

OUR NEXT CONCERT

Barbone Street Jazz Band



Photo by Jim McGann

Sunday, January 15, 2017

2:00 – 4:30 p.m.

Community Arts Center

Wallingford, PA 19086

414 Plush Mill Road

Directions at

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

The Band will consist of:

Steve Barbone – Clarinet, Vocals, Leader

Paul Grant – Trumpet, Vocals

Cindy Vidal – Trombone, Vocals

Sonny Troy – Guitar, Banjo

Jack Hegyi – Bass

Mike Piper – Drums

Clarinetist and leader Steve Barbone learned his craft up-close-and-personal in the 1940s-'50s from now legendary artists such as Lester Young, Roy Eldridge, Coleman Hawkins, Sidney Bechet, Ben Webster, Mugsy Spanier and Billie Holiday. 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. As of early 2014, he's had what amounts to a 70-year love affair with jazz. In 1996, recognizing a revived interest in and appreciation for the musical styles he grew up with and played as a young man, Steve gathered a roster of Philly's best and most experienced dixieland/swing players to form what has surely become the busiest trad jazz group in the Delaware Valley. Although the personnel has changed slightly over the years, Barbone states that the band is united by their common goal of exploring the roots of jazz.

For music samples and info about the band, visit <http://www.barbonestreet.com>.

“Just a Little While to Stay Here” appears on YouTube at

<https://www.youtube.com/watch?v=DYAnzltwcnE>.

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 FEBRUARY 2017 CONCERT

Marty Grosz and the Hot Winds will play a TSJS concert on February 12 at the Haddonfield United Methodist Church in Haddonfield, NJ.

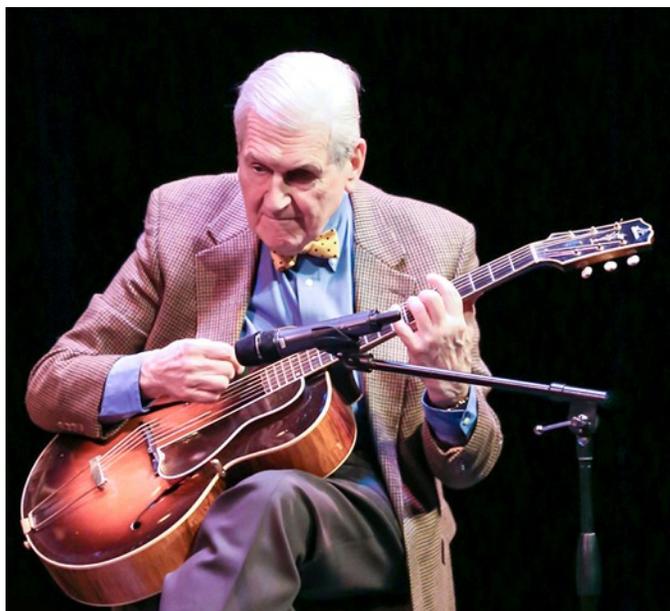


Photo by Lynn Redmile

Guitarist and raconteur Marty Grosz is a legend of the jazz world, today's foremost jazz rhythm guitarist and chord soloist. He says he plays acoustic guitar "because amplification makes it too easy." His virtuosity on the guitar, his sometimes-soulful, sometimes-humorous vocals and his dry-wit storytelling make for a memorable and entertaining program. Born in Germany, Marty was brought to America at the age of three and grew up on Long Island. By the time he was 21, Marty was leading a Dixieland band with stride pianist Dick Wellstood and the veteran New Orleans bassist Pops Foster.

Over the following decades he has performed and recorded with countless traditional jazz greats. For this performance, the "Hot Winds," led by Marty on guitar, banjo, and vocals, will include two of New York's top traditional jazz players, Randy Reinhart, cornet, and Dan Block, reeds, plus Philly's own Joe Plowman on bass. Always a favorite with Tri-State audiences, Marty last performed in Haddonfield in May, 2014.

MIDIRI BROTHERS SEXTET NOVEMBER 13 CONCERT REVIEW

By Robert J. Robbins

Virtuosic multi-instrumentalism, plus an unyielding passion for the music of the Swing Era, have established twin brothers Joe and Paul Midiri as unequivocal favorites at TSJS concerts, not only individually and collectively, but also as co-leaders (they last led their sextet for TSJS in February, 2013) and sidemen (Paul with trumpeter Danny Tobias last March, and Joe with another horn man, Al Harrison, in May). The Midiri Brothers have also perpetuated an annual tradition of performing with British piano legend Neville Dickie for TSJS (usually in June). Hence, this concert was this year's third TSJS gig for the Midiris, who brought along their regular topflight entourage of Tobias, guitarist Pat Mercuri, bassist Joe Hegyi (who replaced Ed Wise from the 2013 concert), and drummer Jim Lawlor (who also appeared with Tobias in March), for an afternoon of solid, straight-ahead swing.



Photo by Lynn Redmile

On the opening selections, Sidney Bechet's "What a Dream" and the Bill and Gloria Gaither gospel tune "There's Something about That Name," Joe Midiri demonstrated a shimmering, bel canto tone on the oft-maligned soprano sax, which he also played consistently in tune, as illustrated by another Bechet classic, "Si Tu Vois Ma Mere" ("If You See My Mother"). Two Sigmund Romberg chestnuts from the Twenties, "When I Grow Too Old to Dream" and "Lover Come Back to Me," presented Joe's clarinet in an Artie Shaw vein, while "Avalon," which ended the first set, kicked Joe firmly into the Benny Goodman groove. Joe also paid homage to a pair of Duke Ellington's reed

legends: alto saxist Johnny Hodges and tenorist Ben Webster, on "The Night We Called It a Day."



Photo by Lynn Redmile

Paul Midiri exhibited quadruple-threat instrumental prowess throughout, including extraordinary command of the vibes and xylophone, which he frequently switched back and forth between, evincing a fusion of styles based on Red Norvo, Lionel Hampton, and Milt Jackson. He picked up the trombone behind his brother's Satchmo-tinged scat vocal on "Pennies from Heaven" (which included a duet with Tobias, an avid collector of antique brass instruments, on a 19th Century vintage E-flat alto horn), and Paul most ably shifted to the drums when Lawlor sang Louis Jordan's "Is You Is or Is You Ain't My Baby?" In the finale, "Limehouse Blues," Paul and Lawlor performed their trademark drum duo, in which they took turns behind the single drum kit without missing a beat.

While much of the repertoire derived from the Midiris' newly-released CD *Simply Splendid*, the standout performed at the concert was the Thirties novelty "On the Beach at Waikiki," in which the only vestige of the tune's Hawaiian origins was a wordless, two-chorus vocal solo (a la Tiny Tim) by Mercuri, accompanying himself on ukulele. Otherwise, the song proceeded in pure Goodman fashion.

Tobias reprised his lyrical, velvety trumpet which he had so eloquently displayed last March, and the taut rhythm section swung unflaggingly throughout. Future TSJS gigs by the Midiri Brothers will be eagerly anticipated.

Quote of the Month

By Rabbi Lou Kaplan

"We [members of Joe "King" Oliver's band] used to make up many of the numbers we used. The whole band had a hand in them. On 'Dippermouth [Blues],' everybody made up his own part--Johnny [Dodds, my brother] made up his clarinet part and Joe his three choruses [on cornet] and the drum and wood-block parts I made up. We never played 'Dippermouth' before with the shouting in it until we went to Richmond, Indiana, to make the records for Gennett [Record Company in 1923]. There had always been a drum break for me right after the trumpet choruses, but this day I forgot to make it. [Banjoist] Bill Johnson saw I wasn't going to make it and called out, 'Oh, play that thing,' and everybody liked it so much we always made it that way after that."

Warren "Baby" Dodds, "Oh, Play That Thing," in *Selections from the Gutter: Jazz Portraits from 'The Jazz Record,'* ed. Art Hodes and Chadwick Hansen (Berkeley, Calif.: University of California Press, 1977), p. 101.

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 back issues at

www.tristatejazz.org/strutter-archives.html

52nd Street, NYC:
Big City Jazz in the 30s

Reprinted from the Jim Cullum Riverwalk
Jazz Collection at Stanford University



52nd Street, New York City in the 1940s. Photo by Wm. Gottlieb in public domain, library of congress

There's Bourbon Street in New Orleans and Rush Street in Chicago, but there was nothing quite like 52nd Street in New York City in the 1930s and 40s. This week, we conjure up the glamor and glorious music of Swing Street, the Street of Jazz, as The Jim Cullum Jazz Band welcomes our good friends, the master guitarist and raconteur Marty Grosz, and a star of Broadway and the movies—Carol Woods.

The action on 52nd Street started during Prohibition. Joe Helbock, bootlegger, bartender and self-appointed patron of jazz, counted Teddy Roosevelt as one of his best customers for home delivery of booze. "We were polite bootleggers," Joe said. "We made our deliveries in brief cases instead of paper bags." Helbock opened the Onyx Club in 1927 in a one-room, walk-up apartment in a brownstone on 52nd Street. The walls were decorated with black and silver stripes, with a black marble bar at the back. Joe knew every musician in town. The Onyx Club became the hangout for his friends. Jimmy and Tommy Dorsey, Art Tatum, Maxine Sullivan and Louis Prima all started their careers at The Onyx. Jim Cullum says, "This was a place where musicians could pick up phone messages or have their mail delivered, or even leave their horns for safekeeping."



The Onyx Club. Photo courtesy Life Magazine.

He sent a note up to the bandstand asking what the name of the tune was. Charlie Shavers hadn't named it yet so he scribbled 'Undecided' on the back of the note and passed it back to Benny, and it's been 'Undecided' ever since.

If you wanted to get into the Onyx Club, you found your way to No. 35 on 52nd Street between 5th and 6th Avenues. When you got there, you'd find a couple of stone steps leading down to a basement door that was always open. Heading down a long, dark hallway, you'd come to a back staircase and climb one flight. It was so dark you couldn't see a foot in front of you. You'd knock on a door covered with silver paint. A guy would look at you through a peek hole. And if you said, "I'm from 802" (the number of the New York City Musicians' Union local chapter) they'd let you in. As the door swung open, you'd hear the crazy madhouse of a jazz band stomping, tables overflowing. Everybody's eating and drinking booze out of coffee cups. Joe Helbock presided over it all.



Marty Grosz. Photo courtesy of the artist.

Marty Grosz grew up in New York in the 1930s and 40s and remembers the heyday of 52nd Street. Marty performs two enduring hits to come out of the era with The Jim Cullum Jazz Band, "The Music Goes 'Round and 'Round" and "Flat Foot Floogie."

Slim Gaillard and bassist and vocalist Slam Stewart were a popular 52nd Street duo, known as “Slim and Slam.” In 1938 they came up with what turned out to be a pop hit, “Flat Foot Floogie with the Floy Floy.”

The original title was “Flat Foot *Floozie*” but Gaillard changed it to “Flat Foot *Floogie*” to get it past the censors and have a shot at radio airplay. It worked— even though “floy floy” was a then-current slang for venereal disease. The lyric just sounded like a nonsense rhyme to the censors and many artists covered it. Benny Goodman had a number one hit with his recording, and when three records were selected to be memorialized in the Westinghouse time capsule—Benny Goodman’s recording of “Flat Foot *Floogie*” was in the time lock, along with *Finlandia* by Jean Sibelius and “The Stars and Stripes Forever” by John Philip Sousa.



Billie Holiday. Photo by Wm. Gottlieb in public domain, library of congress.

No doubt the greatest singer to come out of 52nd Street was Billie Holiday. Her songs of love and loneliness have had a lasting power and presence. Joining us this week, Carol Woods sings three classics made famous by Billie Holiday: “Lover Man,” “Them There Eyes” and “What a Little Moonlight Can

Do.” Carol portrays Billie in excerpts from Holiday’s autobiography published in 1956, *Lady Sings the Blues*. “Lady Day” describes her difficult early life of poverty and privation, leading to musical inspiration from hearing recordings of Bessie Smith and Louis Armstrong while working as a cleaning woman in a brothel. Holiday wrote, “I guess I’m not the only one who heard their first good jazz in a whorehouse. But even if I heard Louis and Bessie at the Girl Scout Jamboree I’d have loved them just as much.”

In a piece narrated by Carol Woods, Billie Holiday is witness to the slow racial integration of 52nd Street.

“You can be covered in white satin with gardenias in your hair, no sugar cane for miles, but you can still be working on a plantation. Well, take 52nd Street in the late ‘30s and early ‘40s. “Swing Street” they called it. Joint after joint was jumpin’. White musicians were swinging from one end of 52nd Street to the other, but there wasn’t a black face in sight on the Street, except Teddy Wilson and me...But 52nd Street couldn’t hold the line against Negroes forever. Club owners found they couldn’t afford some of that old prejudice because they could make money off Negro artists. So, the barriers went down, and they gave jobs to a lot of great musicians”.

From Prohibition to the Eisenhower era, 52nd Street was a place where musical styles mixed and mingled. Dixieland and Swing, Be-bop and Blues lined both sides of the Street. Politicians and song pluggers, businessmen, prostitutes and highbrows stood side by side, listening to the music. The Street was a never-ending block party. You could drop in on Billie singing the blues at The Onyx, or pick up on New Orleans-style bands at Ryan’s. And, if you were really somebody you might be able to drop by and get a table at 21. By the end of the evening you’d no doubt stop by and hear Lester “Prez” Young playing “Sometimes I’m Happy” at the Famous Door.



Carol Woods. Photo courtesy of the artist.

Jim Cullum says, “These guys were down there blowing every night of the week for over thirty years. At its peak 52nd Street had about 40 joints, and it was where it all happened.” Cullum describes his visit to Jimmy Ryan’s at the age of seventeen to see the de Paris Brothers Band, in honor of which the Cullum Band closes the show with a Wilbur de Paris original, “Wrought Iron Rag.”

Text based on Riverwalk Jazz script by Margaret Moos Pick © 1990

FUTURE CONCERTS



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

March 12, 2017 Richard Barnes & the Blackbird Society Orchestra. Led by guitarist Richard Barnes, this Philadelphia dance orchestra is dedicated to the preservation of 1920s red-hot jazz from the era of the flappers, Wallingford, PA

April 9, 2017 Stephanie Trick - Solo Piano. On tour from St. Louis, Stephanie first played at TSJS in March 2015. Widely considered one of the country's top stride pianists, she performs throughout the world, Haddonfield, NJ

April 30, 2017 Jerry Rife's Rhythm Kings. Hot jazz inspired by the legendary early bands of New Orleans. Clarinetist Jerry Rife last led this great trad band for TSJS in February 2015, Wallingford, PA

June 4, 2017 Neville Dickie and the Midiri Brothers. Neville is coming from England and is on piano, Joe Midiri is on clarinet, Paul Midiri is on drums. It's an annual tradition. Come early; it's likely to be a full house, Haddonfield, NJ

July 9, 2017 Annual TSJS All-Star Jam Session. Reedman Bob Rawlins leads an all-star core band in a Dixieland jazz jam. Guest artists will be invited to sit in with the band, keeping up a long TSJS tradition, Wallingford, PA

July 30, 2017 Galvanized Jazz Band. From Connecticut, this nationally and internationally acclaimed Dixieland band makes its TSJS debut. Led by cornetist Fred Vigorito, this is a concert not to miss, Haddonfield, NJ

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.

OTHER JAZZ CONCERTS

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www.pajazzsociety.org

(610)-625-4640

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

February 26 Mardi Gras Celebration, Danny Tobias and his Band

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.

January 9 Bucky Pizzarelli's Birthday Bash

1867 SANCTUARY AT EWING

Scotch Road (Route 611), Ewing Township, NJ

January 6 Steve Kessler, Canadian Jazz Pianist

January 15 Luiz Simas, Brazilian Jazz Pianist

OCEAN COUNTY COLLEGE

Toms River, NJ 08753

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.

January 11 Midiri Brothers Sextet

CAPE MAY TRADITIONAL JAZZ SOCIETY

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

www.capemaytraditionaljazzsociety.com

January 8 MaryLou Newnam Jazz Band

POTOMAC RIVER JAZZ CLUB

Check out the numerous traditional jazz events sponsored by PRJC at www.prjc.org

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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

