

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, July 8th, 2014
@ 1:00 pm

Membership Meeting:
Tuesday, August 12th, 2014
@ 1:00 pm

July 2014
Vol. 74 No. 6

MIDWAY GARDENS

CHICAGO'S MUSICAL
WHITE ELEPHANT

SEE PAGES 16-17



MIDWAY GARDENS, CHICAGO.



MIDWAY GARDENS, CHICAGO.

From the President



GARY MATTS

Summer in the City and Out

As I write this, Memorial Day has just passed; and it is finally beginning to feel like the brutal winter has released its grip on Chicago. By the time you read this we'll be well into the good old summertime when the days are lazy, hazy and crazy; the livin' is easy.

Summer is the perfect time to get out and enjoy music performed by CFM musicians whether indoors or out. It is also the perfect time to introduce a music lover to the concept of music created in the moment by incredibly talented musicians, especially a young listener whose regular source of music is the device at the end of his or her ear buds.

Our Chicago Symphony Orchestra can be heard at the Ravinia Music Festival in Highland Park throughout the summer. The Grant Park Orchestra takes up residence at the Pritzker Pavilion at Millennium Park. The Green Mill and Andy's feature some of the city's most creative musicians, many of whom are CFM members.

Theatrical productions to be presented this summer include "The 25th Annual Putnam County Spelling Bee" at the Drury Lane Theatre in Oakbrook Terrace and "Godspell" through August 6, then "On The Town" through October 12 at the Marriott Lincolnshire Theater. Downtown, Broadway in Chicago is presenting the pre-Broadway world premiere of "The Last Ship" a new musical with music composed by Sting and "Motown The Musical" continues its very successful run at the Oriental Theatre.

For other musical entertainment options check the "Who's Playin' Where" section in this issue (see pages 10 & 11). Enjoy the summer breeze and listen to the music.



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From the Vice-President



Terry Jares

UPDATE YOUR CONTACT INFORMATION

As we move more and more into the digital age, it is increasingly important for the CFM to utilize this technology to communicate with our members. The *Intermezzo* has been posted on our website since moving to the magazine format in 2007. Many of you have requested receiving your *Intermezzo* solely "on line". We have sent out emails to alert members of important events such as seminars and the MusiCares dental clinics. We get details out quickly concerning member's deaths, and even have sent out special offers of discounted tickets.

The Board of Directors has been talking about increasing the use of digital delivery of our union information. We will be notifying all members when the next issue of the *Intermezzo* is available on line,

which is usually two weeks or more before the hard copies reach your mailbox. We hope to expand our email blasts to include member performances, audition opportunities and any other news that might be of interest.

To achieve the best information resource possible, we need EVERYONE to update their email addresses. Currently, we have numerous emails that are being returned undeliverable. Look in the new directory to see if we have all the correct information. Check your information online at www.cfm10208.com and give us a call (312-782-0063, ext. 136) or send an email to Sandra Castellanos in our membership department at scastellanos@cfm10208.org with corrections to your information.

From the Secretary/Treasurer



Leo Murphy

Second Half Membership Dues

Billing for second half membership dues for 2014 have been mailed. If you pay your membership dues by the half year, you should be receiving a billing. If you have questions or want to pay your dues with a credit card over the phone, contact the Membership Department 312-782-0063 ext. 136 and we can process your payment or answer your questions. Paying online is also available through the

CFM website. You must log in to the Member's Only side of the site. After that click the button for paying dues online and you will be taken to our credit card processing host where you will log in again using a username and password that is specific to that site.

Make sure you double check the amount due. Dues for 2014 were increased by the AFM at last year's convention.

Who, Where, When...



By Ruth Marion Tobias

REUNION

As **JANICE BORLA'S** 26th annual vocal camp gets underway, we would like to share two stories: Janice wrote that reading about drummer **HENRY RIGGS** in our April issue of *Intermezzo* prompted her to get in touch with him once more. She wrote: So many years ago—early '70s—Henry was the drummer on a gig booked by saxophonist **JACK PRAGER**. It was a three-day gig for the AMA and their theme was “international” so Jack put me on it—right out of college—because I could sing in different languages. Henry promptly spread the word in town that I was worth hiring and the phone began to ring. I have always credited him with giving me

my “start” in the Chicago jobbing scene, which in those days was pretty substantial.

Janice also is very proud of her North Central College student **ALYSSA ALLGOOD** who has won the prestigious 2014 DownBeat



Janice Borla

Student Music Award for best collegiate jazz vocal soloist. She began attending the Borla Vocal Jazz Camp at age 12 and attended the camp every summer since, mentored by the camp's team of internationally known jazz vocalists and instrumentalists. Congratulations to Alyssa and all her mentors.

ARIZONA AIRINGS

My personal delight in visits with **DICK** and **CAROLYN DAUGHERTY** (he produced that great CD “Versatility”) went over the top when we met Chicago “expat”, drummer **JERRY COMITO** and his wife at Malee's Thai Restaurant to spend an evening listening to pianist **JUDY ROBERTS** and vocalist **RENE PATRICK**—it was Judy's last gig for the season in AZ. Chicago will benefit from her remarkable talent all summer.

Jerry was the **FRANK AMOROSI** Trio drummer for thirty four years. He left Chicago

in 1994, worked with local Phoenix area groups for about nine years before forming his Jerry Comito Trio “for your listening and dancing pleasure.” In his early 80s, he is overjoyed to still be a working drummer.

Our enjoyable evening of good food and great music was enhanced when Ms. Patrick introduced her uncle, a former member of the Ink Spots, who favored us with a rendition of “If I Didn't Care”—one of the well-known group's signature tunes. Then, to my surprise, a young singer/actress in the audience, **JAN SANDWICH**, (at Judy's behest) sang “Too Late Now” to me—one of my all-time favorite love songs.

CHICAGO PARISH WINNERS

First I must clue y'all in: **ANDREW PANZER**, a talented trumpet student, was a recipient of the **BURT TOBIAS** Scholarship Fund a few years ago. He is now studying for the priesthood at St. John Cantius Parish and recently performed a Mardi Gras jazz program there with a group led by Filipino jazz pianist **BONG PEÑERA**.

Following that performance date, CSO's **CHRISTOPHER MARTIN** played a trumpet recital accompanied by his wife, organist **MARGARET MARTIN**, on the church's newly installed and restored 1926 Casavant organ. Christopher was appointed principal trumpet of the Chicago Symphony Orchestra in 2005 by **DANIEL BARENBOIM** after coming to Chicago from his previous position as principal trumpet of the Atlanta Symphony.

His resume also includes associate principal trumpet of the Philadelphia Orchestra; performance as guest principal trumpet, Los Angeles Philharmonic; the Seattle Symphony; the Grand Teton Music Festival and the Saito Kinen Festival. He is also an adjunct faculty member of Northwestern University. He received his bachelor's degree in trumpet performance in 1997 from Eastman School of Music where his primary teachers were **CHARLES GEYER** and **BARBARA BUTLER**.

Margaret Martin is the University Organist at North Park University as well as organist for The Village Presbyterian Church in Northbrook. Her previous position was as organist and musical associate at Alice Millar Chapel of Northwestern University.

MAY I PROUDLY PRESENT....

My daughter, **WENDY JORDAN**. She is now a published author; her first book, “Embracing the End-of-Life Journey” is a beautiful story of learning to share the gifts of compassion, spiritual connection and peace with family, friends, and even pets as they approach the end of their lives, either through the natural ageing process or illness. She writes about her healing journey after her father, trumpet player **BURT TOBIAS**, died, and how it grew into a new career as an energy worker and spiritual teacher. Her book inspires others to learn how to truly be present and comfortable during this life phase. Wendy is a Certified Reiki Master, Spiritual Teacher



Wendy Jordan

and Author dedicated to educating people about energy healing and end-of-life spiritual connection, through classes, lectures and private Reiki treatments. After eight years of practicing in the Chicago area, she moved her practice to

Santa Fe, New Mexico in 2008, welcoming people from all over the country and travelling to teach Reiki classes or to speak to groups. Check out her website: www.joyousjourneys.com. Books are available for purchase in hard cover, paperback or eBooks.

LET'S LAUGH-

(more funnies from the Washington Post via Dee Hagari)

Lymph: To walk with a lisp.

Balderdash: A rapidly receding hairline.

Testicle: A humorous question on an exam.

Negligent: Absentmindedly answering the door when wearing only a nightgown.

Pokemon: A Rastafarian proctologist.

Flatulence: Emergency vehicle that picks up someone who has been run over by a steamroller

O.K. enough laughter....



THE SOUND OF MUSIC ORCHESTRA

The orchestra of the Lyric Opera of Chicago performed 29 performances of *The Sound of Music* during April and May. During the run of the show, 57 musicians got a chance to play in the 37 piece orchestra.

Pictured (left to right) back row: Alyce Johnson, Ed Harrison, Bing Grant, John Schwalm, Carol Cook, Lew Kirk, Frank Babbitt, Andy Smith, Pat Fererri, Jeremy Moeller, Sasha Belavsky, Greg Sarchet, Robert Hanford, Bill Denton, John Macfarlane, Fritz Foss.

middle row: Pauli Ewing, David Volfe, Eric Millstein, Irene Radetzky, Carol Beck, Heather Wittels, Gabby Mulcahy, Linda Baker, Bronwyn Banderdt, Sharon Polifrone, Char Zimmerman, Lynn Williams, Judy Kulb, Jon Boen, Channing Philbrick.

front row: Valerie Maze, Matt Comerford, Laura Deming, Rob Fisher, Mark Brandfonbrener, Andy Anderson.

Peter J. Zaluba Music Scholarship

A scholarship in the memory of Peter J. Zaluba has been setup by the Azure Lodge No. 1153.

Donations can be made to the “Peter J. Zaluba Music Scholarship”

c/o Azure Lodge No. 1153

1215 Chestnut

Western Springs, Illinois 60558

You may contact Vyts Paukstys at (708)351-4992 for more information.



On May 23, Vytenis Kirvelaitis, Vyts Paukstys and Elizabeth Zaluba attended Lyons Township H.S. Senior Honors Day assembly where the Azure Lodge No. 1153 Peter J. Zaluba Scholarship was awarded to Max Medlock who will be attending Kent State University as a music major. Beth presented the award certificate and check to Max. They were all surprised and amused when they found out that Max is a tuba player. It is a fitting tribute to our dear brother and friend Pete.

City Symphony By Terryl Jares

Our Union's Little Gem

To honor James C. Petrillo, president of the Federation for 40 years, the membership of the Chicago Federation of Musicians voted in 1962 to appropriate \$25,000 annually to give children the opportunity to hear concerts of good music in their neighborhood schools performed and explained by professional artists.

The program, now known as the James C. Petrillo Foundation for Music Appreciation Concerts in the Schools was inaugurated in the spring of 1962 with a series of three concerts conducted by Thor Johnson, a well-known symphony conductor. Sixty musicians performed for over 2,000 students at each concert taking place at Lane, Harrison and Calumet High Schools.

Subsequently, it was decided to use small groups of musicians to reach more students. Lillian Poenisch, a prominent local musician was appointed as the coordinator for the Foundation. She and her committee held auditions each year to select ensembles representing the four sections of a symphony orchestra which performed between 35 and 60 concerts in any given school year. This program ended sometime in the 1970s, however it has recently been continued as our Music in the Schools program.

At the same time, the City Symphony was formed as an orchestra of accomplished musicians that were former members of the Chicago Symphony, the Civic and Lyric Opera Orchestras and the Grant Park Concert Orchestra. Their first rehearsal was held in May of 1963. Three concerts were held their first season at Englewood High School, at the Edgewater Community Center during the July 4th weekend and at Avalon Park. Many of the concerts they performed were partially funded through the Music Performance Trust Fund.

Dorothy Katz joined the City Symphony in 1968 and she recalls, "It was Petrillo's idea to employ those musicians who had retired or were unemployed but still had the ability and desire to play their instruments. Members were seniors or long-term members of the Union.

We played a number of concerts over the years, including schools, churches, the Daley Center and other venues."

The City Symphony held regular rehearsals in the union hall. She added, "We read and played many works just for our own enjoyment and camaraderie. As a young mother, having been in the Women's Symphony, the Indianapolis Symphony, Columbus Philharmonic, and freelancing and subbing with the Chicago Symphony, Lyric Opera and many summer band concerts, the City Symphony was a very enjoyable gig. I met many excellent musicians and enjoyed reading the great works for orchestra."

The orchestra's conductors have included Thor Johnson, William Fantozzi, Paul Stassevitch, Leon Stein, Al Alwurm, James Mack, Fred Cockerham, Rudy Macciocchi, and Charles Groeling. The union recently held a conductor search and the orchestra voted to appoint co-conductors Bob Novalich and David Lenckos.

We believe this is the only orchestra that exists throughout the Federation that is sponsored by the local through their bylaws. Many fine musicians have shared their talents at rehearsals and performances. The orchestra currently meets every Monday from 10:00am to 12:00 pm from September through June. All musicians are welcome.

JOIN

City Symphony of Chicago

Come join other local 10-208 musicians for reading rehearsals of symphonic repertoire.

The orchestra meets on Mondays from September through June from 10:00am to 12:00pm in Ed Ward Hall, Chicago Federation of Musicians, 656 W. Randolph St., #2W, Chicago, IL.

There are openings in all sections and string players are especially needed. A per diem is paid for parking.

Call David Lenckos at 773-685-5226
or Bob Novalich at 708-442-9631
for more detailed information.



July 6, 1972 The City (Senior Citizens) Symphony Orchestra of Chicago sponsored by the Chicago Federation of Musicians, directed by Leon Stein with Irving Ilmer, violin soloist, in concert at the DePaul University School of Music in Chicago, Mr. Ilmer, head of the string department at the University of Kentucky, Lexington, performed Dr. Stein's Concerto for violin and Orchestra.



New conductors David Lenckos and Bob Novalich, with Dorothy Katz (Orchestra Liaison)



Legally Speaking



By Kevin Case

Case Arts Law LLC

“Right to Work”: Is It Really About Workers’ Rights?

In politics, there is an art to manipulating language. The goal is to create a particular narrative or impression in voters’ minds, one that often has little to do with the truth. Thus, the estate tax – a mechanism affecting almost exclusively the fortunate inheritors of ultra-wealthy estates – is now the evil “death tax.” Similarly, most people support the Affordable Care Act when its provisions are accurately described to them; but when described derisively as “Obamacare”, much of that support disappears. That is no accident: such labels gain traction as the result of carefully orchestrated, well-financed campaigns.

But the masterstroke surely must be this: “right to work.” That is the phrase used to describe state-law legislation that has little to do with empowering workers or affording them actual “rights.” In reality, these laws operate primarily to benefit employers, weaken unions, and ultimately drive down wages and benefits for employees.

It is important to understand what these laws do. That means first understanding what happens without them. In the absence of a state right-to-work law, federal labor law governs the relationship between employers, unions and employees in the private sector. Under federal law – and contrary to what right-to-work proponents often claim – no one is somehow precluded from being able to work. What happens is this: once an employer has recognized a union as the representative of the employees, the employer and the union can voluntarily agree to a “union security” clause. Broadly speaking, such a clause typically provides that within a certain time after an employee is hired, he or she will need to join the union; or, in certain cases, the employee is required only to pay work dues or a comparable “agency fee.”

Either way, the rationale is sound. All employees in the bargaining unit receive the benefits of the union’s efforts to negotiate terms and conditions of employment. Because the union negotiates collectively on behalf of the employees, the employees have more bargaining power and the resulting terms and conditions of employment are much better than the employees could obtain individually. Thus, allowing individual employees to enjoy those benefits without requiring union membership (or even an agency fee) would result in “free riders.”

So-called right-to-work laws do away with all that. They outlaw union-security clauses altogether – even where the employer and the

union have agreed to it. Employees don’t have to join the union and usually can’t even be required to pay an agency fee. What’s more, unions are still required by federal law to provide the privileges of union membership equally to all employees in the bargaining unit, whether they are union members or not. That means employees are permitted to take full advantage of all the benefits of the union’s efforts on their behalf, while providing no support in return.

In short, in a state with a right-to-work law, “free riders” are not only permitted, but encouraged. There is no incentive to join the union at all; after all, why would anyone join and pay dues, or an agency fee, if they don’t have to?

Which brings us to what is almost certainly the true purpose of right-to-work laws: eliminating unions and collective bargaining altogether. One way that happens is obvious, because if the union can’t collect dues, it will have no money to operate, will be weaker in bargaining, and ultimately won’t be able to survive at all.

But something else happens that is more subtle, but just as devastating. Here’s how it works: an employer is obligated to bargain collectively when it has been made clear, through an election or otherwise, that a majority of the employees want to be represented by a union. Because right-to-work laws explicitly discourage union membership and incentivize non-membership, the result is fewer union members in the bargaining unit. When that number dips low enough, the employer may determine that the union has lost majority support. If that is indeed the case, the employer is then permitted to withdraw recognition of the union and cease bargaining collectively altogether.

The result? Employees are unable to obtain the better terms and conditions of employment that they could bargain for as a group. The employer doesn’t have to negotiate in good faith with anyone, but can simply say, “this is what we’re paying you. Take it or leave it.” Job security vanishes. Labor costs go down; the company’s profits go up; the shareholders make more money; and the CEO often gets rewarded with a fat bonus.

So what does all this have to do with making a living as a musician? Plenty. Musical ensembles are the ideal vehicle for collective bargaining. The bargaining unit is well-defined – it’s the musicians who perform – and because the whole point of the group is to work together towards a

common goal, it makes perfect sense to establish common terms and conditions for all the musicians in the ensemble.

Conversely, without the ability to bargain as a group, musicians suffer grievously. Think about the competition for every open position in a good-sized orchestra, or the number of theater musicians who are available and willing to play a multi-week run of a show. If management were free to offer that work to whomever would accept the least amount of pay – which management can do anytime it wants if it no longer has to recognize the union – the result would be such a downward spiral in wages and benefits that it would be utterly impossible to earn a living as a musician. In addition, musicians working under a collective bargaining agreement usually can be terminated only after an exhaustive process; but employees in a non-union workplace are most often “at will” employees who can be fired anytime, for any reason.

It is no accident that in states with the longest-tenured right-to-work laws – mostly in the South – wages for musicians are far lower than in more traditionally union-friendly states in the Northeast or the West Coast. In right-to-work states, it is certainly tempting for a musician to forgo union membership and avoid paying dues on already-low wages. But if the result, ultimately, is the disappearance of the union altogether, those wages will likely go even lower.

Could right-to-work legislation ever take hold in Illinois? It seems unthinkable in a such a blue state. But then again, Michigan was always a union-friendly state, and in 2013 a well-planned effort by business interests and outside anti-labor groups was able to force the enactment of a right-to-work law. Our neighboring states of Iowa and Indiana have right-to-work laws as well (though Indiana’s is under court review at the moment). Proponents of right-to-work laws have deep pockets, including the billionaire Koch brothers. Indeed, the current Republican candidate for governor of Illinois, quasi-billionaire Bruce Rauner, has expressed strong support for right-to-work laws and is currently leading in several polls.

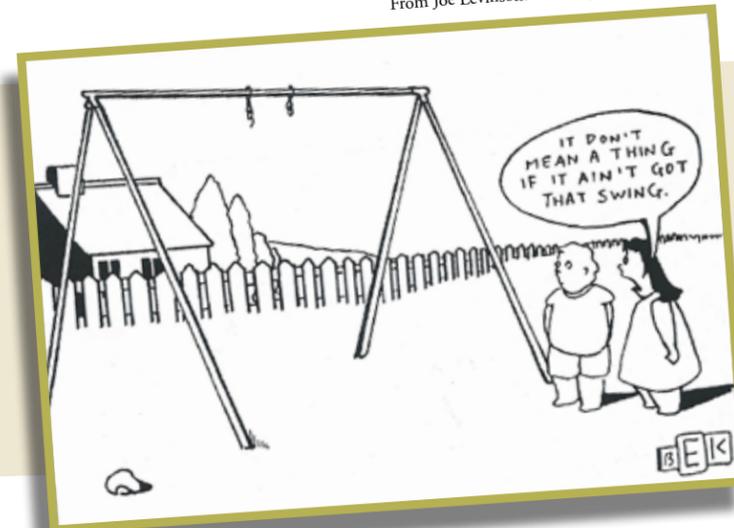
This is an issue that musicians should take seriously. At the very least, it is important to know what “right to work” really means, and who really benefits. It isn’t what it sounds like.

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From the Archives

From Joe Levinson. Courtesy Loren Binford.



EDIT YOUR MEMBER HOMEPAGE AT WWW.CFM10208.COM

Each member has a homepage on our website. Here you can add your photos, a biography, your performance calendar, sound clips and a link to your website. Here’s how to do it:

- Go to the CFM Website at www.cfm10208.com
- Click on the “Members Only” link
- Login*
- There you will find the link to your homepage where you can edit your profile and add your information.

*For the first time users, your Username will be your first name, middle initial if used and your last name all in lower case and with no spaces. Your Password will be the last four digits of your social security number.

If you would like help, don’t hesitate in calling Secretary-Treasurer Leo Murphy at 312-782-0063.

Who's Playin' Where?

By Nancy Van Aacken

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

Summer Sounds!

Chuck Mead & His Grassy Knoll Boys
Thursday, July 3, 2014 at 7:45 PM
Fitzgerald's American Music Festival
6615 Roosevelt Rd., Berwyn
708-788-2118
www.fitzgeraldsnightclub.com

Illinois Philharmonic Orchestra
Summer Music at Ravisloe
New Comma Baroque
Wednesday, July 23, 2014 at 7:00 PM
Ravisloe Country Club
18231 S. Park Ave., Homewood
708-481-7774
www.ipomusic.org

Unique Programs

The Special Consensus
Music on the Esplanade
Tuesday, July 1, 2014 6:00 – 8:00 PM
Chicago Botanic Garden
1000 Lake Cook Rd., Glencoe
www.specialc.com

Phil Passen
Old-Time American Music
on the Hammered Dulcimer
Saturday, July 5, 2014 2:00 – 3:30 PM
Oak Brook Public Library
600 Oak Brook Rd., Oak Brook
www.philpassen.com

Attend a Festival

Grant Park Music Festival
June 11th thru August 16th
Millennium Park
205 E. Randolph St., Chicago
312-742-7638
www.gpmf.org

Ravinia Festival
June 5th thru September 14th
Ravinia
418 Sheridan Rd., Highland Park
847-266-5100
www.ravinia.org

Woodstock Mozart Festival
July 24, 26, 27 August 2, 3, 9, 10

Thursday, July 24th & Sunday, August 10th
The Sanfilippo "Place de la Musique"
789 Plum Tree Rd.,
Barrington Hills

Saturday, July 26th & Sunday, July 27th
Saturday, August 2nd & Sunday August 3rd
Saturday, August 9th & Sunday, August 10th
Woodstock Opera House
121 W. Van Buren St., Woodstock
815-338-4212
www.mozartfest.org

Go Cubbies!

Gary Pressy
per Chicago Cubs schedule
Wrigley Field
1060 W. Addison St., Chicago

Spectacular 4th of July Celebrations!

Illinois Philharmonic Orchestra
IPO Brass Quintet
4th of July Special
Wednesday, July 2, 2014 at 7:00 PM
Ravisloe Country Club
18231 S. Park Ave., Homewood
708-481-7774
www.ipomusic.org

Rockford Symphony Orchestra
ComEd Independence Day
Spectacular
Thursday, July 3, 2014 at 8:00 PM
Starlight Theater
Rock Valley College
3301 North Mulford Rd., Rockford, IL
815-965-0049
www.rockfordsymphony.com

BoDeans
Thursday, July 3, 2014 at 8:30 PM
Naperville Exchange Ribfest
Knoch Park
724 S. West St.
Naperville, IL
630-259-1129

Waterloo German Band
Thursday, July 3, 2014 at 6:30 PM
Evergreen Park Independence
Day Parade
Friday, July 4, 2014 at 9:00 AM
Niles 4th of July Parade
Friday, July 4, 2014 at 12:00 PM
Deerfield Independence
Day Parade
Friday, July 4, 2014 at 2:30 PM
Northbrook Independence
Day Parade

Smash Mouth
Saturday, July 5, 2014 at 8:30 PM
Northwest Fourth Fest at
Sears Centre Festival Grounds
Hoffman Estates

See a Show!

Bank of America Theatre
The Last Ship
June 10th – July 13th
312-977-1700

Chicago Shakespeare Theater
Seussical
June 10th – July 13th
312-595-5600

Goodman Theatre
Brigadoon
June 27th – August 3rd
312-443-3800

Drury Lane Theatre
The 25th Annual
Putnam County Spelling Bee
June 19th - August 17th
630-530-8300

Ford Oriental Theatre
Motown The Musical
April 22nd – August 9th
312-977-1700

Marriott Lincolnshire Theater
Godspell
June 4th – August 10th
847-634-0200

The Second City
Alex Kliner & Jesse Case
Sunday through Saturday
1616 N. Wells St.
Chicago, IL

Theater at the Center
The Beverly Hillbillies - The Musical
July 10th – August 10th
219-536-3255

Writers' Theatre
Days Like Today
May 6th – July 13th
847-242-6000

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.



Address and Phone Changes

53319 Babbitt, Frank W.
1106 Loyola Ave., Apt. 3
Chicago, IL 60626
773-961-8345
VIOLIN

56881 Bair, Julia S.
335 Jefferson Ave.
Glencoe, IL 60022
440-231-0915
BASSOON

56914 Balzer, Sarah
2133 N. Sheffield
Chicago, IL 60614
224-392-0716
OBOE

26675 Beyer, Howard
1575 E. Camino Padre
Tucson, AZ 85718-4034
520-204-8527
ARRANGER

56788 Cless, Lauren
500 S. Clinton, Apt. 1010
Chicago, IL 60607
847-778-6225
VIOLIN

56741 Deitchman, Matthew J.
4814 N. Hoyne, Apt. 1
Chicago, IL 60625
201-681-4575
PIANO

55618 Drazner, Eric R.
1281 Orleans Drive
Mundelein, IL 60060
847-691-7041
GUITAR

53627 Farnsley-Donati, Brenda A.
3501 Royal Fox Drive
St. Charles, IL 60174
630-209-3414
630-377-3427
BASS VIOLIN

30032 Fricano, Guy
P.O. Box 426
Dolton, IL 60419
630-988-1338
TRUMPET

53874 Hasselbring, Chris E.
8826 Lincolnwood
Evanston, IL 60203
847-404-1300
847-676-2004
TRUMPET

51545 Henderlong, Arthur J.
2812 Dillon Drive
LaFayette, IN 47909
219-776-6220
765-583-1876
TROMBONE

56923 Hix, Gregory B.
5825 N. Kenmore Ave., Apt. 3
Chicago, IL 60660
619-993-2632
FRENCH HORN

55696 Hori, Justin R.
722 Americana Way, Apt. 309
Glendale, CA 91210
312-391-5642
PERCUSSION

55843 Johnson, Dominic J.
655 W. Irving Park Rd., Apt. 1012
Chicago, IL 60613
312-493-4791
VIOLA

56438 Kelly, Alicia Poot
484 Broadview Ave.
Highland Park, IL 60035
773-209-2875
312-267-4488
FLUTE

56834 Kono, Justin A.
8643 Clifford Drive
Darien, IL 60561
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New and Returning Members

By Gwen Redmond

Alyssa A. Arrigo Acct. # 56924 (Piano) was born and raised in Chicago where she attended and graduated from Roosevelt University with a Bachelors of Music Degree in Piano Performance and a Minor in Music Theory. While at Roosevelt, Alyssa spent four years under the direction of Kuang Hao Huang. She also attended Indiana University's Jacob School of Music where she studied with Jean Louis Haguenaer for two years receiving a Masters of Music in Piano Performance. She has past experience as an associate keyboard player with the Civic Opera and is currently the pianist for the Chicago Opera Playhouse. She is the young artist coach at Roosevelt University Opera Theater and the Chicago Opera Theater. While at Indiana University Opera Theater, Alyssa received an award for Graduate Assistant Coach. Alyssa is an experienced private teacher and also works at Moraine Valley Community College as an adjunct faculty member and at the Beverly Arts Center as a piano teacher.

2933 N. Sheridan Rd., Apt. 1107

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alyssa.arrigo@hotmail.com

Larry Brown Acct. # 56915 (Oboe)

3692 N. Milwaukee Ave.

Chicago, IL 60641

847-602-5206

larryb3692@gmail.com

Glenn R. Ellison Acct. # 51040 (Drums) is a Chicago born and raised musician who also plays vibraphone and percussion. He attended A.A. Stagg High School where he took band taught by Band Director, Shelly Volin. He then studied drumset with Norby King and mallets with Bobby Christian. While in College, Glenn played percussion instruments with the Chicago Wind Ensemble. At the Notre Dame Music Festival, the band he played with won 1st prize three out of the four years that they participated. Glenn has been performing professionally since 1980. His background is mostly in the areas of jazz and musical theatre. His past musical experiences include working at theaters such as Pheasant Run, Drury Lane South, Apple Tree, Center for the Performing Arts and the Bailiwick. Glenn has performed swing and ballroom music with well-known artists such as Tony Baron and the Bill Kokos Orchestra. Glenn holds a Masters degree in Music Education from Vandercook College of Music and is currently performing with the South Suburban Jazz Orchestra and has been a featured artist on drumset and vibes. He is also currently employed as a Band Director in Calumet City and the Percussion Instructor at South Suburban College.

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gellisonthree3@att.net



James J. Moorehead Acct. # 56921 (Music Director/Piano) is music director for VOX3, www.vox3.org, choir master/organist at St. Helena's Episcopal Church in Burr Ridge, Illinois, and Assistant Conductor for the Chicago Gay Men's Chorus. He primarily works as a coach, accompanist and music director for the Theater Conservatory of Chicago College of Performing Arts at

Roosevelt University, where he has also served as Adjunct Professor of Music Theory/History and German Diction. James received his Master of Music in Piano Performance and Music Theory from Roosevelt University and his Bachelors of Music from Duquesne University. As a Music Director, James has worked on *Dessa Rose* at Victory Gardens under Bailiwick Chicago, *Jerry Springer* the Opera, *bare* (Jeff Nominated: Music Direction), *Passing Strange* (Jeff Nominated: Music Direction), *See What I Wanna See* with Steppenwolf's Garage Series 2013, *AIDA*, *Bloody Bloody Andrew Jackson*, *Trouble in Tahiti*, *The Rainbow Connection*, *the Mikado*, *The Impresario*, *Barber of Seville*, *The Old Maid and the Thief*, *Two Gentlemen of Verona*, *The Wandering Scholar*, *The Bear*, *Reagan's Children*, *Something Schwartz*, *The Way We War*, *Copacabana*, *Cupid and Psyche*, *Promises, Promises*, among many others. Classically, James has performed at the Auditorium Theater, Harris Theater, Chicago Cultural Center, Navy Pier, Shedd Aquarium, Rockefeller Chapel, Chicago's Gospel Fest 2012, and Harold Washington Theater among many others. He has collaborated and performed with the Juliani Ensemble, the Grande Prairie Choral Arts Singers, Anaphora, Lyric Opera Kids, After School Matters, ChiARTS, Chicago's first public arts high school as well as multiple times on WFMT 98.7 FM. He has also appeared as a featured pianist at the Green Mill, Mary's Attic, the Tavern, Gentry on Halsted, Spin Nightclub, Davenport's, the 410 Club, the Spot and the Casino.

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www.vox3.org/artist/morehead

Christopher T. Polen Acct. # 56925 (Double Bass) is from Hickory, North Carolina, but was born in Columbus, Indiana. He moved to Chicago in 2011 to join the Civic Orchestra of Chicago. Christopher attended Hickory High School in Hickory, North Carolina and completed his Bachelor of Music in Bass Performance at the University of North Carolina at Greensboro where for that four-year period his undergraduate teacher was Craig Brown. Before moving to Chicago, however, he did 2 years of Master's studies in Bass Performance at Indiana University at which time he studied under Larry Hurst and Bruce Bransby. For two summers, Christopher studied with Chris Burris in Chautauqua, New York and spent three summers studying at the Aspen Music Festival with Bruce Bransby and Chris Hanulik. While completing his undergraduate degree, he performed as section bass player with the Greensboro Symphony Orchestra and while in Indiana, he performed with the Carmel Symphony Orchestra as

well as the LaFayette Symphony Orchestra. Over many summers, he performed with music festival orchestras in Aspen, Colorado, New York, and Brevard, North Carolina. Christopher has played the Double Bass since 1998. After graduating, he worked as Principal Bass for the Civic Orchestra in Chicago and worked two years with professionals such as Alex Hanna and Andy Raciti. Currently, Christopher is performing as Section Bass in the Rockford Symphony Orchestra and occasionally performs with the Dubuque Symphony Orchestra and the Beethoven Festival in Chicago. As a founding member, he also performs with 42nd Parallel, a conductorless orchestra in Chicago. Christopher is a private teacher and has taught briefly in a private studio. He has extensive teaching experience working with cello and bass sections of youth orchestras in Chicago and Greensboro and is currently working with the bass sections of the Chicago Youth Symphony Orchestra.

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Peter C. Relli Acct. # 56916 (Piano)

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Corey R. Strode Acct. # 56911 (Guitar) born and raised in Aurora, Illinois has been playing the guitar for about 15 years. He graduated from East Aurora High School in 2006. While in High School he was a member of the East Aurora High School Jazz Ensemble and the Aurora Illinois Community Jazz Ensemble. Corey has been attending Waubensee College in Sugar Grove Illinois in pursuit of a Bachelor of Arts Degree in Music Performance and is excited about launching his career as a professional guitar player. He is an aspiring songwriter and composer with an interest in hard rock and heavy metal music.

His musical experience includes having performed in a musical theatre, playing guitar and in orchestra productions in both Illinois and Indiana. Corey has also had some teaching experience as the guitar instructor for the Fox Valley Park District of Aurora, Illinois.

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MIDWAY GARDENS: CHICAGO'S MUSICAL WHITE ELEPHANT

BY CHARLES A. SENGSTOCK, JR.

One of the most elaborate musical venues in 1910s-20s Chicago was Midway Gardens, the splendid architectural showpiece that featured both outdoor and indoor fine dining, and a wide variety of musical entertainment. But the venue quickly turned into a white elephant.

Located at 60th Street and Cottage Grove Avenue on the city's South Side, just across the street from Washington Park, it was designed by famed architect Frank Lloyd Wright. It opened in 1914, but just fifteen years later it ended up a pile of rubble, the victim of an overly ambitious plan, inadequate financing and a little poor timing. It was built just before a time of great economic and cultural change in America.

However, during its short life span, it was a literal musical showcase featuring a symphony orchestra. In its latter-day incarnations, it featured vaudeville acts and two bands playing on two outdoor dance floors. The remodeled indoor Winter Garden had ballroom dancing and vaudeville.

Paul Kruty, Professor of architecture at the University of Illinois and author of an outstanding and comprehensive history, Frank Lloyd Wright and the Midway Gardens, tells that the idea began in the early 1910s with two successful businessmen--Edward C. Waller, Jr., son of a well-known Chicago developer, and Charles H. Matthews, a European-trained musician. Their dream was for a giant music and cultural center on the city's South Side. Because the two men had money and influence in the community, the idea soon took root. Two other investors joined Waller and Matthews. Sometime later they hired architect Frank Lloyd Wright to design it.

They purchased the site of the financially troubled 1890s San Souci on the southwest corner of 60th Street and Cottage Grove Avenue, a formerly elaborate 1890s concert garden and amusement park. Wright modeled his design for Midway Gardens after the popular European outdoor concert venues he had seen in Germany and elsewhere, but with a nod also to the north-side Bismarck Gardens, a thriving Chicago venue. Beer gardens were popular in this country at the end of the 19th Century because of the large German population. And Chicago was a microcosm of the U.S. with Germans being the largest foreign-born group in the city.

Midway Gardens opened in 1914 on a high note. Violinist and conductor Max Bendix led the large symphony orchestra presenting concerts each evening during the summer season in the outdoor garden, which could seat 4,000. The famed Russian ballerina Anna Pavlova appeared for the month of July in 1915 as an added attraction.

But the Midway Gardens was dogged by underfinancing and before the end of the first season, contractors' liens and lawsuits began plaguing the owners. Business was said to be brisk during the rough financial times, but Midway Gardens quickly went into bankruptcy in March of 1916.

A few months later the facility was sold to the Schoenhofen Brewing Co., which had owned the old Edelweiss Gardens farther north on Cottage Grove. Local groups opposed the opening of Edelweiss Gardens, but Schoenhofen Co. prevailed and continued with the same types of programs originally featured at Midway Gardens, including a symphony orchestra, this time conducted by Arthur Dunham. The following season, Francisco Ferullo replaced Dunham.

But by 1917, they had reverted to the vaudeville policy employed at the original Edelweiss Gardens. The gardens continued operation until 1921, with the exception of closing in 1918 because of World War I, with floorshows featuring Vaudeville performers like Ted Lewis. There was also dancing on twin dance floors to the music of two Benson bands led by Walter Ford and George Mallen.

Nineteen twenty-one was the year of yet another transition for the property at 60th Street and Cottage Grove Avenue. A retail auto tire dealer acquired the Edelweiss Gardens and remodeled the winter garden into a ballroom with a 21,600-foot dance floor. The remodeled facility could accommodate 2,500 dancers.

Saxophonist Art Kassel led the band that opened the renamed Midway Dancing Gardens in 1923. Kassel's band over time featured several young jazz-oriented musicians like "Murph" Steinberg, Muggsy Spanier, Frank Teschemacher and Bud Freeman. The rhythm section of Kassel's band for a while also had two members from the New Orleans Rhythm Kings: pianist Elmer Schoebel and bassist Steve Brown.

Musicians in the band received \$14 per night and an occasional \$1 bonus if business was good, according to one musician. Kassel's Midway Gardens band was considered to be one of the best in town.

Floyd Towne replaced Kassel as leader in 1926 with Spanier, Teschemacher and a few others being carried over from Kassel plus the addition of other jazzmen. Elmer Schoebel's Memphis Melody Boys and Sig Meyer's Druids followed, with Eddie Neibauer and his band as the relief band on busy nights.

Dancing business, however, began drifting away to the new Trianon Ballroom just two blocks south. The Trianon's posh décor and amenities plus its huge dance floor (29,580 square feet) acted like a magnet for dancers.

The Midway Dancing Gardens closed in 1929 and was razed to accommodate a gas station at the corner of 60th and Cottage Grove. The rest of the old complex was demolished later that year.

As the culture and entertainment preferences began changing just before and during World War I, a case can be made that the original Midway Gardens, which seemed to reflect 19th Century world values, quickly had become an anachronism. Successor owners couldn't seem to do much to change it either.

Architect Wright, however, saw it differently. When he learned of the razing of the Garden property, he is reported to have said "It is better so. The Gardens were born before their time. Chicago was not ready for them."

But maybe Midway Gardens came too late.

In the years immediately following World War I, author Paul Kruty tells of architects from all over the world, many of whom had studied with Wright, coming to visit Chicago and view what was left of the Midway Gardens, Wright's unique creation. But all there was to see of the original complex were its ghost-like remains. After 1929, there was nothing.



A postcard view of the vast Midway Gardens outdoor music venue in 1915, just a year after opening. The band shell, said to be acoustically ideal, is in the background on the right. (Photo from Lake County (IL) Discovery Museum, Curt Teich Postcard Archives.)



The indoor Midway Gardens Winter Garden indoor restaurant was converted into the Midway Dancing Gardens Ballroom in 1922-23 and the Art Kassel band played there until 1926. (Photo from Lake County (IL) Discovery Museum, Curt Teich Postcard Archives.)



Art Kassel and his Midway Gardens Orchestra. Left to right: Cal Green, violin, sax; Pat Pattison, bass; Jimmy Awad, trumpet; George "Jug" Jernberg, trumpet; Elmer Schoebel, piano (and future leader); Art Kassel; Floyd Towne, sax (and future leader); Unknown, trombone; Lew Blank, drums and vocals. (Bloom Photo courtesy of John Steiner, from Author's collection)



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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

The Voice of Carle Wooley and the Groove Masters

Love Is
Jazz Standards featuring
Eddie Johnson
cdbaby.com/CarleWooley

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

Obituaries

Earle "Sonny" Turner 1922-2014

Earle "Sonny" Turner, a veteran Chicago trumpeter who worked with some of the foremost figures in jazz, died April 11 at Evanston Hospital from complications of an injury, said his son Morgan Turner. He was 92.

During the course of a career in Chicago that stretched back more than half a century, Turner performed with Dinah Washington, Nancy Wilson, Billy Eckstine, Pearl Bailey, Franz Jackson, Grady Johnson and others, said his son.

"He had humor in what he played, and he maintained the traditions of the music," said trumpeter Art Hoyle.

Turner studied music education at Tennessee State University in Nashville and moved to Chicago in the late 1940s. He taught in the Chicago Public Schools for more than 30 years, said his son, and played prolifically in Chicago.

Turner also is survived by his son Earle Turner, Jr. A memorial service will be at 6 p.m. April 26 at Graham Funeral Directors, 2701 W. 63rd St.

By Howard Reich
Reprinted with permission from the *Chicago Tribune*

Deceased *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Brooks	Harold S.	Trumpet	04/07/14	08/04/35	07/05/00
Cammallarie	Miriam	Violin	04/29/14	07/27/21	09/24/42
Clausen	Martin H.	Drums	10/30/12	09/05/28	05/15/27
Fleming	King	Piano	04/01/14	05/04/22	03/14/42
Monokoski	Stanley	Piano	04/09/14	10/11/50	11/04/65
Saliano	Fred	Accordion	01/07/14	02/06/29	07/05/45
Turner	Earle	Trumpet	04/11/14	04/30/22	01/31/58

NOTICE TO MEMBERS

Constitution-Bylaw Changes

Amendments to the Constitution or Bylaws must be submitted no later than July 11th to be considered at the Annual Meeting in September.

NOTICE TO MEMBERS

Constitution-Bylaw Meeting

The annual meeting to vote on recommendations to the Constitution and Bylaws will be held on Tuesday, September 9th, 2014 at 1:00PM in Ed Ward Hall, 656 W. Randolph St., #2W, Chicago, IL 60661.

Classifieds

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



CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Music Director
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for:

PRINCIPAL 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.

PRINCIPAL BASSOON AUDITIONS ARE SCHEDULED FOR LATE SEPTEMBER/OCTOBER, 2014
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR JANUARY 12, 2015
Application materials must be received by July 20, 2014

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

E-mail: auditions@csso.org

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

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.

DO NOT SEND CD WITH RESUME

The Chicago Symphony Orchestra is an Equal Opportunity Employer



Vladimir Kulenovic, Music Director
Announces auditions for:

Concertmaster (2014-15)

Principal Bassoon (2015-16)

Auditions to be held week of
Aug. 25-29, 2014 (schedule TBD)

**Applications must be postmarked
no later than Aug. 15, 2014**

Lake Forest Symphony is a per service orchestra with a CBA. Send a one-page resume and a \$50 deposit check (returned at audition time) payable to Lake Forest Symphony by Aug. 15 to:

Auditions
Lake Forest Symphony Orchestra
900 North Shore Drive, Suite 109A
Lake Bluff, IL 60044

NOTE: All audition material can be found online at www.lakeforestsymphony.org/auditions.

Lake Forest Symphony is an equal opportunity employer.

NOTICE TO MEMBERS

Playing Gratis (Section VIII, A. 5.)

Members desiring to offer their services gratis must obtain permission from the Board of Directors by sending a written request.

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 option 6, for details. **Or visit us in the AEA building
 at 557 W. Randolph Street.**



NOTICE TO MEMBERS

Do We Have Your Email Address?

We will be communicating more and more through email. Please notify the membership department of your current email address immediately by calling 312-782-0063, ext. 136 or by emailing Sandra Castellanos at scastellanos@cfm10208.org

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QUAD CITY SYMPHONY ORCHESTRA
 100 YEARS

Mark Russell Smith, Music Director

Announces auditions for the 2014-15 Season:

- Section Violin (both 1st & 2nd)
- Section Viola
- Section Cello
- Principal Bass
- Associate Principal Bass
- String Substitutes

Auditions will be held August 16-17, 2014.
 Schedule to be arranged based on responses.
 Season begins on September 6, 2014

Application must be postmarked by August 4, 2014

The Quad City Symphony is a *per-service orchestra*.
 Send a **one-page** resume and \$50 deposit check
 (returned at the audition) payable to
 "QCSO" **by August 4** to:

Rich Stodd, Director of Orchestra Operations,
 327 Brady Street, Davenport, IA 52801
 Email: rstodd@qcsymphony.com

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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.

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Northwest Indiana Symphony Orchestra

Kirk Muspratt, Music Director

Announces Auditions for 2014-15 Season

September 3 & 4, 2014

**September 3: Associate Concertmaster
 Assistant Principal Viola
 Section Violin (1 position)
 Section Viola (1 position)
 Section Cello (1 position)**

**September 4: Second Trombone
 Bass Trombone**

NISO is a per service orchestra located 35 miles southeast of Chicago.

Pay per service: Associate Concertmaster: \$112.17;
 Assistant Principal: \$105.00; Section: \$89.73
 plus travel reimbursement, and 7.085% pension contribution.

Candidates must be eligible to work in the US. Terms and conditions for the 2014-15 season are subject to current contract negotiations

www.NISOchestra.org

Send resume: Karen Dickelman, Personnel Manager
 1040 Ridge Road, Munster, IN 46321
 or karen@nisorchestra.org

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



Contact Leo Murphy for prices and to secure dates.



Illinois Philharmonic Orchestra CALL FOR AUDITIONS

The Illinois Philharmonic Orchestra is one of the finest orchestras in the Great Lakes region. Musicians are selected by blind audition and are hired per-service. Vacancies for the 2014-15 season are as follows:

- **Concertmaster**
- **Violin 1 and Violin 2** (Multiple openings)
- **2nd Clarinet**
- **Bass Trombone**

Concertmaster and section violin auditions will be held Saturday, September 6, 2014

Clarinet and Bass Trombone auditions will be held Sunday, September 14, 2014

Auditions will be held at Lincoln-Way North Performing Arts Center, 19900 South Harlem Avenue, Frankfort, Illinois.

In order to register for an audition, please send a one page resume and \$50 deposit check to:

Illinois Philharmonic Orchestra
 Attn: Auditions
 377 Artists Walk
 Park Forest, IL 60466

Deadline to register is 2 weeks before each audition. Individual time slots will be assigned after registration is complete. Deposit check will be returned upon arrival at the audition.

For more information and to view repertoire lists, visit www.ipomusic.org or email personnel manager at elizabeth@ipomusic.org



Like the Outdoors?

For more information go to www.unionsportsmen.org.



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

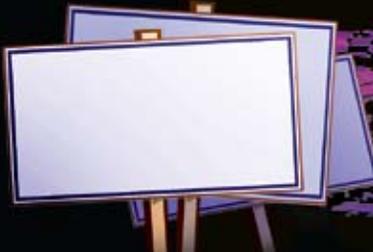
TOTAL: \$2,345.00

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.

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CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$1,580.00

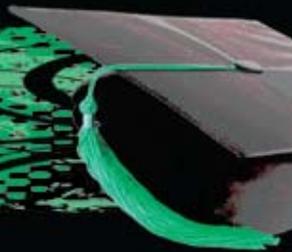
TEMPO is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** makes disbursements to congressional candidates of either party who have a demonstrated record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

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CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$1,935.00

Contributions to the CFM College Scholarship Fund for Music Students are in memory of Leland Baska, Loren Binford, Frank D'Rone, Shelly Elias, and Rick Frigo. 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**

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Chicago, IL 60661
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