

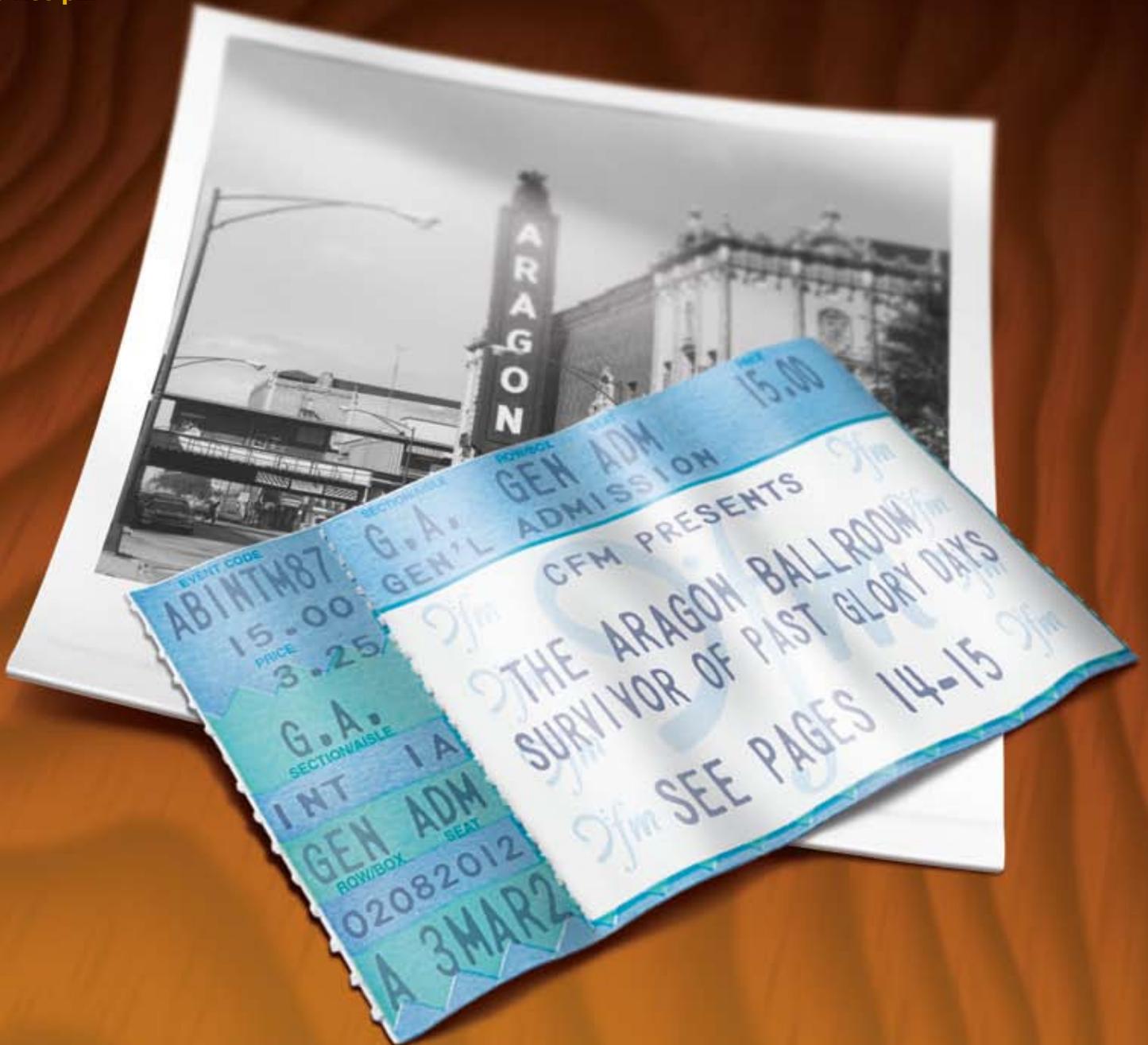
Intermezzo

cfm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, March 13th, 2012
@1:00 pm

By-Law Meeting:
Tuesday, April 10th, 2012
@1:00 pm

March 2012
Vol. 72 No. 3



From the President



GARY MATTS

Historic Meeting to Be Held in Chicago

Attendees will travel considerable distances to participate in a conference of historic significance. There are no plans for crowd control and no predictions of demonstrations or violence. As you may have guessed by now, I am not referring to the G8 meeting or the NATO summit or even the Cubs home opener. This summer the International Conference of Symphony and Opera Musicians will hold its 50th anniversary meeting here in Chicago.

In 1962, the International Conference of Symphony and Opera Musicians, ICSOM, was formally established at meetings in Chicago and Cleveland by delegates from US and Canadian orchestras. ICSOM's mission is to promote a better and more rewarding livelihood for the skilled orchestral performer and to enrich the cultural life of our society. This summer ICSOM will hold its 50th anniversary conference here in Chicago August 22-25. The conference will be hosted by the musicians of Chicago's three ICSOM orchestras, the Chicago Symphony Orchestra, the Grant Park Orchestra and the Lyric Opera Orchestra as well as the CFM. Those in attendance will include ICSOM officers, delegates from ICSOM orchestras throughout the US, and some of ICSOM's founders. Officers from the AFM and many of its Locals will also attend.

As this issue goes to press, a new four-year agreement between the CFM and Broadway in Chicago has been ratified by members of the bargaining unit. I would like to thank those musicians who participated in this process by completing the survey which gave the negotiating team a sense of the priorities of bargaining unit members. Thank you also to those members who attended the ratification meeting and especially to the members of the negotiating committee: Michelle Lekas, B.J. Levy, Sean McNeely, Nick Moran and Joe Sonnefeldt who gave generously of their time and knowledge. Lastly, thank you to the remaining members of our negotiating team Vice President, Terry Jares and CFM counsel, Marvin Gittler.

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Cover illustration provided by
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From the Vice-President



Terry Jares

WAGE SCALES

The union has set minimum wage scales to preserve a living wage for our local musicians. We expect all of our musicians to work for these minimums or ask for a higher wage. When you accept a job that pays less than this minimum, you erode our business.

We are under attack by employers. They are aware that musicians want to work and offer performance opportunities that don't pay our minimum scales. Often times, they ask our musicians to play for exposure. They'll tell you, "If you play here for free, you can network with patrons and pass out your cards." They may ask for your mailing list to encourage your followers to "Come see you." By agreeing to perform, and share your list, all you are doing is help them build up their business.

In Section VIII, D. Violation and Charges, our by-laws state it is a violation of the Wage Scale, "by accepting, offering to accept, paying or offering less than the schedule rate." Unless ALL of us stand together and don't accept jobs that pay less than CFM scales, we all lose. Please think twice before accepting these jobs. And don't forget, if you work for underscale

without a union contract, you have no protection by the union for non-payment of wages or enforcement of work rules.

Always remember that we need your help in finding out about these jobs. Feel free to call any of your Union officers. We don't even need your name, just the name of the contractor, date and time of the job and the location. We will keep the tip anonymous.

Wage Scale Sessions

It has come to my attention that many members have no idea what to charge for their services. Once a month, we hold new member orientation where we spend some time talking about union wages and benefits. However, many members do not know what to charge when called to play a job. Please call my office if you should have any questions on appropriate scales. I will also hold sessions in the future that will focus on our scales and what to charge for your services. Watch for upcoming sessions on our website at www.cfm10208.com. Together we can preserve union wages and get paid what we are worth.

From the Secretary/Treasurer



Spencer Aloisio

NEW MEMBERSHIP DIRECTORY

Held up by a change in printers, the 2012-2013 CFM Directory has been printed and mailed. In it, you will find the current addresses and phone numbers of members, our Constitution and By-laws, Rules and Regulations

and new casual and symphonic wage scales for 2012 and 2013. For those of you that like to use the internet, Directory information can be found at our website, www.cfm10208.com.



Who, Where, When...



By Ruth Marion Tobias

PLAYING CATCH UP

Many noteworthy incidents come to light with all the cards and phone calls at Christmas/New Year time. We learned, for instance, that bassist **JOHN SARNA** is now 96 since a birthday in September, in good health and living in Westland, Michigan. A belated Happy Birthday, John.....

A conversation with ex-Chicago reed player **GERALDENE DERRICK** found her, in good health as well, in Flushing, NY. Her late husband, **FRANK DERRICK II**, also a reed player, was a three-term CFM executive board member. Their son, drummer **FRANK DERRICK III**, is a seasoned performer who lives in Florida and conducts his own big band as well as the Palm Beach Pops Orchestra. He has had an illustrious career in theatricals such as *Bubbling Brown Sugar*, *The Wiz*, *Ain't Misbehavin'* among many others, and performance among the stars—**REDD FOX**, **STEPHANIE MILLS**, **DELLA REESE**, **FREDA PAYNE**, **EUBIE BLAKE**, **EARTHA KITT**, **DOROTHY DONEGAN** and orchestras such as **DUKE ELLINGTON**, **WOODY HERMAN** and the **LOUIS ARMSTRONG** Legacy Band. He toured worldwide for 10 years with **CAB CALLOWAY**. Now that is the way to make your parents proud.....

The annual Christmas family photos I receive reveal an amazingly attractive group of young adults. From cute, they have grown exceedingly handsome and stunningly beautiful. Thank you all; I have enjoyed watching your families grow these many years.

WHAT WENT RIGHT

PHILIP OREM's recent "Requiem" program in Park Ridge to honor **MARTIN LUTHER KING, JR.** was masterful indeed. His compositions were performed by an orchestra comprised of **ED SENECHAL** (flute/piccolo), **SEAN McNEELY** (clarinets), **SHARON JONES** (french horn), **JOCELYN DAVIS-BECK** (violoncello), **MARCIA LABELLA** (harp), **JOE SONNEFELDT** (percussion) and **BRUCE BARBER** (organ), and were sung by the St. Mary's Episcopal Church choir. This inspiring background accompanied moving words of Dr. King read by seven members of Chicagoland's Christian clergy.

The Live from Mayne Stage programs, also broadcast on WFMT-FM radio, present excellent artists on Sunday mornings at 11 am. A sampling of recent offerings included solo pianist **MARIE ATALO**; the Lyric Opera Quartet (comprised of **ERIC WEIMER**, piano; **HEATHER WITTELS**, violin; **FRANK BABBITT**, viola and **WALTER KUANG-HAO HUANG** with violinist **ANTHONY DEVROYE**).

Reveling in its return to Room 43, the Hyde Park Jazz Society celebrated with its Annual Black and White Night featuring the **JOHN BURNETT** Big Band and used the occasion to salute jazz vocalist **FRIEDA LEE**. In the weeks following, the line-up of artists included bassist **MARLENE ROSENBERG** in her South Side CD release party of Bassprints. Additional



John Burnett

recent performers include saxophonist/vocalist **JULI WOOD** and saxophonist **BERNARD SCAVELLA**.



Frieda Lee

OUTTA TOWN

The California Newport Beach Jazz Party featured **FRANK D'RONE**, vocalist/guitarist in its four-day jazz extravaganza at the Newport Beach Marriott Hotel and Spa, while trombonist **RUSS PHILLIPS** wowed 'em in Roswell, Georgia, at the Atlanta Jazz Party.

IN (AND SOMETIMES OUT OF) TOWN

BOBBY LEWIS, his trumpet and his various quintets and quartets usher in the month of March with:

A Jazz Passion, Wentz Hall, Naperville Saturday, March 17, 2 pm and at St. Luke Church, 1500 W. Belmont Avenue, Chicago, Sunday, March 26, 4 pm, as well—all this after returning from a performance in the Avon Park Community College, Avon Park, FL March 2nd. June dates include Sunday, June 17, 4 pm, Chicago Jazz Mass Psalms Concert at Grace Lutheran Church, River Forest, and the Bobby Lewis Jazz Quintet will play the Elkhart Jazz Festival, Elkhart, Indiana, the weekend of June 22-24.

When the Chi-town Jazz Festival makes its third year run March 7-11 in various clubs and concert halls, Bobby Lewis and trumpeters **ART DAVIS** and **BOB OJEDA**, in a sextet, will be featured at Andy's Jazz Club, March 8, while percussionist **ALEJO POVEDA** and his "Band of Joes" will perform March 7 at Fitzgerald's, Berwyn, IL. Bassist **LARRY GRAY** and his trio will be at the Green Mill Jazz Club March 9. The festival raises funds for the Greater Chicago Food Depository and Catholic Charities.

CLASSY, CLASSIC SAXOPHONES

Of late, saxophone players have drawn impressionable critic's reviews and stories. **MIKE SMITH** has marked his 30th year at Andy's Jazz Club, "the gig he thought would not last." His most recent Andy's tenure has been

Wednesday evenings which allowed him "freedom to roam the world on weekends, backing major vocalists." He has performed and recorded with such stars as **FRANK SINATRA**, **NANCY WILSON**, **HARRY CONNICK, JR.**,



Benny Golson

NATALIE COLE, **DIANE SCHUR**, **ART FARMER**, **CLARK TERRY** and many more.....

A recent Jazz Showcase outing by a **ERIC SCHNEIDER** quartet, which included pianist spectacular **WILLIE PICKENS**, garnered rich enthusiasm for both players—for Schneider notably for augmenting his accustomed tenor playing with clarinet and alto saxophone.....

And then there was another prominent saxophonist in town for a performance weekend at Jazz Showcase—the

legendary **BENNY GOLSON**. While his phenomenal playing is, of course, the magnet that draws an audience, he is also remembered for his cameo appearance in **STEVEN SPIELBERG's** 2004 movie *The Terminal*. The movie plot was based on Golson's appearance in the historic 1958 **ART KANE** photo, "A Great Day in Harlem". The photo follow-up is a 2-disc DVD produced by **JEAN BACH** telling the seemingly mundane story of taking a photograph. However, interviews with many of these remarkable musicians are "what one remembers (with) a feeling of joyful immediacy (which) the film evokes, making the viewer feel as if he or she were there on the morning in question," reads an Internet description.

The plot of *The Terminal* finds **VIKTOR NAVORSKI** (played by **TOM HANKS**) a virtual political captive living in JFK International Airport after his journey to the US to complete the quest of his late father, a jazz enthusiast, to collect the autographs of all 57 musicians in the Harlem photo. Golson's is the last one sought—a surprising and delightful twist to the plot, particularly for any aficionado of jazz.

HAPPY
SPRING!

New and Returning Members



By Leo Murphy

The musicians listed below are new, transferring or returning members to the Chicago Federation of Musicians, Local 10-208. They represent a few of the many 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.

Edmond Fambro, Jr. Acct# 48802 (Guitar) is a returning member.
1002 Marengo Ave.
Forest Park, IL 60130
773-562-1897
buddyfambro@aol.com

Joanna Grosshans Acct# 56693 (Violin) attended Buffalo Grove High School and then graduated from the University of Illinois in Champaign-Urbana where she got her Bachelor of Music degree. Her Master of Music degree is from Boston University. She is currently performing with the Civic Orchestra of Chicago and has performed with the Portland (ME) Symphony, the Boston Modern Orchestra Project, the Spoleto Festival (USA) Orchestra and the Tanglewood Music Center Orchestra. She is transferring from Local 9-535, Boston, MA. She is an experienced instructor.
310 W. Hintz Rd.
Arlington Heights, IL 60004
847-347-7356
joannagrosshans2@gmail.com

Bertram Hogan Acct# 56710 (Violin/Cello/Viola) grew up in Columbus, GA. After high school, he attended Northwestern University where he majored in Violin Performance. He moved to Puerto Rico where he performed with the Orquesta Sinfonica de Puerto Rico, Teatro de la Opera, Festival Casals and Mayomente Mozart. He has also performed in the San Francisco Camarata, the Fort Wayne Philharmonic, the Toledo Symphony and the Symphony of the Americas. He is a past Finalist of the National Black Music Colloquium and Competition/Kennedy Center. He is an experienced private and group instructor and he is bilingual (English & Spanish).
925 Greenleaf Ave.
Wilmette, IL 60091
224-260-1133
bnagoh@live.com

Colleen Matheu Johnson Acct# 55641 (Flute/Piccolo) is a returning member.
117 W. 10th St.
Houston, TX 77008
713-423-5073
colleenmatheu@hotmail.com

Edward Oberdieck Acct# 56697 (Drums/Bass Guitar) is a graduate of Oak Lawn Community High School. He attended Moraine Valley Community College where he received his Associates in Arts degree and then VanderCook College where he earned his Bachelor in Music Education degree. He is currently performing in an AC/DC Bon Scott tribute band and has experience performing with concert bands, jazz bands and percussion ensembles. His instructors include Bret Kuhn and Local 10-208 members Scott Mason and Kevin Lepper. He is an experienced private instructor and is currently teaching at Jake's Music Shop in Alsip, IL.
9322 S. 52nd Ave.
Oak Lawn, IL 60453
708-425-3127/708-704-1616
eoberdieck@hotmail.com

WELCOME!



Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Brian Patti, (630) 832-9222
www.bandleaders.org

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

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

GERMAN AMERICAN MUSICIANS CLUB

Third 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 Lenkos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226

Dal Segno Luncheon



Honorees:

John Blane
Don Knapp
Pat Mallinger

Sunday, April 29, 2012

12:00 Noon at The Lido

5504 N. Milwaukee Ave., Chicago, IL

FREE PARKING

Advance Reservations, \$33.00 per person

At the Door, \$37.00 per person

Please send check made payable to Dal Segno to:

Bobby Schiff

363 Longcommon Rd.

Riverside, IL 60546

708-442-3168 (home)

312-870-3024 (cell)

Please enclose list of guests' names • Come and meet old and new friends

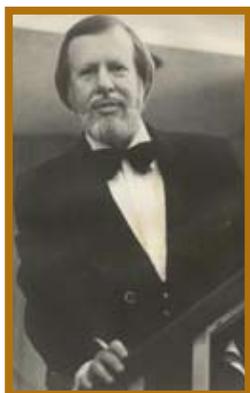


Obituaries

Creighton McGrath

1934-2012

L. Creighton McGrath, pianist from Chicago, passed away January 18, 2012 in Portland Oregon at the age of 77. He was born on June 4th, 1934. A fixture on Chicago's Rush St. in the 60's 70's & 80's, he worked his way to Chicago through Lake Tahoe and Las Vegas. He was the musical director for Ike Cole at the Ambassador Hotel and also played for Jeannie Lambert, who recorded one of his tunes "That's You" on her



Jeannieology album. He worked with numerous girl singers around Chicago at clubs including the Four Torches, Joan Ann's, and Andy's and also played for Frank D'Rone and many others.

He married singer Carolyn Joyce-McGrath and returned to Portland in the 90's when the Rush St. music scene faded.

By Jeannie Lambert

Grover Schiltz

1931-2012

Expert CSO English horn

Devoted musician also bred show dogs

Grover Schiltz refused to be bound by the narrow routine of life as an orchestral musician, even if his orchestra happened to be the Chicago Symphony Orchestra.

The CSO's longtime principal English horn and oboist shared his diverse interests with his wife, Beverly Schiltz, a double bass player who worked as a music librarian. The Schiltzes bred show dogs, including Pembroke Welsh corgis and dachshunds, producing many champions over the years. They also were avid collectors of nomadic rugs, corkscrews and ceramics and the couple traveled the world in pursuit of their hobbies. Mr. Schiltz was an avid photographer, gourmet cook and an active board member of the Chicago Symphony Orchestra Alumni Association. Even so, he reserved his greatest passion for music. Mr. Schiltz, 80, died of natural causes Thursday, February 9, at his home in Lake Forest, according to his wife. One of the CSO's longest

serving members, Mr. Schiltz had a 46-year tenure that lasted from his hiring by music director Fritz Reiner in 1959 until his retirement in 2005. He played assistant principal oboe until 1964 and served as principal English horn from 1964 to 2005. His dulcet-toned performances of the oboe and English horn solos in such orchestral staples as Dvorak's "New World Symphony" graced many a CSO concert. Mr. Schiltz attended the CSO alumni association board meeting on Monday and spoke excitedly about a rug-buying trip he and his wife were planning to take to Pakistan in the spring, friends said. "He was a wonderful musician and colleague and a delightful person to converse with about many topics," said violinist Tom Hall, a retired CSO member.

A native of Aurora, Mr. Schiltz began oboe studies with Robert Mayer, a former CSO oboist and principal English horn. After receiving a bachelor's degree in music from the University of Michigan, Ann Arbor, he spent several summers at the Tanglewood music festival and played in

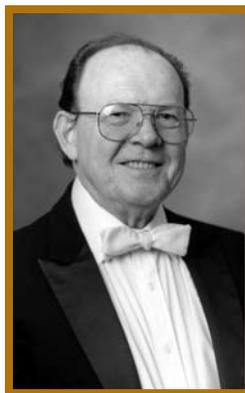


Photo by Frank Vilella

military bands while in the Army. Before joining the CSO, he performed with the Civic Orchestra of Chicago, Lyric Opera Orchestra and Grant Park Orchestra. From 1956 to 1959, he toured with the Boston Pops, played with the St. Louis Sinfonietta and served as first oboe of the Kansas City Philharmonic. Mr. Schiltz was active in many smaller ensembles in the Chicago area, including the Chicago Symphony Winds and the City Musick. He taught oboe and

Baroque performance practice at Northwestern University, the University of Illinois at Chicago and Roosevelt University.

By John von Rhein
Tribune critic

Jodie Christian

1932-2012

Beloved Jazz pianist had exceptional ear for harmony

Chicago pianist Jodie Christian accompanied the greatest artists in jazz, from Stan Getz to Lester Young, Coleman Hawkins to Benny Carter, Gene Ammons to Roscoe Mitchell. In a career that spanned more than 60 years, Christian also co-founded the Association for the Advancement of Creative

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Burton	Wallace E.	Piano	12/20/11	05/08/31	01/26/52
Cornell	Harry S.	Tuba	02/09/12	12/26/12	10/01/31
Cox	Lawrence L.	Conga Drums	12/28/11	04/15/36	05/15/75
Engelhardt	Charles	Piano	12/28/11	05/05/17	10/19/61
Ross	Renick E.	Piano	01/08/12	08/04/40	10/01/64
Schiltz	Grover E.	Oboe	02/09/12	11/06/31	02/17/55
Smith	Harold A.	Clarinet	12/18/11	05/02/30	12/02/62

Musicians, a vastly influential organization that in 1965 began to redefine the way music was played and presented in Chicago and around the world. Yet while Christian was deeply admired by those who heard him, he never attained the fame his work deserved, and this was largely by design. “I function better as a sideman rather than as a leader,” he told *Chicago Jazz Magazine* last year. “I enjoy getting behind the soloist and pushing him.” Christian died Monday morning in his South Side home at age 80 of natural causes, said his wife, Juanita Christian. He was a vivid presence at the keyboard, his tone warm and full-bodied, his touch pervasively lyrical, his chords uncommonly lush. “He had a sense of harmony and beauty in his playing,” said veteran Chicago pianist Willie Pickens. “He was just an outstanding artist. ... He was just a very natural musician.” Christian, who was born and raised in Chicago grew up surrounded by music, his mother a church pianist and choir director, his father a self-styled blues piano player. Before Christian was old enough to go to school, he earned nickels dancing outside taverns near Chicago’s steel mills and in amateur shows in neighborhood theaters. At age 12 he was singing in the church choir, and as a teenager he attended the Chicago School of Music, though he didn’t consider that the source of his musical education. “Most of the things I learned were in the street, from other musicians, singers,” he told the Tribune in 1992. Specifically, Christian felt that he developed his musicianship singing blues, gospel, light opera and other genres in various choirs. That was how he developed an uncommonly keen ear for harmony. “I sang all parts sometimes, because I had a real high voice,” he said in Tribune interview. “A lot of times I wouldn’t know a song, but I could anticipate what was coming next because I had experience doing that, singing parts.” That skill transferred seamlessly to the piano. He went pro before graduating from Wendell Phillips High School, his ability to anticipate a soloist eventually making him one of the most in-demand pianists in Chicago. Christian also attended Crane Junior College (now Malcolm X College). By the early 1960s, as changing musical tastes shrank the jazz club scene, musicians like Muhal Richard Abrams, Phil Cohran, Steve McCall and Christian took matters into their own hands. Under the banner of the Association for the Advancement of Creative Musicians, they sought out new venues in

which to present their music themselves, un beholden to a diminishing number of club owners. At the same time, they created innovative ensembles that developed novel musical techniques. “It was just about the music... and performing outside of the tavern,” Christian said in the *Chicago Jazz Magazine* interview. “That was the focal point before, the tavern. But utilizing other venues that you could promote music in... And the purpose was to have all new music - to write your own compositions and to perform them and to establish some kind of clientele for the music.” Christian recorded prolifically with a range of artists, including Eddie Harris, Johnny Griffin, Roscoe Mitchell, Ira Sullivan, Dexter Gordon, Yusef Lateef, James Moody and Sonny Stitt. His belated recording debut as leader, on the 1992 album “Experience “ (Delmark Records), earned critical plaudits not only for its mostly solo tracks but also for a brilliant, whistled bebop solo. Albums such as “Front Line” (Delmark, 1996, with Norris Turney), “Soul Fountain” (Delmark, 1997, with Mitchell) and “Reminiscing” (2001) attested to Christian’s distinctive voice as pianist collaborator. “Sometimes when you’re playing, everything is exciting, everything is moving, and all you have to do is just create,” he said in the Tribune interview. “Other times it’s like pulling teeth. At a certain point, your subconscious takes over in your play; especially if you’re playing up-tempo, your hands take over. “It’s when you play a ballad that you have time to think – then you can really create something.” Christian last performed in public at Katerina’s on West Irving Park Road in December, though he also made a high-profile appearance last summer at Millennium Park, during a tribute to Chicago jazz legend Von Freeman (who was not well enough to attend). In addition to his wife, Christian is survived by sons Jonathan, Jerome and Jodie Christian, Jr.; seven grandchildren and many great-grandchildren,” said his wife.

By Howard Reich
Tribune critic



CD's For Sale

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

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

Ray Bailey

Making Traicks
Tracking the Sly Fox
cdbaby.com
Bailey601@sbcglobal.net
773-450-7880

Jimmy's Bavarians

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

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" Behrenfeld

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

Chicago Jazz Philharmonic

Collective Creativity
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chijazzphil.org
orbertaindavis.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

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Reflections
Origin Records
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Amazon.com
cdbaby.com
630-258-8356

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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

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timcoffman.com
708-359-5124

Dick Daugherty

Versatility
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Bob Dogan

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

Frank D'Rone

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After the Ball with Billy M In Person at
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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

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The Illinois AFL-CIO met on January 10th to endorse candidates in the March 20th Primary Election in Illinois. To obtain a copy of the list of endorsed candidates, contact the office of the Vice-President.



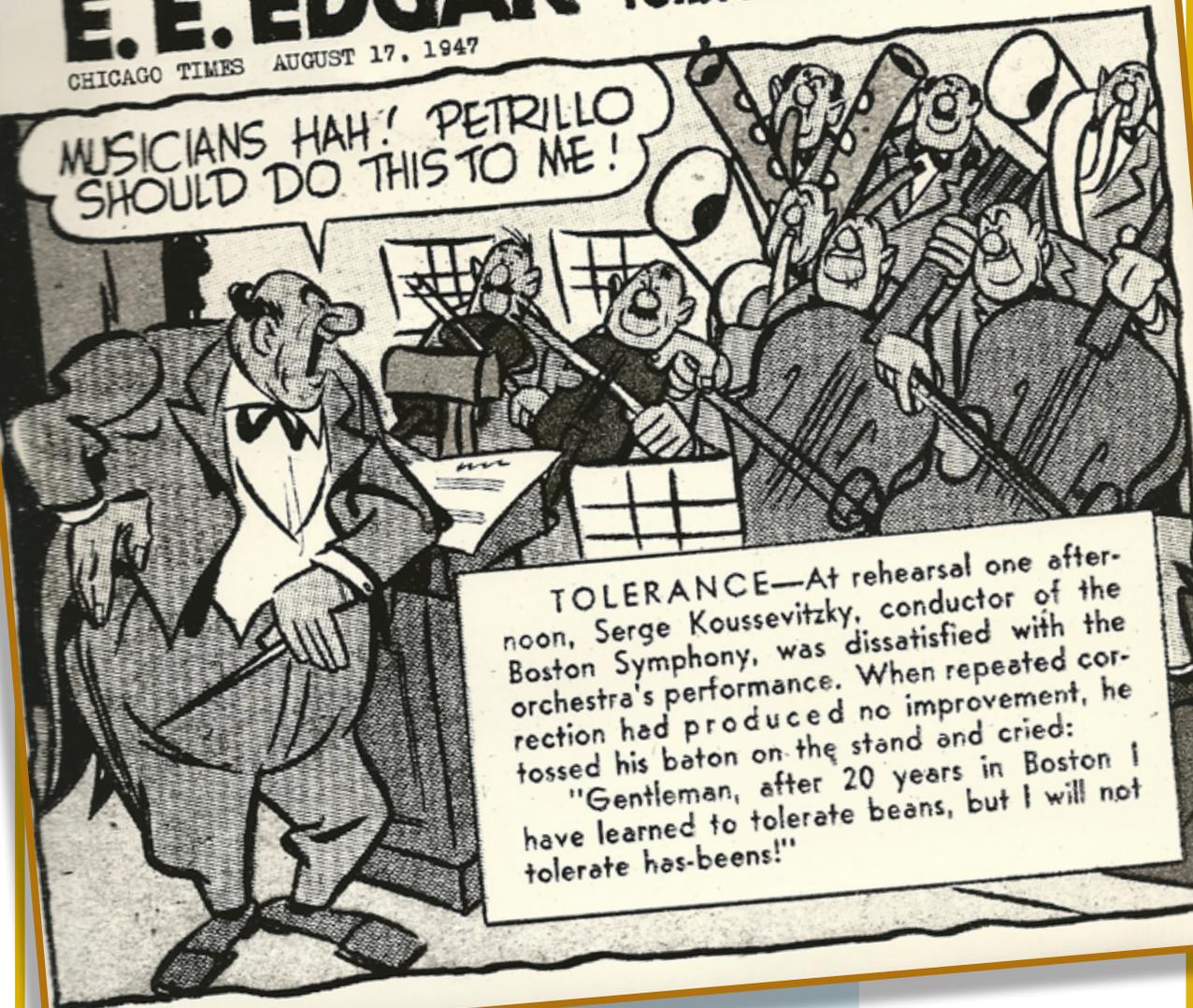
From the Archives

E. E. EDGAR

CHICAGO TIMES AUGUST 17, 1947

The wit, wisdom and foibles of the great

MUSICIANS HAH! PETRILLO SHOULD DO THIS TO ME!



TOLERANCE—At rehearsal one afternoon, Serge Koussevitzky, conductor of the Boston Symphony, was dissatisfied with the orchestra's performance. When repeated correction had produced no improvement, he tossed his baton on the stand and cried: "Gentleman, after 20 years in Boston I have learned to tolerate beans, but I will not tolerate has-beens!"



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630-267-3986
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BASS VIOLIN

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THE ARAGON BALLROOM SURVIVOR OF PAST GLORY DAYS

BY CHARLES A. SENGSTOCK, JR.

The hulking Aragon Ballroom building sits on the north side of Lawrence Avenue near Broadway as a reminder of a once-glorious era when ballroom dancing was one of the most popular pastimes in America, and the dance bands that provided the music were as popular as today's movie stars and rock bands.

The Aragon survives today but no longer as the preeminent ballroom it once was. The original owners, the Karzas family, sold the venerable ballroom in 1963 to theater owners Oscar Brotman and Leonard Sherman, who proceeded to close it as a ballroom in February the following year. Since then it has passed through the hands of a succession of owners. The building has been used for roller-skating, rock concerts, occasional meetings and special events. And yes, even for an occasional private dance.

The Aragon, opened in 1926, was the second of the two "wonder ballrooms" built by brothers Andrew and William Karzas, successful Greek immigrants, who owned a number of south side theaters, and their partner Nick Nomikos. The Trianon ballroom was the first. It was built four years earlier in 1922.

The beautiful Trianon was located at 62nd Street and Cottage Grove Avenue, near the busy 63rd and Cottage Grove business district. It had a large oval dance floor, the second largest in the city (29,580 square feet), and literally astounded the dancing public and amusement business with its size, lavish décor and overall elegance. It set the tone for ballrooms all over America for the next thirty years and soon other Trianons began appearing in other U.S. cities, trying to emulate their namesake model in Chicago.

Most dancing venues in Chicago before the Trianon were called dancehalls and, for the most part, were rather utilitarian or Spartan in appearance. Some of the smaller venues were little more than rooms adjoining taverns. And many of the early dancehalls acquired bad reputations because of the rowdy conduct of the dancers and dancing that often was indecent.

A social reform group called the Juvenile Protection Association (JPA) was formed in the early 1900s to monitor the conditions in the factories that hired young people, but it later also began monitoring amusement settings and regularly began visiting dancehalls and issuing reports. A bad report could seriously affect business, so the dancehall proprietors paid attention to the JPA visits.

Aware of this, the Karzas brothers strove to establish a reputable and wholesome venue, handsomely decorated, that would invite the confidence of young dancers and especially that of their parents. And in the Trianon they succeeded admirably. Several "floor men"

carefully monitored the dance floor for poor manners and inappropriate dancing; athletic dancing steps were not allowed. When necessary, the floor men warned the offending parties or occasionally saw them to the door. Dress codes were strictly enforced (men had to wear jackets and ties). Many women wore evening dresses and heels, into which they would change at the ballroom.

All these innovations, which also were adopted at the Aragon, went a long way in helping reinvent the dancing business in the United States, setting a new, standard for the nation's ballrooms.

The JPA also monitored the dance bands in the ballrooms and other dancing venues for tempos and for type of music played. Wild tempos obviously were a "no-no" but so were excessively slow numbers, which might encourage close or improper dancing. The fast numbers could have been a problem especially because of the then-growing popularity of jazz music in the mid-1920s. But jazz was seldom if ever heard in the ballroom. And a once-weekly waltz night was a featured event, with every other tune a waltz.

With the Trianon's success, the Karzas brothers in 1925 decided to build another ballroom on the north side, the Aragon near the thriving Lawrence and Broadway business and entertainment district. The Aragon, which opened a year later, was a reflection of the Trianon in terms of elegance and refinement. Like the Trianon, the Aragon's main floor was reserved for an elaborate entry foyer, coat checkroom and large combination changing rooms-bathrooms. A large, elegant twin staircase led dancers to the second-floor, opening out onto the large dance floor (21,036 square feet). While the Trianon was built to imitate the French Trianon, the Aragon was designed to resemble a large Moorish Garden.

To play for the opening of the Aragon, Andrew Karzas, with counsel from Chicago Federation of Musicians President James C. Petrillo, hired the Fio Rito-Russo band then playing a long, successful engagement at the nearby Edgewater Beach Hotel. During opening week, however, an echo was discovered in the ballroom, which began causing all sorts of problems for the band and dancers alike. Were they hearing the actual beat or the echo? The problem was addressed and some changes made, but the echo problem—albeit a lesser one—lingered for years thereafter, haunting subsequent bands. (Note: It was even cited in a Chicago Tribune article in a 2002 review of the Rock band "Down," as muddying the lyrics of singer Serj Tankian.)

The style of the Fio Rito-Russo band just did not suit the Aragon's younger dancers and affected attendance. Karzas bought out their contract but Ted Fio Rito in later years said that he always felt the echo contributed to the band's lack of acceptance. The house relief band led by former Dell Lampe musician Al Morey, and made up mostly of former Lampe Trianon musicians, replaced the Fio Rito-Russo ensemble as a temporary





Wayne King at the Willowbrook Ballroom 1960's. Photo by author. © 2000 Charles A. Sengstock, Jr.

business at the box office. King became a popular musical icon at the north-side ballroom through his popular band, his easy rapport with the young crowd and his nightly broadcasts via WGN (and later the networks) and his many recordings. He literally became a cash cow for Karzas and remained there until the mid-1930s when his contract expired. While at the Aragon the King band left only during the summers to hit the one-nighter circuit. As his popularity increased, King's band also was featured several times a week on a commercial daytime network broadcast from the downtown NBC studios for sponsor Lady Esther cosmetics.

The late Louie Henderson, first trumpet player for the King band throughout the Aragon and following years, told the author about huge crowds the King band would draw upon their return to the Aragon in the fall. One year, according to Henderson, he couldn't get in the front door before the job because of the mob scene but finally found the head floor man who cleared the way for him. "Ten thousand people and I couldn't get into the ballroom," Henderson said years later during the interview. (Author's note: Henderson's estimate of 10 thousand probably was hyperbole to emphasize the crowd size waiting outside because it is doubtful that many people could fit inside the ballroom and still dance.)

Right after the King orchestra began playing at the Aragon J.B. Lampe brought up copies of the waltz library from the Trianon, according to Henderson, which were used for the weekly Waltz Nights. Over time King became known as the "Waltz King" based on the abundant number of waltzes the band played. Henderson said that J. B. Lampe would stand in the middle of the Aragon dance floor while rehearsing the band and use a stop watch to check on the waltz tempos—so many beats per minute.

When King departed, the new Orville Knapp band was brought in from the West Coast. The band used all sorts of musical devices (frequent changes in dynamics—from loud to soft) and unconventional instrumentation (organ, steel guitar, both string and brass bass) but it didn't excite the dancers, who frequently had trouble hearing the band in the giant hall. Responding to the dancers' discontent, Karzas brought in Jules Stein from MCA to solve the problem. After a few bands

measure. But the Don Bestor orchestra was soon brought in as the featured band.

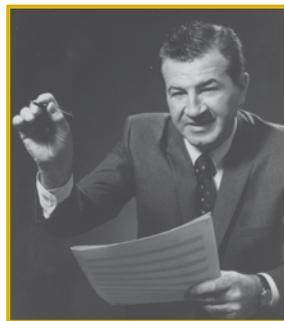
In 1927 another Dell Lampe alum, saxophonist Wayne King, assumed leadership of Morey's house band and it was the beginning of a new era for the Aragon resulting in booming

came in to fill the few weeks after the Knapp band departed, the booking agency brought in the Freddy Martin band from New York. (Downbeat reported that Knapp was out of the Aragon in November of 1935 and at the Cosmopolitan Hotel in Denver because "the band was said to be playing over the head of the dancers at the Aragon".) Martin was successful and remained the featured band for several seasons. But the next band to set the Aragon on fire, like the Wayne King band had ten years earlier, was that of Dick Jurgens from California.

Jurgens had a young band with which the dancers quickly identified. They played very good dance music and yet entertained the crowd with their bandstand

antics and novelty numbers. The Jurgens band became the anchor at the Aragon for the next four years, broadcasting nightly, until it broke up during World War II.

When Jurgens returned after the war, it was like he never left, and the crowds returned. The



Dick Jurgens in later years. Photo from author's collection, courtesy of Pat Williams.

band played each season, alternating with the band of Jurgens' former singer Eddy Howard and a few others, until well into the 1950s. Both bands recorded prolifically and both had numerous hit records.

Things were changing by the 1950s. Many name bands were disbanding because of the high costs of travel and the closing of dance venues. As a result, the Aragon began bringing in more territory and local bands. Teddy Phillips, a Chicago native, brought his band in during this period and developed a big following, even becoming known as a "new waltz king," and having a weekly TV show from the Aragon, trying to capitalize on the new medium to encourage dancing.

By 1963, however, young Andrew Karzas (William's son) and his sister, who were then managing the Aragon, decided to sell the venue, the last of the two Wonder Ballrooms (The Trianon had been closed in 1954 and demolished in 1967.) The dance-band era was over. Actually the downslide began in 1955. It just took a while for the full impact to be felt.

So today the Aragon building still sits on the Lawrence Avenue site as a lonely symbol of a past era when glamorous dancers swayed to the rhythms of the bands of yesteryear. Like the deserted Uptown Theater, its neighbor across Broadway, few of the younger people living and working in the area see the Aragon as anything more than a seldom-used building out of the past.

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www.baroque.org

Evanston Symphony
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Sunday, March 11, 2012 at 2:30PM
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www.evanstonsymphony.org

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Listings will be included provided there is a Union contract on file.

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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 VIOLIN AUDITIONS ARE SCHEDULED FOR MAY/JUNE, 2012
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR JUNE 11, 2012**

Application materials must be postmarked by APRIL 9, 2012
OR faxed or e-mailed by APRIL 13, 2012.

**PRINCIPAL TIMPANI AUDITIONS ARE SCHEDULED FOR JUNE, 2012
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR SEPTEMBER 24, 2012**

Application materials must be postmarked by MAY 5, 2012
OR faxed or e-mailed by MAY 10, 2012.

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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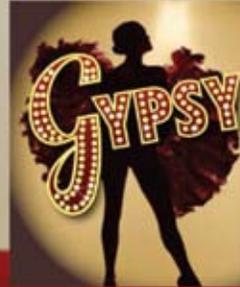
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Claim a 5% union discount on all Goodyear tires as you support union members who make many of them. Get a 10% a discount on car service, including maintenance and parts.



SAVE on Union-Made Clothing.

Get up to 10% off quality, comfortable apparel union-made in the USA—every thing from jeans, tees, sweats and socks to dresses, shirts and pants. Look and feel great as you wear your union pride!



Union Plus salutes America's union workers.

We honor our rich legacy by providing a wide range of benefits and services to help union members get more out of life. To support union solidarity, we provide savings on quality products made by union workers to help stretch your paycheck. So you can **SUPPORT your fellow union workers while you SAVE!**

REBATES on union-made cars.

Get rebates of up to \$200 when you buy a union-made car or truck.



ConsumerReports.org

SAVE with ConsumerReports.org Get an annual subscription at 27% off. Find non-biased Product Reviews, Product Ratings and Buying Guides compiled by union workers.

SAVE on a Hawaiian cruise with NCL

America. Take a dream cruise through Hawaii's main islands on a US-flagged, all-union ship and save 5%.



To learn more about **all the union-made discounts** available to you, visit

UnionPlus.org/UnionMade



* This offer is available only to qualified union members and retired union members. Union identification is required. Credit approval and new two-year service agreement required. Additional lines for family plans, unlimited plans and Unity Plans or plans combining land line and wireless are not eligible. Other conditions and restrictions apply.



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$2,717.00

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
CONTRIBUTORS, GO TO
CFM10208.COM



CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$2,665.00

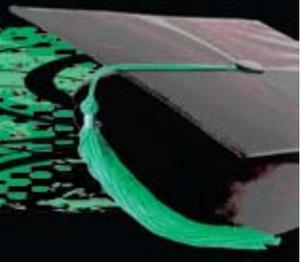
TEMPO is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** makes disbursements to congressional candidates of either party who have a demonstrated record 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 **TEMPO**

and send it *c/o* **Chicago Federation of Musicians**
656 W. Randolph St., #2W
Chicago, IL 60661
Attn: Membership Dept.

We will add your name to the list of contributors and forward your check to the AFM.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM



CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$1,496.00

The CFM College Scholarship Fund for Music Students has been set up in memory of Leland Baska. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

Make checks payable to the **CFM Scholarship Fund**

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

We will add your name to the list of contributors on our website.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM