

## **OUR NEXT CONCERT** **David Sager and his** **Pie-In-the-Sky Jazz Band**



Sunday, October 18, 2015

2:00 – 4:30 p.m.

Community Arts Center

414 Plush Mill Road

Wallingford, PA 19086

Directions at

<http://www.tristatejazz.org/directions-cac.html>

Washington, DC-based trombonist David Sager and his seven-piece Pie-In-the-Sky Band bring their authentic 1920s Chicago-style jazz to a Tri-State Jazz Society concert. Sager and his ensemble have performed for the Potomac River Jazz Club, the JAM Cellar (Swing dance society), MD Senator Joseph Tydings, and at Frostburg (MD) University.

David is a well-known jazz trombonist and chronicler of jazz history and is a native of the Washington, DC area. He comes from a musical family: His maternal grandmother, Edith Dorfman, and her two brothers, Leon and Nat Brusiloff, were all professional musicians. In fact, Nat was Kate Smith's very first radio conductor.

David studied trombone at Ithaca College with Allen Ostrander, the great bass trombonist of the

New York Philharmonic. David later studied at Towson State University with John Melick and performed with the famous Towson Jazz Ensemble under the legendary Hank Levy (composer and arranger for Stan Kenton and Don Ellis).

Moving to New Orleans in 1983, David pursued his dream to play classic old-style jazz full-time. He soon began working with the great singer and stage personality Banu Gibson (who will be performing for TSJS in November) and her top-flight band. With Gibson's group, David traveled extensively throughout the US and Europe, playing jazz festivals, symphony pops concerts and community concerts. David has also performed with Woody Allen and the 92nd Street Y's "Jazz In July" series in New York City.

David and his wife Natalie left New Orleans in 1995 and returned to the Washington, DC area. He now works full-time as the curator for the Library of Congress' National Jukebox and continues to play jazz festivals and local club gigs.

Audio samples from the Pie-In-the-Sky Band:

<https://soundcloud.com/david-sager-1/your-mothers-son-in-law>

<https://soundcloud.com/david-sager-1/freshman-hop>

### **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](#)

Adam Swanson Review.....[Page 2](#)

Neville Dickie Musings .....[Page 4](#)

Future Concert Schedules.. [Page 6](#)

## LOOKING AHEAD TO OUR NOVEMBER 2015 CONCERT



Photo by Elsa Hahne

Tri-State Jazz Society presents the world-acclaimed singer and bandleader Banu Gibson, on tour direct from New Orleans, in a rare northeastern US performance on Sunday, November 8, 2015 from 2:00 to 4:30 p.m. at Haddonfield United Methodist Church, 29 Warwick Road, Haddonfield, NJ 08033. Banu is one of the few vocalists of her generation to maintain exclusive loyalty to songs of the 1920s, '30s, and '40s. Rather than mimic singers of the past, she mixes fresh renditions of Tin Pan Alley standards and jazz classics by Gershwin, Ellington, Berlin, Carmichael, Waller, Porter, et al.

Banu toured Europe with the late legendary, fiery cornetist Wild Bill Davison, and has continuously performed abroad with the New Orleans Hot Jazz in Germany, England, The Netherlands, Norway, Sweden and with a contingent of her band in Australia. Other highlights include Dick Hyman's "Jazz In July" series in New York City. Banu traveled with her pianist/musical director David Boeddinghaus for a week of performances in Vienna, including a gala appearance at the Palais Auersperg, and toured Japan as the featured vocalist with The World's Greatest Jazz Band fronted by Bob Crosby alumni Yank Lawson and Bob Haggart. Banu is also highlighted in the first chapter of "Charles Kuralt's America," a book by the late CBS News commentator.

## ADAM SWANSON SEPTEMBER 20 CONCERT

The Time: Sunday, September 20, 2015, 2:00 p.m. to 4:30 p.m.

The Place: Haddonfield United Methodist Church, Warwick Road, Haddonfield, NJ.

There are some who come dressed for the occasion. Many artists feel that if they dress like the period of time they are representing, it identifies them with the era. However, dressing like the period sometimes masks a mediocre performance, leaving audiences remembering what the artist wore, not what was performed. Twenty-three year Baltimore native Adam Swanson appeared before our TSJS audience wearing a white dress shirt, complemented with a striped bow-tie, and a black, five button vest. All that was missing was the arm garter and a derby hat! Thankfully, it was Swanson's artistry, not his attire, which made this concert a success.



Adam Swanson

Photo by Jim McGann

Swanson's program leaned heavily into the ragtime era, but peppered his material with enough stride and boogie-woogie (sometimes incorporating both into the rags) to keep the TSJS faithful happy.

The concert opened with a medium tempo rag by Tom Turpin entitled "St. Louis Rag." Swanson performed the piece relaxing the sometimes stiff raggy quality of the period, opting for a somewhat "Sunday stroll through the park" approach.

Swanson's best moments were with familiar material. He took greater liberties with the "Frankie and Johnny"/St. James Infirmary" medley, mixing stride and boogie, with abrupt shifts in tempo. Equally inventive, although Bob Seeley-inspired, was W.C. Handy's "St Louis Blues" with a

second chorus jumping into an ever accelerating tour de force of stride and boogie woogie. Other performances of note were a Shelton Brooks medley (consisting of "Some of These Days"/ "Darktown Strutters Ball"), a Cole Porter medley ("Let's Misbehave"/"Anything Goes"/"Night and Day"/"It's Delovely") and a Bing Crosby medley ("Please"/"Learn To Croon"/ "It's June in January" / "From the Top of Your Head to the Tip of Your Toes, You're Beautiful").



Adam Swanson

Photo by Jim McGann

If there was any minus on today's concert, it was with the obscure songs. Swanson performed them very well, but possibly because of their obscurity, he seemed to stay close to the melody, taking fewer liberties than with the familiar songs. There were exceptions, a lively "Calico Rag" which opened the second set, a piece entitled "Taboo" (the name of the composer escapes me) with its accelerating minor stride, and my favorite, a high flyin' and swingin' version of Meade Lux Lewis' "Chicago Flyer."

In conclusion, it was Swanson's subtle, economic approach to ragtime, stride and boogie-woogie - music that does not always invite subtlety (or economics, for that matter) - that made his concert memorable.

Jim McGann

## VOLUNTEERS WANTED

The work of Tri-State Jazz is done by its board and interested volunteers. We need new volunteers for the following jobs and training will be provided:

- If you like to TALK to people and network, help us publicize TSJS. Contact newspapers and media in your area.
- Distribute FLIERS and post them on bulletin boards in your neighborhood.
- Help at CONCERTS. Come early or help at intermission: Both our Wallingford, PA and Haddonfield, NJ venues have openings for help at the admissions table, literature table, refreshments and ushers.

## Strutter by Mail Policy Changes

If you are a member who currently receives a printed copy of the Strutter newsletter in the mail, the Jazz Society has been only mailing the Strutter to Patrons and Sponsors starting on July 1, 2015. Patrons and Sponsors will receive their issues by mail at no charge, but must request it. All members can pick up a free paper copy of each issue on the literature table at our concerts.

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Tri-State Jazz Society

## Musings By Neville Dickie

### What Is Stride Piano?

The term 'stride' comes from the action of the left hand which strides back and forth, playing a note or tenth in the bass followed by a chord in the middle register. This creates an oompah-oompah effect. While this is going on, the right hand is playing the melody and/or improvising.

This style was a by-product of ragtime which was all the rage between 1900 and 1920. As the popularity of ragtime waned, along came James P. Johnson (1891 - 1955), 'Fats' Waller (1904 - 1943) and Willie 'The Lion' Smith (1897 - 1973). Not for them the strict regime of ragtime - stride allowed them to improvise (ragtime was mostly played 'as written').

James P. was known as the Father of Stride Piano. There were many others who played in the stride style in the 20s, 30s and 40s including 'Jelly Roll' Morton, Earl Hines, Joe Sullivan, Art Tatum, Bob Zurke and Jess Stacy. Ralph Sutton was the accepted 'king of stride' during the last 40 years.

### My First Experience Of Stride

During my teenage years a friend would invite me round to his house to listen to his latest 78s, mostly consisting of big bands - Stan Kenton, Woody Herman and Count Basie. One day he played me a record of James P. Johnson playing a tune called "Roumania"; on the reverse side was "Laughin', Cryin' Blues" - another piano roll - by 19 years old 'Fats' Waller. I immediately fell in love with both of these and decided this was the style of music I wanted to play.

I eventually recorded "Roumania" for the Stomp Off label at a live concert in Kingston, Surrey. On the same concert was French stride pianist Louis Mazetier and, not to be out-done, he played "Laughin', Cryin. Blues". They can be found on Stomp Off CD 1302 ("Harlem Strut").

### Styles Of Jazz Piano

RAGTIME was generally played 'as written' from the sheet music and therefore was not regarded as jazz. Yet the famous Bunk Johnson recorded many ragtime pieces with his band; also there are jazz performances of the "Maple Leaf Rag", where there are many improvised choruses. The 'big three' of

ragtime were Scott Joplin, James Scott and Joseph Lamb. Joplin was accepted as the King of Ragtime and his Maple Leaf Rag started a craze which lasted until shortly after his death in 1917.

BLUES evolved from black southern Americans. Guitarists usually in a melancholy/depressed state played the melodies. 'Father of the Blues' W.C. Handy memorized these tunes and put them onto manuscript, i.e. "St. Louis Blues", "Memphis Blues", "Beale St. Blues", et al. Once they were written down they became part of the pianists' repertoire. Most blues consist of 12 bars.

STRIDE (or Harlem Stride) evolved from ragtime. In its early days, there were set pieces i.e. Carolina Shout (James P. Johnson), and Handful of Keys ('Fats' Waller), which were played with little variation, but nowadays a lot more improvisation goes on and most 'standards' can be given the stride treatment.

NOVELTY PIANO or NOVELTY RAGTIME came about when classic ragtime faded and a more watered-down form was forced upon the public. Hundreds of tunes were written, the most popular being Zez Confrey's "Kitten on the Keys".

BOOGIE WOOGIE is basically an up-tempo version of the blues, the "big three" being Albert Ammons, Pete Johnson and Meade 'Lux' Lewis. 'Pine Top' Smith is credited with the first boogie woogie with "Pine Top's Boogie Woogie" (1928). Tommy Dorsey had a million seller with it - he called it "T.D's. Boogie Woogie". Boogie woogie was featured at the famous Carnegie Hall Concert in 1938 and became a craze for five years, when it faded out of fashion.

### You Got To Get Me Some

Pianist Lil Hardin worked with many bands, including King Oliver's Creole Jazz Band. Here she met Louis Armstrong, who was playing second trumpet in the same band. They married in 1924 but after a few years the marriage turned sour, and they were divorced in 1938. During their years together they had composed many tunes and Lil sued Louis for royalties on tunes they had co-composed - she won the case. In later years, she recalled that when she was playing piano in Oliver's band, she would often play runs with the right hand. The 'King' would cut her off saying "Stop

that – we already have a clarinet player in the band”.

### DA DA’S Train

At one of my recent ‘History of the Jazz Piano’ concerts, a man approached me in the bar and asked if I could play ‘Chattanooga Choo Choo’ for his father, who was in the audience. ‘It’s one of his favourites’ he said. I explained it wasn’t in the programme, but I would try and fit it in. As my ‘history’ progressed into the boogie woogie section, I announced the famous ‘Honky Tonk Train Blues’, and followed this with a pseudo boogie woogie version of ‘Chattanooga Choo Choo’. I explained to the audience that it wasn’t a jazz piano classic, but hey, a request is a request. After the concert, the man approached me. ‘Thanks for playing ‘Honky Tonk Train Blues’, it was great’ he said. ‘But I thought your father requested ‘Chattanooga Choo Choo’ I replied. ‘Yes, I’m afraid he got it wrong - he knew there was a train in the title’.

### \$100 E.W.

In 1921, vocalist Ethel Waters was earning \$35 a week as a cabaret artist. That year she recorded two titles for the Black Swan label – “Oh! Daddy” / “Down Home Blues”. It was her recording debut, for which she was paid \$100. The record was a major hit, selling one hundred thousand copies. The Black Swan record company was struggling financially at the time, and the ‘78’ recording got them out of debt. In the 1930s, Ethel Waters recorded with Duke Ellington and Benny Goodman, and in later years became a well-respected film actress. Her autobiography recalls many of the problems she encountered as a black singer. She died in 1977 aged eighty.

### I Can’t Escape from You-Mans

Vincent Youmans, composer of ‘Tea for two’, ‘Hallelujah’ and ‘More than you know’ didn’t approve of his songs being given the jazz treatment. He said it was an insult to his composing abilities, and thought it blasphemous for any musician to do such a thing.

### Blew It – Turning Grey

In the late 1970s I started a residency at London’s Playboy Club. This was gambling – big time! In the VIP room, fortunes were made and lost –

mostly the latter. £5,000 on the turn of a card was common-place, as I witnessed on many occasions. During the time of my residency, I heard that the wonderful American pianist Don Ewell was appearing at the Pizza on the Park in London’s Knightsbridge, for one night only. He was over here to raise money for his daughter who had a serious illness. I was given leave from the Playboy to pop across to the Pizza (which was only a ten minute walk). The place was heaving with bodies and it was like a who’s-who of jazz pianists. It was quite noisy, but suddenly a hush came over the room when it was announced that pianist Joe Bushkin was in the house. Joe had worked with all the top bands including Benny Goodman and Muggsy Spanier but was in semi-retirement – spending most of his time breeding horses in Hawaii. The proverbial pin could be heard to drop as Joe sat down and performed the most wonderful interpretation of ‘I Can’t Get Started’ (he had worked with Bunny Berigan in the 1930s). As much as he found breeding horses entirely satisfying, the temptation of returning to the music scene was too much, and he made a triumphant return – backing Bing Crosby on a world tour and appearing in many TV spectaculars. Joe Bushkin was born in New York, and once remarked ‘I was brought up in a very rough neighborhood in East Harlem. In growing up you had a choice – you either had a machine gun or a musical instrument’.

## Tri-State Jazz Membership Year Ended on June 30, 2015

Membership for most members expires June 30. If you have not already renewed, please send your dues payment by mail with the form on the last page of this Strutter. Also consider becoming a Sponsor or Patron; your support will help us to continue our excellent programming.

## FUTURE CONCERTS



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

**No concerts in December due to the holidays.**

**January 17, 2016 Terry Waldo-Solo Piano,** “A witty charmer who specializes in the twenties style stride piano in the manner of James P. Johnson.” - The New Yorker, Wallingford, PA.

**February 21, 2016 Bria Skonberg Quintet,** Bria has been a TSJS favorite ever since her first appearance here on tour in 2008. An international star singer, trumpeter, composer, she now lives in NYC, Haddonfield, NJ.

**March 20, 2016 Danny Tobias Band,** Danny is a TSJS veteran, played trumpet with the Midiri Brothers, Jerry Rife, and others; now leading his own early jazz and swing band, Wallingford, PA.

**April 17, 2016 Ivory & Gold® featuring Jeff and Anne Barnhart,** Stride pianist and flutist, live in Connecticut and play all over the world. Last time at TSJS was 2011, Haddonfield, NJ.

**May 22, 2016 Al Harrison Dixieland Band,** Trumpeter Al Harrison will be returning to TSJS with a sextet. The program will again feature authentic early New Orleans jazz and traditional jazz standards.

**June 5, 2016 Neville Dickie and the Midiri Brothers Trio,** Neville’s coming from England; Joe Midiri on clarinet, Paul Midiri on drums-jamming with Neville just like last year.

**Wallingford:** Concerts are held at the Community Arts Center, 414 Plush Mill Rd; just west of exit 3 of I-495 (“The Blue Route”).

**Haddonfield:** Concerts are held at the Haddonfield United Methodist Church, 29 Warwick Rd., just south of Kings Highway; about a ten minute walk from the PATCO train station.

**Detailed directions at [www.tristatejazz.org](http://www.tristatejazz.org).**

## OTHER JAZZ CONCERTS

### PENNSYLVANIA JAZZ SOCIETY

[www.pajazzsociety.org](http://www.pajazzsociety.org)

(610)-625-4640

Dewey Banquet Hall, 502 Durham Street, Hellertown, PA.

**October 25** The Dave Roper Trio, 2:00-3:00p.m.  
The Elm Street Jazz Workshop Big Band, 3:00-5:00 p.m.

**November 15** Jam Session

### NEW JERSEY JAZZ SOCIETY

[www.njjs.org](http://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](http://www.njjs.org/p/services/bickford.html)

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

**October 5** The Beacon Hill All Stars

### OCEAN COUNTY COLLEGE

Toms River, NJ 08753

[www.njjs.org/p/services/ocean.html](http://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.

**October 14** Bucky Pizzarelli

### CAPE MAY TRADITIONAL JAZZ SOCIETY

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

[www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com)

**October 11** MaryLou Newnam Jazz Band

**November 8** Midiri Brothers Jazz Band

### POTOMAC RIVER JAZZ CLUB

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### TSJS CONTACT INFORMATION

**Mailing Address:** PO Box 896, Mount Laurel, NJ.  
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**E-mail:** [info@tristatejazz.org](mailto:info@tristatejazz.org)

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



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

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