

# Intermezzo

*I f m*  
chicago federation of musicians  
local 10-208 afm

**Membership Meeting:**  
Tuesday, October 13th, 2009  
@1:00 pm

**Membership Meeting:**  
Tuesday, November 10th, 2009  
@1:00 pm

October 2009  
Vol. 69 No. 9



**THE DIXIELAND  
REVIVAL IN CHICAGO**

**SEE PAGE 14**



## From the President



**GARY MATTS**

### What if...?

When you were a child did you ever play the, “What if...” game? It went something like this: What if Ernie Banks came to your house for dinner? What would you say to him? What if President Kennedy walked in the door right now? What would you do?

As adults we still play the “What if...” game. How many times after hearing about a multi-million dollar lottery winner do we wonder, what if I had won? What would I do with all of that money? We also ask the “What if...” questions when considering more mundane choices such as: What if I take the train instead of driving? What if I take that fitness class and try to get in better shape?

A question I have been pondering lately is: What if Chicago wins the bid for the 2016 Summer Olympics? If you are reading this article after October 2, the decision will have been announced; and we will know if Chicago has been chosen. Since I am writing this in mid-September, winning the bid is still an exciting possibility.

Thinking back to other recent Olympics, one can't help but remember the spectacular and riveting musical performances that played a critical roll in generating the excitement and anticipation of the competition yet to come. What could match the spectacle of 2,008 Fou (Fou - a Chinese drum) drummers performing for the opening of the summer Olympics in Beijing? Anyone who witnessed the broadcast of the opening ceremonies of the 2009 winter Olympics in Torino, Italy, saw and heard what was to be the final public performance by the legendary tenor Luciano Pavarotti, of the Puccini aria “Nessun Dorma.” The inspiring closing lyric, “At dawn, I shall win!” summarizes the aspirations of every person who struggles to achieve a goal, win a competition or vanquish oppression, disease or injustice. What would we do musically, here in the United States, in Chicago, at our Olympics to stir the souls and touch the hearts of people around the world?

In a recent conversation with Patrick Ryan chairman of the 2016 Chicago Olympic Bid Committee, I mentioned that the bar had indeed been set high. But, were we to win the bid, with the finest musicians in this world that are right here in Chicago we would be equal to the task.

What if you were the producer of the opening ceremonies of the 2016 summer Olympics in Chicago? What would you present to the world? Consider the possibilities...

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Cover illustration provided by  
**Chris Nolan Creative.**



## From the Vice-President



Terry Jares

### Musicians Beware

As a Union member, the Chicago Federation of Musicians offers certain protections to you. First, we establish minimum wage scales to provide our musicians with a living wage. Recently I have received quite a few phone calls from members concerned that contractors were trying to hire them for wages below these minimums. It's tempting to accept work that pays below minimum scale. To quote a member, "Low funds are better than no funds". This may be true when trying to balance the checkbook when paying bills. However, it erodes our integrity as Professional Musicians. We all need to work together to demand fair wages. It is a violation of the Chicago Federation of Musician Bylaws to work for less than scale. (See Section VIII, D. 3.) If a Union contractor calls you to perform for less than scale wages, please call me immediately. It is my job to inform the contractor of the appropriate scale wages and see that a Union contract is filed.

Next I would like to address the filing of contracts. Members are under the notion that they don't need to file contracts on most free-lance jobs. Section VIII, G.1. of the bylaws states, "On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians, Local 10-208, AFM or of the AFM and filed with the Secretary-Treasurer prior to the commencement of the engagement". A contract on file with the Union offers you protection of payment for the engagement. It's easy to file a contract. There are 3 ways you can do it.

1. Use our pre-printed contracts available from my office.
2. Go to [www.cfm10208.com](http://www.cfm10208.com), members only area. You will find the contract template that can be completed on-line and saved. E-mail me the file ([tjares@cfm10208.org](mailto:tjares@cfm10208.org)) and your contract is filed.
3. Call the CFM and ask for Quick-File. A staff member will complete your paperwork and mail or fax you hard copies for your client to sign.

We do not need signed copies of contracts but you should keep a signed copy until the proper payments

have been received. If we need to intervene for payment on your behalf, we will need the signed document. And REMEMBER, when you have a contract on file and your client should refuse to pay you or their check should bounce, we will use our attorneys to collect your wages. FREE OF CHARGE!

Last, please know that your Union is here to assist you in getting paid for the work you do. It is harder for me to collect wages if there isn't a contract in place, however I will do everything in my power to get you paid. If you play a job, you are entitled to your wages within 8 days of the final performance. (Section X, C.) If you haven't been paid for your services, give me a call. Contract or not, I will call the employer to get your wages. **Your name will not be mentioned.** A simple phone call usually does the trick. If not, we then will pursue our legal options.

### CFM Archives

We have a large collection of CFM memorabilia recently donated by the Family of Harold Dessent. Much of it dates back to the days of James Petrillo. If you are interested in looking through our "archives", please give me a call.

### Turnstile Captures String Bass

On Friday, September 4<sup>th</sup>, a young musician was traveling, via the CTA, to perform at the Chicago Jazz Festival. He arrived at the "El" stop at Wabash and Adams wheeling an upright bass and an electric bass on his back. While exiting through the turnstile, his bass got wedged and he couldn't move. The Chicago Fire Department was called to the rescue. They were able to disassemble some of the bars and extract the musician and his electric bass. He ran off to Grant Park to play his gig, leaving his upright bass still hostage in the turnstile. He made it to the gig on time and eventually the Fire Department and the CTA were able to extricate his bass.



## Who, Where, When...



By Ruth Marion Tobias

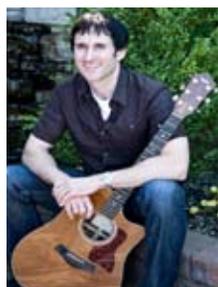


### 4<sup>TH</sup> ANNIVERSARY

The end of August marked the 4<sup>th</sup> anniversary of the Katrina disaster in New Orleans and the entire Gulf Coast. **BETHANY BULTMAN**, founder of NOMC, that's New Orleans Musicians Clinic, informed us that NBC had planned a lead news story about NOMC and Katrina for the evening news—a story which was postponed because of the death of **SENATOR TED KENNEDY**. Scheduled for the following night, it also was shown on MSNBC, the station's website, allowing viewers to view the devastation, particularly of the lower 9<sup>th</sup> ward and home to many of the city's musicians. It was encouraging to see the work of the clinic and hear the commitment so many people have to the city's signature—music—and the many musicians, still desperately in need, who perform it.

### “SMASH” VIDEO

You heard about the Canadian musician done wrong by United Airlines, right?



David Carroll

Well, let me tell you. **DAVID CARROLL**, guitarist, and his Halifax-based band, “Sons of Maxwell”, were changing planes at O'Hare airport at the end of March.

Alerted by another passenger, they looked out the window to see cargo crew members (that's the baggage guys) tossing guitars around. A bass guitar survived, but Carroll's \$3,500 Taylor guitar was damaged, as he

learned when he reached his destination in Omaha. For nine months, that's **9 months** folks, he spent hours reasoning, cajoling, and all that sort of thing with United's people in Chicago, New York, and India, to pick up the \$1200 tab it cost to repair it, all to no avail. Carroll, ever the creative one, decided to write three songs about his ordeal. The first one took off on YouTube—a video which became a smash hit, (pun intended.) The song is catchy, the video full of fun....AND you can view and hear song #2, the attendant video; song #3 is in the works. That David is so cool and an endearing performer. I went to: YouTube/David Carroll guitar and there it was. Try it, you'll like it.

### CFC -YEESSS!

The Chicago Flute Club celebrates its 20<sup>th</sup> Anniversary with the exciting 2009 Flute Festival the weekend of November 6-8 in Evanston at the Hotel Orrington and the Music Institute of Chicago. Festival attendees can look forward to workshops, concerts, recitals and exhibitions with artists and composers such as world renowned **WILLIAM BENNETT**; 27-year-old **DENIS BOURIAKOV** who just won a principal flute position in the Metropolitan Opera Orchestra; our own **WALFRID KUJALA**, retired from CSO; composer **LITA GRIER**; and **JOHN HENES**, licensed Alexander Technique instructor who will demonstrate how the technique applies to flute players. The flutists, artists and flute industry personnel from throughout the country will gather to offer CFC members and teachers and their students a thrilling weekend.

### BAROQUE PAPAL OPERA

Violinist **FR. EDWARD McKENNA** has announced the first performance in the western hemisphere of the Roman Baroque Papal opera, *La Comica del Cielo* (The Heavenly Comedienne) to take place on Sunday, October 11 at 3 pm, at the Shrine of Our Lady of Pompeii, 1224 W. Lexington Avenue, in Chicago's Little Italy/UIC neighborhood. Fr. McKenna began working on the modern edition of the opera, (originally produced in 1668 with libretto by Pope Clement IX) from the manuscript in the Vatican Apostolic Library in 1990. He writes, “It is an honor to the Italian culture of the 17<sup>th</sup>-century to have produced not only the first operas but also to have produced a pope who was not only interested in the arts and humanities but was himself a skilled poet and dramatist, as was the case with Pope Clement IX. He was a true forerunner of the contemporary movement to influence the human heart through the art of poetry, drama and music.” Fr. McKenna invites all Chicago to come on October 11<sup>th</sup> to honor this gifted man.

### THE MAN'S A MARVEL

How pleasing to see the announcements and reviews of **WILLIE PICKENS'**



Willie Pickens

piano performances. The man seems to be everywhere. “He is practically

the house pianist at Jazz Showcase” declares one reviewer when touting a musical evening at Millennium Park

at the Pritzker Pavilion in August, when Pickens was joined by drummer **ROBERT SHY** and bassist **STEWART MILLER**, as well as the great New Orleans saxophonist **DONALD HARRISON**, a repeat performer with the Pickens' trio from last fall at Jazz Showcase. Later, in early September, Pickens played at Katerina's on Irving Park Road and the announcement carried the following resume: He began his career on a national hit record—**EDDIE HARIS'** 1961 "Exodus," toured with the **ELVIN JONES** Jazz Machine, and has played with **JOHNNY GRIFFIN**, **JAMES MOODY**, **KENNY BURRELL** and **NICHOLAS PAYTON** and many others.

#### **"ROOM 43/HYDE PARK JAZZ SOCIETY CONTINUES"**

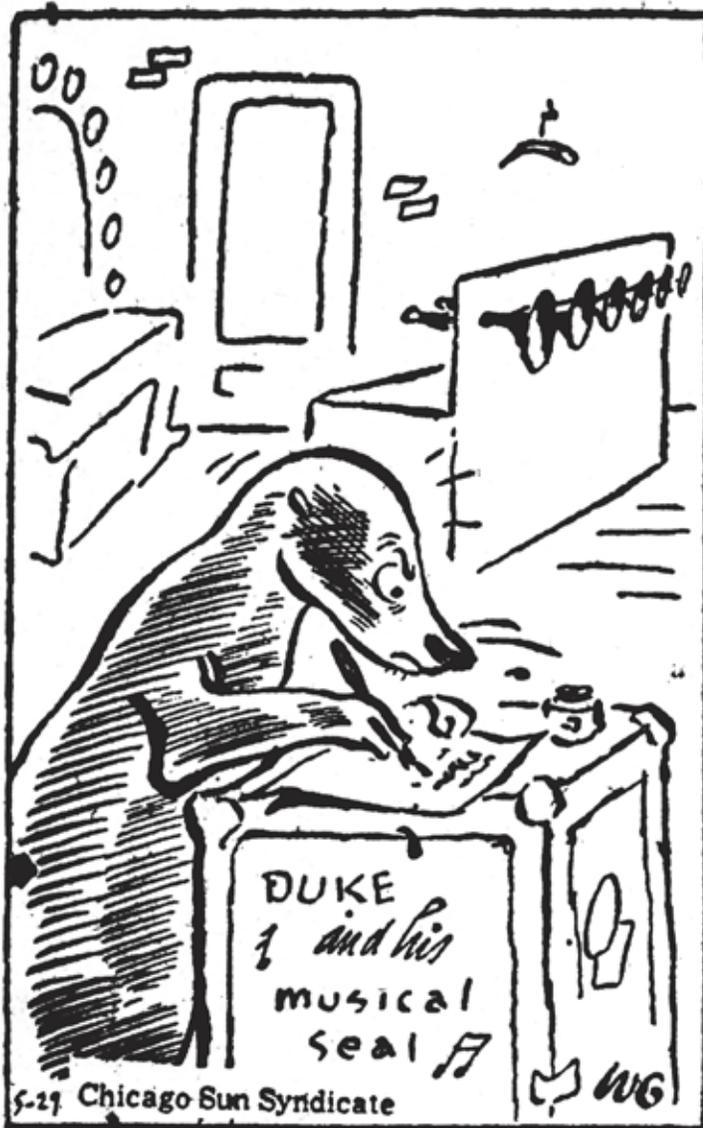
**BOBBY LEWIS**, his trumpet and his group—pianist **JIM RYAN**, bassist **STEWART MILLER** and **MICHAEL RAYNOR**, drums--- brought a rousing end to August entertainment and made way for bandleader and veteran Chicago jazzman, saxophonist **JIMMY ELLIS** to usher in Autumn. Ellis' September 6 date with **WALLACE BURTON** on piano, bassist **JIMMY WILLIS** and drummer **BUGS COCHRAN** certainly gave a jumpin' start to Fall.

#### **SALUTE**

On a personal note: Losing friends, old and dear, happens far too frequently. Now at the passing of **HAROLD DESSENT**, my thoughts turn to all the days and years of remembrance. As buddies on a band, or driving together to the gig, or our families having home dinners together and finally campaigning with him for office, the memories are rich and so fresh, somehow. Perhaps it has to do with the fact that **PATRICK** and **KAREN**, his son and daughter-in-law, are still in our Chicago area and in contact through the magic of music. To all the Dessent family I send my heartfelt condolences. Both Hal and Joyce live on through wonderful memories.

CHICAGO SUN,  
May 29, 1945.

## ANIMAL CRACKERS BY WARREN GOODRICH



"Dear Mr. Petrillo: I am now working for a lousy 3 fish per day . . ."



# New and Returning Members

By Leo Murphy



**W**elcome to the new members of the Chicago Federation of Musicians! A few are returning members, some are transferring from other locals and others are new to our Union. They have different talents, perform in different genres and work in various venues, 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, working toward our shared goals. If you meet them on a job, whether on a bandstand, in a pit, or on stage, introduce yourself and get to know them.

**Bonny Brown** Acct# 55931 (Trumpet/Vocalist) is a returning member.  
105 N. Evanslawn  
Aurora, IL 60506  
312-402-5966  
[bonny\\_brown@msn.com](mailto:bonny_brown@msn.com)



**Courtney Cameron** Acct# 56390 (Violin) attended high school in Rochester, NY and then moved to Appleton, WI to attend Lawrence University where she received a Bachelor degree of Arts/German and a Bachelor of Music/Performance Violin degree. She then went onto the University of Illinois in Champaign Urbana, graduating with her Master of Music degree in Violin Performance. Her instructors include Anton Miller and Sibbi Bernhardsson. She has performed with many orchestras including the Green Bay Symphony, the Cedar Rapids Symphony, the Des Moines Symphony and the Dubuque Symphony. She is a substitute with the Elgin Symphony Orchestra. She teaches privately in Aurora and is an experienced private instructor.  
2816 Village Green Dr., Apt. C-1  
Aurora, IL 60504  
319-400-5821  
[courtjcameron@hotmail.com](mailto:courtjcameron@hotmail.com)



**Steven Corley** Acct# 56380 (Drums/Marimba/Percussion/Xylophone) was born and raised in Chicago and attended Chicago Vocational High School. He then attended Shaw University where he graduated with his Bachelor of Music Performance degree. He is currently drumming for the Crosswind Latin Jazz Group, the 360° Swing Jazz Band and the Cool School Music Group. He has performed with many R&B and gospel groups including The Emotions as well as Edwin Hawkins. He is an experienced private instructor and teaches in School District #132 in Calumet Park, IL.  
12338 S. Loomis St.  
Calumet Park, IL 60827  
708-897-0684/708-574-6283  
[scorley6@yahoo.com](mailto:scorley6@yahoo.com)

**Ruben Gonzalez** Acct# 56379 (Double Bass) is a new member.  
849 W. 34<sup>th</sup> Street  
Chicago, IL 60608  
832-318-9686  
[boxingbass57@gmail.com](mailto:boxingbass57@gmail.com)

**William Holder** Acct# 54437 (Bass Guitar/Piano) is a returning member.  
7724 S. Michigan Ave.  
Chicago, IL 60619-2315  
773-354-7450/773-651-2087  
[bill\\_holder@mac.com](mailto:bill_holder@mac.com)



**Molly Kelly** Acct# 56365 (Tenor Trombone/Alto Trombone) grew up and attended high school in Fairfax, Virginia. She moved to Chicago to attend Northwestern University where she graduated with her Bachelor of Music degree in Performance/Trombone. Her

instructors include Chris Mattern and Local 10-208 members Frank Crisafulli and Art Linsner. She performs with the Millar Brass Ensemble and is a substitute with the Elgin Symphony. She has also performed with the Illinois Philharmonic, the Northwest Indiana Symphony and the Lakeside Brass Quintet. She has a private teaching studio and has been an adjunct faculty member at Elmhurst College and at Northwestern University.

1013 Sherman Ave., Apt. 3  
Evanston, IL 60202  
847-475-9281  
[mollyandbill@comcast.net](mailto:mollyandbill@comcast.net)

**William Jameson Murk** Acct# 52356 (Violin/Piano/Viola/Vocalist) is a returning member. He has attended the College of DuPage and received his Master of Music degree from the Chicago Musical College at Roosevelt University. He currently leads his own band called Myrrh. He has performed with Franz Benteler and the Royal Strings and numerous bands and orchestras. His instructors include Morris Gomberg and Local 10-208 member Elaine Skorodin. He has his own recording studio and is a composer who does some film scoring. Besides playing a traditional violin, he also plays an electric 5-string violin. He is an experienced private instructor.

43W485 Sanctuary Trail  
St Charles, IL 60175  
630-365-3535/630-292-6875  
[jw@jamesonw.com](mailto:jw@jamesonw.com)

**Susan Stevens** Acct# 48631 (Cello) is a returning member.

861 Fountain View Dr.  
Deerfield, IL 60015  
847-236-1544/847-650-4747  
[svsyas@gmail.com](mailto:svsyas@gmail.com)



Support the 2009 United Way Campaign. To make a contribution please go to their website at <http://www.liveunited.org/give/index.cfm>.

# WELCOME!



# Obituaries

## Philip Blum

1932 - 2009

### Cellist let music do talking

Chicagoan found a home onstage with Beloved CSO

Winston Churchill resigned as British prime minister and Rosa Parks was arrested for civil disobedience the year Philip Blum began his long tenure with the Chicago Symphony Orchestra in 1955.

Early Monday, less than a month after playing the last Ravinia Festival concert of his career and a week before embarking on yet another European tour with the CSO, Mr. Blum died in his sleep at age 77. He had long battled non-Hodgkin's lymphoma.

Friends and family members painted the Chicago native (born to a musical family in the Austin neighborhood) and Lane Tech grad as a dedicated and spotlightshunning team member who let his music — which emanated from a Vincenzo Ruggeri cello crafted in 1697 — speak for itself.

"Once in a while, the way the orchestra is set up, I'd be sitting more or less next to him, and he would never promote himself," said longtime CSO violist Max Raimi, a friend who played with Mr. Blum for 25 years. "But I'd just realize, 'Man, this guy really plays.' He was a very good tennis player, he was a very good athlete and he had that



sort of wonderful coordination and balance. It came very easily for him. And he also worked very, very hard."

Mr. Blum's widow, Nancy, who recently retired as a cellist with the Symphony of Oak Park and River Forest, said her husband was "like a kid" who never grew up despite his age and professional standing.

And he never felt more at home, she said, than when he was onstage with his beloved ensemble.

"He said he was more relaxed on the stage of Orchestra Hall than anywhere else. He used to say, 'I feel like I'm in my pajamas and my slippers,' which I always thought was funny because he never wore pajamas."

Years ago, she recalled, Mr. Blum and his fellow musicians were hooked up to biofeedback machines that monitored blood pressure and pulse as they sat onstage with their instruments.

"Everybody else's blood pressure went up," she said, laughing, "but Phil's went down."

He thrived on the teamwork of orchestral playing, she said: "That's what kept him alive way longer than he ever should have been alive."

In addition to his wife, Mr. Blum is survived by a son, Gregory; a daughter, Vicki; a sister, Georgia, and a brother, Richard.

A public memorial was held on Sept. 30 on the stage of Orchestra Hall at Symphony Center.

Mike Thomas  
*Chicago Sun Times*  
Reprinted with permission

## Obituaries

*May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Bernardi	William E.	Drums	06/09/09	02/17/25	05/23/46
Krohn	Arthur J.	Violin	08/25/09	11/24/23	11/14/57
Peterson	Gentry T.	Drums	09/06/09	05/10/30	12/29/77
Porrizzo	John	Bass Guitar	08/09/09	01/27/15	07/18/47
Walker	Paul T.	Piano	07/27/09	02/02/16	12/31/41
Woodring	Kyle	Drums	09/08/09	02/02/67	11/09/93

## John Porrazzo

1915 - 2009

John “Johnny” Porrazzo, 94, of Rockford died Sunday, August 9, 2009, in his home, surrounded by his loving family. Born January 27, 1915, in Bronx, New York and was raised in Boston. He was the son of Davide and Anna



Bettina Porrazzo. Johnny lived for 63 years in Rockford, coming here from Boston. He married the former Mary F. Vaccaro in Rockford on January 19, 1947. He was employed as a lead technical artist by Sundstrand Corp and he retired in 1977. Johnny was

a veteran of World War II, serving with the U.S. Army. While stationed in France, he had the opportunity to play with the world famous Django Reinhart. He was a member of St. Anthony Church, Holy Name Society, St. Ambrose, Rockford Jazz Society, member of the Rockford, Chicago and New York Musicians’ Unions. Johnny played for Richard Nixon’s Presidential Inaugural Ball. He received the 1999 RAMI Lifetime Achievement Award. Johnny played with some of the most famous musicians of his time including Vaughn Monroe, Joe Venuti, Louie Armstrong, Wayne King and Dave Remington, and most local musicians. Survivors include daughters, Betty Ann Manalli and Cathy (Donald) Johnson, all of Rockford; grandchildren, John (Carena) Manalli of Lemont, Andrea (Tony Ziomeck) Johnson, Amy (Clint Knox) Johnson; great-grandchildren, Maggie, Jack and Emily Manalli and Maria Knox; also numerous nieces, nephews and cousins. Predeceased by wife, Mary; grandson, Mark A. Manalli; parents; three brothers and five sisters; and his loyal pet, Reese. In lieu of flowers, a memorial will be established at a later date in Johnny’s name.

## Correction

In the September *Intermezzo* Obituaries the listing for Bennie Laevin had his name misspelled. We apologize for this error.

## Leo Jozwiak

1922 - 2009

Leo Jozwiak, a life member of Chicago Local 10-208 and the Hammond Local 203 passed away August 23rd 2009. Leo was a WWII Army Veteran and was known as the “Polka Drummer”. After returning to Chicago from Okinawa, Leo started working as a drummer in lounges throughout Chicago and Indiana. In the early days his primary work was with the Puzon brothers, Ziggy and Val,

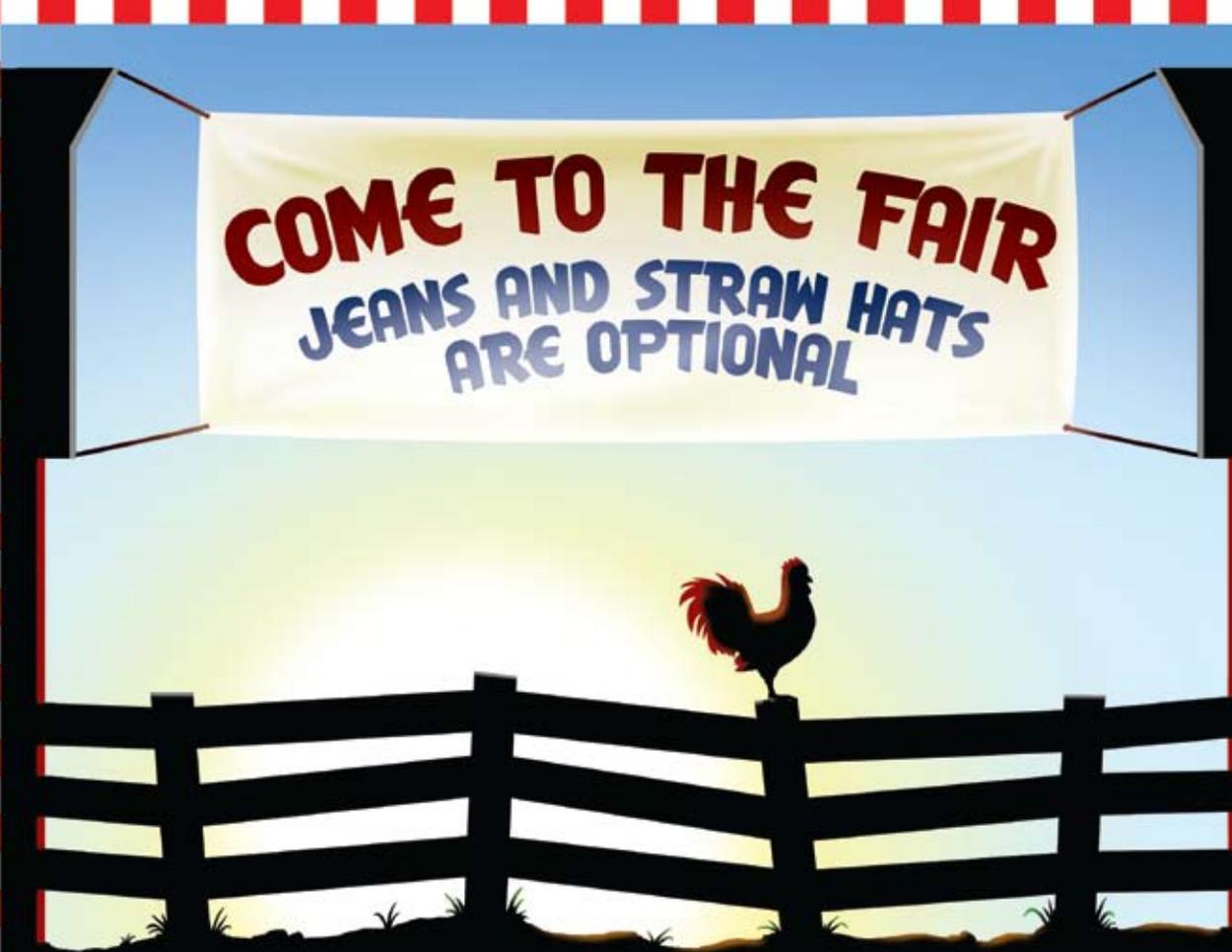


but he jobbed with many different groups including Sam Olive’s band. He continued working until he had a series of strokes in his 70’s. He was married for 62 years to his wife Mary and is the father of Susan Alexander, Jim and Lee Jozwiak. His love of music passed down through his family to son

Jim (trumpet, Chicago local 10-208) and his grandchildren - Brittany, a freelance violinist in Los Angeles, Nick, a bass player in New York City, and Kelly, a violinist with the Chicago Youth Symphony.

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



**Date:** Friday, October 9<sup>th</sup>, 2009

**Time:** 12:00 Noon

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



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Any photos or memorabilia  
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Featuring the music of the Steven Cooper Orchestra, the Weiss Brothers Orchestra  
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In appreciation of John Ghrist A K A John (radio) Russell, to honor his years of dedication to the music of the Big Band era and offer him the sincere gratitude of many current local Bands and Musicians that he often features on his Midwest Ballroom Program, every Saturday evening 5pm to 7pm on radio station WDCB 90.9 FM.

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Premiere Western Hemisphere Performance

## *La Comica del Cielo*

*(The Heavenly Comedienne)*

"The Roman Baroque Papal opera"

**Sunday, October 11th**  
**3:00 P.M.**

Shrine of Our Lady of Pompeii  
1224 W. Lexington Avenue, Chicago  
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An Opera in three acts - fully staged with costumes  
Sung in Italian with English dialogue  
Librettist: Pope Clement IX  
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**For more information,**  
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**219/874-7609**

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For Reservations Contact Zen Grodecki By October 28  
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## 773-774-2753

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**AIR FORCE ACADEMY BAND TO PLAY TRIBUTE  
TO U.S. MILITARY, VETERANS AND CHICAGO'S  
"MUSIC MAN" DICK SCHORY**

The concert on Tuesday, November 10<sup>th</sup> at 7:00 p.m. at Glenbrook South High School will feature the Glenbrook High School bands as well as the United States Air Force Academy Band's Percussion Ensemble and jazz ensemble, The Falconaires. Many famous compositions by Dick Schory will be performed, and Maestro Schory will be the evening's music director. On Wednesday, November 11<sup>th</sup> at 7:00 p.m., The USAF Academy Band's Falconaires will be featured exclusively in another free concert at Hemmons Culture Center in Elgin.

To obtain reserved tickets for the free concert in Glenview call the Glenbrook South H.S. Music Department at (847) 486-4432. To obtain free reserved tickets for the concert in Elgin, please call the Hemmons Culture Center Box Office at (847) 931-5900. For more information about any of these events call Master Sergeant Steve Przyzycki at (719) 556-9952.

# THE DIXIELAND REVIVAL IN CHICAGO

The so-called Jazz or Dixieland Revival in Chicago in the late 1940s put a lot of union players to work at a time when some of the dance bands—the biggest employers of musicians until then—were folding up. The actual beginning of the revival in Chicago can be pegged at 1947, the year that both Jazz Ltd. and the Blue Note opened, although the Blue Note's bookings tended to be more eclectic and not as reliant on Dixieland. And the revival lasted well into the early 1960s.

During the 1920s, Chicago had been the hub for the new jazz music that made its way out of New Orleans to points north a few years earlier. Both black and white jazz bands landing in town found Chicago to be a very welcome environment indeed and the Windy City became the undisputed “capital” of the jazz world.

But as the movement lost momentum by the end of the twenties, key jazz players—those from New Orleans and Chicago alike—began migrating to New York and other destinations, where the music was more progressive and work was more plentiful. Joseph “King” Oliver, Louis Armstrong, Ferd “Jelly Roll” Morton, Benny Goodman, Eddie Condon, George Wettling and many others made the move east. Other jazzmen, like Bud Freeman, Jimmy McPartland, George Brunies and Muggsy Spanier left town to play with dance bands.

The blazing fire ignited by jazz did not die entirely in Chicago during this period but was reduced to a flicker. A number of musicians associated with the 1920s jazz world, such as Paul Mares, Frank Snyder, Jimmie Noone, Johnny and Baby Dodds, Fred Keppard, members of the Earl Hines band, Art Hodes and Danny Alvin, stayed behind tending the flame. As late as 1937, Louis Panico, 1920s trumpet star with the Isham Jones band, was leading a Dixie-type band at Oriental Gardens.

## THE REVIVAL BEGINS

The Jazz or Dixieland Revival began in New York in the mid-1930s. There were several factors at work there: Nick Rongetti moved his west-side club—Nick's—across Seventh Avenue in 1937 and began booking Dixieland players. In the meantime many former Chicago players had regrouped around fellow musician and promoter Eddie Condon, who began organizing various bands for clubs in the Manhattan area.

Intrigued by the music he was hearing at Nick's, Milt Gabler, son of a New York radio storeowner, began his Commodore Record label and putting the Dixie music on wax. Collectors and budding jazz fans began buying the records. This attracted the attention of some of the established record companies (Brunswick, Victor), which began reissuing old material from years before and recording new bands.

About this same time the seminal book Jazzmen (1939) was published, reigniting interest in jazz history and creating a further record market. Jazz musician-promoter Eddie Condon, in the meantime, began adding jazz concerts in New York venues to his organizing activities, attracting the attention of publications, such as Life magazine, and radio networks, such as NBC an ABC. Life did a major photo essay in August



**Art Hodes**—Pianist Art Hodes was a regular on the Dixieland circuit in Chicago both as a leader and sideman for years. This photo of Hodes was taken at the 1980 Chicago Jazz Fest. (Photo by author. © 2009 Charles A. Sengstock, Jr.)

1938 of a Commodore Dixie recording session and radio stations and networks began either broadcasting some of the concerts or organizing new programs.

Then legendary New Orleans jazz cornetist Bunk Johnson, rediscovered in Louisiana and brought to New York (and later to California), began playing and recording with a variety of white and veteran black New Orleans jazzmen.

The newly organized Bob Crosby band also was attracting attention. Consisting of former Ben Pollack musicians, the group began playing a style of big-band Dixieland jazz in the mid-thirties, recording for Decca records and broadcasting regularly. The band's several long stays at Chicago's Blackhawk Restaurant, with its many Mutual Network radio pickups, helped establish its reputation nationally.

## THE CHICAGO REVIVAL

Meanwhile, former Chicagoans Muggsy Spanier and Bud Freeman, both tiring of their constricting roles as dance band sidemen, formed revival bands in New York using some of the musicians they worked with in clubs. Muggsy's Ragtimers and Bud's Summa Cum Laude bands both made important recordings for Bluebird and both bands appeared at the Sherman Hotel in Chicago in 1939 and '40 respectively, further creating interest in the local music environment.

Back in Chicago, as mentioned earlier, the jazz ranks were not barren during the 1930s by any means. The Earl Hines big band had landed a decade-long job at the black-and-tan Grand Terrace on the south side and broadcast frequently via the NBC radio network. Two former players with the original New Orleans Rhythm Kings (NORK)—cornetist Paul Mares and drummer Frank Snyder—both had bands working at city clubs. Mares' Dixieland style band, recalling the days of the NORK, held forth at Harry's New Yorker on (400 N. Wabash). Snyder's band, also evoking the Dixie style, played for years at the Subway Café (507 N. State Street) and at the Winona Gardens (5150 N. Broadway).

New Orleans clarinetists Jimmie Noone and Johnnie Dodds continued to work steadily at several clubs. Art Hodes, in the meantime, worked for years at Vanity Fair (former Marigold Gardens, 817 W. Grace), the Victory Inn (664 N. Clark) and others with several of the veteran players like drummer Danny Alvin. But the Bob Crosby band's Blackhawk appearances plus the engagements of the Spanier and Freeman bands at the Sherman Hotel and the accompanying broadcasts were wake-up calls for traditional jazz in Chicago in the late thirties.

Several Chicago jazz record collectors and traditional jazz enthusiasts like John Steiner and Harry Lim during the early 1940s promoted jazz concerts in venues such as the near-north-side Moose Lodge, in the Hamilton and Sherman Hotels and in the suburban Butterfield Fire House. WMAQ Disc jockey Dave Garroway also sponsored some jazz concerts. These concerts fueled further local interest in revivalist jazz. Steiner used his S&D and Paramount jazz recording labels to record local groups and to reissue (in the case of Paramount) old records by 1920s jazz artists. Paramount, which Steiner had purchased in the forties, had been an important label in 1920s blues and jazz music recordings.

Ruth and Bill Reinhardt opened their Jazz Ltd. in 1947. It was the first venue devoted exclusively to Dixieland jazz and is credited by Downbeat (August 25, 1950) as the club that "brought Dixie back to Chicago." Bill Reinhardt was a clarinetist and led the house band, which always featured a star musician, such as Sidney Bechet, Miff Mole, Georg Brunis, Muggsy Spanier, Sidney Bechet or Doc Evans.

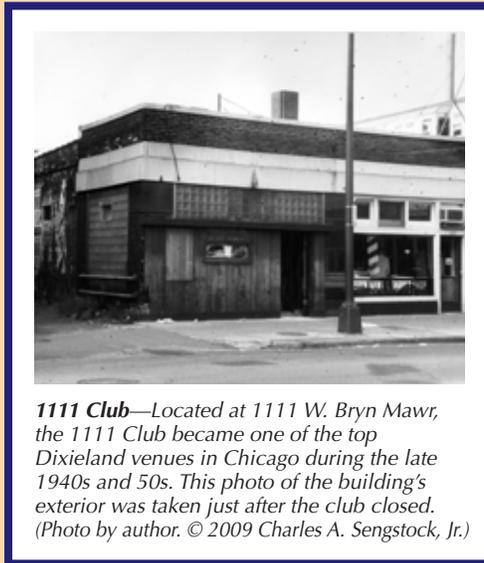
Because the original club, located in an English basement at 11 E. Grand Avenue, had a seating capacity of only 81, the band usually didn't exceed five players in size (trumpet, trombone, clarinet, piano and drums). That soon became the standard size and instrumentation for a Dixie combo in Chicago. The Reinhardts moved the club a few blocks east to 164 E. Grand in 1960. At that much larger location the club lasted another twelve years, long after the Revival had peaked and ended for all intents and purposes. During the club's history, Ruth Reinhardt, who managed the club, said in a February 1972 Chicago Tribune interview that more than 600 musicians had graced the Jazz Ltd. bandstand over its 25-year lifetime.

Several other clubs popped up in the meantime to meet the growing demand for the rediscovered music style. Many of them were on the north side of the city: the 1111 Club (1111 W. Bryn Mawr), Rupneck's (1112 W. Thorndale), the Normandy Lounge in the Aragon Building (1106 W. Lawrence),

Isbell's (1063 W. Bryn Mawr), Helsing's (4361 N. Sheridan Road), the Silhouette (1555 W. Howard) and Danny Alvin's Basin Street (6971 N. Western).

Downtown, several existing clubs switched their policy to include some or all Dixieland bands: The Preview Lounge (7 W. Randolph), the Brass Rail (52 W. Randolph), Hollywood Lounge (87 W. Randolph), Elmer's (190 N. State), Capitol Lounge (167 N. State), the Blue Note (56 W. Madison), the High Note and the Victory Inn, both on North Clark; and, later, Bourbon Street, Rush near Walton.

On the West Side was the Sky Club (North and Harlem Avenues). Further south were the Bee Hive (1503 E. 55<sup>th</sup>), Nob Hill (5228 Lake Park), Kentucky Club (67<sup>th</sup> and Ashland), and the Cabin Inn (3520 S. State), former location of Dreamland. The lack of black clubs featuring Dixieland was an indication, according



**1111 Club**—Located at 1111 W. Bryn Mawr, the 1111 Club became one of the top Dixieland venues in Chicago during the late 1940s and 50s. This photo of the building's exterior was taken just after the club closed. (Photo by author. © 2009 Charles A. Sengstock, Jr.)

to jazz critic Walter C. Allen (see below), that the genre had become identified mostly as a white style that evolved from Chicago's white jazzmen of the 1920s rather than from the black jazz so closely linked to New Orleans traditional jazz. Therefore, most of the black Dixie players were older with their roots in the traditional jazz movement of the twenties with few young black musicians exhibiting interest.

Helsing's, the Normandy, Rupneck's, Isbell's and the 1111 Club had a coterie of Dixieland players that rotated among them, but not intentionally. Pianist Art Hodes led bands at the various venues as did drummer Danny Alvin, clarinetist Johnny Lane, Georg Brunis, New York clarinetist Jimmy Granato and a few more.

But pianists Hodes, Don Ewell and trombonist Miff Mole and others also played at South Side clubs such as Hyde Park's Bee Hive, a venue largely catering to nearby University of Chicago students. Drummer Danny Alvin's band played at Nob Hill, also in Hyde Park. The west-suburban Sky Club booked a group fronted by Brunis and the Johnny Lane band, but the club's jazz policy did not last very long.

There weren't enough of the original players to staff all the bands then in demand, so a second generation of players was recruited from among the ranks of the dance bands, many of which were breaking up due to the growing popularity of TV, to the changing tastes of the dancers and to the tougher economics in traveling following World War II. Veteran trumpeters like Natty Dominique, Lee Collins, Paul Mares, Phil Dooley, and Marty Marsala later were joined by trumpeters Del Lincoln, Nappy Trottier, Bill Tinkler, Jack Ivett, Bobby Ballard, John Greenleaf, Joe Weidman, Jimmy Ille and many others.

Filling out the ranks of the clarinet traditionalists such as Darnell Howard, Volly DeFaut, Joe Marsala, Bill Dohler, Jimmy Granato and Bill Reinhardt were younger reedmen Wally Wender, Jug Berger, Ray Daniels, Charlie Clark, Charlie Spero, Frank Chace, Bob McCracken and others. The same was true for pianists, trombonists, drummers and bassists, where used.

Twenty years ago the author compiled a list of Chicago Dixieland Revival musicians from the listings in 1940s and 50s issues of Downbeat magazine and came up with a list of 186 players. The longest list was for trumpet or cornet players: 42. The next longest list was for pianists: 36, followed by drummers: 26. And this surely does not include all of the musicians engaged at one time or another during the revival

period. Ruth Reinhardt's claim of over 600 musicians playing at Jazz Ltd. included a lot of non-Chicagoans but still makes the point of the large number of the musicians involved in the movement.

Getting back to some of the specific clubs, New Orleans veteran trumpeter Lee Collins held forth at the Victory Inn for years. He was practically a tradition there. The same is true for the north-side 1111 Club where Georg Brunis became the front man by sheer showmanship if not in fact. For years, Clarinetist Johnny Lane was the designated leader, fielding bands that included trombonists Brunis or George Winn, drummer Claude "Hey Hey" Humphrey, trumpeters Nappy Trottier, Del Lincoln, Bill Tinkler or Benny Woodworth, and pianists Roy Wasson, Floyd Bean or Jack Gardner. But Brunis became the star of the band by virtue of his comedy and clowning, not to mention his considerable musical talent.

The downtown Blue Note and the Silhouette in Uptown hired a more diverse array of jazz talent. In the case of the Blue Note, which Downbeat magazine (Feb. 24, 1950) said had a "predominantly boppish history", the talent ranged from the big bands of Stan Kenton and Duke Ellington to small groups like those of Slim Gaillard, Gene Ammons-Sonny Stitt, Les Paul, Errol Garner and George Shearing and vocalists like Sarah Vaughn. The Silhouette, like the Blue Note, booked similar groups like Herbie Fields', Charlie Ventura's, Henry "Red" Allen's and Slim Gaillard's, all playing more contemporary jazz.

"Dixieland Again Becoming A Big Windy City Power" cried the headline in the July 29, 1949 issue of Downbeat Magazine. Blue Note owner Frank Holzfeind, who had a very astute ear and eye for jazz talent that would sell at his club, took note of what was going on around town and began booking Dixieland groups headed by Georg Brunis, Art Hodes and Sidney Bechet, later Bob Scobey. He also had booked Louis Armstrong's All Star soon after that group was launched in 1947, but that was based more on Armstrong's long-standing national reputation.

Drummer Danny Alvin, based on his success as leader and showman (in the 1910s he was in a band that backed Sophie Tucker on the stage) at the Normandy Lounge, opened his own club, the Basin Street. There he fronted his own band on a small stage, flanked by his traps, and frequently broadcast via local radio stations. Several of the other clubs also were sites



**1111 Club band**—The band was led by Georg Brunis at the time of this photo. Musicians are (from L to R) Claude "Hey Hey" Humphrey, drums; Brunis, trombone; Floyd Bean, piano; Nappy Trottier, trumpet; and Charlie Clark, clarinet. (Original photo courtesy of Nappy Trottier, from the Gilbert Areen collection.)

of remote broadcasts, including the Blue Note (WMAQ and NBC Network).

By the 1950s, a few new clubs opened. The Red Arrow in Stickney, which until then featured country and western and other groups, brought in veteran Chicago clarinet and tenor player Franz Jackson, who could trace his musical roots back to the late 1920s but who, in the Earl Hines band of the 1930s and 40s, became a seasoned modern tenor saxophone soloist and a progressive arranger.

Jackson, surprisingly however, put together a band of veteran 1920s players, most of who worked with the top Chicago bands of that period: Trumpeter Bob Schoffner (Joseph "King" Oliver) and trombonist Al Wynn (blues singer Ma Rainey's backup band, Jimmie Noone and others). Jackson billed the group as a band with "265 years of professional Jazz playing (experience)." Unlike most Dixie bands, which had ever-changing personnel, the Jackson band personnel remained steady and developed a strong following at the Red Arrow and other Chicago locations, making several LP records.

Then there was the Sari-S riverboat in the Chicago River at the foot of Ontario Street with a jazz policy utilizing Brunis and some of the coterie of Dixie players around town. Flaming Sally's, a club operated by trombonist Jim Beebe, opened in the Blackstone Hotel and featured a band fronted by Beebe. Andy's, 11 E. Hubbard, began their ambitious jazz policy, which continues to this day, booking Dixie combos along with a variety of straight-ahead jazz groups and pianists. In suburban Long Grove, the vintage Village Tavern also began booking Dixie bands with varying personnel.

Fitzgerald's, on Cermak Road in suburban Berwyn, also booked occasional Dixieland combos but today leans more toward an eclectic booking policy ranging from accordion bands and Zydeco to blues, and contemporary groups and big bands. There were other clubs that periodically tried to cash in on the Dixie policy, but didn't continue for long.

Some of the young players to emerge in the city from the fifties through the eighties and later to play in the Dixie style include clarinetists Kim Cusack, Ron Dewar and John Otto, tuba and cornet player Mike Walbridge, cornetist and guitarist Ted Buttermann, trumpeters Bobby Lewis, Mike Bezin and Steve Jensen; drummer Wayne Jones, trombonists Tom Bartlett, Dave

Remington and Bill Hanck, pianist Joan Reynolds, banjoist and vocalist Leah Bezin, drummer Smokey Stover and others.

Dixieland music was (and continues to be) popular with patrons but it didn't escape criticism by some musicians and scholars. While the Revival had sparked "renewed interest in the roots of jazz" and the "rediscovery of jazz pioneers;" it also encouraged the formation of new bands and created new opportunities for performing and recording. Those comments were from jazz scholar Walter C. Allen, who authored an astute appraisal of the Dixieland Revival in the Jazz Journal (London, 1960s).

Allen, a jazz historian at the Smithsonian Institution and also a founding member of the Institute of Jazz Studies at Rutgers University, in his analysis acknowledged the obvious benefits of the Revival

mentioned above. But he also noted how the modern "standard" Dixieland repertoire included many spirituals, marches and ragtime tunes "unknown to collectors before 1940."

Of the tunes played by the Dixie bands, he said that one of "the shortcomings of the Revival..." was "a freezing of the repertoire to include only favored 'standards,'" with few new compositions being written. Allen also mentioned a trend toward "too fast, too loud ensemble(s) and string(s) of solos," citing "When the Saints Go Marching In" as an example.

Today, the Revival is over but there is still a little Dixieland to be found around town. But you have to know where and on what

night to find it. The true-blue traditional jazz fans can find more of their favorite music at the large number of traditional jazz festivals held around the country, which also provide work for those musicians playing the Dixieland style.

The festivals nearest Chicago each year include, "The Bix Beiderbecke Memorial Jazz Festival" in Davenport, Iowa, the "Tribute to Bix Fest" held in Racine, Wisconsin; the "Central Illinois Jazz Festival" in Decatur and the "Elkhart (Indiana) Jazz Festival." The annual "Chicago Jazz Fest" at one time featured a large helping of traditional jazz but today the program leans more toward contemporary and more progressive offerings.

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**Franz Jackson Band**—This edition of the Franz Jackson Dixieland band was put together especially for a private party in 1987. From L to R: Truck Parham, bass; Franz Jackson, clarinet and leader; unidentified drummer; George Bean, trumpet; and Jim Beebe, trombone. (Photo by author. © 2009 Charles A. Sengstock, Jr.)



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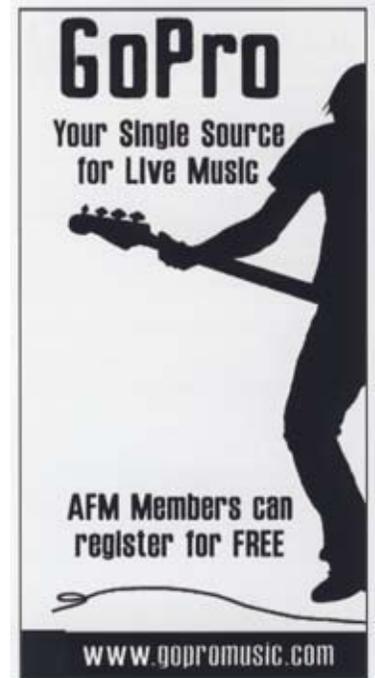
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Mount Prospect, IL 60056  
847-577-8021  
847-331-6043  
FRENCH HORN

### 55578 Bach, Anne G.

4337 W. Fullerton  
Chicago, IL 60639  
773-531-2613  
773-227-0306  
OBOE

### 56199 Elfers, Anthony J.

125 N. Euclid Ave., Apt. 205  
Oak Park, IL 60301  
513-314-3343  
GUITAR

### 56263 Melsky, Benjamin E.

4958 N. Hoynes, Apt. 1  
Chicago, IL 60625  
847-912-2511  
HARP

### 44368 Stucka, Gary M.

34 Logan Terrace  
Golf, IL 60029  
847-983-8956  
CELLO

### 50982 Blanchet, George A.

2857 Vernal Lane  
Naperville, IL 60564  
630-548-6228  
PERCUSSION

### 37920 Galloway, Tillmon S.

1094 Heritage Hill Dr., Apt. D  
Naperville, IL 60563  
630-364-2633  
773-266-0417  
TROMBONE

### 51321 Mindeman, John S.

4520 N. Seeley, Apt. 2-W  
Chicago, IL 60625  
309-221-9809  
TROMBONE

### 46897 Terson, Harlan Lee

5040 N. Tripp Ave.  
Chicago, IL 60630  
773-283-4573  
BASS GUITAR

### 56276 Bronstein, Matthew G.

161 W. Harrison St., Apt. 1206  
Chicago, IL 60605  
818-381-1153  
FRENCH HORN

### 55729 Larson, Tage I

102 5th St.  
Wilmette, IL 60091-3406  
773-724-0136  
TRUMPET

### 55906 Richter, Julia M.

506 N. May St., Apt. 1  
Chicago, IL 60642  
773-383-8481  
FLUTE

### 50922 Tossing, Edward M.

935 Forest Acres Ct.  
Nashville, TN 37220  
847-724-2336  
847-903-6604  
KEYBOARDS

### 52215 Brown, Elizabeth M.

1326 1/2 Judson Ave.  
Evanston, IL 60201  
847-328-6831  
310-205-2656  
VIOLIN

### 56389 Levin, Rachel M.

1940 N. Lincoln, Apt. 602  
Chicago, IL 60614  
305-394-4159  
TROMBONE

### 51685 Ross, Susan E.

P.O.Box 6193  
River Forest, IL 60305  
708-257-6874  
CELLO

### 34885 Von Gillern, William D.

P.O. Box 504  
Charleston, NH 03603-0504  
603-542-8804  
603-477-6101  
TRUMPET



**CONTRIBUTIONS TO THE  
MUSICIANS RELIEF FUND**

**TOTAL: \$4,408.00**

The Musicians Relief Fund helps Local 10-208 musicians in time of need. Contributions can be made in memory of a musician that has touched your life and whose life you would like to see remembered. Or, a general contribution can be made to the fund. Your name will be added to the expanding list of generous donors.

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

TO VIEW THE LIST OF CFM  
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**CONTRIBUTIONS TO THE  
LEGISLATIVE ACTION FUND**

**TOTAL: \$3,879.00**

**TEMPO IS NOW LAF**

**LAF**, short for Legislative Action Fund, is the new name of **TEMPO**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **LAF** makes disbursements to congressional candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

To make a contribution, make your check payable to **LAF** and send it c/o **Chicago Federation of Musicians**  
**656 W. Randolph St., #2W**  
**Chicago, IL 60661**  
**Attn: Membership Dept.**

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# Drury Lane

OAKBROOK TERRACE

Drury Lane Oak Brook owners, the DeSantis Family, are offering a Special to all Union Musicians. **SHOW TICKETS BUY 1—GET 1 FREE\***



## CABARET

Not valid on Saturday nights  
\* LIMIT: 6 Tickets  
Subject to Availability.  
Tickets May Not Be Ordered  
More Than 7 Days in  
Advance.

Show Your Union Card  
at the Box Office.

August 13th to  
October 11th, 2009 (630)530-8300

# Drury Lane

OAKBROOK TERRACE

Drury Lane Oak Brook owners, the DeSantis Family, are offering a Special to all Union Musicians. **SHOW TICKETS BUY 1—GET 1 FREE\***

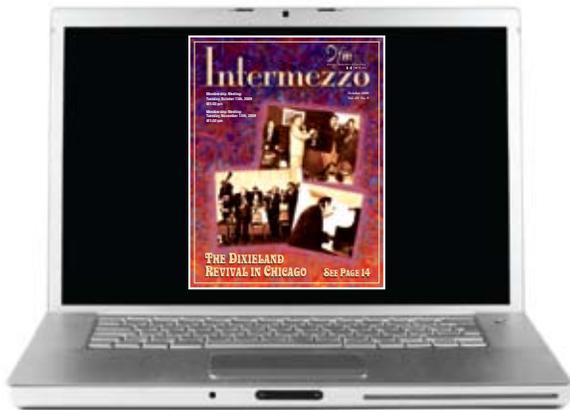


## Thoroughly Modern Millie

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Subject to Availability.  
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## Club Calendar

### ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Robert Centano, President, APOL, P.O. Box 1135, Westmont, IL 60559  
(630) 834-6931  
[www.bandleaders.org](http://www.bandleaders.org)

### CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

Regular meeting fourth Tuesday of the month, 8 p.m. at VFW Post # 3868, 8844 West Ogden, Brookfield, IL 60513  
(708) 485-9670

### GERMAN AMERICAN MUSICIANS CLUB

Third Monday of the month. Regular meeting, Mirabell Restaurant, 3454 W. Addison, Chicago, IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5024 N. Moody, Chicago, IL 60630 (773) 774-2753

### SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

Third Monday of the month. General meeting, Superossa Banquet Hall, 4242 N. Central Avenue, Chicago, IL 60634, 8 p.m. Send all communications to John Maggio, 6916 W. Armitage, Chicago, IL 60635 (773) 745-0733

### THE KOLE FACTS ASSOCIATION

Third Sunday of the month at 2 p.m. Regular meeting, Washington Park Fieldhouse, 5531 S. King Drive, Room 101, Chicago, IL 60637

### POLISH AMERICAN MUSICIANS CLUB

Meetings held every second Wednesday of the month, 8:00 p.m. at A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave., Chicago, IL. Send all communications to Dave Lenckos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226

### WOMEN'S PROFESSIONAL MUSICIANS CLUB

Meeting dates and locations change from month to month. Send all communications to Jennifer Silk, [strgosilk1@msn.com](mailto:strgosilk1@msn.com) (224) 856-1144

### E-mail Addresses

#### Officers

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Spencer Aloisio ..... [saloisio@cfm10208.org](mailto:saloisio@cfm10208.org)

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Webmaster: Mike Meyers ..... [webmaster@cfm10208.org](mailto:webmaster@cfm10208.org)

### 312-782-0063 Useful Extensions

Casual Work Dues	Nancy Ext. 132
Casual Contract Filing and Memos	Nancy Ext. 132
Electronic Work Dues	Dean Ext. 150
Electronic Media Department	Dean Ext. 150
Membership Department	Sandra Ext. 136
Health and Welfare Department	Louise Ext. 119
Death Benefit Information	Gwen Ext. 153
<i>Intermezzo</i>	Gwen Ext. 153
1% Solution	Sandra Ext. 136
For all other Information, contact the	
President's Office	Ext. 119
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

#### Other Helpful Numbers:

American Federation of Musicians of the  
United States and Canada:

New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-3441
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
AFM-Theatrical & TV Motion Picture Special Payments Fund/Phono Record	
Manufacturer's Special Payments Funds:	
New York Headquarters	(212) 310-9400
Recording Musicians Assoc. (RMA)	(323) 462-4762