

OUR NEXT CONCERT

Atlantic City Jazz Band



Sunday, November 24, 2013
2:00 – 4:30 p.m.
Community Arts Center
414 Plush Mill Road
Wallingford, PA 19086
Directions on [Page 7](#)

Following their last TSJS concert in October, 2010, reviewer Jim McGann reported: "Whether your taste was hot Jazz, popular song, or pure hokum, the Atlantic City Jazz Band provided for all, and left our TSJS faithful happy."

The Atlantic City Jazz Band (ACJB):
Franny Smith - Leader, Banjo, Vocals
Bob Ferguson - Trumpet
Bob Rawlins - Clarinet, Reeds
Pete Reichlin - Trombone
Nancy Rawlins - Piano
John McClernan - Tuba
Chuck Harms - Drums

The seven-piece ACJB is an authentic "tuba and banjo" ensemble and specializes in playing the music that swept the nation when the first jazz recordings were issued in 1917. The members are seasoned players who love the traditional style and

deliver it in an energetic fashion. But their repertoire goes well beyond that, featuring the prime output of the skilled Tin Pan Alley composers who dominated music through the 1930s and beyond, and their zesty, spirited instrumentals are punctuated by an occasional vocal to capitalize upon the catchy lyrics of the period.

Their repertoire is always growing and includes pieces as old as Scott Joplin and Jelly Roll Morton rags as well as pop tunes of the jazz era by George Gershwin, Irving Berlin, Harold Arlen and Johnny Mercer. In 2004, band leader and since-retired trombonist Herb Roselle organized a touring band for a 10-day excursion to Italy and selected some of the finest musicians in the area. The band was well-received and decided to tour again the following year. Then, after a few more years of being a one-time/one-tour band, Roselle and co-founder Bob Rawlins decided to morph the band into a permanent group - and thus, in the fall of 2008, the Atlantic City Jazz Band was born. They have since become a fixture on the traditional jazz scene and in the spring of 2009 released their first CD, "Making Waves." To hear the ACJB in action, please go to: <http://www.youtube.com/watch?v=SncLw8larOg>

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

In This Issue

Looking Ahead.....[Page 2](#)
Spitznagel Concert.....[Page 3](#)
Brief History of Jazz.....[Page 4](#)
Music Committee.....[Page 5](#)
Future Concert Schedules.. [Page 5](#)

LOOKING AHEAD TO OUR JANUARY 2014 CONCERT

Due to the December holidays, there won't be a Tri-State Jazz Society concert during that month. However we will be eager to get going again in January with the Barbone Street Jazz Band concert on January 12 from 2:00 to 4:30 p.m. at the Haddonfield Methodist Church, Haddonfield, NJ



Steve Barbone - Clarinet, leader
Cindy Vidal - Trombone
Sonny Troy - Guitar
Mike Piper - Drums
Adam Hershberger - Trumpet
Jonathan Davenport - Bass

Clarinetist Steve Barbone will lead one of the Delaware Valley's best-known and hardest-swinging musical groups for an afternoon of hot Dixieland Jazz. Steve Barbone has been playing clarinet for 60 years and has shared a stage with, among others, jazz legends Coleman Hawkins, Roy Eldridge, Yank Lawson, Walter Bishop Jr., Gene Schroeder, Roswell Rudd, Sidney Bechet, Thelonious Monk, Bob Haggart, Pee Wee Erwin and Miff Mole. He's been a mainstay in New York, Philadelphia and European Jazz Clubs including Nick's, Eddie Condon's, The Savoy, the Cinderella Club, the Melody Lounge, the Stuyvesant Casino, Ortlieb's Jazz Haus, Le Cave, the JazKeller and the Vieux Columbier.

Cindy Vidal has been a professional jazz musician for more than 15 years. She has a master's degree in music, with a trombone major, from the University of the Arts in Philadelphia, plays regularly in the pit orchestras at the Walnut Street and Prince Music

Theaters, and has toured with Barry Manilow. She also has a great singing voice!

Well-known on the Philadelphia jazz scene, Sonny Troy has been playing jazz guitar for 60-odd years. He made his first record at age 11 with Frankie Avalon--who was playing trumpet at the time. As a teenager, Sonny played in Las Vegas with Louis Prima before joining Peggy Lee for an extended tour of the West Coast. He's worked with the Harry James Band, toured with Fabian, and eventually returned east to play lead guitar on the Mike Douglas Show. He's Bobby Rydell's and Frankie Avalon's first-call guitarist for local gigs.

Drummer Mike Piper's father, Ray Charles' tour drummer, bought him his first drum set when he was 6. Mike cut his teeth on rock and roll before moving on to become a 35-plus-year regular on the jazz scene. He was with Paul Grant's New Orleans Swing at the Showboat Casino and has been energizing Barbone Street since 2008.

Trumpeter Adam Hershberger and bassist Jonathan Davenport are members of Philadelphia's Perseverance Jazz Band. According to veteran Steve Barbone, "Both of these men are in their 20s and are fine examples of the new blood that is interested in the hot jazz of Louis Armstrong, Sidney Bechet, et al. The Perseverance Jazz Band has been performing for 3 years at swing dances, parties, weddings and various clubs/restaurants. They have developed a growing audience of young people who listen and dance to our kind of music. They are both EXCELLENT jazz musicians and I am pleased to be working with them in both Barbone Street and in Perseverance Jazz Bands."

You can learn more about the Barbone Street Jazz Band, and hear samples of them in action at:
<http://www.barbonestreet.com/>.

To hear Adam and Jonathan in action, go to:
<https://mail.google.com/mail/u/0/?ui=2&ik=07af2638c4&view=audio&msgs=1417a2dfo4d648bd&attid=0.1&zw>

MARTIN SPITZNAGEL CONCERT REVIEW

The Tri-State Jazz concert on October 20 at the Haddonfield Methodist Church featured Martin Spitznagel, noted Ragtime pianist from Alexandria, VA.



Spitznagel, who has a background in graphic design, and claims that Ragtime is an "avocation" for him, described Ragtime as "the Rap music of the day." It was a departure from proper, classical music at the time. In Spitznagel's performance, it is easy to see why Ragtime went over so big in the early 1900s.

In most Ragtime performances, emphasis is focused on Ragtime composers and popular Ragtime compositions. While Spitznagel acknowledged composers like Eubie Blake, Scott Joplin, et al, a considerable portion of the program was devoted to Spitznagel's own compositions, and in some cases, popular songs performed in a Ragtime style. It was a welcome change.

Another welcome change was the ever-so-slight swing of the Rags. Tex Wyndham once summarized the difference between Ragtime and Stride: "One swings, and the other doesn't." Every number on the program, save for the non-ragtime "A Melody for New Life," had a little stride to it. Ragtime compared to stride has a tendency to sound rhythmically stiff. Not at this concert.

The first set contained a potpourri of works by Eubie Blake, Scott Joplin, the Sherman brothers (read on!), Adeline Sheppard, "Luckeyth" Roberts, Zez Confrey and Spitznagel himself. The standouts of the set were the rarely heard Joplin tune, "Easy Winners," an original Rag by Spitznagel - the two themed "Theresa's Novelette," a Mary Poppins

medley (consisting of "Chim-Chim-Cheree," "Feed the Birds" and "Supercalifragilisticexpialidocious"), a literally light keyboard exercise of Zez Confrey's "Dizzy Fingers" and two food related items - "Pickles and Peppers" by Adeline Sheppard and "Pork and Beans" by one of the Titans of the era - the diminutive "Luckeyth" Roberts.

The second set, while not as jam packed as the first, had some interesting moments as well. The set began with a brief explanation of Ragtime. Spitznagel defined it as taking the oompah bass sound of the marches and adding syncopation to it, comparing the two in side-by-side little pianistic demonstrations as "Throw it Away" and "Take Out the Garbage." Three Spitznagel originals were performed, "Whippersnapper," "The Seagull Shuffle" and "The Newbie Eubie," the latter a tribute to Eubie Blake, and featuring his trademark "Walking Bass" and "Double Bass" effects.

The concert ended with a performance of George Gershwin's "Swanee," concluding a great afternoon of Ragtime with Martin Spitznagel.

Jim McGann

QUIZ TIME

By Rabbi Lou Kaplan

The big band era lasted from approximately 1930 to 1950. George T. Simon's "The Big Bands," fourth edition (New York: Schirmer Books, 1981) is the definitive work on the subject. How much do you know about the music in that exhilarating time?

Can you match each of the following bandleaders with his group's theme song?

Bandleaders: Larry Clinton, Tommy Dorsey, Skinny Ennis, Glen Gray, Horace Heidt, Stan Kenton, Claude Thornhill.

Theme songs: "Artistry in Rhythm"; "Got a Date with an Angel"; "I'll Love You in My Dreams"; "I'm Getting Sentimental Over You"; "Smoke Rings"; "Snowfall"; "The Dipsy Doodle."

Answers elsewhere in this issue.

A BRIEF HISTORY OF JAZZ

Simply put, the music of the Tri-State Jazz Society is jazz played in the style of its originators and their disciples. Collectively, it is most commonly referred to as "Dixieland Jazz" or, simply, "Dixieland." You may also hear it referred to as "Traditional Jazz," or "Trad Jazz" or even "Trad" for short. Another term for the music is "OKOM," an acronym for "Our Kind Of Music". Yet another designation for this music is "New Orleans-style" jazz.

Jazz, America's original art form, began in New Orleans in the late 19th century. Like its most famous culinary invention, the music of New Orleans at this time was a "gumbo" of musical disciplines: Field hollers and work songs from the cotton fields of the Deep South, African-American Sanctified Church music from uptown New Orleans, European classical forms familiar to the French-Creole population of downtown New Orleans (known today as the French Quarter), piano rags from the Midwest, blues from the Mississippi delta, American military marches and more. All these elements were stirred into a musical pot and served up as what soon became known as jazz. By the turn of the 20th century, jazz could be heard all over still-segregated New Orleans, performed by both black and white bands. By way of New Orleans musicians, hired to perform on paddlewheel riverboat cruises on the Mississippi River and its tributaries, it spread to Memphis, Saint Louis, Kansas City, and Chicago.

By way of phonograph records, the popularity of jazz became nation-wide, then spread to Europe. The first recordings of jazz came, in 1917 in New York City, from a New Orleans band, "The Original Dixieland Jass Band," whose popularity in their time, both in New York City and in London, England, would have rivaled that of the Beatles some 50 years later.

Jazz's very first hero, however, was the legendary and un-recorded Buddy Bolden, whose powerful style had a deep impression on a very young trumpeter named Louis Armstrong. Later, Armstrong, after an apprenticeship in King Oliver's Creole Jazz Band, would go on to become jazz's first virtuoso and, ultimately, America's "Ambassador to the World." Other early influential jazz musicians include its first composer of note, Jelly Roll

Morton, the fiery soprano saxophonist Sidney Bechet (both Creoles from New Orleans) and the lyrically creative Bix Beiderbecke, a white cornetist from Davenport, Iowa.

As jazz continued to evolve, through the 1920's, 30's and 40's, and especially with the advent of what we now call "modern" jazz around 1945, it became common to distinguish the older forms of jazz described above with the term "Dixieland". Since this time, there have been many great jazz musicians who have dedicated their careers to preserving the older style as a part of American history and culture.

In the 1940's and 50's, such musicians included Eddie Condon, Bobby Hackett, Wild Bill Davison, Lu Watters and Turk Murphy. And, down in New Orleans, the music thrived where it continued to be performed by colorful characters with colorful names like Sharkey Bonano, Wingy Manone and the world-famous Al Hirt and Pete Fountain.

Today, the music continues to be preserved in the performances of musicians like Connie Jones and Tim Laughlin in New Orleans; Vince Giordano, Dan Levinson and Jon-Erik Kellso in New York; young cornetist Andy Schumm in Chicago, Jim Cullum's Jazz Band in San Antonio and California's High Sierra Jazz Band. Right here in our own Tri-State area, this music can be heard being played by the bands of great musicians like Joe and Paul Midiri, Tex Wyndham, Jerry Rife, Steve Barbone, Al Harrison, Ed Wise and many others.

Across the United States, local jazz societies such as the Tri-State Jazz Society have been formed, dedicated to the preservation of this "traditional" jazz by sponsoring concerts, student workshops and other events. Jazz-themed cruises occur regularly and jazz festivals draw thousands almost every week around the country and in Europe.

Traditional jazz is exciting, fun, danceable and eminently accessible to listeners of all generations, young and old. Tri-State Jazz Society extends its invitation to all to "Try it ... you'll LIKE it!"

– Ed Wise

MUSIC COMMITTEE CREATES OUR CONCERTS

For several years Bill Wallace has handled all the details of booking the bands and arranging each of the Tri-State Jazz concert details. When he retired from that job this year, we created a music committee of five people to fill Bill's shoes. The members are Bob Rawlins, Bill Hoffman, Chic Bach, Ray Whearty, and Steve Peitzman. Bob Rawlins is coordinating the selection process which includes all of the committee members. If you would like to suggest a band or pianist for a future concert, you should contact him at email "rawlinsr@rowan.edu". In addition you should also send a copy of that email to Bill Hoffman who does the scheduling and booking at "billhoffman47@gmail.com". Bill is the primary contact with the bands and piano soloists.

VOLUNTEERS WANTED

The work of Tri-State Jazz is done by its board and interested volunteers. We continue to need new volunteers to help us bring these traditional jazz concerts to you:

PUBLICITY: To make telephone calls to news media and magazines so that we have an updated and correct person to contact for our press releases.

ASSISTANT WEBMASTER - Update our website. No programming or Web design experience needed. If you have computer experience, browse the Web and send e-mail you can do the job. Takes just two to three hours a month.

If you have interest in helping as a volunteer, please contact Dewaine Osman at email: "dlosman@comcast.net."

THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society Web. The Strutter archives cover over three years of back issues and all the bands and soloists who performed during that period are listed there.

Read the current issue at

www.tristatejazz.org/Strutter.pdf.

OTHER FUTURE CONCERTS



www.tristatejazz.org

No Concerts Planned for December due to the Holidays

All Concerts from 2:00 p.m. to 4:30 p.m.

February 23, 2014 Bryan Wright, Solo Ragtime Piano, Community Arts Center, Wallingford, PA. Artist in Residence, 2013, Scott Joplin International Foundation.

March 16, 2014 Conservatory Classic Jazz Band led by Dave Robinson; New Orleans, Chicago style and swing. Haddonfield Methodist Church, Haddonfield, NJ.

April 6, 2014 Ed Wise and His New Orleans Jazz Band. A rare opportunity to see Ed because he's now living in New Orleans. Community Arts Center, Wallingford, PA.

May 4, 2014 To Be Announced, Haddonfield Methodist Church, Haddonfield, NJ.

June 1, 2014 Neville Dickie with the Midiri's, Haddonfield Methodist Church, Haddonfield, NJ.

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 October, 2013 is Barry Mulhall of West Deptford, NJ.

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.

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

NEW JERSEY JAZZ SOCIETY

www.njjs.org
(800)-303-NJJS

NJJS 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.

November 13 Bickford Benefit Band

December 4 Rio Clemente

January 8 Bucky Pizzarelli

January 20 Robbie Scott's New Deal Orchestra

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

December 4 Molly Ryan

January 15 Midiri Brothers

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,
Cape May, NJ

www.capemaytraditionaljazzsociety.com

January 12 Midiri Brothers

February 9 Perseverance 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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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

TSJS SPONSORS 2013-2014

Headliners - \$50 or more, \$70 couples

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QUIZ TIME ANSWERS

Larry Clinton, "The Dipsy Doodle"

Tommy Dorsey, "I'm Getting Sentimental Over You"

Skinny Ennis, "Got a Date with an Angel"

Glen Gray, "Smoke Rings"

Horace Heidt, "I'll Love You in My Dreams"

Stan Kenton, "Artistry in Rhythm"

Claude Thornhill, "Snowfall."

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 Renewal Form

All memberships will expire June 30, 2014.

This form is for renewing members and former members only. New members must use a different form.*

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

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

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

Free Email and Newsletter Options: TSJS concert announcements and membership notices

(Check all boxes that apply.) *The Strutter* newsletter by Email

Other traditional jazz event notices (not sponsored by TSJS)

First and Last Name(s) _____

Street _____

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Phone (____) _____ E-mail _____

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

Mail with check payable to Tri-State Jazz Society, Inc., P.O. Box 896, Mount Laurel, NJ 08054

* To obtain a New-Member Application, which provides reduced first-year rates in some cases, call the hotline at 856-720-0232 or visit the TSJS website: www.tristatejazz.org/application-to-mail.html.

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

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P.O. BOX 896
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