

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, February 8th, 2011
@1:00 pm

February 2011
Vol. 71 No. 2

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Tuesday, March 8th, 2011
@1:00 pm



THE GREAT ONE-NIGHTER TERRITORY

SEE PAGE 14



From the President



GARY MATTS

The Nature of Negotiations

The members of the CFM are a diverse group. We are young and not so young. We play solo or with other musicians and vocalists. Our music is new, old and all points in between, in genres like blues, jazz, opera, symphonic, rap, pop, hip-hop, ethnic, and folk among countless others. As working professionals, we are paid for our services. We most often work under the terms of a signed contract between the musician and the purchaser like our Musical Services Contract for single engagements or, in the case of steady or on-going employment, a collective bargaining agreement (CBA) between the Union and the employer. The terms of these agreements are determined by the negotiation process.

I have recently been involved in two different negotiations that are at two different ends of the spectrum, the national Sound Recording Labor Agreement negotiations and the local negotiations with Broadway in Chicago for the newly acquired Broadway Playhouse, a 559 seat theater on the site of the former Drury Lane Water Tower Theater. Though there are many differences, there are some surprising similarities as well.

National negotiations take place for agreements whose terms and conditions apply to all of the AFM Locals in the U.S. and often Canadian Locals. These are the agreements that cover the recording of music for films, video games, production of digital music recordings, CDs or downloads and travelling theatrical musicals among others. These negotiations often are held in New York or Los Angeles. Numerous bargaining representatives are present at these national agreement negotiations. Among them are AFM officers and staff, attorneys, officers and staff from Locals whose members work under the agreement, player conference representatives and rank and file musician representatives. That's only the union side of the table. On the employers' side there are representatives from numerous employers who all desire to have a say in the negotiations, and their attorneys. As one might imagine, at the national level, agreements usually take a significant amount of time to negotiate. Scheduling negotiation meetings for such a large group of representatives

may make for sessions that are months apart. Reaching agreement on a multitude of complicated issues takes considerable time, energy and skill. The fact that many diverse interests and sometimes conflicting priorities are represented by one union and one employer negotiator can make reaching consensus on each side of the table a negotiation in and of itself.

Negotiations for Local agreements are similar in some ways and different in others. As with national negotiations, those who participate on the union side of the table include Local officers and staff, an elected rank and file musicians committee which represents musicians who work under the agreement, and sometimes attorneys and local player conference representatives. However, on the other side of the table there is most often only one employer represented. As in national negotiations, there can be a divergence of opinion on the union side of the table. This difference of opinion is often settled by serious discussion and an over-arching consideration of the priorities of the majority of those in the bargaining unit. Often, as is the case with national negotiations, we reach agreements that have measurable improvements for musicians. Though sometimes, especially in difficult economic times, a good agreement is one where we got the most we were able to get under the circumstances, and can be described as one with which both sides are equally displeased.

So, the next time you look at your contract to check the wages, overtime or any other provision, think for a moment about all the time and effort that went into reaching this agreement not only during the last negotiation, but in the many preceding negotiations through the years, that have resulted in the wages, benefits and working conditions we have today. These results would not be possible if it were not for the union and its members working together toward a common goal.

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AFM WEB SITE: www.afm.org

CFM WEB SITE: www.cfm10208.com

Address all e-mail to the
Secretary/Treasurer:

saloisio@cfm10208.org



From the Vice-President



Terryl Jares

Chicago Federation of Musicians Archives

From time to time, we have published cartoons and political satire from the James Petrillo collections. We have numerous file cabinets filled with interesting things that appeared in newspapers and magazines across the Federation.

In looking through our collection of old *Intermezzos*, you find Minutes from the Board of Directors as well as the Trial Board. There are many references to musicians being called in to answer charges of “playing for less than the wage scale”. Others are leaders and or contractors that are charged with “failure to pay sum due”. One interesting notice from 1923 was a charge of “playing while intoxicated and starting a fight”. Although the Trial Board hasn’t existed for many years, the Board of Directors still hears cases. If you have a problem with an employer or a musician, don’t hesitate in seeking our help. We are here to work for you.

Here’s an interesting advertisement in the November, 1937 issue of the *Intermezzo*:

For Sale – Powerful amplifier system compete with tubes, crystal microphone, dynamic speakers, 150 ft. rubber covered cable and leather cases. Completely rebuilt. Like new. True tone, 6 months guarantee; only \$30.00. A real buy. Can be used for speeches, auditions, paging, singing, recording, attachment for string instrument, etc. This equipment will prove a money-maker to your organization. SCIENTIFIC RESEARCH, 1904 W. Patterson Ave., Chicago. Phone Buckingham 4142. How our life has changed!

The February 1947 issue of the *International Musician* tells of a concert given during the 10-day mid-year session of the International Executive Board. It featured the Chicago Woman’s Symphony with Leonard Bernstein performing the Brandenburg Concerto No. V and the Beethoven Piano Concerto No. 1. He also concluded the program by conducting the Brahms 1st Symphony. What makes this article interesting is the reference to three women founders of the orchestra: Lois Colburn, Adeline Schmidt and Lillian Poenisch. Ms. Poenisch was also the administrator of the Petrillo School Concerts, the model for our current Music in the Schools project!

We have many photos of musicians through the years; correspondences and telegraphs; old membership directories; and convention memorabilia. We even have a silver cup given to James Petrillo by the Hebrew Musicians Club!

Although things are not quite in order, the materials are available for your perusal. It’s a fascinating look back at the history of our Local. Contact me if you are interested in taking a look.

Cover illustration provided by
Chris Nolan Creative.



Who, Where, When...



By Ruth Marion Tobias



A MAN WITH SOUL

Guitarist **RICHIE DAVIS** was interviewed by *Chicago Sun-Times* writer **MARK KONKOL** for a kind of follow-up to a 20-year-old **STUDS TERKEL** interview. Terkel asked of Davis, “Who



Richie Davis

are ya?” for an answer to include in his book, *Race: How Blacks and Whites Think and Feel about the American Obsession*.

Davis grew up in Jeffrey Manor in the late ‘60s, a Jewish kid living in a “changing” neighborhood. When Terkel interviewed him, he was 32, a successful studio jingle player who played (and continues to play) in the R & B band, Chicago Catz. As whites were moving out, he befriended his new black neighbors, “bonding with them over basketball and music—even talking black”. With a kind of reverse racism, he felt for a time that blacks could do no wrong. As he matured, he realized there is good and bad in all of us, black or white. In many ways it made a big difference in his life,

he said. Now at 52, he and his wife and two children live in the old Irving Park neighborhood—not a racially diverse area; however Davis makes certain the schools his children attend are exposing them to an understanding and appreciation of all cultures.

Though the “once-lucrative jingle business has dried up”, Davis still makes a living playing electric guitar and writing music. He has had bit parts in some of his brother Andy’s movies. **ANDY DAVIS** is the movie director of *The Fugitive*, *Above the Law* and *The Guardian*. Konkol wrote, “Despite Davis’ pale, shaved head and silver goatee, folks who know the hip guitar player best say he is...a white Jewish guy with soul.”

BRAZILIAN MUSIC ACCLAIMED

Chicago’s ambassador of Brazilian music, **PAULINHO GARCIA**, was chosen by the *Chicago Tribune* as one Chicagoan of the Year, with a **HOWARD REICH** article lauding his work.

Another facet of his work was evidenced by a concert he produced to honor the birth centennial of **NOEL ROSA**, December 11, 1910. Rosa became one of Brazil’s greatest composers. Through his short life span of 27 years, he composed over 250 songs penned between 1929 and 1937 which not only stood the test of time, but pioneered exquisite and unique samba music, “merging musical traditions of the Brazilian countryside with the sophistication of the urban nightlife he lived”. This was decades before **ANTONIO CARLOS JOBIM** and **JOAO GILBERTO** came upon the scene to popularize Bossa Nova and familiarize the world with Brazilian music. The concert was held at the International House, Chicago University, on a stage built to mimic a bar in old Rio de Janeiro. The musicians performed seated around tables just as in the samba jam sessions where Noel composed and showcased most of his songs. The entire concert was video taped and will be posted on Garcia’s webpage, www.paulinhogarcia.com.

FROM BOBBY LEWIS

A new recording, his 10th, entitled *Warm Cool* will soon be released on his new record label "Cool Horn Records". 2010 flourished for him with his successful world premier of *Victorious, Eternal, Light: A Jazz Passion*, a musical work based on the Passion Story. It consisted of 12 musical statements (four composed by Lewis) scored for 12 voices and a 12-piece instrumental group, performed last March at St. Luke Church in Chicago. In June a studio recording was made and is available on www.churchjazz.com. The work



Bobby Lewis

will be performed three more times in 2011. We will let you know!

TUBA TITAN, HARVEY PHILLIPS

The remarkable, inventive tubist, **HARVEY PHILLIPS**, created TubaChristmas in 1974 to honor his teacher, **WILLIAM BELL**, famed tubist with the New York Philharmonic Orchestra. The event played in 252 cities last



TubaChristmas

year; in addition tuba minifestivals held mainly at universities are called Octubafests. In Chicago the Palmer House is traditional host to TubaChristmas described as "a big choir of tugboats" as 366

professional and amateur tubists (sousaphones and euphoniums also welcome) achieve the Christmas song extravaganza for the Grand Ballroom's overflow audience. Conductor of the Chicago version for the last 10 years of his life, Harvey Phillips



Harvey Phillips

was mourned this year. His death at age 80 on October 20th occurred at his "Tubaranch" home in Bloomington, Indiana.

After high school, Mr. Phillips took a summer job with King Bros. Circus before attending the U. of Missouri. However, he was quickly lured away by Ringling Bros., Barnum & Bailey Circus. One of the bands duties was to give "alarms" to alert circus staff in case of a mishap. Playing "Twelfth Street Rag" was the alarm for a high-wire accident to signal sending in the clowns to distract the audience.

During the three years with the circus, Mr. Phillips sometimes played duets with the clanging pipes in his New York hotel room. As his fame grew, so did a punishing travel routine which kept him away from practice and time with family. He often practiced in the back seat of his car while his wife drove and the children kept their eyes peeled on the road to warn him when they approached potholes, yelling "Daddy, bump!"

FYI: RELECTING, UP-DATING

In mid December, the Ukrainian Institute for Modern Art, 2320 W. Chicago Avenue resounded with beautiful sounds emanating from the cello of **NAZAR DZHURYN**, accompanied on piano by **MIKHAIL YANOVITSKY**..... February 13th, 7 pm, **STEPHEN ALLTOP** will conduct the Baroque Music Ensemble in *Jewels of the French Baroque I* in **ALICE MILLAR** Chapel, following with *Jewels of the French Baroque II* March 3rd, 7:40 pm, Lutkin Hall.....Newberry Consort plays *Music and Miracles*, March 6th, 3 pm at Alice Millar Chapel with **RACHEL BARTON PINE**.....**GAIL WILLIAMS** conducts "An Evening of Brass", February 15th, 7:30 pm at Pick-Staiger Concert Hall.....**JOHN BURNETT** and his orchestra play for WDCB's "Gala Time" fund raiser at Drury Lane Oakbrook on February 11th.... **RAMSEY LEWIS** plays *The Mac*, College of DuPage, February 19th, 8 pm.

DID I EVER TELL YOU.....

A bus station is where a bus stops; a train station is where a train stops; on my desk, I have a work station.

MUSICIANS WORK BEST
WHEN WE SAY...
UNION YES ✓
AMERICAN FEDERATION OF MUSICIANS

New and Returning Members

By Leo Murphy



We welcome these new and returning members to Local 10-208, the Chicago Federation of Musicians. 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 rejoin our Union, working toward our shared goals. If you meet them on a job, whether on a bandstand, in a pit, or a stage introduce yourself and get to know them.

Christian Anderson Acct# 56482 (Trumpet) is also a member of Local 278, South Bend IN.
2422 N. Ashland, Apt. 2-R
Chicago, IL 60614
319-230-9271
 trptca@yahoo.com

Luis Flores Acct# 56490 (Violin/Piano) is a native of Chicago. After graduating from Senn High School, he attended Wright College and then received a degree in architecture from IIT. He performs chamber music and has performed with community orchestras, many chamber groups and the Business Men's Orchestra.
533 W. Barry Ave., Apt. 12-C
Chicago, IL 60657
773-248-7730

WELCOME!

2010-2011 Membership Directory Omissions

- 56422 **BACH, MELISSA M.**
 4145 N. ALBANY
 CHICAGO, IL 60618
 847-840-7568
 CELLO
MELISSAMBACH@GMAIL.COM
- 57040 **CULTRA, PAULINE**
 2078 IL 251 SOUTH
 ROCHELLE, IL 61068
 815-562-4015
 PIANO
- 53352 **JOHNSON, DOUGLAS E.**
 4048 N SACRAMENTO
 CHICAGO, IL 60618
 773-267-7530
 BASS VIOLIN
- 54916 **VALDES, JOSE A.**
 150 VALLEY DR.
 BOLINGBROOK, IL 60440
 630-863-7855
 630-632-7392
 PIANO
VMPPIANO@AOL.COM
- 55146 **TOLZMANN, ANDREA**
TOLZMUSIC@ATT.NET

Listing By Instrument Corrections

- 22687 **DRNEK, RUDOLPH C.**
 CONCERTINA



The CFM Source

The On-line Catalog of CFM Members Services

The CFM Source is our on-line catalogue of members' musical services and will list ads for ensembles, bands, soloists and music preparation. It will give the public an easy to find and easy to navigate catalogue of member's musical services. The Source will be prominently placed on the CFM's Home page making it easy for the public to find your services.

By clicking on the Source link the public will be taken to a page that explains the Source and shows all the category listings as well as an index of all ensembles and services. The Source will list ensembles, bands and soloists by style of music. Members will be able to place ads in multiple styles, listing in those styles that best describe their ensembles.

Ads in the Source are available to all CFM members in good standing. The cost is \$50.00 for two years for as many listings you feel is reflective of your ensembles.

The art work/ad copy/photo etc can be promotional copy that you are currently using for your print or web advertising. It should be of the highest resolution possible. File formats can be PDF, .doc, JPEG, or GIF and should be emailed to lmurphy@cfm10208.org

Please fill out the section below and mail it to Spencer Aloisio, Secretary-Treasurer.

NAME _____ MEMBER NUMBER _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 TELEPHONE _____ CHECK # _____
 CREDIT CARD: VISA ___ MC ___ DISCOVER _____
 CARD # _____ EXP DATE _____

All services will be listed in the categories below. Choose the one(s) you want. All ads will display a contact for your service. Please choose from the options listed below.

CONTACT LISTINGS:

CFM MEMBER PAGE ___ WEBSITE ___ EMAIL ___ PHONE ___

URL/Email/Phone# _____

CATEGORY LISTINGS:

<input type="radio"/> Accordion	<input type="radio"/> Dixieland	<input type="radio"/> Keyboard	<input type="radio"/> Pop
<input type="radio"/> Alternative	<input type="radio"/> Early Jazz	<input type="radio"/> Klezmer	<input type="radio"/> R & B
<input type="radio"/> Arranger	<input type="radio"/> Ethnic Music	<input type="radio"/> Latin	<input type="radio"/> Recording Studios
<input type="radio"/> Bagpipes	<input type="radio"/> Experimental	<input type="radio"/> Marching Band	<input type="radio"/> Rock
<input type="radio"/> Big Band	<input type="radio"/> Folk	<input type="radio"/> Music Prep	<input type="radio"/> Salsa
<input type="radio"/> Blue Grass	<input type="radio"/> Funk	<input type="radio"/> New Music	<input type="radio"/> Soloists
<input type="radio"/> Blues	<input type="radio"/> Guitar	<input type="radio"/> Organ	<input type="radio"/> Strings
<input type="radio"/> Brass	<input type="radio"/> Harp	<input type="radio"/> Original	<input type="radio"/> Vocalists
<input type="radio"/> Classical	<input type="radio"/> Hip Hop	<input type="radio"/> Orchestrator	<input type="radio"/> Woodwinds
<input type="radio"/> Copyist	<input type="radio"/> Indie	<input type="radio"/> Percussion	<input type="radio"/> Zydeco/Cajon
<input type="radio"/> Country	<input type="radio"/> Jazz	<input type="radio"/> Piano	



HELP CONGRESS HELP MUSICIANS!

Contribute to the
AFM TEMPO Fund

YES! I want to help Congress help musicians. Please contribute to the AFM TEMPO Fund, so AFM can help elect people to Congress who care about musicians' issues. AFM needs your help. AFM has major issues pending before Congress and it is critical that AFM support its allies, as those allies support us.

Contributions:

- Gold Contributors: Up to \$100
- Platinum Contributors: \$101–\$500
- Diamond Contributors: \$501 – \$1,500
- Hall of Fame Contributors: \$1,501 & above

As a token of our appreciation, donors of \$100 or more will receive a black AFM T-shirt (offer is valid while supplies last).

Make check or money order payable to: **AFM TEMPO Fund**

Name: _____

Address: _____

Local #: _____

Phone: _____

E-mail: _____

Send your check and this coupon to:
AFM TEMPO Fund
1501 Broadway, Suite 600;
New York, NY 10036
or, donate online at www.afm.org



NOTICE

The members of the Detroit Symphony have been out of work since October of 2010. Be sure to check online at www.detroitssymphonymusicians.org for more information and to support the DSO musicians.

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	Leo 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



A Note of Thanks

The Officers and the Board of Directors would like to thank **Louise Thorson** for her *24 years* of service to the Chicago Federation of Musicians and wish her all the best in her future endeavors.

DON'T FORGET THAT SYMPHONIC SCALES HAVE CHANGED

	BASE SCALE (3 Hours)	PAYROLL (15%)	PENSION (11.44%)	PENSION (11.99%)	WORK DUES	TOTAL	TOTAL
			1/1/2011	4/1/2011		1/1-3/31	4/1-12/31
CLASS AA	\$155.00	\$23.25	\$17.73	\$18.58	-\$4.65	\$191.33	\$192.18
CLASS A	\$140.00	\$21.00	\$16.01	\$16.79	-\$4.20	\$172.81	\$173.59



Obituaries

John F. Blasucci

1915 - 2010

John F. Blasucci passed away on August 24, 2010 after a long and beautiful life in music. Ninety-five years young at his departure, John will be forever remembered as a bandleader, businessman, accordion player, and most of all, a consummate gentleman. His legacy lives on as an inspirational patriarch to three children, thirteen grandchildren, and twelve great-grandchildren. He is survived by his wife of seventy-three years Mae Blasucci.

John's parents emigrated to Chicago from Potenza, a small town in Southern Italy, in the early 1900s. John credited his older siblings with piquing his interest in music (he was one of eight children) and his parents allowed him to begin accordion lessons at a early age. His talent, charm, and magnetic smile were a winning combination and soon he began landing gigs as a sideman. The Depression was particularly hard on immigrant families, so in 1931 (at age sixteen) John began working at Great Lakes Linen Supply

to help support the family after his father was injured in an automobile accident. John stayed at Great Lakes for forty-four years, rising from humble beginnings to become Vice-President of the Company--a position he held until his retirement at age sixty.

In 1937, John married his childhood sweetheart Mae and started leading his own society orchestra, often performing every weekend with over twenty musicians. From big band dances, weddings, parades, proms, and society parties, John never let an occasion pass him by--even briefly adopting the alias "Johnny Lester" in case the surname Blasucci might prove too difficult for the entertainment world. John loved music passionately and his love created joy for thousands of people who shared in his music throughout the years. From his youth to his retirement at age eighty-two, he and his accordion were inseparable. Unbeknownst to his family, John was working on his memoirs in which he credited music as "my incentive to live. Playing music is like breathing."

John F. Blasucci will be remembered by those who knew him for brightening every day with his good nature and warm smile. All who had the privilege of knowing him will forever keep in their hearts his enduring blessings of charm, music, and love.

By John J. Blasucci



Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Holdman	Philip	Drums	12/22/10	03/29/18	01/10/46



Address and Phone Changes

56112 Benner, Wendy H.
5433 S. Hyde Park Blvd., Apt. 2
Chicago, IL 60615-5801
773-750-3017
VIOLIN

50084 McCortney, Lynette B.
1425 Bonita Dr.
Park Ridge, IL 60068
847-318-6822
847-322-3218
BASSOON

32314 Radtke, Thomas E.
7415 Stewart Rd.
Hebron, IL 60034
312-944-0088
DRUMS

56349 Sweet, Jacob B.
4212 N. Lincoln Ave., Apt. 2-S
Chicago, IL 60618
773-251-4060
GUITAR

51597 Mauk, Sara
1427 Howard St.
Chicago, IL 60626
773-425-4986
TROMBONE

55780 McGinley, Paul W.
764 W. Chicago St.
Elgin, IL 60123
312-342-7676
847-888-0759
SAXOPHONE

46533 Rosenberg, Michael S.
Brunnenstr 19
70372 Stuttgart, Germany
914-679-6369
OBOE

54530 Yeo, Richard W.
1210 Edgewood Rd.
Lake Forest, IL 60045
847-650-7185
CELLO



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 steadily.

Member	Location	Address	Day(s) Performing
Jesse Case	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Von Freeman	New Apartment Lounge	504 E. 75th St., Chicago	Tuesdays, 10 p.m. – 1 a.m.
Julie Nichols	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Rob Parton	Catch 35	35 W. Wacker, Chicago	Tuesday thru Saturday 6:00 p.m. – 9:00 p.m.
Frank Pellico	United Center	1901 W. Madison St., Chicago	per Chicago Blackhawks schedule
Mark Sonksen	Sullivan's Steakhouse	415 N. Dearborn, Chicago	Saturdays, 5:30 p.m. – 10:00 p.m.



CD's For Sale

*Only members in good standing are allowed to list CD's For Sale.

Ac • Rock

Flying Colors
Paul Iams
847-251-4045

Phyllis Adams, Harp and Monty Adams, Flute

Opera by Request
Universal Peace
PhyllisAdamsHarp@aol.com
847-869-6150

Mike Alongi

Freshly Squeezed
alongimusic@aol.com
815-399-5112

Jack Baron

*Jack Baron Quartet Plays the Coach
House featuring Bobby Schiff, Jerry
Coleman and Brian Sandstrom*
Jacksax31@aol.com
847-204-8212

Eric "Baron" Behrenfield

Tiki Cowboys
tikicowboys.com

Anne Burnell

Blues in the Night
Mark Burnell
773-862-2665
www.burnellmusic.com
cdbaby.com
itunes.com

James Callen Trio

In The Tradition
James Callen
708-488-8877

Bob Centano

First Time Out
Bob Centano Live
Merry Christmas
*Bob Centano Big Band at
University of Our Lady
at the Lake*
*Bob Centano and Friends
at Scraggs*
bobcentano.net

Chicago Jazz Philharmonic

Collective Creativity
Orbert Davis
chijazzphil.org
orbervtdavis.com
312-573-8930

Jerry Coleman

Nineburner
Jazz Makes You Happy
drumskull@aol.com
www.jerrycolemandrummer.com
847-251-1410

Conjunto

Chicago Sessions
James Sanders
847-329-9630

Mark Colby

Speaking of Stan
Reflections
Origin Records
iTunes.com
Amazon.com
cdbaby.com
630-258-8356

Richard Corpolongo

*Get Happy featuring Dan
Shapera and Rusty Jones*
Just Found Joy
Smiles
Spontaneous Composition
Sonic Blast featuring Joe Daley
richardcorpolongo@sbcglobal.net
708-456-1382

Dick Daugherty

Versatility
cdbaby.com
radaugherty@comcast.net

Bob Dogan

Salishan
Rings
Bob Dogan Sings Ballads
My Blues Roots
cdbaby.com
773-963-5906

Frank D'Rone

Frank D'Rone Sings
*After the Ball with Billy M In Person
at the Hungry/Brand New Morning
Day*
*Live in Atlantic City/This Is Love This
is It*
*Live in Atlantic City, Vol. 2 /Love with
Music*
*Live in Atlantic City, Vol. 3 /Try a
Little Tenderness*
darone32@msn.com

Nick Drozdoff

No Man Is An Island
nickdrozdoff.com

Mark Edwards with Karin Redekopp Edwards

Two-Piano Tapestry: Redekopp & Edwards
cdbaby.com
iTunes.com

Elgin Symphony

Aaron Copeland; American Classics
Piano Concerto
The Tenderland Suite
Old American Songs
847-888-0404
amazon.com
naxos.com
itunes.com

Peter Ellefson

Trombone
Pure Vida
PuraVidaMedia@gmail.com
hickeykeys.com
iTunes

Patrick Ferreri

Expressions of Love
cdbaby.com
digstation.com

Jim Gailloro

Jazz String Quartet
cdbaby.com

Vernon Harrington

West Side Blues
773-368-8652

Charley Harrison

Keeping My Composure
310-403-8143
C3records.com
Ch@charleyharrison.com

Ernie Hines

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NOTICE

By-Law Changes:

Amendments to the By-Laws
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THE GREAT ONE-NIGHTER TERRITORY

By Charles A. Sengstock, Jr.

The Midwest was probably the best and most lucrative one-nighter territory in the country for dance bands in the 1920s through the 1950s. Illinois, Iowa, Wisconsin, southern Minnesota, eastern Nebraska, Indiana and Michigan, seemed to have a ballroom or other dancing venue every 75 or 100 miles. Hitting the road on a string of “nighters” could be exciting for the younger musicians and a grind for the older ones. Dance bands often played twenty or thirty or more one-nighters in a row without a day off, a grueling schedule.

The dance band bookers did not invent the one-nightstand. It had long been an effective technique for circuses and traveling theatrical shows in the late 1800s. Vaudevillians, too, were accustomed to short stays at small-town theaters, but those usually lasted several days.

One of the earliest pioneers of the dance band one-nighter concept in the Midwest was early 1920s bandleader Joe Kayser, who went on to be a successful booking agent as well, working for most of the major agencies in the 1930s, '40s and 1950s. Kayser, originally from St. Louis, had played drums in one of the Meyer Davis orchestras in the East after service in World War I, and later was dispatched to the Carolinas by Davis as a leader of one of Davis' itinerant bands playing in tobacco



Jan Garber band playing a one-nighter at the Willowbrook Ballroom in 1967.
Photo by the author.

warehouses and barns. Jan Garber (another Meyer Davis alum) and his partner Milton Davis (no relation) also had a band in the area competing with the Davis band led by Kayser.

Kayser returned to his home in St. Louis about 1921 with the idea of launching a road band for Illinois, Missouri and surrounding territory. He later made his headquarters in Rockford, Illinois, which was more central to his main clientele—the territory's small ballrooms, barns and storefronts.

Dr. Jules C. Stein, founder of what became the Music Corporation of America (M.C.A.), according to Kayser, borrowed some of the names of Kayser's client ballrooms when he set up a tour for the popular Coon-Sanders Kansas City Nighthawks in the mid-1920s. Coon-Sanders was a popular radio band broadcasting over pioneer station WDAF in Kansas City's Muehlbach Hotel and Newman Theater. The band's broadcasts were heard late at night all over the Midwest and Stein recognized the band's potential salability. The tour was extremely lucrative for both the Nighthawks and for Stein and put his small band-booking agency on the road to success.

Key to MCA's success with the Nighthawks (and for bands they booked thereafter) was radio exposure. Before a band was sent out on the one-nighter trail, Stein made sure they had



Veteran bandleader and booking agent Joe Kayser led one of the earliest Midwest bands to play one-nighters in the early 1920s. This photo is from the mid-1960s, years after he retired from MCA as their head one-nighter booker in the Midwest. Photo by the author: © 2010 by Charles A. Sengstock, Jr.

As tough as traveling was for bands then, it really didn't get much better until the mid-to-late-1930s. The hours were long, the jumps between stops long (sometimes up to 400 to 500 miles) and the rides grueling. Because of their haste in getting to the next stop, the musicians ended up eating lots of fast food from greasy-spoon roadside restaurants and trying to sleep in the back seats of cars. All of these things took its toll on the musicians and leaders alike. It often was called the glory, boredom and drudge of life.

The stories of accidents, many with serious injuries and fatalities, were familiar. Even the busses some bands used later had problems. Earl Hines, in the book *The World of Earl Hines* (co-authored by Stanley Dance), tells of three bus accidents with his band, the worst in 1935 when the band was on its way from an engagement in Des Moines, Iowa to a Minneapolis theater date. An overloaded grain truck struck the bus and saxophonist and arranger Cecil Irwin was killed.



Bandleader Jimmy Palmer. His band, on the one-nighter trail frequently in the 1950s, lost four members in a tragic head-on auto crash in Nebraska in November of 1955. Photo from the author's collection.

a long-term booking in a major Midwest city dance venue with a radio pickup that covered the area in which the band was to tour. These broadcasts created a demand for the bands in the hinterlands allowing them to profit handsomely from the tours.

Because most of the roads were unpaved in those groundbreaking days, the bands relied on railroads to get them from town to town. The Coon-Sanders Nighthawks traveled almost exclusively by rail. Kayser's band—Joe Kayser's Novelty Orchestra—however, also traveled in cars and frequently ran off the road, got stuck or broke down, often missing their booking. But the roads got better as most states embarked on massive road-building programs in the mid-1920s to meet the growing demand for auto travel.

Also in 1935 Chicago-based band-leader Earl Burnett and several members of his band were injured when their auto was struck head-on near Valparaiso, Indiana on their return from an engagement. Hal Kemp was killed in a car accident near Madera, California in 1940 that attracted coast-to-coast headlines. The following year the Anson Weeks band was in an accident in western Illinois, which severely injured Weeks' arm and hand. He didn't return to the band business until years later and had to play piano using an armrest.

One of the most serious band accidents, in terms of lives lost, occurred in northeastern Nebraska in 1955 when a car carrying four members of the Jimmy Palmer band, on their way to a one-nighter in Norfolk, Nebraska, was hit head on by a car heading in the opposite direction. All four Palmer bandsmen and six teenagers in the other car were killed. It was called the worst accident in Nebraska history in terms of deaths until that time.

Road travel often caused fatigue and confusion, where one town blended into another. Occasionally a band would pull into one town and find out the job was in a town of the same name in a nearby state. Musicians in one band had been agitating for a pay raise and finally confronted the leader in the next town on a long one-nighter tour. The quick-thinking leader told the musicians that he'd give a raise to anyone in the band who knew what town they were in. Only three musicians got a raise.

When their schedules accommodated it, the bands would stay in a hotel. They would always sign in on the "day sheet." That way the rates were cheaper and, if they timed it right, they could get two "sleeps" for the cost of one—one in the afternoon of the day they checked in and again that night after the job.

In one instance, a band checking into a hotel early in the afternoon found their rooms weren't yet available, so the musicians sat around the lobby. To amuse themselves they drew all sorts of pictures, some of them rather naughty, on the dust inside the lampshades. All hell broke loose that night when the hotel employees turned on the lights illuminating the "dust drawings". The band, by this time, was on the job, but they heard about it the next morning when they checked out and were asked never to return.

By the late 1930s most of the territory bands were still traveling in cars and usually had a panel truck carrying the uniforms, instruments and arrangements. One of the bandsmen or even the leader would drive the truck and it was obviously important that the several cars and truck in the caravan all reach the same destination on time and together. Snowstorms and car troubles, however, often intervened to cause problems. Digging cars out of deep snow covered ditches was a common experience during the Midwest winters.

During World War II many musicians were drafted and replacements were hard to find. Gasoline and tire rationing and shortages of many of life's necessities were facts of life. And no new vehicles and few spare parts were available to replace or repair the cars and band trucks. Many leaders, in desperation, took "for-the-duration" location engagement during the war years to avoid the hassles of travel under those less-than-ideal conditions. This enabled some musicians, who wanted to avoid the draft, to take daytime jobs in defense plants, another strategy for keeping band personnel intact.

The bands carried a lot of cash along the way because leaders or their band managers had to collect the balance due on the contract at each location they played. This could be a problem. But they needed the money to pay the musicians and take care of expenses. Bandleader Ray Pearl told the author of having a heavy metal strong box welded into the trunk of his car to hold the money. Ozzie Nelson, in his book *Ozzie*, relates being followed by a suspicious car late at night after a job in the East. But he succeeded in losing them by driving into a cornfield and turning off the headlights. As the



Ray Pearl's band was popular throughout the Midwest and South in the 1940s and '50s. Pearl is seen here with vocalist Betty Kelly. The band frequently made long one-nighter tours lasting over one month. Photo from author's collection.

one-nighter market withered in 1950s and early 1960s, only a few of the best-known name bands continued to work regularly. The Guy Lombardo and Jan Garber bands were two of the most notable and still traveled the shrinking one-nighter trail. Many of the other name leaders couldn't afford—or chose not—to keep their regular band intact but still were popular. So an annual or semi-annual swing around some of the surviving ballrooms and

other venues in the Midwest made economic sense. For these tours, the leaders often would pick up a band in Chicago for their appearances in the adjacent territory.

Two of the most frequently chosen bands in Chicago selected by touring name bandleaders playing Midwest engagements were those of Warren Bills or Dom Geraci. The leaders would fly into Chicago with their arrangements and the Chicago band would become the Blue Barron band, or the Vaughn Monroe band, etc. for the duration of the tour. Name leaders fronting these Chicago-based bands included Bob Crosby, Ray McKinley, Les Elgart, Art Mooney's Guy Lombardo ghost band, Tex Beneke, Claude Thornhill, Sammy Kaye and Buddy Morrow, just to name a few. Bills said his musicians, over time, became very familiar with these name leaders' arrangements.

This practice was acceptable to a point, but in a few cases the dancers at the various venues often recognized the musicians in the band. One dancer approached a musician in the Dom Geraci band playing under a name leader at Notre Dame University and said he looked just like a saxophonist in another name band he had seen several weeks before—and he was right.

One-nighters are pretty much a thing of the past these days because the big band era is long gone. And there wouldn't be enough venues out there in the great Midwest territory to justify more than a night or two. Nowadays, even a Chicago bandleader asked to play a date, say in Indianapolis, would have to book at least two or more additional engagements to justify the cost of transportation alone, or it would be economically unfeasible.

One-nighters through the years were a great source of stories by the musicians who played on them, some of the tales embellished with the telling over the years. But the one-nighters were a vital part of the dance-band era and, without them, the bands never could have survived playing location dates alone.

Article © 2011 by Charles A. Sengstock, Jr.
Editor's Note: Charles Sengstock is the author of *That Toddlin' Town, Chicago's White Dance Bands and Orchestras, 1900-1950* (2004, University of Illinois Press) and *Jazz Music in Chicago's Early South-Side Theaters* (1999, Canterbury Press of Northbrook).



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

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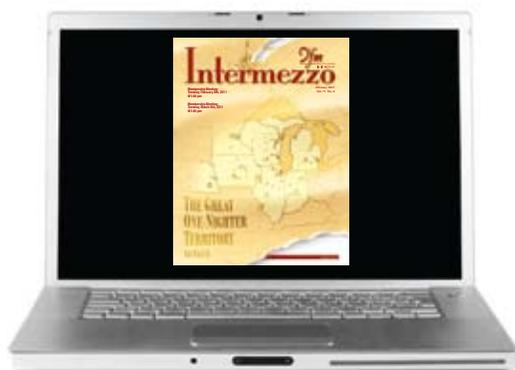
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Saving hundreds of dollars on your health care costs just got easier!

No Cost Prescription Card now available. Save on out-of-pocket expenses.

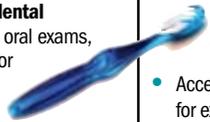
You want the best care when it comes to your families' health.

But if quality care is out of reach, the Union Plus Health Savings program can help.



SAVINGS ON dental needs

- Over **62,000 dentists** nationwide.
- **Save 20% to 50% on most dental procedures** including routine oral exams, unlimited cleanings, and major work such as dentures, root canals, and crowns.
- **Orthodontics available** for both children and adults at a 20% savings.
- **Cosmetic dentistry** such as bonding and veneers also available.
- All **specialties available**—Endodontics, Oral Surgery, Orthodontics, Pediatric Dentistry, Periodontics, and Prosthodontics—a **20% reduction** on normal fees where available.



SAVINGS ON medical services

- Save **20% to 45% off physician** and ancillary providers.
- Save **20% to 25% off hospital care.**
- Access to a **Personal Health Advocate** for expert guidance on health care and insurance systems, answers to questions about test results, treatments and medications, as well as help resolving insurance claims.
- Save nationwide at thousands of participating doctors, hospitals and ancillary service providers, including X-rays, MRIs, labs, chiropractors, physical therapy and more. (Hospital discounts are not available in MD and WV)

SAVINGS ON prescription costs

- Save an average of **15% off brand name drugs** and **40% off generic drugs** at more than 56,000 participating pharmacies nationwide including Rite Aid, Safeway and many more. Or get even greater savings when you choose to have convenient, money saving mail-order prescriptions delivered right to your door.

SAVINGS ON quality vision care

- Over **40,000 locations** nationwide, both vision chains and independent optometrists.
- Save **20% to 40% off** the retail price of **eye wear**. The program also offers discounts on exams and laser vision correction surgery.



NO COST Prescription Card

- Save an average of **15% off brand name drugs** and **40% off generic drugs** for you and your family at more than 56,000 participating pharmacies nationwide. Simply complete the online form at UnionPlus.org/RxCARD and print your prescription card today.

Just \$69.95 a year includes members and their household family members for savings on dental, vision, prescriptions, hearing & foot care, and a 24-hour nurse helpline. We have more plans available, including a plan with physician & hospital discounts, call to find out more and try a risk free 45-day trial membership.

Call **1-877-570-4845** or visit:
UnionPlus.org/HealthSavings



Disclosures: **THIS PLAN IS NOT INSURANCE. THIS IS NOT A MEDICARE PRESCRIPTION DRUG PLAN.***

This plan does not meet the minimum creditable coverage requirements under M.G.L. c. 111M and 956 CMR 5.00. The plan provides discounts at certain health care providers for medical services. The range of discounts will vary depending on the type of provider and service. The plan does not make payments directly to the providers of medical services. Plan members are obligated to pay for all health care services but will receive a discount from those health care providers who have contracted with the discount medical plan organization. You may access a list of participating health care providers at www.UnionPlus.org/HealthSavings. Upon request the plan will make available a written list of participating health care providers. You have the right to cancel within the first 30 days after receipt of membership materials and receive a full refund, less a nominal processing fee (nominal fee for MD residents is \$5). Discount Medical Plan Organization and administrator: Careington International Corporation, 7400 Gaylord Parkway, Frisco, TX 75034; phone 800-441-0380.

The program and its administrators have no liability for providing or guaranteeing service by providers or the quality of service rendered by providers. This program is not available in Montana and Vermont.

*Medicare statement applies to MD residents when pharmacy discounts are part of program. The Vision Discounts, Dental Discounts and Physician & Hospital Discounts programs are not available in Montana and Vermont.