

OUR NEXT CONCERT

**Ben Mauger's Vintage Jazz Band
and Roaring '20s Orchestra**



Photo by Jim McGann

**Sunday, September 15, 2013
2:00 – 4:30 p.m.
Community Arts Center
414 Plush Mill Road
Wallingford, PA 19086
Directions on [Page 7](#)**

Perennial Tri-State favorite Ben Mauger once again brings two hot bands for a raucous afternoon of traditional jazz and Dixieland favorites. The Vintage Jazz Band will play old-time hot jazz from the 1920s-'30s as well as NYC-style swing revival jazz made famous in the '50s and '60s, and the 10-piece Roaring '20s Jazz Orchestra will play a selection of Gatsby-era dance numbers that'll have you wishing you could shimmy like your sister Kate.

"A few years ago while playing at the Hot Steamed Festival in Essex, CT," Mauger has explained, "I had the pleasure of hearing the great Vince Giordano's Nighthawk band. WOW! I knew right then I'd love to play that music as well... and told myself that when I retired... I would form a similar band right here in Pennsylvania. So that's exactly what I did." Ben's groups have since become

mainstays at prestige jazz venues and festivals up and down the East Coast.

For a sample of the Vintage Jazz Band in action, go to: <http://www.youtube.com/watch?v=odt6VXziU3o>

For further information, including audio samples and video clips of both bands performing, visit Ben Mauger at <http://www.benmaugersvintagejazzband.com/>.

The musicians include:

Ben Mauger - Cornet, Leader
Todd Fulginiti - Trumpet
Dave Sager - Trombone
Howard Boots - Alto & Clarinet
Jason Roach - Alto & Bass Sax
Dave Wilson - Tenor Sax & C Melody Sax
Bob Kreitz - Piano
Chuck Oettel - Guitar/Banjo
Mike Shank - Bass/Tuba/Bass Sax
Doug Kulp - Drums

Concert Admissions

\$10 First-time attendees and members
\$20 General Admission
High school/college students with ID and
children with paying adult admitted free
Pay at the door

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LOOKING AHEAD TO OUR OCTOBER 2013 CONCERT

Martin Spitznagel will play for Tri-State Jazz Society on Sunday, October 20, 2013 from 2:00 to 4:30 p.m. This concert will be at Haddonfield United Methodist Church, 29 Warwick Road, Haddonfield, NJ 08033. Spitznagel will present a program of ragtime and stride piano that promises to display the virtuosic technique, sophisticated touch, and sparkling repertoire which earned him the title of "World Champion of Old-Time Piano Playing."



Martin Spitznagel, hailed as "a remarkable, astonishing... 'face-melting' musical talent" (fairweatherbelle.com), achieved musical success at age 14, winning a Yamaha Disklavier piano at the "Crazy For Ragtime" competition in front of judge Itzhak Perlman. His flair and ebullience soon caught the eye of the Eastman School of Music's Dr. Tony Caramia, under whose tutelage Martin developed his ear, improvisational skills, and compositional acumen, eventually blooming into a world-class artist.

Spitznagel has performed across the country at venues large and small including featured performances at the Scott Joplin International Ragtime Festival in Sedalia, MO and the West Coast Ragtime Festival in Sacramento, CA. He's won numerous awards for his original compositions, among them first place in the Scott Joplin Foundation's "Train Town Rag" challenge at the 2011 World Championship Old-Time Piano Playing Contest. That same year he was selected as the Scott Joplin Foundation's Artist-In-Residence.

TEX WYNDHAM'S RED LION JAZZ BAND CONCERT

On Sunday, August 18, 2013, at the Haddonfield Methodist Church in Haddonfield, NJ, Tri-State Jazz presented Tex Wyndham And His Red Lion Jazz Band in concert to an appreciative full-house. These are the concert photos by Paul Macatee:



The musicians include Tex Wyndham, cornet, leader; Steve Barbone, clarinet; John Tatum, trombone; Jon Williams, piano; Pat Meitzler, banjo; and Dave Kee, Bass Saxophone.



PHILADELPHIA'S PIONEERS OF the "STRING SWING" STYLE: Joe Venuti & Eddie Lang.

The City of Brotherly Love has spawned dozens and dozens of Jazz luminaries over the last eight decades, through and including today. That legacy includes Dizzy Gillespie, Mickey Roker, John Coltrane, McCoy Tyner, Gerry Mulligan, Jimmy Smith, Philly Joe Jones, Grover Washington, Christian McBride, Pat Martino and Jimmy Bruno just to name a few. All have had their impact on the music and are recognized as giants in the idiom, with their contributions mainly beginning with the advent of "Bop" in the '40s. Their names reverently roll off the tongues of jazz aficionados today.

But two other Italian-American musicians from the ethnic neighborhoods of South Philly, who began plying their trades around the same time as two of their more notorious transplanted countrymen, Sacco and Vanzetti, were capturing national headlines, have left their indelible mark on the "Trad Jazz" genre. As they demonstrated themselves as among the finest virtuosos of the jazz age, they would spark a new movement called "String Swing" which would then evolve into Big Band Swing and dominate the music and entertainment scene and enrapture audiences through the dark hours of World War II and the Korean War. They were also credited with inspiring "Le Jazz Hot" in France in the early '30s, started by the gypsy guitar genius, Django Reinhardt and the English violinist, Stephane Grappelli. That style of music, called Gypsy Jazz, is still energetically played and enjoyed worldwide.

Salvatore Massaro (a.k.a. Eddie Lang) was born into a family of Italian craftsman of fretted instruments at the turn of the century. It was no surprise that he found himself studying the violin at an early age. But in his early teens, he switched to the guitar, probably at the prompting of his longtime childhood acquaintance, Joe Venuti, who also played the violin and was of similar age. They grew up within blocks of one another. Their demeanors were polar opposites. Joe was impulsive, boisterous and a jokester, the consummate front-man. Sal was quiet, supportive and introspective, comfortable remaining in the

background. This Yin and Yang partnership would develop into a historical musical collaboration of duets and other formats that would change the tenor and complexion of the New Orleans recordings they were exposed to in the early years of the Roaring '20s. That music was dominated by horns and raucous rhythm sections comprised of piano, banjo and drums.

Neither the guitar nor violin had previously figured prominently in Dixieland combos. Embracing the captivating sounds of this new music called jazz, both men would bring the European, classical, and centuries old tradition of violin and guitar playing into the modern age. They'd catapult their respective instruments into the fore-front, beginning in 1926, and quickly became the most sought after session and band members performing on the scene.

Sal, after taking on the stage name, Eddie Lang, would record with, among others, Louis Armstrong, Bix Beiderbecke, Benny Goodman, Bessie Smith, Jack Teagarden, Paul Whiteman, Hoagy Carmichael, King Oliver and finally Bing Crosby. Eddie became a favorite accompanist of Bing Crosby and with tragic irony and at his urging, Eddie agreed to a tonsillectomy in the hopes of improving his speaking voice for appearances in a series of films Bing had contracted for. The operation was botched, leading to Eddie's untimely death in 1933.

Joe was devastated and took decades to recover and wandered ignominiously through the music community until a rebirth and resurgence in the '70s. Joe, with Eddie, recorded with many of the same artists, but in later years added the likes of Zoot Sims, Earl Hines, Marian McPartland, George Barnes, Dave McKenna and the swing guitar master, Bucky Pizzarelli.

Their meteoric musical rise and untimely demise, lasting a scant eight or so years, would result in Eddie Lang garnering the moniker of "Father of The Jazz Guitar" and Joe Venuti as the progenitor of "The Hot Swing Violin." Their recordings stand as some of the most sophisticated, melodically and harmonically complex, and difficult to execute during their day and for decades to follow. Both, although less known, can count themselves proudly among Philly's Pantheon of Jazz Practitioners!

JAZZ FESTIVALS

You may enjoy sampling their music with these links to You Tube:

<http://www.youtube.com/watch?v=zeM-uvclQqI>

<http://www.youtube.com/watch?v=ql3eF8cpNVs>

<http://www.youtube.com/watch?v=ijaYapHoXk8>

<http://www.eddielangdayinphiladelphia.blogspot.com/>

By Ernie Pugliese

QUIZ TIME

By Rabbi Lou Kaplan

Certainly one element that went into the making of jazz was the blues. In *Elements of Jazz: From Cakewalks to Fusion*, Bill Messenger wrote that "The blues began as a gut-wrenching expression of emotion, likely deriving from the 'field holler' of cotton pickers in the Old South." Although blues is usually associated with a slow tempo and melancholy lyrics, there are also fast-paced and happy blues. What follows are partial titles of eight blues numbers, each ending with the word "Blues," that have become part of the standard jazz repertoire. (Hint: Numbers 1-5 are by W. C. Handy, 1873-1958, "the father of the blues.") Can you fill in the missing letters?

1. S ____ _ ____ _ s
2. ____ a ____ _ ____ _ ____ _ e ____
3. ____ _ m ____ _ ____ _
4. ____ _ ____ t ____ a ____ _ ____ ' ____
5. ____ _ ____ _ e ____ _ r ____ _ ____
6. ____ _ p ____ _ ____ _ ____ _ ____ h
7. ____ _ ____ _ e h ____ _ ____ _
8. ____ _ ____ _ z ____ e

Answers elsewhere in this issue.

The Tri-State Jazz Society presents live traditional jazz concerts - alternating monthly between the Wallingford, PA Community Arts Center and the Haddonfield, NJ Methodist Church. But for many individuals this frequency of concerts in their respective areas may be insufficient to satisfy their appetite for live jazz. I have personally found another approach to satisfying that thirst and that is to attend jazz festivals outside of the Delaware Valley. Such festivals usually occur over three-day weekends and I attend a number of such festivals during a year.

My knowledge about jazz festivals is based on attending the following festivals during the past few years:

- Fresno Mardi Gras, Fresno, CA - February
- Seaside Jazz Festival, Seaside, OR - February
- Monterey Jazz Bash by the Sea, Monterey, CA - March
- French Quarter Jazz Festival, New Orleans, LA - April
- Chattanooga Choo Choo Jazz Fest, Chattanooga, TN - May
- Sacramento Music Festival, Sacramento, CA - May
- Hot Steamed Jazz Festival, Essex, CT - June
- America's Classic Jazz Festival, Lacey, WA - June
- Great Connecticut Jazz Festival, Meriden, CT - July
- Bix Beiderbecke Memorial Jazz Fest, Davenport, IA - August
- Grugelfest, Toledo, OH - September
- Jazz Band Ball, White Rock, BC - September
- Glacier Jazz Stampede, Kalispell, MT - October
- Medford Jazz Fest, Medford, OR - October
- Jubilee by the Sea, Pismo Beach, CA - October
- Arizona Classic Jazz Fest, Chandler, AZ - November
- Suncoast Jazz Classic, Clearwater Beach, FL - November
- San Diego Jazz Fest, San Diego, CA - November

No single description applies to all festivals. There are basically two types of festivals. The more common type has anywhere from 4 to 80 bands. Some of these bands tend to be nationally known, such as Bob Schulz' Frisco Jazz Band, Buck Creek, Grand Dominion, High Sierra, Midiri Brothers, New Black Eagles, Uptown Lowdown, Wolverines and Yerba Buena, while others are more local bands. One or more guest stars may be added and be shuffled around the various bands. The other type is often called a jazz party which has a number of individual star musicians who are put together in

changing groupings throughout the festival. I tend to prefer the first type since the members of each band have usually played together for a number of years, so have developed more intricate arrangements and do not just play a chorus or two and then a similar pattern of solos for each song.

Some festivals, such as Chattanooga, have only one venue, so an attendee does not have to make a choice between bands because only one band plays at a time. Others, such as Sacramento, have over a dozen venues. When there are multiple venues, there is frequently a shuttle which runs between venues. Some festivals limit the type of music to traditional jazz. Others are expanding the variety of music in order to attract a wider and younger audience in recognition of the aging of patrons of traditional jazz. Most festivals are held in hotels. However, some are held in places such as theaters, convention halls or clubs.

I find all of the festivals that I attend to be really good. If I had to choose one as being best, I would select America's Classic Jazz Festival in Lacey, WA because it has what I consider to be the best traditional band lineup.

There are other choices for listening to live traditional jazz. Several travel agencies that specialize in cruises or land tours sign up one or more bands for usually one or two weeks for cruises or land tours in or to places such as Europe, Alaska or the Caribbean.

I heartily recommend partaking of the various festivals, cruises and tours. You'll meet the same friendly, lively people as those who are TSJS members. Furthermore, your financial support will help reduce the number of festivals that are closing and enable the continued existence of the live traditional jazz we love so well.

Mike Mudry

AMERICAN RAG

At each concert, TSJS picks a winner of a free four-month subscription to the American Rag as a door prize. The winner for August, 2013 is Carol Habig, West Chester, PA.

New members of the Tri-State Jazz Society automatically receive a two-month subscription to American Rag, the country's largest traditional jazz and ragtime newspaper.

OBITUARY

A long time supporter of Tri-State Jazz Society-- Catherine Collison of Wilmington, Delaware passed away on August 9, 2013 at the age of 99 years. She would have reached 100 years had she lived into February, 2014 . Catherine, the epitome of a Southern lady, was born in Norfolk, Virginia. Her accomplishments included founding her own tutorial service and the Delaware Doll and Toy Collectors Club. At a young age she joined a circus train; became a dancer and a poetess; and loved jazz. She was especially fond of ragtime piano and loved to trade barbs with the likes of Neville Dickie and Bob Seeley. She never missed a concert with Neville and Bob until she suffered mobility issues. Even then Tri-State members drove her to concerts when they were able to do so. She'll be sorely missed!

Bill Wallace

FUTURE CONCERTS



www.tristatejazz.org

November 24 2:00 to 4:30 p.m. Atlantic City Jazz Band, Community Arts Center, Wallingford, PA. Premier 7-piece Dixieland band from the Jersey shore has always been a hit at the Tri-State Jazz concerts.

January 12, 2014 2:00 to 4:30 p.m. Barbone Street Jazz Band, Haddonfield Methodist Church, Haddonfield, NJ.

February 23, 2014 2:00 to 4:30 p.m. Bryan Wright, Solo Ragtime Piano, Community Arts Center, Wallingford, PA. Artist in Residence, 2013, Scott Joplin International Foundation.

The advertisement for "The American Rag" features the title in a large, stylized font with a graphic of a hand holding a pen. Below the title, it says "SUBSCRIBE TODAY" and "News You Can Use About Traditional Jazz and Ragtime". It lists subscription rates: "One Year: U.S.\$26 -:- Canadian \$39 U.S. Funds*" and "Two Years: U.S.\$48 -:- Canadian \$74 U.S. Funds*". It also includes a note: "(*) Includes Airmail Delivery" and contact information: "Make check payable to: The American Rag, 20137 Skyline Ranch Dr., Apple Valley, CA 92308-5035, Phone/Fax: 760-247-5145".

The American Rag
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OTHER JAZZ CONCERTS

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org

(610)-625-4640

October 6 The Banjo Rascals, Dewey Fire Co. Hall,
502 Durham St, Hellertown, PA

November 3 Jam Session, Dewey Fire Co. Hall,
502 Durham St, Hellertown, PA

NEW JERSEY JAZZ SOCIETY

www.njjs.org

(800)-303-NJJS

NJJS also co-sponsors events at the Bickford
Theatre and Ocean County College.

THE BICKFORD THEATRE

6 Normandy Heights Road

Morristown, NJ

www.njjs.org/p/services/bickford.html

All concerts 8:00 p.m. (973)-971-3706.

August 27 Bria Skonberg Quintet

OCEAN COUNTY COLLEGE

www.njjs.org/p/services/ocean.html

(732)-255-0500

All concerts start at 8:00 p.m. Ocean County
College campus, Community and Arts Center,
College Drive, Toms River, NJ 08753

August 28 Jazz Lobsters

September 25 Midiri Brothers

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

September 15 Atlantic City Jazz Band

October 13 Jack Melton Jazz Band

JAZZ AT JACK'S

Jack's Deli Restaurant, 8500 Bustleton Ave., NE
Philly, (215)-528-0582

Third Thursday of each month/concerts 6:30-
8:30p.m., dinner starts at 5:30 p.m. and is included
in ticket price. Performances by the Al Harrison
Dixieland Band.

ABOUT TRI-STATE JAZZ SOCIETY

BOARD OF DIRECTORS

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president@tristatejazz.org ,
webmaster@tristatejazz.org

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Nancy Rawlins, **Publicity Assistant**, 2014

Bill Wallace, **Music Committee Advisor**, 2014

Louis Kaplan, **Writer** 2015

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Jim McGann, **Writer, Photographer**

Paul J. Macatee Jr., **Photographer**

Steven Peitzman, **Publicity Assistant**

Ernie Pugliese, **Writer**

Lorraine & Jim Maitland, **Refreshments**

Jack Adams, **Video Coordinator**

Adam Rogers, **Concert Assistant**

Paola Meimaris, **Signs**

TSJS CONTACT INFORMATION

Mailing Address: PO Box 896, Mount Laurel, NJ.
08054

E-mail: info@tristatejazz.org

**Hotline Phone for updated concert
information:** (856) 720-0232

SEE US ON FACEBOOK

www.facebook.com/tristatejazz

Tri State Jazz Society is on Facebook! Our
Facebook page is available for comments,
questions, and suggestions.

TSJS PATRONS 2013-2014

The Big Time - \$100 or more, \$120 couples

- Jack & Joan Adams
- Mike Mudry
- DeWitt Peterson
- Joe & Anita Pew
- Bob & Nancy Rawlins
- Scott Ricketts
- Jay & Orinda Lou Schultz
- Anne Uniman

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- Peter Parisi
- Nancy Pontone & Steven Peitzman
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- Bill & Sally Wallace
- Nancy Weaver

QUIZ TIME ANSWERS

1. St. Louis Blues
2. Basin Street Blues
3. Memphis Blues
4. Aunt Hagar's Blues
5. Beale Street Blues
6. Dippermouth Blues
7. Limehouse Blues
8. Jazz Me Blues

DIRECTIONS TO WALLINGFORD COMMUNITY ARTS CENTER

FROM I-476 SOUTHBOUND: Exit Route I-476 (the Blue Route) at EXIT 3 (Media-Swarthmore). Turn right on Baltimore Pike toward Media. Get in left lane immediately and turn left on Turner Road. Go 0.3 mile to the second street on the left. Turn left on Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on the right.

FROM I-476 NORTHBOUND: Exit Route I-476 at EXIT 3 (Media-Swarthmore). Turn left on Baltimore Pike toward Media. Go 0.3 mile. Turn left on Turner Road. Go 0.3 mile to the second street on the left. Turn left on Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on right.

FROM PHILADELPHIA OR NEW JERSEY: From NJ, cross the Walt Whitman Bridge into Philadelphia. From Philadelphia, take I-95 South to EXIT 7, I-476 North. Go north 3.4 miles to EXIT 3, (Media-Swarthmore) then follow directions above FROM I-476 NORTHBOUND.

FROM CITY LINE: Take Route 1 South to exit for I-476 South (The Blue Route). Take ramp on right, then turn left onto I-476. Go south 1 mile to EXIT 3, (Media-Swarthmore). Follow the directions above FROM I-476 SOUTHBOUND.

FROM CHESTER COUNTY AND WESTERN SUBURBS: Follow Route 1 North, passing Riddle Memorial Hospital just outside Media. Bear right on Route 1 North (the Media Bypass). Follow Bypass to first exit at Route 252 South (Providence Road). Follow Providence Road south to Baltimore Pike, a distance of approximately 2.2 miles. Turn left onto Baltimore Pike to Turner Road on your right, a distance of 0.3 mile. Turn right onto Turner Road for 0.3 mile. Turn left onto Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on right.

FROM WILMINGTON AND DELAWARE: Take I-95 North to EXIT 7, I-476 North. Take ramp on right. Go north 3.4 miles to EXIT 3, (Media-Swarthmore). Follow the directions above FROM I-476 NORTHBOUND.



Membership Application/Renewal Form

TRI-STATE JAZZ SOCIETY
P.O. Box 896, Mount Laurel, NJ 08054

New **Renewal** *Annual membership is valid through June 30, 2014.*

Individual: Basic Member \$20 Sponsor \$50 Patron \$100 or more

Couple: Basic Members \$40 Sponsors \$70 Patrons \$120 or more

Delivery Fee: Newsletter by U.S. Mail Delivery (Add \$10)

Free Email and Newsletter Options: (Check all boxes that apply)

TSJS concert announcements and membership notices

Newsletter by Email

Other traditional jazz event notices (not sponsored by TSJS)

First and Last Name(s) _____

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Phone (____) _____ E-mail _____

Date _____ Check No. _____ **TOTAL PAYMENT** _____

Mail with check payable to Tri-State Jazz Society, Inc.

*Names of sponsors and patrons are normally published in The Strutter newsletter and on our Web
.....site. If you do **NOT** want your name included in the list, please check this box:*

TRI-STATE JAZZ SOCIETY, INC.

P.O. BOX 896

MOUNT LAUREL, NJ 08054

