians and must be completed and returned no later than March 1, 2013.

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



William A. Lee Memorial Scholarship

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

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

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

Completed applications must be returned to the Chicago Federation of Labor, William A. Lee Memorial Scholarship Committee, 130 E. Randolph St., Suite 2600, Chicago, IL 60601. All applications must be postmarked no later than March 1, 2013.

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



The Chicago Park District's Grant Park Orchestra & Chorus

In collaboration with
The Chicago Department of Cultural Affairs
and The Grant Park Orchestral Association
Carlos Kalmar, Artistic Director and Principal Conductor
Christopher Bell, Chorus Director

Announce the following vacancies
beginning with the 2013 season:

Section First Violin
Section Second Violin

The Grant Park Orchestra season is currently scheduled to begin June 11 and run through August 17, 2013. The 2013 regular weekly salary is \$1,330.91 plus a generous benefits package. Audition dates are scheduled for March 2013. Please check website www.grantparkmusicfestival.com for exact dates.

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

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

ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY.

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

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Terry Jares

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656 W. Randolph St., #2W
Chicago, IL 60661

or via email tjares@cfm10208.com.

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Two winners will be announced
on February 18, 2013.

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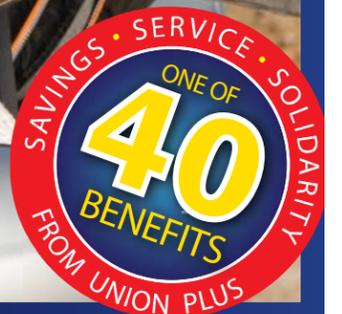
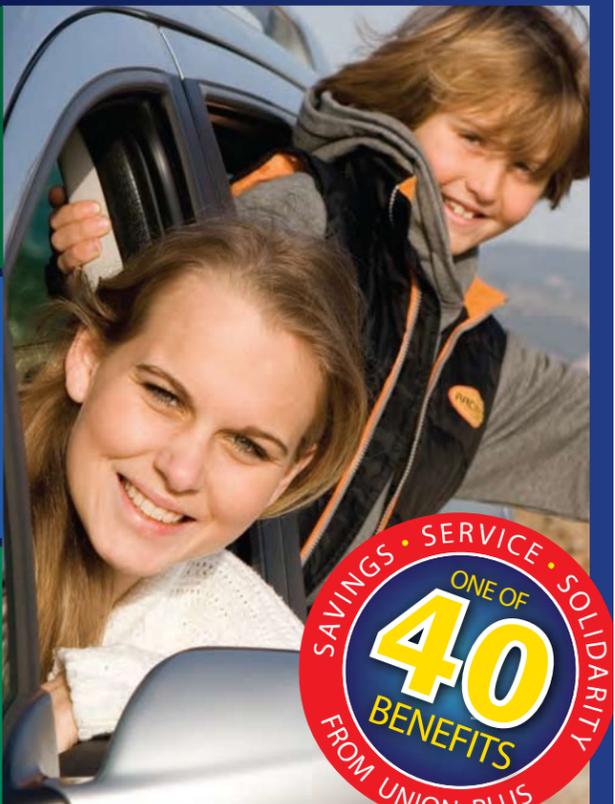
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Reference union
I.D. # 5029562

Budget
1-800-455-2848
Reference union
I.D. # V816100

Alamo
1-800-462-5266
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Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact 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 Lenkos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226

CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$2,439.00

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: \$1,185.00

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.

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
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CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$295.00

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.

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Obituaries

Harry "Slip" Lepp 1922-2012

Harry Lepp was born January 8, 1922 in Milwaukee, WI, and grew up during the difficult years of the depression. In school he had wanted to play the clarinet, but none were available, so he learned the trombone. After graduating from high school in 1939, he played with local Milwaukee bands.

Upon being drafted for World War II, Harry was assigned to the army band at Fort Sheridan, IL and became a sergeant. During that time, he got the nickname "Slip", by which he was known for the rest of his career.

Wayne King was a friend of the commanding officer at Fort Sheridan and after being drafted, was given support for forming a first-class army band. He was able to obtain fine draftee musicians such as singers Bob Eberle and Buddy Clark and players such as Red Hodgson, Maury Lishon, Tommy Shepard, Al Saber, Don Crosby, Carmen Dello and, of course, Slip Lepp. The band made recruiting tours in the Midwest. King had a recording studio built at Fort Sheridan, where they recorded V-discs for servicemen around the world.

After leaving the army in 1945, Slip joined the Chicago Local 10 Musicians Union, but could not find a place to live because of the housing shortage for returning veterans. It was not feasible for him to try and commute from Milwaukee for his Chicago work. Maury Lishon had a wife and two children, but still offered to let Slip share their two-bedroom apartment. It was a year later when he finally found his own place to live.

Slip's versatility enabled him to do all styles of trombone work. He jobbed with Lou Diamond, Al Marney and others. He subbed at WLS, WGN and at the Empire Room. He recorded albums with Nat "King" Cole, Dean Martin, Eddie Fischer, Patti Page and Frankie Lane.

In 1947 Slip worked the sub nights at the Edgewater Beach Hotel with Irv Kostal. That job included a radio broadcast. After a short time at the Edgewater Beach Hotel, Kostal moved to New York to do the Garry Moore Show and then to Hollywood to score the movie, "Sound of Music". When he left, Kostal turned the Edgewater job over to Jack Cavan, who hired vocalist Eleanor Manners. Slip and Eleanor were married in 1949.

Slip had begun doing a few jingle sessions in the late 1940's of which he continued to do into the early 1950's playing for producers such as Bill Walker, Bernie Saber, Sid Siegel, Jerry Abbott, Nook Schreiber, Dick Boyell and Russ David. He recorded albums with Frank Sinatra, Tony Bennett, Perry Como, Mel Torme, Ella Fitzgerald and others.

Slip was next hired at the Shubert Theater to play "South Pacific" for 67 weeks. He played "Guys and Dolls" and "The King and I". In 1955 he was hired to play "Miss Liberty" which closed after two weeks because of a bad review. This left Slip with a wife and three small children and no job. He answered an ad at the Chicago Mercantile Exchange and soon began working as a phone operator for a broker. While watching the activity on the floor at the Merc and at the Board of Trade, Slip became interested in commodity trading. In 1956 he bought a seat on the Chicago Board of Trade.

By December of 1956, Slip was again working at the Shubert Theater at which time he met Loren Binford while subbing on "Damn Yankees" for bass trombonist Dante Forcellati. Soon after that Slip was offered a job at the Chicago Theater.

In 1957 Slip was hired to play the Howard Miller TV show at NBC. After that show ended in early 1958, he moved over to CBS where he played the "In Town Tonight" show on WBBM-TV for Caesar Petrillo.

In 1959 Slip left CBS to play "Music Man" at the Shubert Theater where he was assigned to teach Forrest Tucker to play the trombone on stage and Tucker learned well enough to perform the show successfully.

Slip was one of the busiest trombone players in Chicago, doing sessions, shows and club dates. He worked for all the jingle producers. He had a reputation for sending satisfactory subs to his jobbing dates and rehearsals when he picked up last minute sessions.

In the 1980's Slip and Eleanor began spending their winters in Florida. They returned to their Highland Park home each summer for many years and then eventually settled year-round in Boynton Beach, Florida.

In 1992 he had a stroke, which forced Slip to give up playing trombone. He then took up painting as a hobby. Slip passed away on December 28th and he will be remembered by many.

Loren Binford

Deceased

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Eggleston	Cozy	Saxophone	12/07/12	05/12/20	12/24/45
Grafe	Philip L.	Drums	12/20/12	10/24/31	03/13/70
Green	Melvin J.	Trumpet	11/17/12	11/04/13	04/24/47
Henderson	Johnnie L.	Vocalist	12/08/12	10/24/30	05/06/82
Lepp	Harry A.	Trombone	12/28/12	01/08/22	07/18/46
Sarlo	Anthony R.	Saxophone	01/07/13	03/04/25	07/25/46