

Intermezzo

May/June 2008

Vol. 68 No. 5

Over Fifty Years of Music: The Frankie Masters Orchestra

By Charles A. Sengstock, Jr.

See Pages 14-15

Membership Meeting
Tuesday, May 13th, 2008
1:00 pm

Membership Meeting
Tuesday, June 10th, 2008
1:00 pm

Membership Meeting
Tuesday, July 8th, 2008
1:00 pm



(Frankie Masters Orchestra, ca. 1939) Taken at the Roosevelt Grill in New York, the personnel of the Master's band was pretty much the same as it was before leaving Chicago. Members included, among others, Howard Berkell, Berne Gold, Carl Bean, Norville Price, Ken La Balan, Kahn Keene, Walter Fellmore, Dick Koestner, Buss Dellian, Jay Matthews and Oren Grippen. (Photo courtesy of Conrad Good)

New AFM Bylaw



From Vice-President
Terryl Jares

The AFM voted at the last convention to approve a new bylaw that allows Locals to waive the initiation fees for musical ensembles that join together at the same time. This is a great opportunity for active performing groups to become Union for only the cost of the pro-rated annual membership dues. The bylaw reads as follows:

Article 9, Section 2 (b) ...A Local may waive LIF (Local Initiation Fee) and FIF (Federation Initiation Fee) when all non-AFM members of a self-contained band or musical unit (consisting of two or more musicians) make application together to join a Local.

For those of you that know of an existing ensemble whose players are not members of the Chicago Federation of Musicians, please let them know about this new bylaw. Our Local has always encouraged groups to join together. Now the Federation is also opening up the door by offering musicians a savings of \$265.00! Sounds like a great deal for all of us.

CFM Seminars

Our first seminar was held on Monday, March 24th which offered information on the AFM Pension Fund and the use of the AFM's LS-1 Form. The response from those that attended was tremendously positive. Our plan is to do a follow-up pension seminar to continue to educate our members on participating in the AFM Pension Fund.

You don't want to miss the next CFM seminar that will be held on Monday June 2nd at 6:30pm. Our new and highly improved website will be unveiled! Instructions and tips on setting up your individual "mini" website, along with linking it to your personal website will be discussed. Leo Murphy and Mike Meyers will be on hand to premiere the new site and answer questions. This will be a very exciting night and one that should not be missed. Hope to see you all there. And, as always, refreshments and light snacks will be served.

The Union Hall (Ed Ward Hall) is available for rent.
Contact Spencer Aloisio for prices and to secure dates.



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ALL GOOD WISHES

Jazz pianist **MARIAN McPARTLAND** celebrated her 90th birthday in mid-March playing at Lincoln Center in New York. We can thank **HOWARD REICH**, the *Chicago Tribune's* music critic for a long and very perceptive article about this amazing artist's career. As pianist, composer, bandleader, jazz advocate, writer, and former record-label owner, she has accomplished so much



Marian McPartland

in a male-dominated world of jazz. Her long-running 1950's trio gig at Hickory House on 52nd Street in New York with drummer **JOE MORELLO** and bassist **BILL CROW** left an important mark in the field. Her "Piano Jazz," inaugurated in April 1979, became "the longest running cultural program on National Public Radio, which distributes it to several hundred stations around the world." As Reich mentions, her influence "dramatically extended the possibilities for women in jazz." While female piano forerunners such as **LIL HARDEN** and **MARY LOU WILLIAMS** defied gender stereotypes in jazz, McPartland has flourished in

Who, Where, When

By Ruth Tobias



more media and reached larger audiences." Her most recent addition to a long discography is "Twilight World" on Concord Records. A welcome guest artist to any stage, she has entertained audiences for decades. *To Marian: warmest wishes for many more years of your glorious performances.*

50 YEAR ANNIVERSARY

In 1958, in front of a Harlem brownstone on 126th Street in New York, photographer **ART KANE** assembled a group of some 50 jazz musicians for a 10:00 am photo shoot—his first assignment for *Esquire Magazine*. In spite of the ungodly hour for musicians, he finally managed to have the good natured, hugging, kissing, talking, unruly group stand still for "that dumb kid across the street with the camera" (Kane's words) for the pose that made history 'round the world, "Harlem 1958."



Harlem 1958

Esquire, planning to celebrate the golden era of jazz, hired Kane for the job. It was his first ever professional photo. His success at corralling every major jazz artist, then working in New York, was a remarkable feat and just a hint at what his future would be in photography.

In 1986, Chicago journalist **JEAN BACH**, her career and personal life on temporary hold, on seeing the photo once again began a ten year endeavor to

create the documentary film, "A Great Day in Harlem." Knowing bassist **MILT HINTON** had been on hand with not only his still camera, but also his movie camera, she was able to incorporate his work into the film. It shows Kane and others literally begging the musicians to take their places so the photographing could begin. Participant **MARIAN McPARTLAND** recalled the sunny summer day with all the musicians so happy to see one another, more like a social affair than a photo shoot. Bach's film debuted in 1994 and was an Academy Award nominee.

The photo was the key object of **STEPHEN SPIELBERG's** film, "The Terminal" with actor **TOM HANKS** playing Viktor Navorski, who came to the U.S. in search of **BENNY GOLSON's** autograph to complete his father's collection of autographs by the jazz musicians in the photo.

MORE STARS

BOBBY LEWIS received some well-deserved press before his recent performance at Gorton Community Center in Lake Forest. Described as "a poet of the trumpet if there ever was one," his almost 50 years of playing for Chicago audiences and around the world for that matter, have always been well received and a joy to hear. With ten original songs, **JOANNIE PALLOTTO** has produced and released "It's Not Easy" from Southport Records. It includes the featured work of **HOWARD LEVY** on piano and harmonica, **ALEJO POVEDA** on percussion, **BRADLEY PARKER-SPARROW** on piano, **ERIC HOCHBERG** and **JOHN MAGNAN** on electric bass. An improvisation with drummer **MICHAEL RAYNOR** and the late acoustic bassist **ELDEE YOUNG** is devoted to track #8. Joannie can be heard live at Katerina's on Irving Park Road May 9 at 10 pm.

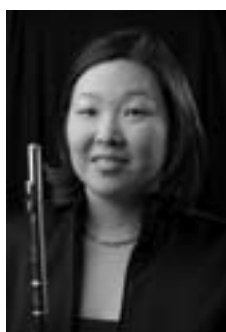
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New and Returning Members



Leo Murphy

We welcome these new and returning members of the Chicago Federation of Musicians. These members represent many of the musical groups around Chicago including our orchestras, operas, bands, chamber groups, casual groups, and soloists. They have different talents and work in various genres, but they all share a love of music, and a desire to pursue their love as a profession. They have made a decision to join us as professionals in our Union. If you encounter them on the job or in a club, introduce yourself and get to know them.



Jennie Brown Acct# 56235 (Flute/Alto Flute/Piccolo) grew up in Orland Park, Illinois, and then graduated from the Interlochen Arts Academy. Her Bachelor of Music is from Northwestern University, while her Master of Music/Performers Certificate and her Doctorate are both from the Eastman School of Music. While at Eastman, she received three graduate awards. Her instructors include Local 10-208 members Walfrid Kujala and Richard Graef. She has performed with the Northwest Indiana Symphony, the Illinois

Philharmonic, and Ars Viva. She is currently in the Timaeus Chamber Ensemble. She is a faculty member at the Wheaton College Conservatory and also taught while at Eastman. She especially enjoys contemporary music and chamber music.

687 S. Hawthorne Avenue
Elmhurst, IL 60126
630-772-6366/630-782-6366
jennie.s.brown@wheaton.edu



Charlie Harrington Acct# 56250 (Drums/Percussion) grew up in Texas and after living and working abroad, he has moved to Chicago. His list of instructors includes Tim Tull, the son of American composer Fischer Tull. He has performed in the Cactus Rose Project, the Jazz Connection, and with Karen Wylie. He is a recipient of the Louis Armstrong Jazz Award. He has also shared the stage with Stevie Ray

Vaughn, Freddy Green, and the Woody Herman Band. He is an experienced private instructor.

452 W. Aldine Avenue, Apt. 506
Chicago, IL 60657
312-285-6165
ch@chdrums.com



Michael Karras Acct# 56245 (Piano) was born in Greece and studied piano and music theory. He continued his musical studies in the United States, receiving his Masters in Composition from the American Conservatory of Music, where he studied with Otto Schulze. He also took seminars with Andre Previn and George Solti. He is a composer of contemporary music for orchestra, improvisational jazz with classical elements. He has composed for stage, television, and the concert hall.

A member of BMI since 1981, he has sold over 150,000 records throughout Europe and Russia. He is president of the Karras Partners Musical Publishing Company, Inc., and is also an experienced instructor.

3150 N. Lake Shore Drive, Apt. 13-E
Chicago, IL 60657
773-404-0266/773-563-4086
michael.karras@yahoo.com

NO PHOTO AVAILABLE

James Perkins Acct# 50163 (Saxophone) is a returning member.

1819 Elizabeth Avenue
North Chicago, IL 60064
847-668-1451/847-688-0130
japerkinsjr@comcast.net



CFM To Launch New Website @ cfm10208.com



On May 1, 2008, the Chicago Federation of Musicians is launching a new website—cfm10208.com. This new site will provide greater information for members, reach out to prospective members, and aid the public as they search to find music for their events. The new site contains information that was on our previous site plus many new features and resources.

On the home page are a series of red tabs that serve to organize the information within the public side of the website. The “Home” tab always returns you to the home page. The “About” tab contains pages about the CFM: a statement of who we are, a history of our Local, driving directions to the Local’s office, and other items. The “Contact” tab will allow a person to send an e-mail to the Local, and this function can be accessed from any page in the site. If a question comes up as a person looks around the site, they can easily e-mail the Local.

Below the tabs is a horizontal line of buttons. The first button on the left “*Intermezzo*: Our Newsletter” is an edited version of the *Intermezzo*, for public viewing. Full versions of the *Intermezzo*, both current and past issues, are on the “Members Only” side of the site. The “Members Only” button opens a login page. Use the “Find A Member” button or tab to look up members. You may search by name (first, last, or both), by instrument, or for teachers. The result of your search will show the member’s name, instruments, e-mail address and phone number. By clicking on the member’s name, you will open that member’s home page, if it is active. This is an exciting feature of the new site that I will describe later in this article.

Clicking on the “Information” button opens a page of links, listed toward the right side of that page. One link labeled “Enjoy CFM Musicians” holds a list of where CFM musicians are playing, similar to the current “Come Hear Us Play.” There is a page listing members’ CDs for sale and where to purchase them. Another new link labeled “Musicians Links,” is an area where theater, symphonic/opera, freelance and recording musicians can explore helpful links to these different genres of our business. Within these pages are links to venues, organizations, resources, media, the AFM Pension Fund and much more. I urge you to look these pages over. If you know of links that you think would be helpful, e-mail them to us and we will look them over.

One of the new features on cfm10208.com is a home page for each member of the Local. This page will house up to four photos, ten sound clips and display a biography that each member will write and edit to best describe themselves and/or their music. Many members already have websites, and they can link to those websites through their biography text on this home page. For those members who do not have a website, this can serve as your entrance onto the web. If you do not have a computer, we can help you get your

home page up and running. Instead of getting your questions by e-mail, your questions will come to you by phone. These home pages are viewable not only by members, but also by the public. Use these pages to promote your music—use it as a business tool. The members’ home page also serves in showing the public the faces of the men and women who make up this organization—the working, professional musicians of Local 10-208.

On each member’s home page is a concert calendar. At the request of members, the concert calendar is an easy way to show their availability for work. By filling in the dates and times that you are working, a leader or sideman can check your availability online and contact you via e-mail or phone. The concert calendar can also advertise where you or your ensemble are performing. Information such as location, time, venue, and where to purchase tickets, can be entered into the calendar to promote the concert. Adjacent to the concert calendar is a “Contact Now” button. By clicking on this button, an e-mail message will be sent through the CFM web server to the member whose calendar is being viewed. The member’s phone number is also prominent here since not all members have e-mail.

So far, all the things mentioned are available to everyone entering the site, whether public or members. The new site also has a “Members Only” side, which contains contracts, Bylaws and Constitution, wage scales, work rules, and a Members Only Bulletin Board. This board can be used to inform members of events of interest to them. Also on the Members Only, side we have included freeware applications to help with construction of a members home page. The link labeled “Tools For Home Page Setup” includes freeware to edit photos (Picasa), edit music (Audacity), and a link to the web browser Firefox. All of these items are cross platform applications—suitable for Mac and PC.

To login to the Members Only side you will need to enter your name, as it is listed with the Local, as your username. Enter your name with no capitals, no spaces, and no underscores. Your password is the last four digits of your Social Security number. This will log you into the first level of the Members Only side where you can access the items listed on the

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The Royalty Scam

By Billy Bragg
Dorset, England

Reprinted from *The New York Times*,
March 22, 2008

Last week at South by Southwest, the rock music conference held every year in Austin, Texas, the talk in hotel lobbies, coffeshops and the convention center was dominated by one issue: how do musicians make a living in the age of the Internet? It's a problem our industry has struggled with in the wake of the rising popularity of sharing mp3 music files.

Our discussions were brought into sharp relief when news reached Austin of the sale of Bebo.com to AOL for a staggering \$850 million. Bebo is a social-networking site whose membership has risen to 40 million in just two years. In Britain, it ranks with MySpace and Facebook in popularity, although its users tend to come from a younger age group.

Estimates suggested that the founder, Michael Birch (along with his wife and co-founder, Xochi), walked away with \$600 million for his 70 percent stake in the company.

I heard the news with a particular piquancy, as Mr. Birch has cited me as an influence in Bebo's attitude toward artists. He got in touch two years ago after I took MySpace to task over its proprietary rights clause. I was concerned that the site was harvesting residual rights from original songs posted there by unsigned musicians. As a result of my complaints, MySpace changed its terms and conditions to state clearly that all rights to material appearing on the site remain with the originator.

A few weeks later, Mr. Birch came to see me at my home. He was hoping to expand his business by hosting music and wanted my advice on how to construct an artist-centered environment where musicians could post original songs without fear of losing control over their work. Following our talks, Mr. Birch told the press that he wanted Bebo to be a site that worked for artists and held their interests first and foremost.

In our discussions, we largely ignored the elephant in the room: the issue of whether he ought to consider paying some kind of royalties to the artists.

After all, wasn't he using their music to draw members—and advertising—to his business? Social-networking sites like Bebo argue that they have no money to distribute—their value is their membership. Well, last week Michael Birch realized the value of his membership. I'm sure he'll be rewarding those technicians and accountants who helped him achieve this success. Perhaps he should also consider the contribution of his artists.

The musicians who posted their work on Bebo.com are no different from investors in a start-up enterprise. Their investment is the content provided for free while the site has no liquid assets. Now that the business has reaped huge benefits, surely they deserve a dividend.

What's at stake here is more than just the morality of the market. The huge social networking sites that seek to use music as free content are as much to blame for the malaise currently affecting the industry as the music lover who downloads songs for free. Both the corporations and the kids, it seems, want the use of our music without having to pay for it.

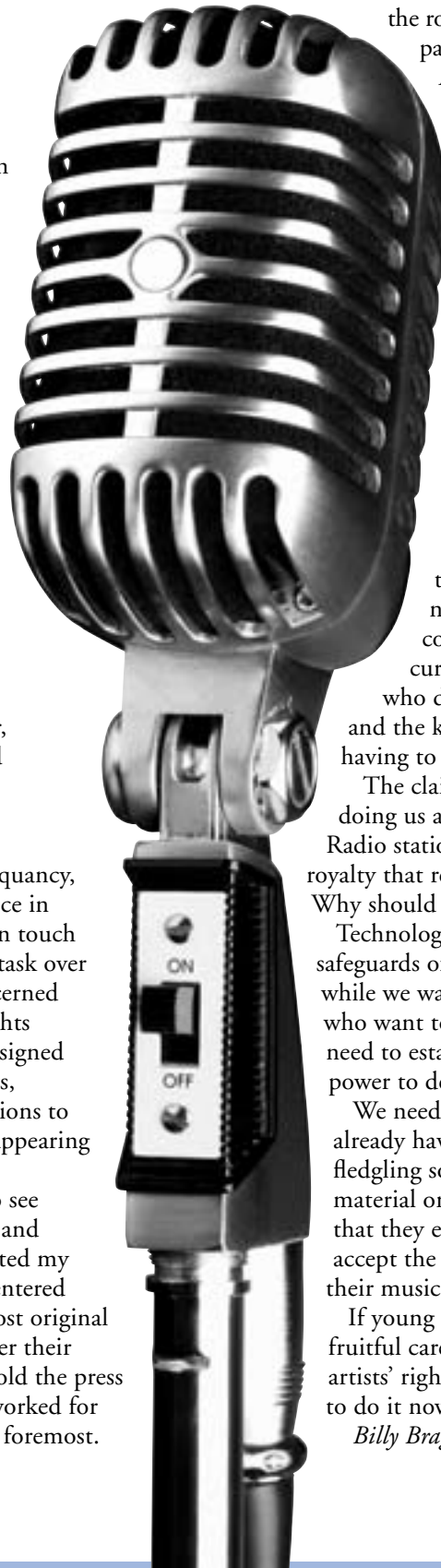
The claim that sites such as MySpace and Bebo are doing us a favor by promoting our work is disingenuous. Radio stations also promote our work, but they pay us a royalty that recognizes our contribution to their business. Why should that not apply to the Internet, too?

Technology is advancing far too quickly for the old safeguards of intellectual property rights to keep up, and while we wait for the technical fixes to emerge, those of us who want to explore the opportunities the Internet offers need to establish a set of ground rules that give us the power to decide how our music is exploited and by whom.

We need to do this not for the established artists who already have lawyers, managers and careers, but for the fledgling songwriters and musicians posting original material onto the web tonight. The first legal agreement that they enter into as artists will occur when they click to accept the terms and conditions of the site that will host their music. Worryingly, no one is looking out for them.

If young musicians are to have a chance of enjoying a fruitful career, then we need to establish the principle of artists' rights throughout the Internet—and we need to do it now.

Billy Bragg is a songwriter and author.



CFM to Launch New Website

Continued from page 5

right side of that page. To set up your members' home page you will need to login again, and then you can start building your home page. To request a PDF file of the instructions for creating your home page, send an e-mail to lmurphy@cfm10208.org.

Though the site is launching in May, it will be growing and changing as time goes on. One of the great features of this site is the ease with which text can be changed on many of the pages. This will allow us to keep event listings and information timely. It will allow for new links to be added easily and new areas of information can be created. All of these add to the effectiveness of this site.

Although there is still much to do to refine the site, this is a good time to acknowledge some of the folks who played important roles in this project. First, the officers and board of directors (both former and current) of the Local, for their vision and support of this project. Also, Spencer Aloisio, Bob Lizik, and Dean Rolando who all contributed hours of planning and work on the site. Mike Meyers, a CFM member and web expert, deserves a great deal of the credit for his work on this site. Mike was always there to not only guide, but also fix programming issues. His contribution cannot be overstated.

This is just an overview of some of the features of the new site. A website release party is scheduled for the evening of June 2, 2008 at the Local's office at 656 West Randolph, Suite 2W. If you have questions, want to know more, or if you just want to stop in and say hello, please come and join us on June 2 at 6:30 pm. RSVP the Local at 312-782-0063. One last thought, this is a good time to make sure your contact information is current. Please make sure that the Local has your correct e-mail address, correct phone number, and address. Contact Spencer Aloisio with the correct data to ensure you can be contacted.

Fraternally,
Leo Murphy

The Following Orchestras have Signed Community Orchestra Agreements:

Elmhurst Symphony
Evanston Symphony
Highland Park Strings
New Philharmonic
Northbrook Symphony
Park Ridge Civic Symphony
Southwest Symphony Orchestra
Symphony of Oak Park and River Forest

JOIN US! WEBSITE RELEASE PARTY

**JOIN US ON MONDAY, JUNE 2ND,
AS WE UNVEIL THE NEW CFM WEBSITE.**

EVERYONE WILL HAVE THEIR
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WHERE YOU WILL BE ABLE TO
UPLOAD YOUR PHOTO, BIOGRAPHY, AND
MP3 FILE WITH LINKS TO YOUR WEBSITE.

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WHERE:
CFM UNION HALL,
656 W. RANDOLPH ST. #2 W IN CHICAGO
6:30 PM

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LIGHT SNACKS WILL BE SERVED.



FOR MORE INFORMATION
AND TO PARTICIPATE CALL NANCY AT
312-782-0063, EXT. 132 OR E-MAIL AT
NVANAACKEN@CFM10208.ORG

Welcome to the Newest Member of the CFM Family



*Joseph Domenic Figliomeni was born on March 17th.
Pictured with his mother, Jennifer Figliomeni of our
Recording Department, and his proud grandfather, our
Secretary-Treasurer, Spencer Aloisio.*

Who, Where, When

Continued from page 3

Coincidentally, while talking with Magnan, I discovered his CD, "Ellie," is now in the marketplace and features Joannie, Alejo, Bobby Lewis, former Chicagoan **BOB LONG** on piano, and **RUBEN ALVAREZ** on drums. A recent concert at Lutkin Hall, Evanston, presented by the Millennium Chamber Players, had an enjoyable array of soloists, including cellist **KATINKA KLEIJN** and violinist **BAIRD DODGE**, both of CSO, and clarinetist **KARA BANCKS**.

AND MORE

On May 4 at 2 pm you can hear "First Chairs and Friends," the Chicago Philharmonic Chamber Group featuring trumpeter **CHARLES GEYER**, at Pick-Staiger Concert Hall in Evanston. On May 4 and 5 at 7:30 pm, Conductor **ALAN HEATHERINGTON** and the Ars Viva Symphony Orchestra will present **AARON COPLAND's** "Suite from The Tender Land," a piano concerto (tba) and Symphony No. 1 by **SHOSTAKOVICH** at the North Shore Center for the Performing Arts in Skokie.



Ars Viva Symphony Orchestra with Alan Heatherington

ALL AT SEA

Pianist/entertainer **STANLEY PAUL** has spent the early part of this year on the high seas headlining the entertainment aboard Regent Seven Seas ships in the Far East. He had just returned from Hong Kong, the last stop on a world tour which included Vietnam and

Bangkok. This followed a January cruise to South America. In March he sailed the Caribbean. He performs two shows: "Songs and Stories of a Glamorous Era," telling of his years at the Ambassador Hotel's Pump Room entertaining the likes of **BETTE DAVIS, JUDY GARLAND, FRANK SINATRA, CAROLE CHANNING**, and "Red Hot and Rich—the Life of **COLE PORTER**."

Backed by the nine piece Regent Signature Orchestra, he does some 30 songs, all charts arranged by **JERRY NORMAN**, his long-time contactor, together with a powerpoint presentation. The mostly older generation audience loves the tunes from the era and adores hearing all of their favorite stars. Stanley gets standing ovations? Of course! As he says, "They eat this stuff up."

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Band and Orchestra Listing Omission

Group	Leader
The Happy Wanderers	May, Jerry
The Mello-Tones	May, Jerry

ANNULMENTS

Darryl A. Armistead	Michael J. Dressler	Mary C. Martell-Hoff	Peter Sliwka
David S. Axelbaum	Donald S. Duncan	Randy L. Meyer	Herman D. Smith
James R. Barbick, Jr.	Charles F. Emmert	Ken A. Mine	Anthony R. Smith
Logan J. Baren	John C. Ferreira	Ann Montzka-Smelser	Ariana Mariah Stahlka
Justin D. Baren	Richard R. Ferrin	Rosanne M. Mostardini	Geoffrey
Jacqueline S. Bartsch-Fisher	Lisa M. Garland	Siegfried Moysich	Matthew A. Stedman
Felipe F. Batista	Walter G. Grabner	Eddie D. Nicholson	Wendall W. Stewart
Katherine S. Benitez	Thomas Gran	Jill Ovník	Steven J. Suvada
Nils Berg-Olsen	Kirstin M. Haaheim	Charles Panozzo	Zoey A. Szmulewitz
Alan H. Berliant	Cheryl Haines	Walter J. Pflaume	Susan E. Tanner
Kelly J. Bertog	Stephen B. Hargreaves	Elizabeth S. Phelps	Alice L. Thompson
Douglas M. Bistrow	Richard Hoening	Bethany V. Pickens	Dennis L. Thompson
Edward Blazonczyk	Alissa A. Jansen	Frank I. Pugno	John W. Tinsey
Doriss Briggs	Gale O. Jensen	M. Kaye Ramsey	Patrick D. Trapani
Louise Brodie	David S. Johnson	Justin T. Ranney	Barry M. Turner
Bonny A. Brown	Reginald S. Johnson	Christopher J. Richardson	Lillian Wang
Melvin Carlson	Verl D. Keller	Theodore G. Richine	Wendy J. Warner
Orhan Celebi	Lothar C. Keller	Bill Rietveld	John T. Welch
Kenneth C. Clark	Whun Kim	Peter J. Sadofsky	Horace Jay Whitehouse
Malik Cohran	Elizabeth T. Ko	Martin J. Sammon	Matthew R. Wifler
Paul A. Cotton	Jason L. Krigas	John P. San Juan	A. Scott Williams
Geraldo De Oliveira	Brenda M. Kublank	Gabriel J. Schlaffer	Stan Wojciechowski
Rick M. Deja	Thomas Landis	Thomas J. Schultz	Paul S. Wood
Elizabeth L. Delamater	Amy A. Larsen	Dan J. Seyman	James A. Wright
Vincent J. Dellamorte	Sandra W. Leconte	Sam R. Sharp	Thomas D. Yatabe
Bill Dickens	Christopher D. Lee	Alexander A. Shepherd	June Yest
Sam G. Distefano	Ke Liu	Dennis F. Siewierski	
George C. Dixon	Paul V. Loesch	Wesley A. Skidgel	

Chicago Cello Society



Pictured, left to right: Stanley Moore, Walter Preucil, Jonathan Pegis, Larry Block, Stephen Balderson, Andrea Swan, Brant Taylor, Ken Olsen, Gary Stucka, Janos Starker, David Sanders, Emilio Colón, Karen Schulz-Harmon, Judy Stone, Paul Ghica, Adrianna La Rosa Ransome, Gilda Barston, Barbara Haffner, Paula Kosower, Tanya Carey, Ann Patterson, and Amy Barston.

The Chicago Cello Society produced an unprecedented concert on the evening of March 10th, 2008 at the Music Institute in Evanston. Taking as its template, the Janos Starker CD, "An Evening of Romantic Cello Music," 20 David Popper encore pieces of about three minutes each were performed by 20 of Chicago's finest cellists, at which the guest of honor was the incredible Janos Starker himself (a "CFM" member)! Two hundred fifty fans attended this history-making event and the amazing Andrea Swan accompanied the entire evening! Larry Block said, "For me, the Popper concert was, among other things, a testament to the vibrancy of the community of cellists in the Chicago area. Where else but here, could 20 busy cellists get together in a single evening and participate—without ego, or compensation—to honor the "cello," as well as one of the foremost composers for the instrument, and of course, one of the greatest players of the last 50 years—Janos Starker. It was indeed, a 'happening'!"

SUSPENSIONS

Robert C. Acri	David Creighton	Morris J. Jennings	Jeremiah Moore	Joan H. Smith
Earl D. Alexander	Alison Dalton	Stan Johnson	Nicholas P. Moran	Valerie M. Smith
Casimir Antosik	Mackenzie M. Danner	Hoyt L. Jones	Linda A. Morimoto	Willie L. Smith
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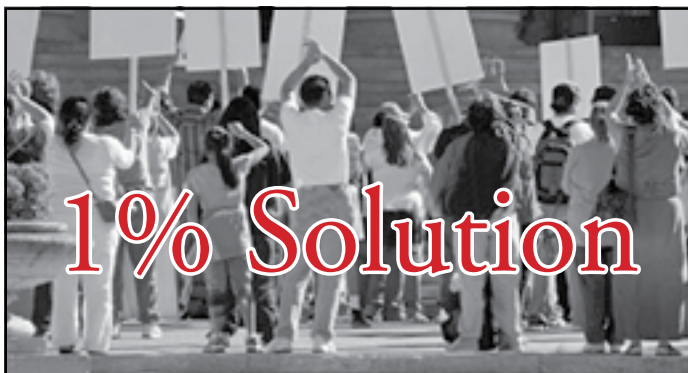
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Frankie Masters—From 1920’s Chicago C and Everything in Between

By Charles A. Sengstock, Jr.

The Frankie Masters Orchestra became one of the best-known Chicago dance bands to emerge on the national scene in the mid-1930’s. But more than that, Frank’s career spanned several different musical eras from the “kick-up-your-heels” 1920’s to the “post-rock era” of the early ’80’s.

In his nearly 50-year-long career, he worked in Chicago’s early cabarets, led theater stage bands, was stage M.C. in the city’s large theaters and then began a long run as one of the country’s most popular dance bands. Along the way Frank and his band appeared on commercial radio shows, in movie shorts, and finally, in the band’s last period, became a popular and successful jobbing band. In addition, Frankie and his wife, vocalist Phyllis



Frankie Masters toward the end of his career. (Photo from Frankie Masters)

Miles, had two local television shows here in the 1950’s. Frankie’s career was well rounded and full by any measurement.

It all began for Frankie in Chicago about 1925, when he dropped out of Indiana University where he was studying business and decided to try his hand at the music business. Frank had played the banjo and sang in a college band and had spent at least one summer playing his way back and forth to Shanghai, China aboard a cruise ship.

He auditioned and was hired by Eddie Richmond, leader of the show band at the Moulin Rouge in the 400 block of South Wabash Avenue.

The Moulin Rouge was a well-known 1920’s cabaret that featured an elaborate floorshow and a chorus line. There were three complete shows a night, each different from the other, with a one-hour intermission in between, so it was a tough job for the musicians.

Shortly thereafter, Frankie was hired to play in the Benny Meroff stage band, which was opening the new Marks Brothers Granada Theater on Sheridan Road at Devon. There he caught the attention of the Balaban and Katz theater people who hired him away to appear in the Benny Krueger stage band at their Tivoli Theater at 63rd Street and Cottage Grove Avenue.

It was at the Tivoli that Frankie earned his spurs as a performer. Gifted with a pleasing personality and good singing voice, he soon became a stage favorite with the patrons. When Krueger left the theater about 1928, B&K Management appointed Frankie as Benny’s successor, which included not only leading the stage band, but acting as master of ceremonies.

In a 1973 interview with the author, Frankie told how the B&K people nurtured him in his new role by sending him downtown almost daily for lessons in conducting, voice, arranging, and musical theory. The grooming paid off and Frankie Masters became a popular personality at the Tivoli. He also would occasionally move to the Uptown, Paradise and Oriental theaters, touring the city with B&K stage shows. He also made periodic personal appearances for celebrity nights at the downtown College Inn of the Sherman Hotel and at the Terrace Casino of the Morrison Hotel.

By the early 1930’s, hastened by both the arrival of talking movies and the Great Depression, the theater stage presentation shows had fallen on hard times. Frank said the entertainer Eddie Cantor had suggested he consider moving into the dance band field, which had become very popular with the advent of radio.

Morrison Hotel manager Leonard Hicks, offered Frankie a contract to be the permanent M.C. and leader in the Terrace

abarets to New York Hotels and Back—

Casino and that was the beginning of his dance band career.

Booked by Music Corporation of America (MCA), Frank's band eventually played all of the major Chicago locations and at major events such as the Chicago Auto Show each year and with ample broadcast time from most locations.

MCA organized a sponsored radio show for the Masters band in about 1939. It was broadcast first via WBBM, later WMAQ and was called "It Can Be Done." Also featured each week was poet-journalist Edgar Guest. The show, according to saxophonist Buddy Shaw, who played with Frankie's band at the time, featured stories about people who had achieved success through adversity.

Shaw also said the Masters band was MCA's top Chicago band and growing in popularity nationwide, but for a long time the agency was reluctant to let the band stray too far from home. Finally, according to Shaw, through the influence of his friend Guy Lombardo, Frank was asked to substitute for the Royal Canadians at the Roosevelt Hotel Grill in New York City when Lombardo and company went on their annual summer road tour. This was in 1939.

The band played for about four consecutive years in New York, first at the Roosevelt in Lombardo's absences, then to the Essex House for a year, and then to the Hotel Taft until the end of 1941. It was in New York that Frankie and two of his sidemen, Kahn Keene and Carl Bean, composed the music for "Scatterbrain," the band's top hit. Frankie, in a 1942 Fitch Bandwagon radio program, said that the original four-bar phrase upon which the song is based was a warm-up exercise used by trombonist Keene. Shaw, who was in the band from 1936 to early 1942, confirms the story.

Vocalion began recording the band in New York in 1939 and it was on that label that "Scatterbrain" became a hit. The band later switched labels and recorded for Okeh and still later, Columbia.

During the New York hotel engagements, the Masters band would often go on road tours to capitalize on their popularity. On one occasion, according to Shaw, they embarked on a ten-week theater tour with Dennis Day and Rochester from the Jack Benny show, and movie star Betty Grable. Shaw recalled that at the tour's first stop in Washington, D.C., Grable's dresser didn't show up. So Buddy's wife, Florence, a former Chicago beauty queen, stepped in and became Betty Grable's dresser until Betty's mother caught up with the tour a few cities later.

Continued on page 16



Empire Room at the Palmer House



Tivoli Theatre



College Inn at the Sherman Hotel

Frankie Masters

Continued from page 15

The band remained active in New York and made regular tours through the years of World War II. Masters and company also made several movie shorts, which were shown in theaters nationally. In 1948, the band had returned to Chicago to play for five consecutive ice shows in the Boulevard Room of the Stevens (later Conrad Hilton) Hotel during the next year and a half. Frankie and Phyllis Miles, now his wife, hosted two television shows locally. The first, in 1950, was a weekly show sponsored by RCA Victor called “Lucky Letters” on WBKB. Later that year and into early 1951, they had a weekly program called “Walgreen’s Open House.”

The band returned to the Boulevard Room in 1952 and remained there through 1957, this time playing 11 straight ice shows. But by then, the bloom was off the rose in the dance band business—brought about by the public’s changing tastes in music and entertainment. Television was beginning to dominate people’s free time, offering big variety shows and other types of entertainment right in their own living rooms.

Frankie Masters remained a big name in the business, however, and still toured occasionally and backed many big-name acts when they played in the Chicago area or the Midwest. Stew Liechti, who played trumpet with the Masters band from the 1960s onward, remembers the band backing such celebrities as Phil Harris, Dennis Day, Bob Hope and George Burns. The band also played for the aging fan dancer Sally Rand during her final years as a performer.

Frankie, in his 1973 interview, reminisced about his long relationship with Bob Hope. They met when Frankie was

appearing at the southside Tivoli Theater in the late ’20’s and Bob Hope was at the nearby Stratford Theater working as an M. C.

Frankie’s band also played at many Chicago political dinners and fundraisers in the ’60’s and for a number of club dates with such acts as the Harmonicats and others. Then in the fall of 1974, when the famed Empire Room of the Palmer House reopened for the season, the Frankie Masters Orchestra became the new house band, replacing Ben Arden and his band, which had been appearing there since 1957.

The Empire Room was a homecoming of sorts for Masters and his musicians because they were doing what they did best—accompany acts—many of them very big names from Las Vegas and Hollywood. They remained in the black green and gold room until early the following year when, finally feeling the economic squeeze of costlier and costlier acts, the Palmer House closed its venerable showroom after 42 years.

That was the last major location job for Frankie and his musicians, but the band continued to job sporadically until the early 1980s. He died in 1990 but his colorful career spanned almost 60 years and extended from the 1920’s cabarets with their chorus lines and numerous acts, through the stage band shows, to the dance bands and came around full circle to the Empire Room and finally jobbing.

Editor’s Note: Charles Sengstock is author of “That Toddlin’ Town, Chicago’s White Dance Bands and Orchestras, 1900-1950,” published in 2004 by the University of Illinois Press.



(Eddie Richmond, ca. 1920's) This photo, taken at the Moulin Rouge Café on south Wabash Ave., shows a very young Frankie Masters at far right (with the banjo). Leader Richmond (trumpet) is standing third from right. (Photo from Conn-Selmer, Inc., a Steinway Musical Instrument Company)

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Brand New Morning Day
Live in Atlantic City/
This Is Love This is It
Live in Atlantic City, Vol. 2 /
Love with Music
Live in Atlantic City, Vol. 3 /
Try a Little Tenderness
darone32@msn.com

Patrick Ferreri

Expressions of Love
cdbaby.com

Johnny Frigo

See www.johnnyfrigo.com
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www.johnnyfrigo.com

Jim Gailloreto

Jazz String Quartet
www.cdbaby.com

Charley Harrison

Keeping My Composure
www.c3records.com
310-403-8143
Ch@charleyharrison.com

Ernie Hines

There Is A Way
My Baby Wears the Lovin' Crown
708-771-3945
www.colorfulmusicbabyblue.com

Jimmy's Bavarians

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

Jeremy Kahn

Most of a Nickel
708-386-2900

Jeannie Lambert

Jeannie-Ology
Russ Phillips
russ.phillips@sbcglobal.net

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
www.bobbylewis.com

Mark Lindeblad

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

Pat Mallinger

Monday Prayer To Tunkashila
Cdbaby.com/cd/mallinger
Moorean Moon
Pat Mallinger Quartet
Live at the North Sea Jazz Fest
Bluejackjazz
Pjmjazz@earthling.net
773-489-2443

Tommy Muellner

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

Susan Nigro

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

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The Bass Nightingale
GMR Recordings
617-332-6328

Brian Patti

My Kind of Town
630-832-9222

Pan Go Steel Band

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

Russ Phillips

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

Roots Rock Society

La Familia
Riddim To Riddim
Stann Champion
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Karl E. H. Seigfried

Criminal Mastermind
solo double bass www.cdbaby.com/
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Richard Sladek

Piano Celebration
www.chicagopianist.com
708-652-5656

Mark Sonksen

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

Ken Spurr

Sometime Ago
www.kenspurr.com
630-832-8885

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Allen, Sarah J.
 Angelli, Andreanna
 Antimuro, Salvatore
 Armandi, Richard
 Baker, Edward
 Barge, Gene
 Barker, David W.
 Becker, Arnold P.
 Berkan, Byron W.
 Beyer, Edward C.
 Black, Robert
 Bomba, John J.
 Booker, Arthur D.
 Braugham, Charles E.
 Brown, Elizabeth M.
 Buchman, William F.
 Bullock, Pamela L.
 Burswold, Lee
 Carpenter, Andrew T.
 Castronova, Peter
 Centano, Robert
 Chausow, Leonard
 Cockerham, Fred E.
 Cohen, Lorraine
 Cole, Kevin P.
 Coleman, Gerald
 Combs, Larry R.
 Connell, Terence J.
 Cookman, Robert
 Corpolongo, Richard
 Davis, Sir Andrew
 De Forest, June
 Diamond, Robert N.
 Dowd, Scott G.
 Dygert, Donald
 Elias, Kathleen
 Ferber, Henry
 Fischer, Frederick
 Gallagher, MD, Joseph T.
 Gelsomino, John P.
 Goodman, Ruthe
 Gordon, L. Stuart
 Haffman, Barbara A.
 Harris, David E.
 Hart, Steven M.

Harvey, Thomas J.
 Helms, Marcus A.
 Herseth, Adolph S.
 Hines, Earnest L.
 Hoyle, Arthur
 Jares, Terryl L.
 Jenkins, Ella L.
 Johnson, Frank E.
 Keefe, Michael J.
 Kelly Jr., Martin V.
 Kenny III, John P.
 Knowles, Robert L.
 Kober, Dieter
 Kotche, Glenn R.
 Kramer, Karen L.
 Krzysiak, Joseph J.
 Larkin, Charles H.
 Lehto, Towner E.
 Linden, Mary Jane
 Livo, Jody
 Macciocchi, Rudolph
 Magana, Ernest A.
 Magnan, John J.
 Martin, Christopher D.
 Martin, Paul N.
 Mason, Grace S.
 Matts, Gary
 McNeill, Nobuko B.
 Moore, Robert B.
 Mudra, Emil J.
 Nelson, Florence
 Nettleman, Kathryn E.
 Nuccio, Ross L.
 Pacelli, Sebastian
 Passen, Phillip A.
 Paul, Jonathan
 Paul, Stanley
 Pazin, Eugene
 Peluso, Frank
 Price, Greg
 Rabens, Seymour R.
 Radtke, Thomas E.
 Reynolds, Dick
 Roberts, Steven A.
 Robertson, Donald I.

Robertson, Richard G.
 Rosenwasser, Martin L.
 Rostoker, Alan
 Ryan, P. Dianne
 Saxton, Judith A.
 Schewe, Edward H.
 Schmalz, Donald W.
 Schoen, Mona
 Schoen, William
 Sherwood, Blake L.
 Smeltekop, Duane
 Smith, John D.
 Sonksen, Mark R.
 Spector, Solomon (Fred)
 Starker, Janos
 Sterba, Barbara
 Sterba, Steven
 Stoller, Ethan T.
 Stroud, Yvonne M.
 Syrup, Robert J.
 Tallman, Thomas J.
 Thorson, Louise E.
 Tipps, Gary R.
 Tobias, Ruth M.
 Tossing, Edward M.
 Van Dyke, Linda M.
 Vukovic, Maja
 Walkoe, Timothy K.
 Ward, Ed
 Weaver, Alexander
 Weber, John P.
 Whitaker, Sean B.
 Whitman, Carol L.
 Wilkinson, Edgar L.
 Williams, Gail M.
 Williamson, Chester
 Witcher, Jerome J.
 Woods, Willie
 Woodson, John E.
 Zicarelli, Robert A.

CDs For Sale

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Elizabeth Start

From the Start
 es@elizabethstart.com

Symphonic Pops Orchestra

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

Suenos Latin-Jazz

Azul Oscuro
 Steven Hashimoto
 708-222-6520

Larry Taylor Blues

They Were in This House
 Larry Taylor Hill
 773-287-9525

Duane Thamm

Tribute to Hamp Live
 Delmark Records
 vibes236@webtv.net

Shirley Trissell

Pet Pals
 847-674-8215

Tim Tobias

Transcention
 Timtobias.com

Two Cold

Cityscapes 2010
 Sherwen Moore
 708-560-4015

Melvin Warner

Songs & Chamber Music Alban Berg,
Anton Webern, Shulamit Ran
Clarinet Candescence
 mwarner@niu.edu
 815-756-5920



COME HEAR US PLAY!

If you are out and about, and looking for live music, why not patronize establishments employing union musicians on a steady and ongoing basis. Below is a list of our members and where they are appearing on a regular basis.

Member	Location	Address	Day(s) Performing
Von Freeman	New Apartment Lounge	504 E. 75th St., Chicago	Tuesdays, 10 p.m. – 1 a.m.
Chad Krueger	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Rob Parton	Fitzgerald's	6615 W. Roosevelt Rd., Berwyn	Every 3rd Wednesday of the Month
Rob Parton	Catch 35	35 W. Wacker, Chicago	Tuesday thru Saturday 6:00 p.m. – 9:00 p.m.
Gary Pressy	Wrigley Field	1060 W. Addison St., Chicago	per Chicago Cubs schedule
Oliver Townsend	Hinsdale United Methodist Church	945 S. Garfield, Hinsdale	Sundays, 8:30 a.m. & 10:30 a.m. Services
Ruby Wender	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
John Wright	Philanders	1120 Pleasant St., Oak Park	Thursdays, 7:30 p.m. – 11:00 p.m.

We enjoy making beautiful music together with the Chicago Federation of Musicians Union.

CFM sings our praises for our creativity, graphic design expertise and the wide variety of printing services we provide.

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or email us at: design@dbpchicago.com



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TEMPO is a club supported by voluntary contributions from members of the AFM and its friends who understand the need for political action to achieve their legislative goals.

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Armandi, Richard	Doss, James H.	Kahn, Jeremy M.	Neubert, Ronald	Sinozich, Joseph P.
Baker, Edward	Dowd, Scott G.	Kaitchuck, Ted	Nuccio, Ross L.	Sladek, Richard
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Baker, Terry L.	Edwards, David	Kenny III, John P.	Owens, Robert B.	Start, Elizabeth J.
Barcus, Alan	Edwars, Mark A.	Knowles, Deborah Katz	Pacelli, Ben	Stepanek, John M.
Baron, Jack	Elias, Kathleen	Knowles, Robert	Paoli, Kenneth	Sterba, Barbara
Bartrem, A. Roy	Evans, Gwendolyn	Kober, Dieter	Paul, Stanley	Sterba, Steven
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Bills, Warren	Fleming, Patrick T.	Kuester, Frederick	Rabens, Seymour	Synnstvedt, Susan
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Boiko, Howard R.	Freeman George T.	Larkin, Charles H.	Rich Jr., Charles R.	Tipps, Gary R.
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Brown, Elizabeth M.	Fudoli, Richard A.	Laurino, Pasquale	Rogers, Elizabeth H.	Van Valkinburgh, Terry
Bruno, Frank	Gallagher, Joseph V.	Lehto, Towner	Roseboro, James S.	Vincent, Nathaniel
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Chiakulas, James	Gradman, Tanisse	Luce, Maurice C.	Sarlo, Anthony R.	Wilkinson, Edgar
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Cockerham, Fred E.	Herseth, Adolph S.	Martin, Paul N.	Schiff, Robert	Winkler, Frank
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Corpolongo, Richard	Hogan, Mark	McAllister, John P.	Schoen, William	Woodson, John E.
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Daoust, James O.	Hughes, Katherine L.	McNeely, Sean P.	Schuchat, Charles	Young, Michael E.
Davis, Orbert	Iovinelli, Angelo	Meis, Stephanie	Sedivy, Benedict E.	Zicarelli, Robert A.
De Muynck, Francis	Jaconetty, Domenick	Miller Hult, Susan	Shannon, Brian	Zlatoff-Mirsky, Everett
Deadman, Carey	Jares, Terry L.	Morey, Timothy J.	Sharp, John	
Deering, Herbert	Johnson, Robert E.	Moss, George	Shelton, Michael	
	Johnson, Vinson M.	Mysliwicz, Bernard	Sherwood, Blake L.	

CFM Official Notices

RULE II. FILING OF CONTRACTS AND MEMOS:

On all engagements, whether single or steady, CONTRACTS must be completely filled out with full name of purchaser and leader typed or legibly printed and signed by both parties. Contracts are available at the Union or on our website at www.cfm10208.org and must be filed with the Local prior to the commencement of the engagement, or in lieu thereof, a written, faxed or phone-in MEMO of an engagement will be accepted prior to commencement. To leave a memo for an engagement, call (312) 782-0063 at any time or e-mail tjares@cfm10208.org and give the following

1. Your name
2. Your phone number
3. Your union account number
4. Date of engagement
5. Time of engagement
6. Place of engagement
7. Contract number
8. Number of musicians

However, said MEMO shall become invalid and of no effect 72 hours after the date of the engagement it covers. It is not a substitute for the contract for the engagement which must be filed within the 72 hour period.

NOTICE: CONTRACTORS & AGENTS: protect your leaders! **LEADERS AND SUB-LEADERS:** protect yourselves! It is the responsibility of the leader on the job to verify that contracts are on file with us prior to the engagement. Call the contract department to avoid initiation of action against you for non-filing. If you then learn that we have no contract, file a memo to protect yourself.

NOTICE: Some members seem to be under the mistaken impression that contracts need not be filed prior to the engagement date. This is erroneous. The Business Agents have been instructed to prepare charges immediately upon finding members playing without a contract or memo. By order of the Board of Directors.

NOTICE: (Clarification of 15% Payroll Fee) Our scales include 15% payroll charges, over and above the Leader fee, to enable the leader/contractor to make proper payments and deductions to appropriate Governmental Agencies. If leader/contractor does not assume these payroll responsibilities, sidemusician must receive this additional 15% as wages.

MUSICIANS—"Examine your paychecks."

If leader has not withheld the proper deductions, you are entitled to have the 15% Payroll fee added to your check as wages.

MEMBERS desiring to offer their services gratis must first obtain permission from the Board of Directors. It is Board Policy that members' requests to perform gratis for worthy causes will not be entertained unless we are assured that all other participants are donating their services.

Leaders or engaging members are responsible for the payment of Work Dues on all engagements.

MEMBERS are responsible for paying their Work Dues if the leader is negligent.

MEMBERSHIP MEETING AGENDA

1. Examination of cards of members
2. Calling roll of officers
3. Deceased member meditation
4. Reading of minutes of previous meeting
5. Report of President
6. Installation of Officers
7. Report of Treasurer
8. Report of Committees
9. Communications
10. Unfinished business
11. New business
12. For the good of the Local

SECTION X (C) Members contracting for single engagements shall pay all monies due to performing members for services, within EIGHT DAYS from date of engagement.

SPECIAL BIG BAND SCALE 4 Hours—Sunday thru Thursday nights, 8 musicians or more \$30.00 pay \$25.00, 11% pension—no other fringes. Engagement must be cleared through Vice-President's office to ensure no displacement is involved.

BY-LAW CHANGES:

Amendments to the By-Laws must be submitted no later than Feb. 11, to be considered for the April By-Law Meeting.

CONSTITUTION – BY-LAW CHANGES:

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

THEATRE MUSICIANS: ATTENTION

Do not sign or agree to play in any theatre, under any type of contract other than a bonafide C.F. of M. Contract. CONTACT THE UNION FIRST. DO NOT JEOPARDIZE YOUR WAGES AND BENEFITS.

RULE XIX. ESCROW DEPOSITS

Escrow deposits of at least ONE WEEK'S WAGES are required on all openings, re-openings, changes in ownership, promotions, spectaculars and the like. The escrow deposit must be made at least one week prior to the start of the engagement. Escrow deposit of wages of musicians shall be accepted ONLY when made in cash, money order or certified check made out to the Chicago Federation of Musicians. NO PERSONAL CHECKS WILL BE ACCEPTED.

REHEARSAL BREAKS

Rehearsal breaks shall accumulate at the rate of ten (10) minutes within each rehearsal hour (i.e., ten (10) minute break each fifty (50) minutes playing time).

REQUIREMENTS FOR LIFE MEMBERSHIP

1. Member must be 65 years of age.
2. Member must have 35 CONSECUTIVE Years of Membership with the A. F. of M.

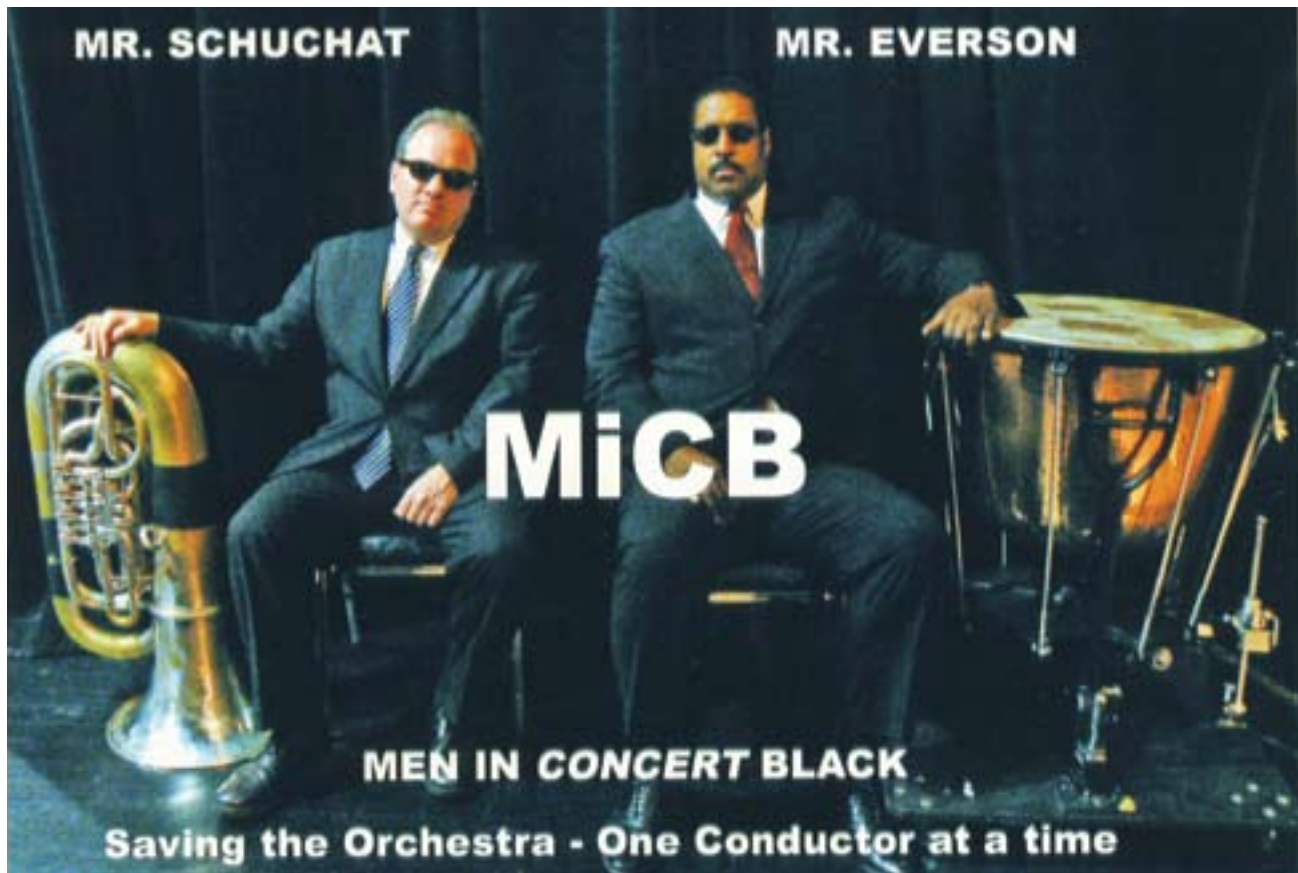
RULE XI.

NOTE: The rule that rehearsals on days other than the performance are classified as casual engagements may not apply to certain types of engagements. Consult the Contract Department.

ANY MEMBER contracting the service of other members, must inform such members, upon engaging them, of the place of the engagement, the applicable wage scales and all other conditions.

NOTARY PUBLIC: Members may bring in papers for signing and they will be notarized at no charge. Please call ahead before coming in for Free Notary Service.

NO ABUSE, PLEASE. Members who abuse, verbally or otherwise, Officers, Business Agents or Employees of this union can be charged with By-Law violation(s).



MEMBERSHIP FEEDBACK

All letters submitted must be signed and e-mailed to tjares@cfm10208.org or mailed to The Chicago Federation of Musicians, 656 W. Randolph St., #2W, Chicago, IL 60661. The Board of Directors reserves the right to determine whether material submitted shall be published, and the right to edit as needed for clarity, length, libelous statements or personal attacks. Opinions are those of the individual writer and not necessarily those of the Board of Directors of the Chicago Federation of Musicians.

E-mail Address

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 Terryl Jares tjares@cfm10208.org
 Spencer Aloisio saloisio@cfm10208.org

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