

OUR NEXT CONCERT

Neville Dickie and the
Midiri Brothers



Sunday, May 20, 2018

2:00 – 4:30 p.m.

Haddonfield United Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

Directions at

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

World-class British pianist Neville Dickie will rejoin TSJS veterans Joe and Paul Midiri for the 6th straight year in what promises to be one of the most exciting trad jazz, stride, and swing programs of the season. A native of England's County Durham, Dickie is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic. Performing regularly on BBC Radio, he has made hundreds of appearances as a soloist or with his trio, and can be heard on hundreds of jazz recordings.

The Midiris have made both jazz and classical music the focus of their lives since the mid 1980s, and have recorded with everything from trios to big

bands featuring the arrangements of Benny Goodman, Artie Shaw, and the Dorsey Brothers, as well as Paul's original arrangements and compositions. They have performed extensively in the Philadelphia, New York, and Atlantic City areas and have been featured at many festivals across the country. Past Dickie-Midiri TSJS shows have set attendance records.

This concert is one of the most popular Tri-State Jazz concerts. This concert usually brings in an audience of over 200 people. Come early to get a seat!

For more, see their websites:

<http://neilledickie.com> and <http://midiribros.com>

Listen to Neville play "Pine Top's Boogie"

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

The Midiris play a Sydney Bechet Tribute:

<https://www.youtube.com/watch?v=GrVLX47iGAo>

And from a TSJS appearance, the trio performs "The World Is Waiting for the Sunrise"

<https://www.youtube.com/watch?v=makszBxsXU8>

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 JUNE 2018 CONCERT

On June 3, 2018, our concert will feature Danny Tobias and Friends at Wallingford, PA.



Photo by Lynn Redmile

Danny Tobias – cornet, trumpet, Leader
Joe Holt – piano
Paul Midiri – vibes
Joe Plowman – bass
Jimmy Lawlor – drums

TSJS veteran and cornetist Danny Tobias returns at the helm of his own quintet for the first time since March, 2016. A much sought-after musician identified by his lyrical phrasing and fat, relaxed tone, Tobias can frequently be heard performing with the Midiri Brothers, Jerry Rife's Rhythm Kings, Stan Rubin, Jon-Erik Kellso, Vince Giordano's Nighthawks, Ed Wise and his New Orleans Jazz Band, and other leading traditional jazz and swing groups.

Watch Danny Tobias and Joe Holt, with

Honeysuckle Rose –

<https://www.youtube.com/watch?v=qb94HmnaG6o>

and Embraceable You –

<https://www.youtube.com/watch?v=6s1ParkUVeA>

RICHARD BARNES BLACKBIRD SOCIETY ORCHESTRA REVIEW

By Bill Hoffman



Photo by Chris Jones

The April concert by Richard Barnes' Blackbird Society Orchestra could be succinctly summed up by two 1920s song titles. One was played at the concert, and it's very likely the orchestra has the other one in its book but didn't play it this time. The titles are "I'm in the Seventh Heaven," the DeSilva, Brown and Robinson (not Henderson on this one) tune that was played, and "I'm More Than Satisfied," a composition by Raymond Klages and Fats Waller. Bix Beiderbecke is on recordings of both tunes, with Paul Whiteman and the Chicago Loopers, respectively.

The BSO first played for Tri-State in March of last year at Wallingford to an SRO crowd. Therefore, in order to allow more members to hear them, we booked them at our larger venue in Haddonfield, and, satisfyingly, quite a few Pennsylvania members crossed the river to attend-many more on a percentage basis than we usually get.

The 21-piece band contained four reedmen (including baritone and soprano saxes, which we don't often see), three trumpets, four trombones, four violins, and drums, piano, tuba, and special guest Vince Giordano, leader of the Nighthawks in New York, holding forth on bass sax and string bass. There was even a small accordion. Leader Richard Barnes was on guitar and vocals.

Every October for the past eight years, Richard has led an annual tribute to South Philadelphia natives Eddie Lang (guitar) and Joe Venuti (violin); this year's observance will be at the Kimmel Center on Sunday, October 21 (no conflict with our October concert!). Lang and Venuti's music is part of the

orchestra's book, and several selections from it were played. Lang's great-niece Bethann Massaro was in the audience.

The concert opened with the BSO's (and the Little Rascals' TV show) theme, followed without a break by "Smile When the Raindrops Fall," a pleasant enough but not widely known ballad that several 20s dance bands recorded. Next came Eddie Lang's first tune recorded with Bing Crosby, "At Twilight." Richard did the vocal, as he did on all but four of the fully two dozen songs played. Some might have objected to the number of vocals, and while Richard is better remembered as a guitarist (and jazz scholar) than as a singer, his vocals were certainly adequate, and I found nothing objectionable in them. Many of the tunes played have very catchy, if not humorous, lyrics that warranted an airing. The instrumental numbers were "Clementine (from New Orleans)," "Dardanella," "Dinah" (an audience request, fulfilled using a 1938 arrangement, even though the song dates from 1927), and Ellington's "East St. Louis Toodle-oo." Whiteman's recording of "Dardanella" also had no vocal, so the BSO faithfully adhered to the original.

Of the 21 musicians on stage, several turned in multiple noteworthy solos: Joe Venuti's violin parts; Rob Ford on cornet, with very good recreations of Bix's solos; Joe Smith on clarinet and alto; and, of course, Vince Giordano on bass sax. But the main feature of the afternoon was the ensemble work, as it was with Whiteman, whose band was approximately the same size and instrumentation as the BSO. In this aspect, the BSO excelled. Another notable offering was "Rhythm King," a tune recorded by Bix and His Gang and by the Coon-Sanders Nighthawks, which featured only seven pieces.

The programmed finale was the epic "Happy Feet" from the 1930 film specifically built around the Whiteman band, *The King of Jazz* (which has recently been released on DVD, and, I'm told, immeasurably enhanced quality-wise). This rendition more closely replicated Whiteman's version than of any of his tunes that were played during the concert. It brought a call for an encore: "You're the Cream in My Coffee."

And with the audience being "more than satisfied," it's a safe bet that the Blackbird Society Orchestra will be back at Tri-State in the next year or so.

Buddy Rich at 100

Reprinted from "swingandbeyond.com"

Bernard "Buddy" Rich, perhaps the most technically astonishing drummer in the history of jazz, was born on September 30, 1917, in Brooklyn, New York. His parents were vaudeville performers, and almost from infancy Buddy was onstage performing with them. His prodigious drumming talent manifested itself when Buddy was only eighteen months old. This led to a very successful vaudeville career for Rich, which lasted through his childhood years.



The inimitable drum legend Buddy Rich doing what he did best

By 1937, he began his career as a jazz drummer, first with Joe Marsala, then in 1938 with Bunny Berigan. Berigan's swinging band provided Rich with an excellent laboratory to

experiment with techniques of driving a big band that he later perfected.

Rich's big break came when he joined Artie Shaw's band at the beginning of 1939. With Shaw, his stunning drumming technique was first put on display before a national radio and movie audience. From Shaw he went, in late 1939, to Tommy Dorsey, who featured him as a soloist almost as much as Gene Krupa was featured in his own band. His tenure with Dorsey lasted until 1945, although he did serve in the Marine Corps during World War II. After World War II he led his own big bands with modest success in the late 1940s. He worked for many bandleaders in the 1950s and into the 1960s, including Les Brown, Tommy Dorsey, and most notably, Harry James. He also worked extensively with Norman Granz's *Jazz at the Philharmonic*, and on his own with small groups. In 1966, Rich formed a big band, which he led with considerable success, until his death. Rich was helped immeasurably in this endeavor by television personality Johnny Carson, who was an amateur drummer, a personal friend, and an idolator. Rich appeared on Carson's *Tonight Show* dozens of times from the 1960s to the 1980s. In addition to his virtuoso drumming, Rich would easily trade witticisms with Carson. Rich also had an explosive temper and the sidemen in his last bands took

delight in surreptitiously recording his rages to band members within the confines of the band bus. Buddy Rich died on April 2, 1987, in Los Angeles, California.

Berigan's tenor sax star Georgie Auld related how Rich got into the Berigan band:

"Y'know I met Buddy when I was 14 and he was 16, which means we knew each other for 54 years. I got him in Bunny Berigan's band and I got him in Artie Shaw's band. He and I both lived in Brooklyn. Bunny was looking for a drummer, he was upgrading the band at the time, and I said 'there's a buddy of mine that's a genius behind the drums but he can't read a note of music.' Bunny said 'well, that's no good.' In those days we played theaters and we usually had 5 acts of vaudeville. He said, 'What's gonna happen when we play a theater and we get a dance act or something and he can't read music?' I said, 'He'll do more without reading than any 30 drummers you get that can read.' Then Bunny said, 'All right let him sit in for a tune.' The exact same thing happened with Artie Shaw."

Rich joined the Berigan band at Manhattan Beach in New York City in early July 1938. Dick Wharton, Berigan's guitarist then, remembered the gig, and Rich's impact on the Berigan band: "Manhattan Beach was an amusement park with an open-air bandstand next to Coney Island. Johnny Blowers had just left and Georgie Auld was Bunny's contact for enticing the young Buddy Rich away from Joe Marsala and persuading him it was a great opportunity for him. Buddy was loud from the very start and Bunny would have to insist on his cutting down the volume. But Bunny apparently liked the rhythmic 'figures' Rich played and had Buddy's 'licks' worked into some of the arrangements." The Berigan band, with their new drummer, played at Manhattan Beach for one week, closing there on July 11. Buddy Rich began to slowly settle in.

After the Manhattan Beach stand, they played one-nighters west to Michigan, including one at the Queen's Ball for the National Cherry Festival at Traverse City, Michigan on July 13. They opened on Friday July 15, at the Fox Theater in Detroit, for a one-week engagement. Here is the Detroit Free Press review of the show that the Berigan band was a part of:

"Berigan blows into the Fox with his trumpet and band to keep the jitterbugs happy and it's a lively package of talent that Berigan has with him in the stage show. Bunny's band is plenty smooth and keeping up the festivities are the Frazee Sisters, song stars of Billy Rose's Casa Manana, returning by popular demand, three sophisticated ladies whose

knockabout antics get plenty of laughs. Sharpe and Armstrong do a very clever satire on ballroom dancing, and Ruth Gaylor and Dick Wharton sing several popular lyrics. It is sixty minutes of lively stage fare to accompany the movie, We're Going to Be Rich, starring Gracie Fields, Victor McLaglen and Brian Donlevy."

It was apparent to those inside the world of swing in the fall of 1938 that Artie Shaw's band, after more than two years of only marginal success, was now headed for much greater popularity. Shaw finally had enough cash-flow each week to strengthen his band. The most drastic change however, was the replacement of tenor saxophonist Ronnie Perry with Georgie Auld. Auld could hold his own with any of the better young (he was 19 when Artie hired him) tenor players then, and was a crack section player as well. While all of this was going on, the drummer in Shaw's band, the excellent Cliff Leeman, encountered a major problem. (He later explained this problem as being the world's worst case of the piles.) His affliction got so bad that he simply could not sit on his drummer's stool without agonizing pain.

Being a helpful person, Georgie Auld then approached Shaw, and suggested that Buddy Rich, the drummer in the Berigan band, might be a good fit for the drummer's role in the Shaw band. Shaw was not too receptive, because Buddy was loud, was assertive (some would say cocky), and he couldn't read drum music. As Shaw became increasingly concerned with the non-progress he was having in finding a drummer, he finally told Auld to ask Rich to come by the Blue Room and sit in for a set. Rich's effect on the Shaw band was immediate and electric. Yes, he was loud; yes, he was aggressive. But he also propelled the Shaw band with a controlled exuberance that they had never experienced before. Shaw agreed to hire Rich as soon as he (Rich) could complete his two-week notice with Berigan. Shaw often stated that when he discussed with Rich the problem of him not being able to read drum music when they first met, Rich told him that he couldn't, and didn't need to. He said he needed only to listen to the band play its current repertoire once or twice, and he'd then know what to play. This is exactly what he did, and there was never any problem with him not knowing what to play with the Shaw band.

Many years later, Artie Shaw reflected on the impact Georgie Auld and Buddy Rich had on his

band: "I hired Georgie Auld and Buddy Rich at about the same time. They were totally opposite to what the band was. They came in and did their thing...and that added a spice to the whole band. They changed the band overnight, not that they knew it."

In November of 1939, Artie Shaw was leading the top swing band in the country. He was also having a slow, steady meltdown. For myriad reasons, Shaw felt besieged. He repeatedly threatened to leave his band, despite his enormous popular and musical success with it. Most of his sidemen shrugged all of this off, and continued to make fine music with Artie. Then, suddenly, it happened: in mid-November, Shaw left his band in the middle of a highly successful, high-profile engagement at the Cafe' Rouge of Hotel Pennsylvania in Manhattan. Shaw's drummer, Buddy Rich, had been under a siege of his own in the fall of 1939. Tommy Dorsey, and his personal manager Bobby Burns, were besieging Rich with phone calls and telegrams imploring him to join Tommy's band. After Shaw departed, Rich was flown to Chicago at Dorsey's expense. There the TD band was in the middle of a long engagement at the Palmer House. Tommy rolled out the red carpet for Rich, ensconcing him in a suite and paying all of his expenses. Rich deigned to listen to the TD band for one evening. After one set, he pronounced the band "square," and returned to Manhattan.

Dorsey being Dorsey told Burns, "now we've got him!" Burns, perplexed, asked Tommy what he meant: Rich had returned to New York without joining the TD band. "I'll talk with him tomorrow on the phone, and he'll be my drummer, you'll see." The next day Tommy did call Rich on the phone. He told him he would redesign his band, and build it around Buddy's drumming. Now, Rich was becoming interested. "I'll have Sy Oliver create terrific showcases for your drumming!" Tommy promised. Rich being Rich then said: "How much bread are we talking about Tommy?" After brief negotiations, a generous salary was agreed upon. Dorsey immediately had his attorney in New York personally deliver a contract for Rich to sign at Buddy's parents' home in Brooklyn (Buddy at age 22 was still living with them). Buddy signed, and a new chapter in swing history began.

As 1939 wound down and 1940 began, the idealistic picture Dorsey had painted for Rich slowly began to fill in. Tommy began gradually reshaping his band's musical identity along more swing/jazz oriented lines. Rich always had a couple of features in each show. More jazz was being featured. Rich was content. Then Tommy Dorsey hired Frank Sinatra in January of 1940. TD knew immediately that he would have to balance his band's jazz and swing presentations with dreamy ballads sung by Sinatra. Audiences were demanding it. (Tommy was one of the first to notice Sinatra's inexplicable power over the young women in his audience.) Sinatra's gains were Rich's losses. Buddy boiled. Still, TD did continue to present Rich's drumming to a far greater degree than any other bandleader ever had featured a drummer. One of the first showcases for Rich's drumming that Tommy had Sy Oliver create was "Quiet Please."

To close the circle on the Buddy Rich – Tommy Dorsey story, there was a TV special on which Rich appeared in early 1987, which included him playing some selections that he played in his days as TD's star drummer, including "Hawaiian War Chant." The band he appeared with was the Tommy Dorsey band directed by Buddy Morrow. The trumpet soloist was Daryl "Flea" Campbell, who like Rich and Morrow, had been a member of Tommy's swing era band. Rich at age 69 was still playing brilliantly. What no one knew then was that within a short time, a life-threatening brain tumor would be discovered, Rich would undergo complicated surgery, and sadly would perish shortly thereafter on April 2, 1987.

OTHER JAZZ CONCERTS PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org
(610)-625-4640

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

June 10 PA Jazz Society All-Star Band, 2-5pm, Luckenbach Mill, 459 Old York Road, Bethlehem, 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

<http://morrismuseum.org/jazz-showcase/>
Concert 7:30 p.m. (973)-971-3706.

May 7 Dick Hyman, Solo Piano

OCEAN COUNTY COLLEGE
Toms River, NJ 08754

<http://www.grunincenter.org/events/>
(732)-255-0500

All concerts start at 8:00 p.m. Ocean County College campus, Grunin Center, College Drive.

May 16 Stephanie Trick and Paolo Alderighi

June 20 Jazz Lobsters

CAPE MAY TRADITIONAL JAZZ SOCIETY

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

www.capemaytraditionaljazzsociety.com

May 13 Atlantic City Jazz Band

June 10 Midiri Brothers Jazz Band

POTOMAC RIVER JAZZ CLUB

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

FUTURE CONCERTS



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

June 24, 2018 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. Haddonfield, NJ

July 15, 2018 Tri-State Jazz All-Stars

Reedman Bob Rawlins again leads a core band of TSJS top artists drawn from local bands. They will be jamming on Dixieland tunes with invited sit-in guests. Wallingford, PA

August 19, 2018 Cynthia Sayer and her Joyride Band

Banjo virtuoso and vocalist Cynthia Sayer has been called top 4-string jazz banjoist in the world, leads NYC quintet with banjo, clarinet, trumpet, bass and drums. Haddonfield, NJ

September 9, 2018 Jon Weber-Solo Piano

Based in New York, Jon Weber has recorded and toured all over the world. For his TSJS debut, expect an emphasis on stride and other early jazz styles. Wallingford, PA

October 14, 2018 Emily Asher's Garden Party

The quintet, led by trombonist Emily Asher, is one of New York's most exciting traditional jazz groups. *Funding has been made possible by the New Jersey State Council on the Arts/Department of State through the Camden County Cultural & Heritage Commission at Camden County College, the Designated Arts Agency of Camden County.* 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.

TSJS SUSTAINERS

Very Special - \$200 or more, \$220 couples

- Chuck Haggerty & Sarah Burke
- Sanford Catz
- Mary Ann & Dr. Charles H. Emely
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones and Amy Galer
- Bob Mackie
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- Bob & Nancy Rawlins
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- Sylvia Rosenberg
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TSJS PATRONS

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

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- Constance & Donald Windus
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- Chic Bach
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- Michael Lefkowitz
- Steven Peitzman & Nancy Pontone
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Mailing Address: PO Box 896, Mount Laurel, NJ.
08054

E-mail: info@tristatejazz.org

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



Membership Form

Basic Dues: Individual \$20 Couple \$40

Sponsor Dues: Individual \$50 Couple \$70

Patron Dues: Individual \$100 Couple \$120

Sustainer Dues: Individual \$200 or more Couple \$220 or more

Amount Enclosed \$ _____ **Date** _____ **Check No.** _____

Members are admitted to all regular concerts at half price. Memberships renewed prior to expiration start at the end of current membership; expired memberships start on receipt of payment. All memberships run for 12 months.

Email and Newsletter Options: TSJS concert announcements and membership notices
 (Check all boxes that apply.) Strutter Newsletter by Email
 Strutter by U.S. Mail (Patrons, Sponsors, Sustainers Only)

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

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 P.O. BOX 896
 MOUNT LAUREL, NJ 08054**



