Intermezzo

cfm
chicago federation of musicians
local 10-208 afm

May/June 2011
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Membership Meetings:

Tuesday, May 10th, 2011 @1:00 pm

Tuesday, June 14th, 2011 @1:00 pm

Tuesday, July 12th, 2011 @1:00 pm

Chez Paree

CHICAGO

TWO WHO MADE A DIFFERENCE SEE PAGES 16 & 17

CLOSE COVER BEFORE STRIKING

Who, Where, When...

By Ruth Marion Tobias

The earthquake/tsunami devastation in Japan has shaken the entire world. Our emotion heightens each day as we read the news of continuing fears and struggles of the Japanese people as they seek uncontaminated food and water—even the very air they breathe. They are an amazing people possessing an unsurpassed strength to survive, rebuild and recover. Bandleader (Mothra and Sueño) **STEVE HASHIMOTO**, bassist and remarkable writer, who's "News From the Trenches" via emails, keeps Chicagoans updated with jazz/free-lance work in Chicago's music business and much more, took the lead in arranging a Benefit for Japan at Jazz Showcase. He wrote, "This is a great tragedy, and although I am quite removed from any family connections in Japan, in my heart it's still my homeland, if not the country of my birth. The events in Japan are almost too much for my mind to handle." However, he did an amazing job to bring together a large, unparalleled group of performers to attract a huge audience, with everyone donating—the venue, the performances and the monetary offerings—and his guarantee: "100% of the proceeds will go to aid organizations in Japan."

Emily asd
Sonia Mantell

GENERATION NEXT

EMILY and **MATTHEW MANTELL** (cellist, violist respectively) as players with

Matthew Mantell

Sinfonietta, accompanied and heard their daughter, **SONIA**, guest solo with the orchestra, performing *Elégie for Cello and Orchestra. op2* by **GABRIEL FAURÉ** and *Graciela Buenos Aires for Violoncello* by **JOSÉ BRAGATO**. The beautiful, self-assured young cellist is currently a freshman majoring in cello performance at New England Conservatory in Boston.

NEWS AROUND TOWN

BOBBY LEWIS' most recent CD release, *Warm Cool* is a delight; he is surrounded by such superb players as **ALEJO POVEDA, JEFF STITELY, JIM RYAN,** CSO contra bassist, **ROB KASSINGER** and multi-reed player **PAT MALLINGER**, whose recent gig at The Green Mill brought forth enthusiastic accolades from theTribune's **HOWARD REICH** calling it "a moment of glory." The release party for Lewis' *Warm Cool* was held at Andy's Jazz Club, April 29…..the 10th annual Jazz Improvisation Competition at **BUDDY GUY's** Legends found saxophonist/broadcaster **BARRY WINOGRAD** doing MC chores while **WILLIE PICKENS** (who just turned 80), **BOB OJEDA** and **KENT WEHMAN** served as judges when contestants vied for $17,000 in prize money. The event was organized by the Union League Civic & Arts Foundation…… another amazing octogenarian **JIMMY ELLIS**, noted for "retaining the urgency of his playing through the decades" has been up to his old tricks bringing his quartet to Andy's Jazz Club recently for a joyous weekend of jazz…..Say what! Are you serious? So began the advertisement of the "Dueling Accordions!" who were **FRANK CARUSO** and **FRANK WINKLER**, masters of the stomach Steinway, at the Normandy Room in Elmhurst on a recent Monday eve.

PLACES TO BE

Room 43: With a bow to formality, perhaps, the Hyde Park Jazz Society recently held their annual Black & White evening replete with the **JOHN BURNETT** Orchestra and a tribute to pianist/composer, **KEN CHANEY**, as they encouraged folks to "wear their fancy clothes that don't get enough use"…..a few Sundays down the road, Room 43 headliners were organist **PETE BENSON** with Pat Mallinger and the group, Sabertooth.

MIC: Trombonist **AUDREY MORRISON**, Director of Jazz Studies at Music Institute of Chicago, sent e-flyers publicizing the Jazz Program at MIC. An April concert showcased four student combos and concluded with a massed big band performance by all participants.. Faculty coaches for these groups are **VICTOR GARCIA**, trumpet;

Audrey Morrison

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Cover illustration provided by
Chris Nolan Creative.

STEWART MILLER, bass; and Morrison. The following day the MIC Jazz faculty concert of jazz standards and original compositions featured **ART DAVIS** (trumpet); Pat Mallinger; Morrison; pianist **JEREMY KAHN**; Stewart Miller (bass) and **WENDY MORGAN**, vocals.

APRIL GOODIES

The Lakeside Singers presented their spring concert series "I'll Know It When I Hear It" at Nichols Concert Hall, Evanston; the Metropolis, Arlington Heights and Chicago, at 4th Presbyterian Church. They sang an amazing variety of songs both classical and popular by composers such as **DVORAK, PAUL McCARTNEY, HAYDN, QUEEN, BIZET, JOHN FOGERTY, SIBELIUS** and **ETTA JAMES**. And there were songs from *Les Miz* and the *Color Purple* and band accompaniment.

VOICES, JAZZ AND EMILY DICKENSON

The 45-minute suite, *Sea Songs*, musical invention of jazz saxophonist/composer, **JIM GAILLORETTO**, recently had its world-premier performances in Chicago area churches. His work, written for soprano saxophone, jazz string quartet and a 24-voice choir, merged jazz with the classic poetry of **EMILY DICKENSON, e.e. cummings** and **ROBERT CREELEY.**

His string quartet partners included **KATHERINE HUGHES, CAROL KALVONJIAN, BENTON WEDGE** and **JILL KAEDING** with the backing of the **WILLIAM FERRIS** Chorale.

Critic Howard Reich gave Gailloretto an enormous E for his noble effort, calling it "his heroic attempt trying to compose for these unusual forces—while also trying to merge jazz and classical idioms." However, he also noted the effort "produced starkly uneven results." Lauding the saxophone work, Reich wrote, "the tension between [the] improvised jazz solos and the composed string and vocal passages drove the music forward and gave it purpose" and "…dense harmonies and sinewy textures…attested to the high craft of Gailloretto's writing."

CHICAGO CITY SYMPHONY ORCHESTRA

The orchestra, with the initiative of Giving Something Back, went to Niles West High School in early March to participate in a side-by-side rehearsal with Niles West's 80-piece school orchestra to rehearse **WAGNER's** *Meistersinger Prelude* and to sight read the *Prelude to Hansel and Gretel* by **HUMPERDINK**. Afterward, students asked questions of the 40-piece union sponsored orchestra members about their lives in the music business and what might lie ahead for them in music as a vocation and/or an avocation.

In addition, some distinguished Niles Alumni including **JUDY ZUNAMON-LEWIS** and **NEIL KIMEL**, members of the Lyric Opera Orchestra, band leader **DON CAGEN**, musician-teacher **REAH DAVIS**, alumni **DAVE DUBIN** (dubinresidential.com), and **LARRY BROWN** offered their perspectives. President of Local 10-208, **GARY MATTS** also was on hand to explain how the union functions and how union membership benefits players. Veteran teacher, **DOROTHY KATZ**, who has been a horn instructor at Niles West since 1965 and is a member of the City Symphony, told of her early experiences as a symphony musician. **CHARLES GROELING**, who conducts the City Symphony, also served on the faculty of Niles West from 1957 to 1982.

Perspective

By Dean Rolando

What's a Sideline Musician?

Well, "Sideline" usually refers to a second job or occupation that a person engages in with the goal of supplementing the income of their primary occupation. If you add "Musician" to that, it is something quite different. A "Sideline Musician" is a person who appears in a motion picture or television film playing the part of a musician.

Chicago is growing as a film location for many reasons – a great looking city that cooperates with producers, the Illinois Film Tax Credit and enormous new production studios. Recent projects involving sideline musicians have been *Dark Night, Public Enemy* and recently a pilot for a new show centered around the Playboy Club of the early 1960's. The more filming that is done here, the better chance that musicians will be used as sideline performers.

Now for an important fact: It does not matter if the person is a real musician or not, or if they are a Union member or not. If they are playing the part of a musician, they should be working under the American Federation of Musicians Motion Picture and or TV Film Agreement. So anyone contacted by an advance person such as a casting director or agency to do this type of work or to recruit musicians for a casting call and act as a contractor should contact me here at the CFM.

This is important because often musicians, particularly part-time or avocational musicians are asked to perform these services as "extras". This was the case for the Police Pipe Band in the Dark Night Movie. Fortunately we were able to intervene on their behalf and have them work under the AFM agreement. They would have earned about $400 as an "extra" and to date have earned over $5000 as a "musician". Why the difference? Well first, even if the players aren't professional they have to possess the ability to mime what is happening musically or in the case of the Pipe Band, play the instruments competently because their audio was needed for the scene. This requires a skill level beyond what being an "extra" is asked to do. Second, "extras" don't have a union to represent them and musicians do.

The base scale for simple sideline work is not huge, around $200 per 8 hour day. However, there is additional compensation for fittings, interviews and sometimes travel. If you are asked to interact (called a silent bit) for a scene, there is an additional wage of around $300 and if your audio is used in the film you receive the equivalent of a recording session payment, about $250. On top of this, there is almost always significant overtime and in most cases future residual/backend payments if the film or show goes into Secondary Markets such as pay per view and DVD sales.

This work can be quite lucrative and fun but also time consuming and boring. If you are cast in this role and you accept, you must be prepared to be available at all required times until your part in the production is complete. You can't sub out or back out. It is an all in commitment.

So Lights, Camera, Action, but please no close ups.

Letter to the Editor

3/28/11

Ms. Terryl Jares, Editor
Intermezzo
Chicago Federation of Musicians
2W
656 W. Randolph St.
Chicago IL 60661

Dear Editor:

Intermezzo's lurid March cover depicting Stalinesque hostility toward the music of Dmitri Shostakovich lends credence to the accompanying article which the author may not have intended.

A number of years ago my high school newspaper printed a sardonic wrap on Shostakovich's obligatory 1948 visit to New York amid vitriolic censure by patriotic Americans like Walter Winchell and Joseph McCarthy, the former senator from the progressive state of Wisconsin.

I didn't think Comrade Zimmerman was old enough to carry that long a grudge.

Disgustibus est disputandum.

Cordially,

Richard Wyszynski
Ex-editor; DeLaSalle Institute
851 N. Leavitt St.
Chicago IL 60622-7116

Richard Wyszynski

FRAUDWAY RHYTHM
BY WALDO WITCHELL

Hello, Mr. and Mrs. North and South America — let's go to press.

N. Y., N.Y., Your reporter has frequently advised the government, yas your gov't. Mr. and Mrs. U. S. A., in matters of national defense. This time, as usual, the blah-blah fringe has completely ignored my warning — with the usual disastrous results.

Shosty Must Go!

SHOSTAKOVITCH

This columnist warned that Dmitri Shostakovitch, who is now in Noo Yawk, is not here in the capacity of a "songwriter" but is in reality a dangerous Russian spy. This is the man, ladies and gents, that chose to obey the Politburo in an order to change the style of his "Western, decadent, bourgeise music." Rather than face the death penalty for himself and his family this yellow (red) dog bowed before the Kremlin gremlins.

I have it from one of my usually reliable sources that Red agent Shostakovitch next plans to blow up Carnegie Hall and flee the country with Cole Porter scores.

Don't think that I'm idle, however, for I have instructed 60,000 Witchellites to picket all music stores in protest over the sale of his records. Besides, America doesn't need Shostakovitch when we have such great composers as Berlin and Stephen Foster.

James Ward, "The Food Dude"

Suspended Members

As of March 31, 2011

Julia Abuska
Raul Aguirre
James M. Allen
Dylan M. Allison
Ruben P. Alvarez
Christian B. Anderson
Andrew L. W. Anderson
Timothy B. Archbold
Jessie Bailey-Buster
David G. Baldwin
James R. Barclay
Karen J. Basrak
Paul D. Bauer
David A. Berger
Joshua Biere
Curt J. Bley
Norman Bohannon
Frank J. Bonior
Charles Bontrager
Carolyn E. Borner
Larry Bowen
Philip S. Brines
Patrick N. Broaders
Roland H. Brown
Jennie S. Brown
Beth J. Bryngelson
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Scott C. Burns
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Elizandro Garcia-Montoya
Paul L. Ghica
Christopher D. Gontar
David H. Grier
Shirley Grudzien
Arturo Guzman
Ronald Hall
Michael J. Halpin
Vernon R. Harrington
Harold Harrington
Leonard L. Herrmann
Stuart Hirsh
Brigid Hopkins
Hank Horton
Lei Hou
Michael J. Hovnanian
Thomas W. Howell
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Albert M. Iannoni
Al Ishida
David Ivaz
Ella L. Jenkins
Dominic J. Johnson
Marvin L. Jones
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Leon Joyce Jr.
Ruth Justy
Elden L. Keeler
John Ketter
Morton A. Kier
Beth Ann Kinch
Larry M. King
Christopher King
Thomas Klein
Jonathan R. Kooker
Stephen J. Kowalsky
Brenna D. Kozor
Janet Ann Kvam-Holub
Cono J. Laloggia
Christopher Laughlin
Jean M. Laurenz
Christopher B. Lay
Jerrold M. Le Vine
Dennis Lewan
Douglas J. Lofstrom
Lance G. Loiselle
Gretel J. Lowinsky
Maurice C. Luce
Michael J. Manson
Jennifer F. Marlas
James A. Massoth
Bryan S. McKinney
Paul Mertens
Joel R. Moore
Mary Jane Moore
Nicholas P. Moran
M. K. Motekaitis
Stephen Mullen
Josiah R. Murphy
Doktu Rhute Muuzic
Douglas E. Nestler
Julie B. Nichols
James M. Olen
Stephen R. Orejudos
John F. Ovnik
Joe Pace
Robert Parton
John R. Paruolo
Jennifer Pedraza
Caroline Pittman
William H. Porter
Curtis L. Prince
Nathaniel N. Pryor
Scott K. Quackenbush
Irene Quirmbach
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Lawrence Zelek
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Maureen A. Zoltek

Our best wishes go out to Nelda DuPuy who will celebrate her 100th Birthday on June 3, 2011

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Justin D. Baren
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Patrick Benson
Stephen E. Berry
Donna D. Briggs
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Mungunchimeg Buriad
David B. Caddick
Richard Carsey
Carol J. Cook
Blake C. Cooper
Raphael R. Crawford
Mark H. Devos
Judith Dispenza
Paula M. Fischer
Robert R. Garrett
Ruben Gonzalez
Alfanso Graceffa
Judith L. Hanna
Dorothy Harney
Leo C. Harris
Shelby T. Harris
Charles R. Heath
James W. Hoffman
Justin R. Hori
Molly Kelly
Iordanka N. Kissiova
Karen D. Kruse
George W. Kuhs
Sang Eun Lee
Joseph D. Levkovitz
Mark R. Madsen
Todd M. Matthews
Edward J. Mc Kenna
Adam J. Moen
Frank P. Moran
Sylvia D. Morris
Jeffrey W. Morrow
Henry L. Nueberger
David Onderdonk
Paul Oxley
James M. Pomis
Tomeka S. Reid
Anne Marie Rozsa
Gabriel A. Rozsa
Alejandro Saldarriaga-Valencia
David J. Sarkis
Gretchen M. Sherrell
Garth T. Simmons
Anthony D. Smith
Wesley W. Smith
Ward E. Stare
Ron A. Steele Jr.
Craig A. Sunkin
David S. Tartakoff
Vijay F. Tellis-Nayak
Edward M. Tossing
Jim Tullio
Joe Valentino
Anna B. Velzo
Sara L. Vettraino
Richard Vitek
Louis Vites
Rebecca Wilcox
Nora R. Williams
Kieth Williams
Daniel Won
Robert K. Woodville

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847-404-1121
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SAXOPHONE

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Red Bank, TN 37415
630-797-8206
VIOLIN

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Scottsdale, AZ 85258
847-641-1219
GUITAR

New and Returning Members

By Leo Murphy

We welcome these new and returning members to the Chicago Federation of Musicians Local 10-208. The members listed below represent many of the musical groups around Chicago including our orchestras, operas, bands, chamber groups, casual groups and soloists. 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. If you meet them on a job, whether on a bandstand, in a pit, or a stage introduce yourself and get to know them.

Timothy Archbold Acct #56483 (Cello) is originally from Melbourne, Australia. After several years of studying in Germany, he moved to Chicago. His Bachelor of Music degree is from Melbourne University. He also has a Postgraduate Certificate from the Hochschule fur Künste in Bremen, Germany. His Master of Music degree is from Wichita State University. He has performed with the Wichita Symphony and the Oldenberg Symphony Orchestra. He is Associate Principal Cellist with the Peoria Symphony and subs with the Elgin Symphony, the Wisconsin Chamber Orchestra, the Madison Symphony and the South Bend Symphony. His instructors include Alexander Baillie, Jokob Omski and Martin Storey. He has competed several times in the Wolf-Bing Chamber Music Competition winning both a First and a Second Place award. He is an experienced private instructor. He also performs in a duo with his wife and they are working on an all-Australian program.

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Wheaton, IL 60187
316-295-0448
cellotima@hotmail.com
www.timothyarchbold.weebly.com

Charles Block Acct #56649 (Double Bass) is also a member of Local #30-73, St Paul-Minneapolis, MN. He received his Bachelor of Music degree from San Francisco State University and his Master of Music degree from Indiana University. His instructors include Shinji Eshima and Bruce Bransby. He has performed with the Memphis Symphony (Assistant Principal), the Chicago Civic Orchestra and subbed with the RTE National Symphony (Ireland), the Hong Kong Philharmonic and the Hong Kong Sinfonietta. He currently performs with the Wisconsin Chamber Orchestra (Principal), the Duluth Symphony (Principal) and subs with the Chicago Symphony Orchestra, the Minnesota Orchestra and the Milwaukee Symphony.

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charlesblock@gmail.com

David Moss Acct #56496 (Viola) is a native of Chicago. His Bachelor of Music degree is from the Oberlin Conservatory and his Master of Music degree is from Juilliard, where he received the Irene Diamond Fellowship. His instructors include Misha Amory, Heidi Castleman, Robert Vernon and Peter Slowik. He has performed with the symphonies of Buffalo, Akron,

Canton and Youngstown as well as the Pittsburg Opera Company. He has also subbed with the Metropolitan Opera Orchestra. He has performed with numerous chamber ensembles including Continuum, Mimesis, Axiom and the New Juilliard Ensemble. His background also includes studies in Historical Performance and period instrument practicum. He is an advocate for classical music outside the realm of the traditional concert halls and has led initiatives bringing music to the subways of New York City, and numerous New York pubs.
1 E. Delaware Pl., Apt. 26-E
Chicago, IL 60611
630-989-4739
dave.moss@me.com
www.dave-moss.com

Sally Stephenson Acct #56469 (Violin/Viola) is also a member of Local #427-721, Tampa, FL. Originally from Waukegan, IL she has been performing with the Naples Philharmonic for the last 16 years. She has a Bachelor of Music degree in Performance from the University of Illinois and has started a Master of Music at the Manhattan School of Music. Besides serving as the Concertmaster with the Naples Philharmonic, she has performed with the St. Barths Festival Orchestra, the Spoleto Festival in the US and in Italy, and the Des Moines Metro Opera. She is currently subbing with Ars Viva, the Lake Forest Symphony and the Grand Rapids Symphony. Her instructors include Catherine Tait and Arianna Bronne. Her husband is composer Jim Stephenson and they are both happy to be back in the Chicago area.
264 Park Ave.
Lake Forest, IL 60045
847-830-5812/847-235-2406
sal4kids@gmail.com

Carolyn Washington Acct# 51951 (Flute/Piccolo) is a returning member.
7201 S. Coles
Chicago, IL 60649
773-768-8818/773-330-0711
carolynlwashington@sbcglobal.net

Elizabeth Wrede Acct #56498 (Violin/Guitar) attended Potsdam (NY) High School and then graduated from State University of New York at Potsdam. She has performed with the Milliken Symphony in Decatur, IL and the North Suburban Symphony in Lake Forest, IL.
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  PIANO
- 53352 **JOHNSON, DOUGLAS E.**
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  773-267-7530
  BASS VIOLIN
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- 22687 **DRNEK, RUDOLPH C.**
  CONCERTINA

Two Who Made a Difference.

BY CHARLES SENGSTOCK

While I was researching and writing the book on the history of Chicago dance bands (That Toddlin' Town), a number of major figures emerged in early Chicago music. Three of the more important were early booking agent Edgar Benson, Music Corporation of America founder Dr. Jules C. Stein, and James C. Petrillo, then head of Local 10 of the American Federation of Musicians and later head of the International AFM. But there were other influential people—perhaps not as well known--who also helped shape the Chicago music business of the early part of the Twentieth Century.

Two of those people who made a difference are profiled in this article. One of these men, Charles Elgar, began his career as a musician; the other, Mike Fritzel, was a restaurateur and cabaret owner. Both men spanned the dance band era--from well before 1920 to the late 1950s--and they became elder statesman of Chicago's music and entertainment world.

Charles Elgar arrived in Chicago in 1902 from his native New Orleans after leading a series of traveling orchestras and circus bands. Classically trained, he was a violin soloist, teacher, later director of small pit orchestras at the Grand, Monogram and Avenue Theaters and an early Chicago dance bandleader. He also was instrumental in encouraging classical music to be played on the city's South Side through his frequent salon concerts and solo performances.

Here Charles Elgar is seen in a 1916 photo when his band was playing at Paddy Harmon's westside Dreamland Ballroom.
State Studio Photo, from author's collection.

As a popular south-side music teacher, he identified and nurtured a number of young black Chicago players such as Darnell Howard (violin and clarinet), Richard Curry (drums), Joe Sudler (trumpet), Clifford "Klarinet" King (clarinet and leader) and violinists Jimmy Bell and Eddie South. He became active in musicians union affairs in 1929 when he was elected to the board of Local 208. In 1960 when I first met him, he was still a vice president of the Local at age 82 and active in giving concerts for school children.

He witnessed and took part in the migration of early black New Orleans musicians to Chicago in the 1910s and knew many of the musicians coming north. In fact, through his continuing relations with the Crescent City music community and his connections in Chicago, he was instrumental in procuring work for them in the many new cabarets on the South and West Sides. One of the first groups he helped was the Emanuel Perez jazz band, which he recommended to Mike Fritzel to work at Fritzel's west side Arsonia Cafe (Madison near Ashland) in 1917. Interestingly, Elgar told jazz authority William Russell in an 1958 interview that he had hoped to incorporate the Perez band musicians into his own organization but they were doing so well at Fritzel's place that he decided to leave them where they were.

The Perez five-piece ensemble was among the earliest black New Orleans jazz groups to play in Chicago and helped ignite the growing interest in jazz music in the city by 1920. Many of Chicago's early white and black musicians spent their free time in the south side clubs listening to the New Orleans jazzmen and learning this new style of music.

White promoter Patrick "Paddy" Harmon hired Elgar in 1916 for his west-side ballroom, the Dreamland (Paulina and Van Buren). Elgar's lively but small dance band was one of the first bands to play in a white venue. His band's more lively music, with overtones of jazz, pleased Harmon because it seemed to put more pep in the step of the young Dreamland dancers compared to the more conservative bands he had been hiring up to then.

In those pre-1920s days the ballrooms, many of them primitive by later standards and often associated with taverns, were under the constant scrutiny of a social welfare organization called the Juvenile Protective Association, an offshoot of Jane Addams Hull House settlement, one purpose of which was to monitor the behavior of young people in public places.

Harmon worked closely with Elgar to make sure that Mrs. Jesse Binford and other JPA monitors were satisfied with the music and the dancers' conduct. The JPA at the time was concerned that playing music at slow tempos contributed to improper dancing and other associated bad behavior. So the solution seemed to be to speed up the dance tempos, which Elgar did. The white bands playing in ballrooms, restaurants and clubs around the city, subject to the same JPA scrutiny, also began playing their dance tunes at a faster tempo. The faster tempo eventually became identified with Chicago. Chicago bandleader Isham Jones, appearing at New York's Rue de la Pais in 1925, actually caused a writer for the show business publication Variety to speculate that the tempos might be a bit too fast for Manhattan dancers.

The Dreamland job continued for Elgar and company through 1922 with the band also playing summers at Navy Pier, which Paddy Harmon also managed. During its nearly eight years at Dreamland and at Navy Pier, the band grew from five to 15 pieces. Meanwhile Elgar continued to teach and encourage young people in music and used many of his better students in his dance band, among them Clifford King and Darnell Howard on reeds, Joe Sudler on trumpet and drummer Richard Curry.

Elgar began playing long engagements at the Milwaukee Elk's Club each year beginning in 1924 and alternated between Milwaukee and Chicago venues through the late 1920s.

Through his teaching, his band and his work with Local 208, he was acquainted with and gained the respect of many generations of musicians and leaders alike in both the black and white communities and became a revered elder statesman of Chicago music.

Charles Elgar left, seen here at Local 208 headquarters in the early 1960s with former student and sideman Darnell Howard, who was in town with the Earl Hines band.
Photo by Ralph Luoma, from author's collection.

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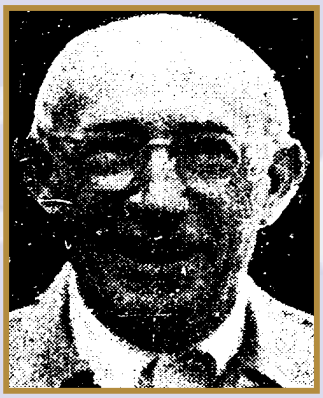

Michael Fritzel
Chicago Tribune Archives

Mike Fritzel, the non-musical one of our two prominent figures who made a difference, was a self-taught whiz at running bars and nightclubs. Riding a freight train into Chicago in 1898 from western Nebraska, he soon was tending bar at a near-west-side Haymarket area saloon. He bought his first saloon in 1902, a small joint on Randolph at Peoria Streets. But he really got his feet wet in the saloon business the following year with his Arsonia Cafe on west Madison near Ashland. Over time, in addition to the Arsonia, he owned or was partner in the Friar's Inn in the south Loop, Ansonia and Little Club, both on east Chicago Ave., the Midnight Frolics on 22nd Street and the Cafe Royale on south Wabash.

Pinky Aarseth's small band was one of Fritzel's first hires for the Arsonia Café, which also featured a few acts, among them a young Gilda Gray and Bee Palmer, early shimmy artists, who went on to national fame. It was not the classiest place in Chicago by a long stretch of the imagination. Chicago newspaperman Westbrook Pegler was quoted as saying, "The Arsonia, friends, was a dump that was a dump." But it was a popular place that attracted a lot of early celebrities, such as Lillian Russell and Gentleman Jim Corbett. And it was especially popular with movie stars from the north side Essanay studios like Francis X. Bushman. Business really picked up when Fritzel began hiring jazz bands, like that of the afore-mentioned Emanuel Perez.

Fritzel moved on just after Prohibition began in 1920. A year later he opened a new club in the premises of the former Silver's Friar's Inn in a basement venue on the northeast corner of Wabash and Van Buren Streets. He continued to call it the Friar's Inn but significantly stepped up the music and entertainment. While Pinky Aarseth and his musicians moved to the Friar's with Fritzel, Mike also continued hiring some interesting jazz bands, mostly of New Orleans origin, such as the New Orleans Rhythm Kings (NORK) and, later, the Merritt Brunies orchestra. The NORK's Gennett recordings became very popular in Chicago and the Midwest and drew many out-of-town visitors.

The Feds shut down the Friar's Inn in 1927 for violations of the Prohibition laws, the fate also of most of Fritzel's other nightspots. As a 1947 Chicago Tribune interview noted, "Mike then began to lead the (government) agents a merry chase, opening a new place as fast as they closed an old one."

In 1933, just after Prohibition was repealed, he unveiled the crown jewel of his stable of successful venues: the Chez Paree. Fritzel and his partner Joe Jacobson opened the café in the premises of the shuttered Chez Pierre, which was in a warehouse building at the southwest corner of Fairbanks Court and Ontario Street on the near-North Side. The feds had shut down the predecessor Chez Pierre in 1928 for Prohibition violations.

Fritzel and Jacobson remodeled the old cabaret, turning it into a swanky new nightclub that quickly became known all over the country as one of the top venues for name entertainment. Fritzel even moved the entrance of his new club from the Ontario Street entrance, used by the old Chez Pierre, to Fairbanks Court, completing the transformation. The opening show featured Ben Pollack's band with Sophie Tucker as the headliner.

A quiet, unassuming and somewhat shy figure, Fritzel in later years let Joe Jacobson, his Chez Paree partner, book the entertainment while he concentrated on managing the kitchen and bar and making sure their affluent customers were well cared for. But Fritzel never lost his keen eye and ear for talent as witness the number of musical organizations and other talent he hired through the years at his many clubs.

He and Jacobson sold the Chez in 1949. Two years earlier, however, they had picked up the lease on the defunct Copacabana nightclub on the northeast corner of State and Lake Streets and made it into Mike Fritzel's. It quickly became a top Chicago restaurant and watering hole that attracted show business people and others. He sold his interest in the restaurant in 1953.

When he died in 1956 he was probably the longest continuous nightclub/saloon/restaurant proprietor in Chicago history and certainly one of the most successful. Through it all he had moved skillfully from the era of cheap saloons to posh nightclubs, from a piano player or small combos to eighteen-piece orchestras, from two-bit shimmy acts performing on a piece of canvas thrown over a ragged carpet to the top stars of the day.

Mike knew them all and hired most of them—musicians and entertainers alike. He also lived through one of the most controversial social experiments in U.S. history--Prohibition--and not only survived but also prospered. He was one of a kind and truly made a difference.

© by Charles A. Sengstock, Jr., 2011.

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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
Julie Nichols	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Frank Pellico	United Center	1901 W. Madison St., Chicago	per Chicago Blackhawks schedule
Gary Pressy	Wrigley Field	1060 W. Addison St., Chicago	per Chicago Cubs schedule
Mark Sonksen	Sullivan's Steakhouse	415 N. Dearborn, Chicago	Saturdays, 5:30 p.m. – 10:00 p.m.

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
(773) 725-0509
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

Obituaries

Leland Baska

1931 - 2011

LELAND KARL BASKA, JR. died suddenly on February 24, 2011 at his home in Gainesville, VA. He had just celebrated his 80th birthday two weeks prior. He was the son of Ethel Rose and Leland Karl Baska Sr. and grew up and was educated in Chicago, Illinois. He graduated from Gage High, received his Bachelor's and two Master's degrees in Education from Roosevelt University, and was a PhD. student at Purdue University for two years in the gifted education program.

His lifelong passion was music. He began his career in jazz clubs at age 14, playing at the Club Deliza in Chicago for many years. He made good friends playing in the 7th Army Band while stationed in Stuttgart, Germany during the Korean conflict. He later went on the road with the Johnny Hamlin Quintet for a year and a half stint.

He then entered the field of education as a band director at Dunbar High School in Chicago, a guidance counselor at Tinley Park High School in the Chicago suburbs, and a school psychologist in Chicago Public Schools (CPS), spending his last 12 working years in the gifted program, serving districts on the south side of Chicago through testing and program development. While he worked with CPS, Lee published several papers and book chapters on the use of testing and program development services for gifted children. He also served as president of the Chicago Association of School Psychologists.

During the entire span of his adult life, up to the time he experienced a minor stroke three years ago, he continued to play music on jobbing dates in the Chicago area and then in the Hampton Roads area of Virginia. On one special job, he met his idol Benny Goodman who needed to borrow Lee's clarinet. He was especially proficient on the flute, saxophone, and piccolo, even composing and playing a song for his daughter at the moment of her birth. Additionally, he enjoyed playing with the Williamsburg Consort, a musical group composed of talented musicians from around the United States. He recently was featured in a book about the history of music sidemen in the Hampton Roads area.

Lee retired from Chicago Public Schools in 1977 when he and his family moved to Williamsburg, Virginia. In retirement, he was an active volunteer in Channel 38 Educational Television, the Kiwanis Club, and service projects sponsored by that organization. He also continued to play chess, a second passion, and to create chess programs and tournaments for children in the Williamsburg schools, often organizing classes at the library as well as teaching at Rawls Byrd Elementary School as a volunteer. He is survived by his wife of over 30 years, Joyce VanTassel-Baska , his two sons, Jeff Baska of Terrell, Texas and Eric Baska, of Plano, Texas and one daughter, Ariel Baska of Centreville, Virginia.

A CFM College Scholarship for Music Students has been set up in memory of Leland Baska. Contributions may be made to the "CFM Scholarship Fund" and mailed to the Local.

Alice Clevenger

1961 - 2011

French horn player who aided CSO

Part-time musician was admired by the likes of Solti.

Those who knew her well remember Alice Clevenger as a clever and energetic wife and mother who was also a skilled musician dedicated to her instrument, the French horn.

"She was a very positive spirit in all the years before the onset of her illness," said Daniel Gingrich, the longtime associate principal horn of the Chicago Symphony Orchestra, who sat alongside Mrs. Clevenger at concerts and rehearsals when she assisted her husband Dale, the orchestra's principal horn since 1966.

"Since her illness came about, her courage was an inspiration to many of us," Gingrich said. Mrs. Clevenger, 50, died of cancer Wednesday, March 23, in her Winnetka home, Gingrich said.

Although not a full-time member of the CSO, Mrs. Clevenger distinguished herself as an extra player (or "ringer") on those occasions when a supplementary musician was required.

Her skills admired by many conductors including former music director Georg Solti, who engaged her to sit in with the brass section in concerts at Orchestra Hall and on tour, beginning in the 1980s.

"Most of the playing she did with us was assisting Dale," said Gingrich. She had an incredible knack, a real instinct for how to support him" in the most musically effective way possible.

"Assisting is a job most orchestral horn players don't like very much because you kind of have to out-think the person playing the first part," he said. "Alice really was very adept at that." Gingrich and his wife, also a horn player, often saw the Clevengers socially. "A few years ago, we two horn-playing couples recorded an album of Christmas carols, just to share with our friends," he said. "That was fun."

Although chemotherapy and other cancer treatments sapped her strength, Mrs. Clevenger never lost her optimistic spirit during her eight-year struggle with serious illness friends said.

"She came back to the orchestra to play with us whenever she could, " Gingrich said. "Her work was nothing less than heroic."

"We are family here," he added, speaking of CSO's world-famous brass section. "Alice was definitely a very special part of that family."

Born Alice Ann Render in Louisville, KY., Mrs. Clevenger studied at Indiana University as a major in French horn before she and her husband settled in the Chicago area.

Besides her husband, she is survived by their two sons, Mac and Jesse, her parents, Edwin and Joyce Render, and a brother, Ray Render.

John von Rhein
Chicago Sun Times

MEMBERSHIP FEEDBACK

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

Joseph Willie 'Pinetop' Perkins

1913 - 2011

Longest living bluesman in U.S.

Pianist played in Waters' classic Chicago blues band in 1970's

Joseph Willie "Pinetop" Perkins was America's longest living bluesman. Mr. Perkins died of cardiac arrest Monday at his home in Austin, Texas. He was 97 years old. The Mississippi-born blues pianist migrated to Chicago in the 1958. Mr. Perkins replaced Otis Spann in Muddy Waters' band when he was 56 years old. Mr. Perkins also played guitar on Sonny Boy Williamson's mystical King Biscuit Flour Hour radio program on KFFA in Helena, Ark. He won his second Grammy this year for best traditional blues album for "Joined at the Hip," which he recorded with former Waters drummer Willie "Big Eyes" Smith. He became the oldest person to win a Grammy. The Blues Brothers discovered the sweet joy of Mr. Perkins in 1980. He had a cameo in their movie arguing with John Lee Hooker in front of a soul food café. Mr. Perkins had a story for every key on the piano. He lived on the South Side of Chicago for 40 years with his wife, Sarah. After Sara died in 1996, Mr. Perkins moved to LaPorte, Indiana. In 2005 he relocated to Austin. "Pinetop's career spanned from the 1920's until now," said Alligator Records founder Bruce Iglauer, who recorded Mr. Perkins in 1978 for his Living Chicago Blues series. It was some time after 1940 Mr. Perkins was playing barrelhouse piano behind B.B. King and singer-slide guitarist Robert Nighthawk when Nighthawk suggested they go to Chicago together where they honed their chops on Maxwell Street. Nighthawk turned Mr. Perkins over to his protégé, electric slide guitarist Earl Hooker. Mr. Perkins lived with Hooker's mother for a year. After Spann left Muddy Waters in 1969, Waters contacted Mr. Perkins. Mr. Perkins' style differed from Spann's in that he played with more rolls and greater harmony, filling in the spaces between Muddy's jagged guitar riffs and mannish vocals. "I knew Muddy's records," Perkins said. "I knew what he was going to do. I didn't play too much piano, just good harmony. Otis played a whole lot of piano." Mr. Perkins appeared on the records that signified Waters' rebirth: 1977's "Hard Again," which featured Johnny Winter and included the rollicking "The Blues Had a Baby and They Named It Rock & Roll (No.2)"; 1978's "I'm Ready," which included one of the final collaborations of Waters, Mr. Perkins, guitarist Jimmy Rogers and harpist Big Walter Horton, and 1981's "King Bee." Waters' band broke up after "King Bee." Waters died in 1983. Mr. Perkins was a member of the Blues Hall of Fame. In 2008 he won a Grammy for best traditional blues album for "Last of the Great Mississippi Delta Bluesmen: Live in Dallas" with Henry Townsend (who died in 2006 at age 96), Robert Jr. Lockwood (who died in 2006 at age 91) and David "Honeyboy" Edwards (who turns 96 in June.)

Dave Hoekstra
Chicago Sun-Times

Obituaries *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Baska	Leland K.	Saxophone	02/24/11	02/11/31	01/22/48
Bilotta	Rudolph	Piano	03/14/11	10/19/13	10/18/35
Boker	Frank J.	Clarinet	02/26/11	08/16/17	10/01/37

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The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

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The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

SECTION VIOLA AUDITIONS ARE SCHEDULED FOR JULY, 2011
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR SEPTEMBER 19, 2011
Application materials must be postmarked by May 18
OR faxed or e-mailed by May 23, 2011.

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

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

Email: auditions@cso.org
Phone: 312/294-3271
Fax: 312/294-3272
www.cso.org/csoauditions

Optional cd's may be submitted for pre-preliminary auditions. Further information on cd requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

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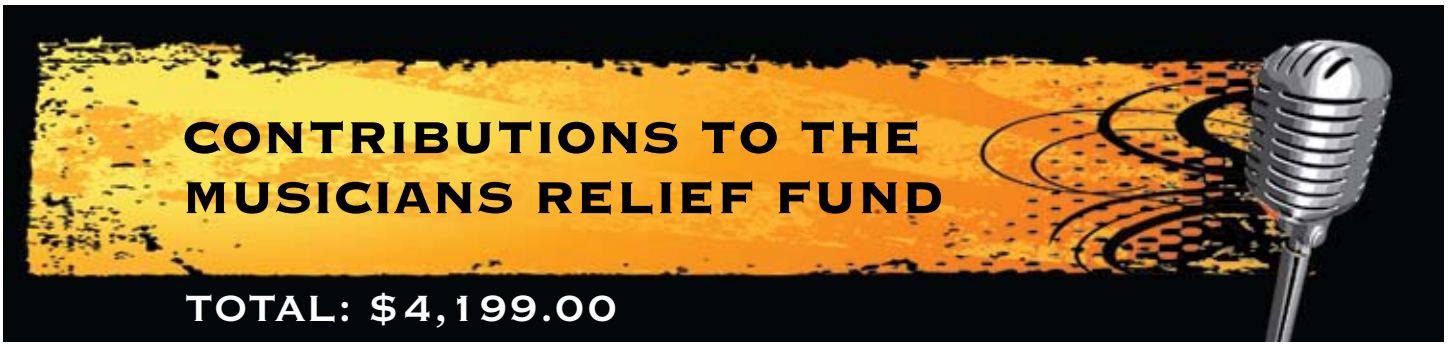

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