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chicago federation of musicians
local 10-208 afm

Constitution and By-Law Meeting:
Tuesday, September 11th, 2018
@ 1:00 pm

Membership Meeting:
Tuesday, October 9th, 2018
@ 1:00 pm

September/October 2018
Vol. 78 No. 8



Living and Working with Chronic Pain

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From the President

Terry Jares

Join Us For A Once in a Lifetime Event

Saturday, September 8th will be a special night. Join us at the House of Blues for a concert featuring Todd Rundgren to benefit his Foundation, Spirit of Harmony. He will be performing with the Chicago Sinfonietta, Chicago's Most Diverse Orchestra conducted by Rich Daniels of the City Lights Orchestra. What brought this all together?

It all began with an email. The CFM was looking for a partner to collect instruments to donate to music programs in our jurisdiction. We received an email from Spirit of Harmony announcing an instrument collection drive. The CFM got involved. We collected instruments and encouraged our members to bring their slightly used instruments to the Ace Hotel. A few weeks later, I was invited to a Todd Rundgren concert at the Park West. I had a chance to talk to Todd and learn about his Foundation, Spirit of Harmony. We talked about the importance of music education and ways the CFM could help the Foundation's mission. It was there that the seed of this concert was planted. We got the Chicago Sinfonietta involved and they needed a conductor. Rich Daniels joined in. Live Nation provided the venue and WXRT became a sponsor. All this happened because I received a simple email.

The performance will take place on Saturday, September 8th. The house opens at 6:30. This will be an event that will happen once in a lifetime. And, all the proceeds will go to support the Spirit of Harmony Foundation. Help in encouraging the musicians of the future. Join us for this special event.



SCAN TO CONNECT WITH THE CHICAGO FEDERATION OF MUSICIANS
Have a new address that you want to send to the CFM, or maybe a question about your membership? Maybe you want to know who to contact about a particular topic. Scan this QR code to send us an email.

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From the Vice-President

Leo Murphy

A Change to Pension Contribution Rate starting August 1, 2018

I want to remind you of the increase in the AFM-EP Fund contribution rate schedule. Starting on August 1, 2018 the Fund has instituted another phase of the rehabilitation plan. An additional 10% is being added onto the pension contribution rates. So as an example if you submit an LS-1 to cover work performed, that rate has been 11.99%. Now that rate is going to 13.189% (11.99% X 1.10=13.189%).

For all collective bargaining agreements that make contributions to the AFM-EP Fund, the contribution rate will increase by 10% when a successor agreement goes into effect.

For contributions that come into the Fund through an LS-1, the effective date of the increase will be August 1, 2018. Work done under an LS-1 from August 1, 2018 and forward, will have the pension contribution rate increasing from 11.99% to 13.189% (11.99% x 1.10=13.189%).

For work done under a Participation Agreement, the rate in your agreement will not increase until your current Participation Agreement expires. At that time it will rise by 10% of the contribution rate.

Amounts paid to the Fund as a result of this 10% increase in the contribution rate will be used solely to improve the financial health

of the Fund. These amounts will not be considered when calculating a pension benefit, and therefore will not increase future benefit payments to participants.

Details and information on this change can be viewed on the AFM-EP Fund's website. Go to <https://www.afm-epf.org/>, click on "Stay Informed" and select "Recent Mailings". You can view/download the June mailing notices, which will give you more details.

The CFM has a PDF of the Work Rules/Wage Scales on the CFM website. It has the new pension contribution rates figured into the scales and rules. If you have questions or if you want a paper copy of the new Work Rules/Wage Scales, contact me. I will work to get you a copy.

On another note, the mid term elections are coming up sooner than you might think. If you are not registered to vote, please register. If you are unsure how to vote, maybe a little research on the Internet will help. Judicial reviews of judges is always a good place to start. And within the city there can be a lot of judge choices. Sometimes we would split the work among family members. It served to inform us, spread the work and get us to interact. I am not advocating for one party or another, but voting is an important part of our democracy. Please register and vote.



From the Secretary/Treasurer

B.J. Levy

Hall Rental

Please remember that your membership gets you access to the most affordable rehearsal space in Chicago! Members pay only \$10.00 per hour for rehearsals which occur during regular business hours. After hours rehearsals or rentals are also possible, but because we have to have staff present, the cost is \$100.00 per hour. We will always work with you, should you need the space. Please call me directly to check the schedule for availability.

We will be publishing the expelled and suspended membership listing soon. If you owe dues or if you are just unsure of your status, call or email us and let us help you get up to date with your dues.

We can process payment over the phone using your credit card and make sure your contact information is correct.

And finally, remember that members who qualify for Life Membership should contact us to get that process started. Life Membership requires that a member is 65 years of age or older and has 35 years of continuous membership. Both qualifications must be met. If you believe that you qualify call the Local and talk to us. Thanks!

SCAN TO SEARCH FOR A CFM MEMBER ON THE UNION WEBSITE

Scan this QR Code to search for a CFM member on the CFM website. The code takes you to the Public side of our website where you can search by name, instructor or instrument.



Living and Working with Chronic Pain

by Bill Harrison, MA, LPC

Professional musicians have to deal with pain in one form or another throughout our careers. Playing an instrument requires us to use our bodies in ways that may put us at risk, because the physicality of our instruments often demands that we maintain unnatural postures and overdevelop particular muscle groups. Achieving high levels of mastery also involves repetition of motion – lots of it – that can lead to a myriad of both acute and chronic problems.

Physical pain, then, comes with the territory. Every musician I know has their litany of bodily complaints, and I believe it takes a certain amount of heroism to choose to persevere, despite our aches and pains, in order to develop the techniques necessary to produce the sounds we desire. While we seem to be willing to find ways to manage the physical pain, sometimes the accompanying emotional pain gets overlooked or minimized. Whether you've experienced acute pain from an injury or have faced chronic pain caused by tendonitis, arthritis, an autoimmune disease or any other reason, I hope the story I'm about to tell resonates with you and helps ease some of your pain.

One sunny Sunday in the summer of 1981, I broke the index finger of my left hand trying to catch a 16-inch softball. At the time, I was a graduate student at DePaul University, working towards my Masters degree in double bass performance. I was already a professional musician, having joined Local 10-208 in the late 1970's. I was working a steady gig with a jazz trio at The Pump Room in the Ambassador East Hotel, as well as doing some one-nighters (mostly weddings and bar mitzvahs).

I was playing first base (no pun intended) during a pre-game warm up when a good friend (and band mate) threw a zinger at me from his position at third. Since I didn't grow up playing this game, I didn't know you're supposed to make a basket with both hands to catch the ball. I attempted to grab it with my fingers splayed and the ball slammed into the tip of my forefinger. As soon as it happened I knew it was bad, but I immediately squelched that feeling. I was deeply ashamed and angry with myself. I walked off the field without a word to anyone, got into my car and drove home. I was scheduled to play a recording session that evening, so I stuck my hand into a bucket of ice, hoping it would ease the intense pain and swelling. After about half an hour I realized something more had to be done, but I had no idea what. So I called my girlfriend, who took one look at my mangled digit, blanched, and whisked me to the nearest emergency room.

My finger had sustained an interstitial fracture. A small chunk of bone had broken off and was floating somewhere in the joint of the middle knuckle. As I sat in the ER waiting for the Novocain to kick in, I wondered if my barely-begun career as a musician had just ended.

The orthopedic surgeon aligned the joints of the finger as best he could and told me there was a 50-50 chance I would have to undergo surgery to remove the detached piece of bone. The med techs affixed a metal brace to my finger and covered it with a cast that engulfed my entire hand and wrist. I insisted they cut away as much of the cast as possible so I could at least continue to play electric bass. I figured three fingers were better than none – and I needed to work.

The forefinger was immobilized for 12 weeks. I swallowed a lot of ibuprofen as the pain came and went in unpredictable waves. X-rays taken halfway through the healing process showed I wouldn't need surgery, which was a huge relief. However, when the brace and cast were removed I was barely able to move the finger. I learned that hyper-toned muscles (the kind musicians and athletes have) lose their strength faster than normal muscles, and it takes a long time to regain muscle tone after the injury heals. The surgeon suggested I get some Silly Putty and start squeezing and rolling it with the nearly useless finger. He also recommended I exercise by repeatedly attempting to make a fist to encourage the finger to increase its range of motion.

I was anxious to start playing my double bass again. It takes considerably more hand strength to play the upright bass than the electric bass and I hadn't been able to touch the big instrument for three months because of the cast. So not only had I lost all the muscle tone in my index finger; the other fingers were weakened from lack of use on the upright as well. I can almost feel the jarring pain of playing those first few notes as I write this.

Several weeks after the cast came off a miraculous thing happened – something that profoundly changed the trajectory of my professional life. One of my fellow students at DePaul recommended me for my first musical theater job. I firmly believe if I hadn't been forced to play eight shows a week on that gig, I would never have regained the serviceable use of my injured finger. Playing thirteen weeks of *Oklahoma* on unamplified upright bass was difficult, but it ultimately proved to be necessary for my recovery. I wound up working at the same theater for most of the following year, strengthening my finger far beyond the doctor's expectations.

Over the ensuing decades, the pain from my injury has been ever-present, ranging from a dull ache to sharp jabs. But the broken finger did not prevent me from earning a living as a bass player for all of those years. I had my share of other work-related ailments, including numbness in my left hand (which turned out to be thoracic outlet syndrome) and chronic issues with lower back pain.

Then about 20 years ago I began experiencing more intense pain in the base knuckle of the injured finger, in addition to the knuckle I'd broken. The physician I worked with at the time explained that I'd probably been compensating for the weakness in the injured joint by

overusing the other one. He also told me both knuckles were showing symptoms of osteoarthritis. This bit of news was shocking. When musicians hear the word "arthritis" we instantly think "career over." I was fortunate to be able to continue playing without constant debilitating pain until very recently.

The injury to my finger occurred 36 years ago. Yet, I've never told this story in public before. Even close friends and family members don't know many of these details. As a psychotherapist, I have to ask myself the question I would ask any client in a similar situation: "Why am I disclosing this story now?"

The simple answer is that, for the first time ever, I'm considering the possibility of calling it quits as a professional musician. About five years ago I decided to pursue a graduate degree in mental health counseling. The reasons I chose to go back to school are complicated, and I knew changing careers in my 50's would be challenging, exciting and scary. But I always imagined I'd continue playing music, at least for several more years. Now I'm not so sure, primarily because of the way the pain has progressed lately.

This past autumn I was fortunate to get hired to play a two-week engagement in the orchestra pit for a nationally touring show that came through Chicago around Thanksgiving. The music was not technically difficult, but I spent more than a month preparing because I felt the amount of playing would challenge my physical stamina. Two years ago, I played seven weeks of a far more demanding show without much unmanageable pain, but this time it was different. Despite the careful planning, I was teetering on the edge of excessive discomfort for most of the run. I enjoyed the music, the camaraderie with my colleagues and the income. But the intensity and persistence of the pain made it almost not worth it.

A more nuanced answer to "why am I talking about this now?" requires deeper historical reflection. As the pain has waxed and waned over the years, so has it wafted in and out of my consciousness. Because it's been the background radiation for most of my adult life, I've been able to ignore it much of the time. The downside of this tolerance is that I've suppressed the fact that I've lived with chronic pain for nearly four decades. This disavowal isn't just a coping skill; it's been a way of protecting myself from the morass of distressing feelings I associate with the injury and the pain.

When the accident happened, I was a 25-year-old kid suddenly confronted with a potentially career-ending injury. I was confused, ashamed, angry and terrified. Instead of acknowledging those feelings, I pretended they didn't exist. I shoved them into that bucket of ice along with my hand. Denial is a seductive defense.

Like others of my generation, I was raised inside "the man box", which insists that boys don't cry and men don't complain. I believed my story was thoroughly mundane. "Who's going to give a shit about my little broken finger?" I thought. "Suck it up, go about your business and don't go looking for sympathy. No one respects a man who comes across as weak or needy."

I was ashamed of the injury because I mistakenly believed I'd brought the whole thing on myself. I felt I should have known how to catch a 16-inch softball (despite never having played the game before the

previous Sunday). I shouldn't have put my hands at risk by playing ball without a mitt. I should have gone immediately to the ER when it happened. I should have sought psychotherapy. Such is the power of shame. It blinded me to the fact that the injury was an accident; that it was out of my control and not my fault. My lack of understanding and worldly sophistication was a function of my youth, not willful ignorance or defiance. Blaming myself for my guilelessness was destructive and senseless, but it took many years of inner growth to comprehend this.

I've also been angry for many years; with myself, with the friend who threw the ball, and with the surgeon who laughed in my face when I told him I was a bass player. I was enraged by the slow pace of my recovery and the relentlessness of the pain. I was furious that my embarrassment prevented me from expressing how hard all of this has been.

In addition, I was afraid to admit I've always had limitations imposed by this injury. I know the broken finger has impacted both my technical facility and stamina. I used to be scared that, if my colleagues learned I had a "disability", I wouldn't get hired for certain kinds of jobs. Conversely, I've shied away from using the chronic pain as an "excuse" for failing to develop better technical skills or achieving more artistic success.

Shame, anger and fear comprise a powerful cocktail of potentially paralyzing emotions if they're not acknowledged and processed. I may not have told my story openly before but I was smart enough to start working on it in my own therapy when I learned about the onset of arthritis a couple of decades ago.

Asking myself "why now?" raises other disquieting questions. What do I do when it becomes increasingly clear that I may not be able to continue doing the thing I've diligently pursued for almost 50 years? How do I maintain my emotional equilibrium when it feels like the metaphorical rug is being yanked out from under me? When will I feel ready to let go of the familiar and confront the potential realities of a life without playing music?

I don't have all of those answers – yet. But I have gotten to the point in my life where I recognize that denial no longer serves me. Hiding from the truth is not a solution. The only way to find authentic answers is to become more conscious and self-aware. So, why now? I tell my story as an act of coming clean. I speak about the previously unspeakable because I know it's the pathway towards healing. I allow myself to be seen and heard in order to recover my voice, to reclaim my confidence and integrity.

It is my hope that telling my story might make it easier for you to share yours, especially if you've been burdened by any of the potentially discomfiting feelings I've disclosed here. I encourage you to share your story in whatever way feels right for you. You're welcome to contact me via email at counselorbill1@gmail.com

Bill Harrison is a psychotherapist who specializes in working with performing artists. He is also an accomplished musician, an occasional actor and a proud member of Local 10-208. You can find him at www.billharrisontherapy.com

Two of Chicago's Oldest Ballrooms

By Charles Sengstock

Two of the earliest Chicago ballrooms—most often called Dance Halls before 1920—were the west-side Princess on Madison near Ashland, and the Arcadia on Broadway, adjacent to the Wilson Avenue Elevated stop.

Princess

The Princess is thought to be Chicago's oldest, dating back to 1900. Located in a former Salvation Army training facility at 1519 W. Madison Street, a tough neighborhood on the western edge of Chicago's infamous "skid row."

Bandleader Sig Meyer, in a 1969 interview with historian John Steiner, said Koki Larson, owner of the Swedish-American newspaper in Chicago at the time, had the leases on both the Princess and the north-side Columbia Ballrooms.

The Princess had two dance floors, a large one on the main level (8,500 square feet) and a smaller one in the balcony. A thousand dancers could be accommodated between the two. There was dancing every night except Tuesdays.

Jules Goldberg led one of the earliest bands at the Princess. Al Turk (nee Giaccio), a trumpeter with Goldberg, succeeded Jules. Bandleader Sig Meyer, in his Steiner interview, suggested that Turk took the job away from Goldberg. Turk and his "Oriental Serenaders" continued to play at the Princess through the 1910s and into the '20s.

Walter Ford of the Edgar Benson agency booked the Turk band for the Princess. But for out of town engagements, Ford changed the name of Turk's band to the "Fraternity Aces," a more salable name for non-Chicago locations.

A 1926 Variety article describing the ballroom notes that the Turk band struggled against bad acoustics caused by the low ceiling. Because the Princess attracted an older crowd, Turk's nine-piece band played mostly waltzes, one-steps and foxtrots; only a few Charleston numbers were played. Trumpet-playing Turk, who learned his craft at Hull House "does most of the feature stuff," according to the article.

In short, there was not a lot of so-called "hot" playing, although Turk later did hire some musicians playing in a hotter style. Mike Parsons (nee Parsino) replaced Turk in the 1920s. Parsons had been the trombonist in Turk's band. By 1937, the ballroom was operating only on Tuesdays, Saturdays and Sundays.

Turk's band later worked at Dennis Cooney's Royale Frolics on South Wabash in the late '30s and later at the Oriental Gardens, a Chinese restaurant at 23 W. Randolph. By 1950, Turk, now retired, was a desk clerk in the Washington Hotel next door to the former Local 10-208 headquarters on Washington, according to a 1950 Downbeat article.

Arcadia Ballroom

The Arcadia Ballroom was housed in an auditorium built for a variety of different events, including dancing and roller-skating. Otto Price and John McCracken erected the \$20,000.00 building on Rapid Transit Company property alongside the Wilson Avenue Elevated station and train yard in 1910. Since dancing was becoming very fashionable, they opted to use the building as a ballroom.

Al Copeland's orchestra played for the gala and much publicized opening in October of 1910. The hall had a bow-trussed ceiling with colored lights arrayed along the trusses overhead, and lighted globes atop stanchions lined the dance floor.

The hall was oriented parallel to Broadway Ave., which was then known as Evanston Street. A high bandstand was at the north end, which bandleader Joe Kayser, whose band played there in 1924-25, complained was too high and limited his interaction with the dancers.

West-side dance promoter Patrick "Paddy" Harmon, who later built the Chicago Stadium, took over the Arcadia lease in 1921, some sources say 1923. Leaders George Mallen and Sol Wagner played for dancing over the next few years. Then Harmon brought in Joe Kayser's traveling band from Rockford in 1924 to follow Wagner. It would be the Kayser band's first Chicago engagement.

In 1926 the giant, modern Aragon Ballroom opened just a few blocks north of the Arcadia at Lawrence and Broadway and immediately began drawing Arcadia's dancers away. To stem the outflow of dancers, Harmon, who also operated the west-side Dreamland Ballroom at Paulina and Van Buren, brought several different black bands to the Arcadia that had been attracting big crowds at the Dreamland: Charles Elgar, Clifford "Klarinet" King, and Walter Barnes' Royal Creoleans.

Barnes' band was playing when the Arcadia finally closed in 1929. Just a year later, Paddy Harmon died in an auto accident near Arlington Heights. The building remained vacant until 1931 when the lease was taken over by Albert Hart and Michael Agazim and remodeled for dancing, roller-skating and special events.

Roller-skating and a few boxing matches were the main attractions until about 1936; Joe Louis, a then-unknown young pugilist, boxed there in 1934. Then roller-skating was featured almost exclusively for some time. A fire gutted the building in 1958 and the remains were cleared the following year.

After playing two seasons at the Arcadia, Joe Kayser became a popular bandleader and combined one-nighters in the Midwest with long engagements at the Merry Garden and Trianon ballrooms and later as the stage-band leader at the large Diversey Theater on Clark at Diversey. He also led stage bands at the State Theater in Hammond and at the Loew's Midland Theater in Kansas City before returning to Chicago, where he became a successful booking agent for the Frederick Brothers and later the Music Corporation of America.

There is no doubt that the newer, larger, more modern ballrooms built from about 1919 through the 1920s, like the Paradise, Trianon and Aragon caused the demise of the Princess, Arcadia, Dreamland and the ballrooms at White City and Riverview amusement parks.

The Aragon's impact on the Arcadia's attendance after 1926, mentioned earlier, was a good illustration. But there also were many smaller, modern neighborhood ballrooms entering the market in Chicago during this period, many in connection with new movie theater buildings, further undercutting the city's aging early dance halls.

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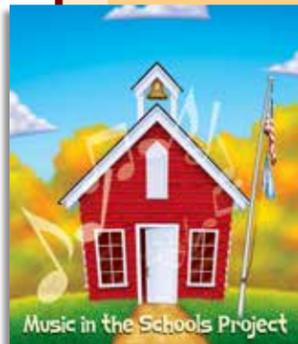
Al Turk, shown here with his Turks (aka Oriental Serenaders) was probably the second band to play at the west side Princess Ballroom. Turk is seated in front of piano player. Trombonist is probably Mike Parsons (nee Parsino). (Photo printed with permission by Conn-Selmer, Inc.)



Joe Kayser's band played its first Chicago engagement at the Arcadia Ballroom in 1924. Saxophonist Phil Wing is third from the left in the front row, Jess Stacey, seated at piano, and Joe Kayser standing at right. Fuzzy Lambert, trumpet, is second from left in back row. Banjoist Russ Kaiser is behind Stacey in second row. (Photo courtesy Joseph R. Kayser).



Music in the Schools



Since the Music In the Schools program started in 2010, school children have been listening to professional musicians perform educational programs in schools and libraries throughout Local 10-208. These educational programs expose children to our musical performances and talents, educating them about music as we interact with them. Since its inception, the program has been to over 75 schools, performed for thousands of children and provided work for CFM members throughout the Chicago area.

Each year the program increases in the number of presentations of programs and has expanded into the Northwest suburbs and the Southeast and Southwest sides of Chicago. The performances this year have used more than 70 CFM members performing morning or afternoon presentations.

These audiences may not have experienced professional musicians performing live or seen what we do to create music. They may never have experienced the impact that a live performance can create.

With the start of the school year at hand, this might be a good time to examine this program and consider whether it is something that could work for you. The program is explained on the CFM website as well as the documents needed to participate in the program. The steps are easy. First, an ensemble or soloist has to be approved by the CFM Board. To that end an ensemble or soloist submits a request form and accompanying documentation to be approved as a participant. That request goes before the Board of Directors and, if it is approved, the ensemble or soloist can then apply for co-funding for performances. The ensemble or soloist has to find the work. One can approach schools or libraries or contact parent groups who may be involved with presentations for that school. One could approach the music teacher and enlist their help in getting support for a presentation.

The program supplies co-funding for presentations of ensembles consisting of up to 6 musicians, performing two back to back 30-minute performance or one 45-minute presentation. Once again the process is laid out on the CFM website including rates, request forms and details. Or email lmurphy@cfm10208.org Or call the Vice Presidents' office at 312-782-0063 ext. 222 and I will answer your questions.

On a personal note, when I was a freelancing, I spent time performing with other musicians presenting educational concerts in schools. I performed with a percussion quintet and we performed for hundreds of children and their teachers. I always enjoyed teaching so the interaction was great for me. It provided daytime work as we played morning and early afternoon programs, so it filled an open time in my schedule and it provided another source of income besides teaching, and performing. For many of us, our income is built from many sources and this program may be something for you to consider.



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Michael Fiorino Ensemble 456

Ensemble456
Crayon Sketches
Set of Six
michaelfiorino.com
cdbaby.com
itunes.com
amazon.com

Edgar Gabriel

Tidings of Groove
Edgar Gabriel's StringFusion
www.stringfusion.com
cdbaby.com
amazon.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
itunes.com
amazon.com
tunecore.com
jim@gailloro.com
773.330.4461

Barbara Haffner

3 Works of Richard Wernick
Concerto for Cello and 10 Players
Piano Trio No. 1
Sextet
BAliceM@sbcglobal.net

Paul Harvey, Jr.

Brought to Light
Sonata in B-Flat minor
PaulHarvey.com

Ernie Hines

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

Olena Hirna

Ukrainian Compositions for violin and piano
olenahirna@sbcglobal.net
cdbaby.com
773-763-0182

Jennet Ingle

Music That SHOULD Have Been Written
for the Oboe
jennetingle.com
cdbaby.com
amazon.com
itunes.com

Douglas Johnson

Clevinjournes
douglasjohnsonmusic.bandcamp.com

Jeremy Kahn

Most of a Nickel
708-386-2900

Jeff Kowalkowski

Jeff Kowalkowski (Trio)
New Atlantis Records, Yellow Springs, Ohio
newatlantisrecords.bandcamp.com/album/trio

Rick Leister

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

Bobby Lewis

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

Peter Lerner

featuring Willie Pickens
Continuation
Origin Records
Amazon.com
iTunes.com

Howard Levy

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

Mark Lindeblad

Piano Music for Relaxation
Bach: Favorite Keyboard Pieces
marklindeblad@gmail.com
312-246-0713

John E. Magnan

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

Pat Mallinger

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

Pat Mallinger with Dan Trudell

Dragon Fish
Chicago Sessions
cdbaby.com
itunes.com

Pat Mallinger Quartet

featuring Bill Carrothers
Home on Richmond
Monday Prayer to Tunkashila
Elevate
cdbaby.com
iTunes.com
Janice L. Minor
The Recital Clarinetist
www.janicelminor.com
summitrecords.com
amazon.com
itunes.com
540-421-0821

Sherwen Moore

TWO COLD
Citiscapes 2010
Zone Volume 1
773-756-8035

Tommy Muellner

It's All About Time
tommuajazz@sbcglobal.net
773-237-0129

Susan Nigro

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

Susan Nigro

The Bass Nightingale
GM Recordings
617-332-6328

Larry Novak Trio

Invitation
amazon.com

Philip Orem

Concerto Music by Philip Orem
rovenrecords.com
iTunes.com

Bill Overton

The Sun Will Shine
Always In My Heart
Only Love Can Do That
amazon.com
cdbaby.com
iTunes.com

Brian Patti

My Kind of Town
630-832-9222

Pan Go Steel Band

For The Day
Seconds
Paul Ross
panpress.com
630-587-3473

Russ Phillips

I'm Glad There Is You
Love Walked In
russ.phillips@sbcglobal.net
One Morning in May
bigfootjazz@sbcglobal.net

James Quinn

Legacy One
cdbaby.com
jqquinnmusic.com
312-861-0926

Marlene Rosenberg

Pieces of...
marlenemusic.com
marlenemusic@comcast.net
Bassprint
iTunes.com
Amazon.com
marlenerosenberg.com

Roots Rock Society

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

Scott Reed

Expedition
cdbaby.com
scottreed.com

Bernard Scavella

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

Bobby Schiff

Late Game
bobbyschiff.com
708-442-3168

Nick Schneider

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

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

John Smith & The Shaniganans

Dance Orchestra
It's Saturday Night! "Let's Dance"
jdmusicpros@gmail.com
815-758-1093

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
Alone & with Viol Thoughts
Fused Art
es@elizabethstart.com

Don Stille

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

Suenos Latin-Jazz

Azul Oscuro
Steven Hashimoto
708-222-6520

Shirley Trissell

Pet Pals
Lyrical Lullabies
shibuka.us
cdbaby.com

Fred Wayne

The Beginning 1955 Chicago
The Revolution 1965
The Turning Point 1975
Fred Wayne 1985
Fred Wayne 1995
Fred Wayne 2005
217-412-0378

Glenn Wilson

Timely
The Devil's Hopyard
One Man Blues
Blue Porpoise Avenue
Bittersweet
Elusive
Impasse
iTunes.com
Amazon.com
Jazzmaniac.com

Frank Winkler

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

Frank Winkler Trio

Once in Awhile
Winklermusic@aol.com

Frank Winkler Quartet

Romance 'n' Swing
Winklermusic@aol.com

Willie Woods

Feelin' the Spirit
The Colors of Music
cdbaby.com/cd/williewoods
wwoodsproductions.com

The Voice of Carle Wooley

and the Groove Masters
Love Is
Jazz Standards featuring
Eddie Johnson
cdbaby.com/CarleWooley

Out and About

Happenings from around the Federation



On August 13, Broadway in Chicago presented its annual season preview at Millennium Park. The orchestra performed selections from the upcoming season. Here is a shot of the rehearsal with the ensemble being conducted by Michael Keefe. The musicians played for a large and appreciative audience.



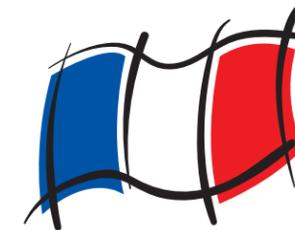
Johnny Mathis performed in the Chicago area on July 20. Pictured here are some of the musicians working the show. From left to right: Mike Smith, Jerry DiMuzzio, Deborah Kocz Stevenson, John Wojciechowski, Kevin Kizer and Peter Brusen



In mid-August Michael Feinstein appeared at the Ravinia Festival. Pictured here is the trombone section for that ensemble. Left to right: Michael Young, Steven Duncan, Tom Garling and Tim Coffman.



Members of the Lyric Opera Orchestra and Chorus performed several outreach programs this summer. Pictured here from left to right are: William Cernota (cello), Cathy Dunn (piano) and Sherry Watkins (soprano). Both Ms. Dunn and Watkins are AGMA members.



A Parisian Afternoon

Life Member Party

Friday October 12th, 2018

12 pm - 3 pm

Members of the Union for 50, 60, 70 and 75 years will be honored.

Date: Friday, October 12th, 2018

Time: 12:00 Noon to 3:00pm

Place: Union Headquarters
656 W. Randolph St., Suite 2W
Chicago, IL

Featuring music by the
The Don Stille Ensemble

Please RSVP by
October 5th, 2018
Call 312-782-0063, ext. 136

Any photos or memorabilia
you care to bring with you
will add to the festivities!



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.

Jazz on Sundays!

September 2 – Justin Billard...Piano
September 9 – Thaddeus Tukes...Vibes
September 16 – Victor Goins... Sax
September 23 – Closed for Hyde Park Jazz Festival
September 26 – Joan Collasso's 5th Sunday Jam Session 7:30 pm – 11:30 pm
October 7 – Chicago Horns
October 14 – Julius Tucker...Piano
October 21 – Ari Brown...Sax
October 28 – Hinda Hoffman...Vocals & Chris Foreman...Organ 7:30 pm – 11:30 pm
James Wagner Hyde Park Jazz Society Room 43
1043 E. 43rd Street, Chicago
www.HydeParkJazzSociety.com

Go Cubbies!

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

Attend a Festival

Ravinia Festival
June 1st thru Sept 16th
Ravinia
418 Sheridan, Highland Park
847-266-5100
www.ravinia.org

Blues on Thursdays!

Jimmy Tillman & The Original Chicago Blues All Stars
Blues & Brews-Family Night
Kids are welcome to jam with the band
Thursdays 7:30 – 10:00 PM
Free Admission
Motor Row Brewery
2337 S. Michigan Ave., Chicago

Attend an Orchestra Concert or Opera!

Southwest Symphony Orchestra
Magnificent Cities
Sunday, September 30, 2018 at 4:00 pm
Ozinga Auditorium of Trinity Christian College
6601 W. College Dr., Palos Heights
708-802-0686
www.southwestsymphony.com

Symphony of Oak Park & River Forest

Beethoven
Symphony No. 9 (Choral)
Sunday, October 7, 2018 at 4:00 pm
The Chapel at Concordia University
7400 Augusta St., River Forest
708-218-2648
www.symphonyoprfr.com

Shot and a GOAL!

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

Fall Festivals & Oktoberfests

Three-time Grammy nominee Jimmy's Bavarians
Quartet with 12 foot Alphonse
Two Brothers Roundhouse Oktoberfest
Sunday, September 16, 2018, 6:00 pm
205 N Broadway, Aurora
Passport Europe Festival
Saturday & Sunday, Sept. 22 & 23, 2018, 12-1:00 pm
Bavarian Forest at The Morton Arboretum
4100 IL Route 53, Lisle
Schiller Court Wine & Beer Garden
Saturday, September 29, 2018, 4:00 pm
The Club
113 N. Addison, Elmhurst
CALL VENUES TO CONFIRM EVENTS

Judy Bridges & Jerry May
"The Happy Wanderers" with Bill Voda
Johnsburg Oktoberfest
Sunday, September 9, 2018, 2:00 pm – 5:00 pm
Johnsburg Community Club
2315 W. Church St., Johnsburg
Round House Oktoberfest
Sunday, September 16, 2018, 1:00 pm - 4:15 pm
Two Brothers Round House Brewery
205 N. Broadway, Aurora
Heroes West Oktoberfest
Friday, September 21, 2018, 6:00 PM to 9:00 PM
Heroes West
1530 Commerce Lane, Joliet
Lynfred Winery Oktoberfest
Saturday, September 29, 2018, 5:00 pm to 9:00 pm
Sunday, September 30, 2018, 3:00 pm to 7:00 pm
Lynfred Winery
15 S. Roselle Road, Roselle
Naper Settlement Oktoberfest
Saturday, October 6, 2018, 12:30 pm to 2:30 pm
523 Webster Street, Naperville

Attend a Ballet

Joffrey Ballet
Chicago Philharmonic Orchestra
Swan Lake
October 17-28, 2018
Auditorium Theater
50 East Congress Parkway, Chicago
312-386-8905
www.joffrey.org
www.chicagophilharmonic.org

Enjoy a Musical

Cadillac Palace Theatre
Tootsie
September 11th – October 14th, 2018
312-977-1700

CIBC Theatre
Hamilton
Now Playing
312-977-1700

Drury Lane Theatre
Little Shop of Horrors
September 6th – October 28th, 2018
630-530-8300

Marriott Lincolnshire Theater
Sweet Charity
September 5th – October 28th, 2018
847-634-0200

Marriott Theatre for Young Audiences
Shrek The Musical
October 5th – December 30th, 2018
847-634-0200

Music Theater Works
Judy Garland: Come Rain or Come Shine
October 5th – October 14th, 2018
Nichols Concert Hall
1490 Chicago Avenue, Evanston
847-920-5360
www.musictheaterworks.com

Oriental Theatre
Charlie and the Chocolate Factory
October 2nd – October 21st, 2018
Hello Dolly!
October 23rd – November 17th, 2018
312-977-1700

Paramount Theatre
Legally Blonde
September 5th – October 21st, 2018
630-896-6666

The Second City
Jacob Shuda and Vinnie Pillarella
Sunday through Saturday
1616 N. Wells St., Chicago

Theatre at the Center
Ghost
September 13th – October 14th, 2018
219-536-3255

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



Obituaries

Attend an Orchestra Concert or Opera!

Illinois Philharmonic Orchestra
41st Season Opening Night: American Originals
 Saturday, October 20, 2018 at 5:30 pm
 Trinity Christian College, Ozinga Chapel
 6601 W. College Dr., Palos Heights
708-481-7774
www.ipomusic.org

Lake Forest Symphony Orchestra
The Next 60 Years
 Saturday, September 8, 2018 at 7:30 pm
 Sunday, September 9, 2018 at 2:00 pm
 James Lumber Center for the Performing Arts
 19351 W. Washington Street, Grayslake
847-543-2300
www.lakeforestsymphony.org

Music of the Baroque
The Mozart Requiem
 Saturday, September 15, 2018 at 7:30 pm
 Harris Theater for Music & Dance
 205 E. Randolph, Chicago
 Sunday, September 16, 2018 at 3:00 pm
 North Shore Center for the Performing Arts
 9501 Skokie Blvd., Skokie
312-551-1414
www.baroque.org

New Philharmonic Orchestra
Show Boat and Show Tunes
 Saturday, September 29, 2018 at 3:00 & 7:30 pm
 Sunday, September 30, 2018 at 3:00 pm
 McAninch Arts Center at College of DuPage
 425 Fawell Boulevard, Glen Ellyn
630-942-4000
www.atthemac.org

Park Ridge Civic Orchestra
The Force of American Music
 Sunday, October 21, 2018 at 3:00 pm
 Maine East High School Auditorium
 2601 W. Dempster, Park Ridge
847-692-7726
www.parkridgecivicorchestra.org

Rockford Symphony Orchestra
Jurassic Park Movie with Orchestra
 Saturday, October 6, 2018 at 7:30 pm
Romeo and Juliet
 Saturday, October 27, 2018 at 7:30 pm
 Coronado Performing Arts Center
 314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

Attend an Orchestra Concert or Opera!

Chicago Sinfonietta
Chicago Unites
 Wednesday, September 5, 2018 at 6:30 pm
 Millennium Park – Pritzker Pavilion
 201 E. Randolph, Chicago

I.D. / Images of Diversity
 Saturday, September 22, 2018 at 8:00 pm
 Wentz Concert Hall
 171 E. Chicago Ave., Naperville
 Monday, September 24, 2018 at 7:30 pm
 Symphony Center
 220 S. Michigan Ave., Chicago
312-284-1554
www.chicagosinfonietta.org

Elgin Symphony Orchestra
The Firebird
 Saturday, September 15, 2018 at 7:30 pm
 Sunday, September 16, 2018 at 2:30 pm
 Hemmens Cultural Center
 45 Symphony Way, Elgin
American Spectacular
 Friday, October 5, 2018 at 7:30 pm
 Schaumburg Prairie Center for the Arts
 201 Schaumburg Court, Schaumburg

Saturday, October 6, 2018 at 7:30 pm
 Sunday, October 7, 2018 at 2:30 pm
 Hemmens Cultural Center
 45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Elmhurst Symphony Orchestra
Bernstein Spectacular
 Sunday, October 7, 2018 at 3:00 pm
 Elmhurst Christian Reformed Church
 149 West Brush Hill Road, Elmhurst
630-941-0202
www.elmhurstsymphony.org

Evanston Symphony Orchestra
The Virtuoso Clarinet
 Sunday, October 21, 2018 at 2:30 pm
 Pick-Staiger Concert Hall
 50 Arts Circle Drive, Evanston
847-864-8804
www.evanstonsymphony.org

Fulcrum Point New Music Project
¡Revolución! Electroacoustic Music from Mexico
 Saturday, October 28, 2018 at 8:30 pm
 Constellation
 3111 N. Western, Chicago
312-726-3846
www.fulcrumpoint.org

Frank Amorosi 1930-2018

Frank Amorosi passed away peacefully at his home on Park Place in Elmhurst, Illinois on June 3, 2018. Frank's battle with cancer and Parkinson's over the past 2 years has finally ended. Frank was born to Peter and Rose Amorosi in Melrose Park, Illinois on October 3, 1930. Both of his parents had immigrated to the US from Italy. He married Angela Marino in 1956 and they had one daughter, Lisa Joy Amorosi (Quick) born in 1958. Frank graduated from Proviso East High School (Maywood, IL) in 1948. After High School, he attended the American Conservatory of Music in Chicago, IL. He proudly served in the Navy from 1951-1955 and was a Korean War Veteran. He was a member of the Navy Band where he played for many Admirals and Generals. He formed "Frank Amorosi Orchestra, LTD" in 1962. His career spanned over a 50-year period. During that time, his orchestra performed for many private and corporate events, including playing for President Lyndon B. Johnson. His piano playing brought happiness as well as inspiration to many people. Frank was also an avid cyclist. He belonged to the Elmhurst Bicycle Club as well as the San Diego Bicycle Club. One year he cycled over 10,000 miles. Walking was also a part of his

daily activities, especially when it involved walking his Basset Hounds. Frank loved to spend time with his family and friends on a daily basis. He enjoyed antiquing and collecting various musical instruments. Frank loved to travel to Italy as well as to other countries in Europe. In retirement, Frank enjoyed many years of cycling with friends in Illinois and California. He had an amazing collection of bicycles for any type of riding. He will be deeply missed by his family and friends. His parents, Peter Amorosi and Rose Surico Amorosi, preceded Frank in death. He is survived by his wife of 63 years, Angela Marino Amorosi (Elmhurst, IL); his daughter, Lisa Amorosi Quick and Jerald Quick (Springfield, IL); his granddaughters, Ashley Maria Quick (Glen Ellyn, IL), Colleen Quick Mitchell and Cameron (Satellite Beach, FL); by his sister, Rosemarie Sarno (Geneva, IL); his sisters-in-law, Mary Anne Rossi Marino (San Diego, CA), and Nancy Zochert Marino (Tucson, AZ); as well as many nieces and nephews.

In lieu of flowers, contributions may be made to Amigos en Cristo, P.O. Box 1225, Springfield, IL 62705 (Donations will go towards the music and art center in Juarez, Mexico in Frank's memory) or Providence Health Care Hospice, 18601 N. Creek Dr., Tinley Park, IL 60477.

Published in Suburban Life Publications

In Memoriam *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Amorosi	Frank P.	Piano	06/03/18	10/03/30	11/23/49
Furcich	Frank G.	Saxophone	04/12/18	05/16/29	07/18/46

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 Wednesday of the month. Regular meeting, M Pub, 3454 W. Addison, Chicago, IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5238 N. Neenah, Apt. 1-D Chicago, IL 60656-2254 (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 Ed Sasin, President, 2930 N. Neenah, Chicago, IL 60634 (773) 889-4588

Address and Phone Changes

54105 Allan, Gregory J.
P.O. Box 10176
Chicago, IL 60610
312-329-1310
708-369-1469
KEYBOARDS

56769 Bae, So Young
1160 S. Michigan Ave., Apt. 3802
Chicago, IL 60605-3702
646-306-2874
VIOLIN

56958 Bartel, Jennifer
401 Kelburn Road, Apt. 311
Deerfield, IL 60015
224-628-0408
FLUTE

55635 Chen, Laura Park
680 N. Lake Shore Drive, Apt. 521
Chicago, IL 60611
312-919-2864
VIOLIN

57200 Hatmaker, Jean L.
530 N. Taylor Ave., Apt. 3
Oak Park, IL 60302-5316
812-360-6498
CELLO

57167 Kim, Soo-Young
503 Chestnut St., Apt. 203
Winnetka, IL 60093
617-875-7215
PIANO

51944 Martin, Rex A.
1440 Sheridan Road, Apt. 403
Wilmette, IL 60091
847-251-6742
847-491-4780
TUBA

57123 Micelli, Liza M.
640 W. Wrightwood Ave., Apt. 403
Chicago, IL 60614-2552
787-340-6828
PIANO

56265 Preucil, Zachary
316 Clearbrook Court
Schaumburg, IL 60193-3132
630-464-5428
CELLO

57279 Roebuck, Adam J.
3816 W. North Ave., Apt. 3-E
Chicago, IL 60647
573-303-1010
TRUMPET

47994 Rosenthal, Scott M.
629 Sara Lane
Naperville, IL 60656
331-701-7916
BASS VIOLIN

26987 Tobias, Ruth M.
c/o: Wendy Jordan
50C La Barbara Trail
Santa Fe, NM 87505
847-609-1965
BASS VIOLIN

Bulletin Board

Section X, C.

Members contracting for single engagements shall pay all monies due to performing members for services within eight (8) days from the date of the engagement. On engagements of more than one (1) week, on a weekly basis, final payment must be made not later than four (4) days from the termination of engagement. Leaders or engaging member failing to comply with the requirements of this paragraph, shall, upon conviction, be fined, suspended or expelled.

(For non CBA orchestras, musicians must be paid within eight (8) days of the last performance in a rehearsal/performance cycle.)

THERE WILL BE NO EXCEPTIONS!

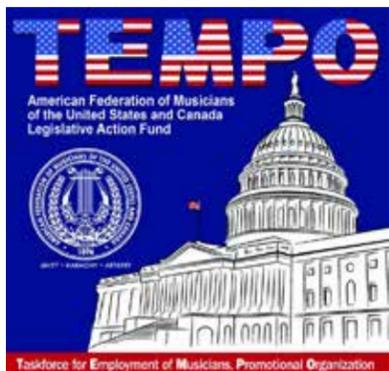
Section VIII, G.1. of the CFM By-Laws:

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.

CFM Bylaws do not allow auditioning of members without consent of the Board of Directors and if approved by the Board members must be paid for the approved audition. See CFM Bylaws, Section VIII, letter E numbers 3 & 4.

Playing Gratis (VIII, A.5.)

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



Join the TEMPO Signature Club

The TEMPO Signature Club allows members to step up their commitment to our political efforts by contributing a one-time annual payment of \$52.00. Contributions are used to help keep friends in congress who are committed to supporting music and in particular federal policy issues that help our members.

Name (print) _____ Date _____

Address: _____

City _____ State _____ Zip _____

Local No. _____ E-Mail: _____ Phone _____

Employer: _____

Send completed application and a check for \$52 payable to TEMPO to:

Chicago Federation of Musicians
656 W. Randolph St., #2W
Chicago, IL 60661

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Contribution or gifts to the American Federation of Musicians of the United States and Canada TEMPO Political Action Committee are not tax deductible as charitable contributions for federal income tax purposes. Donations must be made from a personal bank account or by money order. Corporation or company checks are prohibited.



***Only members in good standing are allowed to list Books For Sale.**

Carl Bonafede

The Screaming Wildman
 Vibrations from the Dawn of Chicago Rock
amazon.com

Lee Burswold

Six Preludes and Postludes
 (for C Instrument and Piano
 or Bb Instrument and Piano)
 Alliance Publications, Inc.
 608-748-4411, ext. 124
www.apimusic.org

Tanya Lesinsky Carey

Father Lach's Slovak Boys Band
1937 Tour of Europe
celloplayingiseasy.com

Vincent Cichowicz

Long Tone Studies
Flow Studies - Volume One
Studio259Production.com

Richard Corpolongo

Improvisation
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www.richardcorpolongo.com/rcpublications.html

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Memoirs of a Trumpet Player
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Nancy Fako

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Philip Orem

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Lyric

LYRIC OPERA OF CHICAGO

Sir Andrew Davis, Music Director

Announces the following vacancies:

Section Viola

Preliminary Auditions to be held October/November 2018, Semi-Final & Final Auditions in January 2019

Section Cello

All Auditions to be held November/December 2018

In the 2017/18 season, section players received:

- 24 week contract (September – March)
- Base rate of \$2,628.96/wk (total base pay of \$63,095)
- Additional 18% Vacation Pay (additional \$11,357)
- Benefits Package (10.9% Pension; Health, Dental, Vision, Life Insurance)

Lyric Opera of Chicago and the Chicago Federation of Musicians are currently negotiating a new collective bargaining agreement.

For further information, and to receive audition materials, please email:

orchaud@lyricopera.org

To audition, please send your resume and a \$50.00 refundable deposit to*:

Lyric Opera of Chicago Orchestra Auditions
Section Viola [or] Section Cello
20 North Wacker Drive, Ste. 860
Chicago, IL 60606

*Please note that audition times will only be granted upon receipt of \$50.00 deposit.

Please check our website's audition page for the most current information:

<http://www.lyricopera.org/about/auditions>

HIGHLY QUALIFIED APPLICANTS ONLY

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

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.

DISCLAIMER

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

The *Intermezzo* is published 9 times a year. May-June, September-October, and November-December are combined issues.

Chicago Sinfonietta **APPLY NOW**
SECOND HORN AUDITION
NOV. 5, 2018

AUDITION FOR THE NATION'S MOST DIVERSE ORCHESTRA, LED BY MAESTRO MEI-ANN CHEN!

TO APPLY, SUBMIT YOUR RESUME* & \$50 REFUNDABLE CHECK TO:
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CHICAGO, IL 60601

APPLICATION MATERIALS POSTMARK DEADLINE
OCT. 22, 2018

*RESUMES MAY BE SUBMITTED VIA EMAIL TO
C.JANICKI@CHICAGOSINFONIETTA.ORG

FOR MORE INFORMATION AND REPERTOIRE LIST, VISIT CHICAGOSINFONIETTA.ORG/AUDITIONS

CHICAGO SINFONIETTA IS AN EQUAL OPPORTUNITY EMPLOYER

Information on the New Tax Code

Do you want to know more about the new tax code and the changes in store for 2018? The CFM is hosting a seminar where representatives of Weiss, Sugar, Dvorak and Dusek, Ltd will provide information and answer questions on this topic. This firm has a long relationship with the CFM and its members. The CFM has received many calls about changes in the tax laws and we urge you to attend and find out more information about these important changes and how they affect our profession.

Monday, October 29, 2018 at 2:00 PM

In the Ed Ward Hall

at the Chicago Federation of Musicians

656 W. Randolph, Suite 2W

Chicago, IL 60661

312-782-0063

Please RSVP by calling the Local.



Announces Auditions for the 2018-2019 Season

October 15, 16, & 18, 2018

Principal Cello

Principal Timpani

Cello, Chair 4

Bass, Chair 5

Viola, Chair 6

Violin II, Chair 6

Visit ipomusic.org for more information

GERMAN AMERICAN MUSICIANS CLUB

Annual Dinner Dance and Party

Wednesday, November 7, 2018

Bohemian Crystal Restaurant

639 North Blackhawk Drive

(@ Blackhawk & Ogden)

Westmont, IL 60559

(630) 789-1981

FREE PARKING

Dinner Tickets: \$30.00 Cash Bar

Cocktails at 6:30 pm

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Proposed By-Law change

**Section VIII
F. Theatre**

WHEREAS, Local musical theatre contractors have consistently chosen appropriate and excellent theatre orchestra musicians throughout the years; and

WHEREAS, It is in the best interest of local theatre musicians that they continue to be employed through local musical theatre contractors; and

WHEREAS, Numerous local musicians have been required to audition and re-audition while other local musicians have not been allowed to audition at all; therefore be it

RESOLVED, That Section VIII, paragraph F be amended as follows:

6. Members shall not audition for musical theatre engagements, except by permission of the Board of Directors. This includes but is not limited to a live audition (in-person or via internet), recorded audition, 'rehearsal', 'coaching session', 'meet and greet', or any meeting that would serve as an audition.

Employers may request permission from the Board of Directors to hold auditions.

Requests for permission to hold auditions will only be considered in the following instances:

- a. When a particular 'look' is required for an on-stage appearance.
- b. When an unusual instrument (not commonly found in musical theater orchestrations over the past 60 years) is required.
- c. When acting or special movement is required.

7. All musicians engaged for a musical theatre production will be employed through a local contractor, personnel manager, or music coordinator.

6:8. A Local Officer may not serve as Contractor or Musical Director for any musical theatre production.

Respectfully submitted,	Carey Deadman	Theater Musician's Association	Lyric Opera Musicians:
	Art Linsner	- Chicago Area Chapter:	Matthew Comerford
	Leo Murphy	Heather Boehm	William Cernota
		Dominic Trumfio	Gregory Sarchet
		Joe Sonnefeldt	Ian Hallas
		Anthony Rodriguez	

Join The

1% SOLUTION

Are you willing to walk in solidarity with other unions to help get our union message out to the public? If each local union of the Chicago Federation of Labor brings 1% of its membership out to a rally, we will have over 5,000 workers marching and delivering our message to the public. Please join the 1% Solution.

Add your name to the list of CFM musicians willing to be called to action. Call us at 312-782-0063 or go to our website (www.cfm10208.com) using the CONTACT US tab and adding "One percent solution" to your comments.

Robert Bauchens	Frank Donaldson	Janice MacDonald	Benedict Sedivy
George Blanchett	Jeff Handley	Matt Mantell	Charlie Schuchat
Lisa Bressler	David Howard	Gary Matts	Randy Szostek
Bill Buries	Terryl Jares	Leo Murphy	
William Cernota	Jeff Kowalkowski	Bill Olsen	
Matt Comerford	B.J. Levy	Phil Passen	
Rich Daniels	Robert Lizik	Greg Sarchet	

The [Un] Bank

for Musicians

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actorsfcu.com



NOTICE:

Changes to Major Event Scale

The 2018-19 Wages Scales will show a change in the Major Event rate table. Principal pay (25% additional) and Concertmaster pay (100% additional) will be part of every Major Event rehearsal and performance when 12 or more musicians are hired. The new scales take effect January 1, 2018. The Board of Directors of the Chicago Federation of Musicians voted in favor of this addition as of November 14, 2017. The list for Principal positions is shown in Rule XV of the CFM's Work Rules. If you have any questions please contact Vice-President Leo Murphy at 312-782-0063 or lmurphy@cfm10208.org



Like the Outdoors?

For more information go to
www.unionsportsmen.org.

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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to OCTOBER 28, 2018

Not Valid on Saturday Nights

*LIMIT: 6 Tickets

Subject to Availability.
Tickets May Not Be Ordered
More Than 7 Days in Advance.

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at the Box Office.

(630) 530-8300

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



Contact B.J. Levy for prices
and to secure dates.



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$2,001.50

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: \$1,617.00

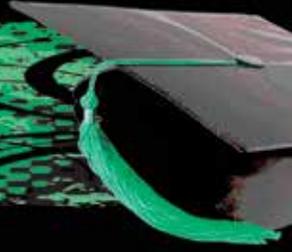
TEMPO is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members, staff and family. Contributions from others cannot be accepted and will be returned. **TEMPO** contributions are used for political purposes, including contributions and expenditures in federal and state elections and to support 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.

No adverse action will or may be taken to pressure anyone to contribute or to enforce a guideline for contributions. Federal law requires us to use our best efforts to collect and report the name, mailing address, occupation and name of employer of individuals whose contributions exceed \$200 in a calendar year. Contributions or gifts to **AFM TEMPO** are not deductible for federal income tax purposes.

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CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$1,001.50

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