

**We regret to announce the CANCELLATION of  
Neville Dickie and The Midiri Brothers  
Originally scheduled for Sunday, May 17, 2020**

*Editor's note: Musicians who have had recent TSJS concerts cancelled were asked to reflect on their experiences in this time of social distancing. Here are some of their responses.*

**A report on the life of a traveling pianist during the  
"Corona Blues"**

By Adam Swanson

*Concert originally scheduled for March 15, 2020*

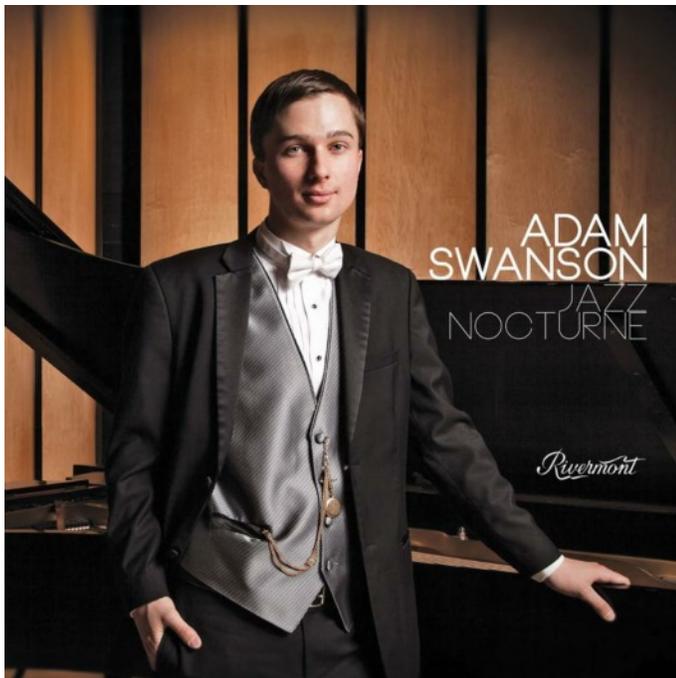


Photo courtesy [Rivermont Records](#)

When I left for my tour of the East Coast in March 2020, I never expected five out of seven engagements to be cancelled. I flew all the way from my home in Durango, Colorado, to Washington, D.C., immediately before the national closures and quarantines began because of COVID-19. As someone who makes a living playing the piano at public gatherings, the news couldn't have been worse. The only reason I was able to play two of the engagements is because the first one occurred before the government demanded shutdowns—my show at Germano's Cabaret in Baltimore, a lovely, favorite venue—and the other because it was a private home concert, which continued despite no more than seven people in attendance.

My biggest performance opportunity on the trip, and the one that was probably most important, was the

show originally scheduled for the Tri-State Jazz Society on March 15 at the Wallingford Arts Center. Five years have lapsed since I first performed for Tri-State while I was attending the Peabody Conservatory in Baltimore, and I was so looking forward to returning, seeing a few old friends, and making new ones.

Nothing gives me more pleasure than playing a two-hour concert of fun ragtime and early jazz for a large audience of appreciative music fans.

I kept assuming that the closures would not last very long, and that by May I would be back to work, traveling to music festivals like the Old-Time Piano Championship and the Scott Joplin Ragtime Festival, as usual. Boy, was I ever wrong! Within the first week, I discovered that the best way to continue playing was to perform live broadcasts on Facebook and YouTube. I saw numerous other musicians doing this and jumped on the bandwagon immediately. This has been my only income now for two months. The experience has been quite remarkable, however – I've been able to reach an audience that stretches all over the world, many of whom would not be able to see me in person. I've had requests for old-time jazz standards and American ragtime from all over Europe, Australia, and even Mexico City.

While these live broadcasts are exciting and keep me from going stir-crazy, I do worry that the "virtual tips" won't last forever. They also do not provide the "live" feeling of a performance with a real audience (it's pretty strange to bow to your cell phone!) The joy and motivation the shows bring is simply not the same as playing for people in person. Yet, if you want to support working musicians, I think the best way to do so is to continue "tipping" your favorite performers on Facebook through PayPal or Venmo, etc. Hopefully, there is a good chance I will be able to return to my annual summer engagement in the Diamond Belle Saloon at the Historic Strater Hotel here in Durango when piano season returns in early June. This is one of the only venues in the country which hires musicians to play ragtime piano on a regular basis, and although the tourism which usually dominates the summer may be greatly decreased, I suspect I'll still be able to play for many locals and will be grateful to do so.

Given my summer schedule at the Diamond Belle, which is six nights a week, I am considering moving my weekly Facebook broadcasts to Sunday afternoons or evenings (the one day I have "off"). These broadcasts will still be necessary for the coming months, I'm afraid, because even though I may work at the Strater Hotel, I have lost numerous other professional engagements as far away as October! Besides, as much as I hate to admit it, perhaps digital broadcasts are the way of the future. I'd like to try and continue them as part of my personal "music business." I imagine the coming months of work will include some live performances and digital broadcasts.

Thankfully, Bill Hoffman and I are in discussion about rescheduling my Tri-State concert for 2021. We think it will likely work out in the fall near the time that I typically travel to the East Coast for the small but spectacular Central Pennsylvania Ragtime Festival. I am most grateful for the continued support of my many friends in the ragtime and traditional jazz community, and especially to Bill and Tri-State. If you are interested in supporting this music in another way, I encourage you to check out the wide variety of CDs I have available on my website: [www.adamgswanson.com](http://www.adamgswanson.com). Although the CD Baby website is temporarily closed down, you can order them directly from me anytime... Here's hoping I'll be able to see you all in person next year, and maybe we can even shake hands!

Adam Swanson  
May 7, 2020  
Durango, CO  
[adamswansonpianist@gmail.com](mailto:adamswansonpianist@gmail.com)

# Neville Dickie & The Midiri Brothers

*Concert originally scheduled for May 17, 2020*

## Neville Dickie From Across The Pond

I've been visiting the USA annually now for the past 25 years, and normally start booking gigs a year ahead, which can sometimes be easy, other times frustrating. You book three different gigs for a Friday, Saturday and Sunday, get them confirmed, then 3 months later you are offered a Jazz Festival for the same week-end. That's when it starts getting tricky - some venues only operate at weekends and juggling dates can be a nightmare - as any bandleader will reiterate; and with my four-week parameter, it's not easy. Of course this year there was no problem - every gig was cancelled! Fourteen gigs gone in a flash. It just so happens I am writing this the week before I was due to play my first gig in America, and I sure will miss those concerts - the ones with the Midiri Brothers (Joe on clarinet, and Paul on drums) are always a joy. I will also miss visiting the Iguana in Manhattan - listening to the great Vince Giordano band. If he lived in England, I'm sure he would be "Sir" Vince by now.

Playing for Tri State Jazz Society is always a joy. Although run by volunteers, its attitude is totally professional. The first time I performed for TSJS was in 2002 - playing a solo piano concert in the Old Pine Church in Philadelphia. I had an audience of 22. I remembered it was 22, because that's how many clicks I counted as they all pressed the Record button on their tape machines as I announced the first tune. At the third concert in 2005, the audience had leapt to 25! These days of course, they invariably get 150 or more - thanks to all the hard work put in by those volunteers. After running a Jazz Club in England for 27 years, I know how tricky it can be trying to satisfy an audience every month. Some don't think it's jazz without a banjo - others dislike it, some are clarinet freaks who don't like the saxophone. I've even heard some say they don't like the piano - because it drowns out the



banjo. British bandleader Humphrey Lyttelton ran a Traditional band from the 1940s onwards. It was always the conventional front line - trumpet, clarinet & trombone - until he introduced a sax into the band. The saxophonist was shouted down by the

mouldy figges in no uncertain terms. It made the headlines in the Melody Maker at the time - "Go home Dirty Bopper."

Here in England, I haven't played in public since January and prospects for the future are looking grim. Now I'm in my 80's, I don't race all over the country like I used to when I was 75!! Like everywhere else, all social gatherings have been cancelled or postponed. One gig I will miss is Lady Annabel Goldsmith's Garden Party. Held at her home in Richmond Park, I am invited to play solo there every year. It's a musicians dream job - a nine foot Steinway Grand piano, with your desired beer supplied. Annabel's favourite tune is "Honeysuckle Rose", so that's a big plus. Over the years, I've played many gigs that I didn't enjoy, and now I only play the ones I do enjoy. Unfortunately, due to the virus, those twenty or so gigs have "gone the journey" this year, but at least I have my piano to practice at home - while I'm self-isolating! I'll have time to brush up on "Chopsticks."

Fingers crossed that all musicians will be Stompin', Struttin', Stridin' and Strummin' in the not-too-distant future.

Neville Dickie -  
May 2020

[neville dickie.com](http://neville dickie.com)

# Paul Midiri

*Concert originally scheduled for May 17, 2020*

I've worked at being a musician all my adult life and now something has taken place that nobody saw coming. Actually looks like I will not be playing a gig until October, if even that happens. Having said that I should add that we do not cease to be musicians when we are not working. Musicians practice many more hours than they do performing. For me a day without practice time is not a good day. We are all concerned about what the music scene will look like in the coming months. Many of us teach and don't know when the music studios will open again.

I guess to be honest things are certainly different but not totally new to us. It takes faith to be a musician. We really never know how much, or little, we will work in a given year. Certainly no guarantees in this line of work.

Anyway, must get back to my practicing. Hope you are and stay well and safe.

Paul  
[midiribros.com](http://midiribros.com)



Photo courtesy the Midiri Brothers

# An Excursion to Hear the Glenn Miller Orchestra, 2018 Version

By Steven Peitzman, MD

[TSJS board member and program editor Steven Peitzman wrote this in 2018]

I heard the Glenn Miller Orchestra the other night (I'm writing this in late July 2018): amazingly, it has been possible for Americans to say this for eighty years, almost continuously! The current GMO is perhaps the exemplar of "ghost bands." As a jazz listener, and knowing that Glenn Miller has been criticized for too much success and not enough jazz, I wear my shame proudly. But—the music was wonderful. I like to hear a full, big band from time to time. Mostly of late, it's the fine seventeen-piece group assembled and led by Jack Saint Clair, a graduate of Temple University's jazz program, and a top-notch tenor player and arranger. The band comprises mainly faculty and students, or recent grads, of Temple, and they sound great. They play the first Thursday of every month at LaRose Jazz Café in Germantown.

But they don't try to capture the allure of the big bands in the years of swing. So, knowing that the GMO does shows in our area from time to time, Nancy Pontone and I found our way to the handsome Sellersville Theater in – either it's Sellersville or Souderton, I'm not entirely sure, never having been there – Friday night July 27<sup>th</sup>. I wanted to hear the music and, well, see what the experience was like. To my knowledge, the GMO and the Count Basie Orchestra are the only two American big bands still out there touring the country – though the Basie band spends a good amount of time overseas.

The current GMO is headed by Nick Hilscher, a fine singer with a solid musical background including a degree from Samford University in Birmingham, Alabama. The relatively new female vocalist is Hannah Truckenbrod, also with a degree in music supporting a beautiful voice and fine phrasing. The band personnel is what one might predict. There

are key, senior players in each section who have presumably been on the road with the band for many years: reed player Kevin Sheehan, trombonist George Reinert III, and trumpeter Ashley Hall. Young men fill most of the other chairs. Who are they, and how did they end up playing *In the Mood* night after night? Which they do: the GMO tours about ten months in the year, doing over 300 shows, mostly one-night gigs, concerts and a few actual dances (the original GMO was, after all, a dance band). My supposition is that the young guys are recent graduates of jazz programs in universities, on the road to gain experience, some cash towards college loans, maybe the opportunity to see America, including lots of its smaller cities. Among them were some strong soloists (and pithy soloists, given the original Miller arrangements, most limited to about three and one-half minutes to fit on ten inch 78s): Carl Schultz (from the tri-state area) on tenor sax, Alex Piela on trumpet, and Christopher Stein on trumpet. [2020: On Mr. Stein is still with the band.]

I imagine that the young guys, and likely the seniors as well, hate the trombone wailing and such, and the need for a few to help constitute the singing group. Or, maybe not: if you are required in the course of making a living to carry out silly actions, it might be best to do them well and, as they say, embrace. Actually, we did not see too much of the band choreography. But, it is a hard life, on the road with few, if any, long engagements in any one place. Nick Hilscher shared with the audience that half of the band personnel had turned over since December, when the orchestra had last played Sellersville! Clearly, the musicians have to be well-schooled, good readers, and quick learners. The books looked about a foot thick.

What about the show, and the music? Mr. Hilscher is an admirable leader: he was generous citing soloists, however fleeting the solos, and for each tune told us the composer and usually the arranger, with just the right amount of commentary (the names Jerry Gray and Bill Finnegan were heard regularly). I thought the band played very well – it seemed well-rehearsed and energetic. In fact – and this is merely a subjective sense from a non-

musician—I (and Nancy as well) thought that in the fast selections from the Miller canon, the jump tunes, this current band actually swung harder and offered more “punch” than one hears in the classic recordings. We could be right, since Glenn Miller insisted on accurate and musically substantial playing—but he kept things in check. I had never heard the famous Miller reed sound performed live by good musicians – one of Miller’s trademarks, the lead clarinet plays some interval above the saxophones, and no baritone sax. Part of the allure of this rarified sound texture is a kind of subtle pulsation: I am not sure if it is a vibrato, tremolo, or neither. It was, as Gunther Schuller wrote in *The Swing Era*, “stunning,” even ravishing, at least when first heard. We heard a good deal of it, along with the other iconic Miller sounds, such as the quartet of muted trumpets, much ooh-wah with derbies and the like. Truth be told, I loved it all.

The play list of course included Miller favorites such as *Moonlight Serenade*, *Little Brown Jug*, *I Know Why*, *At Last*, *String of Pearls*, *Song of the Volga Boatmen*, *Don’t Sit Under the Apple Tree*, *Chattanooga Choo Choo*, *American Patrol*, *In the Mood*, etc. Wisely, some non-Miller songs and arrangements were included, such as *I’m Glad There is You* (beautifully song by Hannah Truckenbrod), *Really* (associated with Charlie Barnet), and Gershwin’s *Just Another Rhumba*. To somebody’s credit, the musicians doing the brief solos were for the most part not required to replicate the exact notes from the familiar recordings – except for the Bobby Hackett solo on *String of Pearls*, played nicely by Matthew Gates. The two young trumpet players offered some sounds that I think would have puzzled ears of 1940.

What about the audience? Well, it did not look too different from what we all see (and are part of) at a Tri-State show. At one point, Nick Hilscher said that the next tune, *American Patrol*, would be dedicated to veterans, and he had been made aware that a 96-year-old bomber pilot during WWII was in the audience. He was asked to stand, and received some warm applause, rightly so. It would

have been interesting to learn if he had ever heard the original GMO, or Miller’s Army Air Force band. And this later made me think. The band later played Ellington’s haunting *In a Sentimental Mood*. I don’t know if the original GMO played or recorded this composition, but the lovely arrangement we heard concluded with a bit of muted trumpet solo. One readily imagined it being heard, softly, late at night, towards the end of a dance engagement during World War II—perhaps by a soldier or sailor home on leave, or about to head out, and his girlfriend. Glenn Miller music has the ability to make one feel nostalgia for a time and place never in fact experienced (I was born in 1945). Even if well worth keeping alive, it was of its time, and that time brought woes and concerns far beyond sitting under apple trees. It seems somehow odd to hear some of the Miller music so far removed from its context – the dance hall in 1940, the nightly broadcast on a.m. or short-wave radio, a world-shattering war. Of course, this music helped Americans get through those demanding and tragic years.

I came away with the impression that the 2018 GMO maintains high musical standards, and delivers a show with considerable diversity, faithful renditions of the classic tunes, a terrific female singer, and a professional eagerness to please. I think we’ll pay it a visit on its next swing through these parts. May its bus keep rolling.

*Would you like to do more to support the Society in its efforts to preserve and promote traditional jazz? Become a Sustainer, Patron, or Sponsor – these memberships, specially recognized by the TSJS, are eligible for invitation to special events.*

Visit our website for more details:  
[tristatejazz.org/donations.html](http://tristatejazz.org/donations.html)

## Profile of the Month

### Our Board Members and Volunteers

#### Sally Cannon

Donor Recognition Committee  
Facilities Management CAC  
Refreshments Committee

My love of music started at a young age. My father would have a bunch of fiddlers to our house on Friday nights and we would move the furniture back and roll up the rugs and dance while they played. This always led to the Old Fiddlers Picnic at Lenape Park. I was one of 8 children so it was always a party.

I grew up in Newtown Square, PA and joined a drum and bugle corps when I was 10 until I was about 18. There wasn't much to do in a small town and that gave me the opportunity to travel with them. My older sister was in it and I would patiently sit on the ground while they practiced and the day I turned 10, my father took me to join under protest. It was a pretty bold move looking back.

I grew up in "the Square" and moved to West Chester, PA when I got married. I was born in Chester County Hospital so you can see, I moved about 10 miles. I have lived in California and New Brunswick, NJ before I was married.

I grew up with horses and we all had them. We had friends that had indoor riding rings and on Sundays we would cut cattle (like in rodeos) with quarter horses. I love fast cars. My brother-in-law had a funny car so we spent many Sundays at the drag races.

I graduated from Archbishop Prendergast High School for Girls in Drexel Hill, PA. I was in the first graduating class. When I was going back to work after raising my two children, I went to the Kathryn Gibbs School in Philadelphia. Things had changed so much I didn't even know how to turn a computer on!

I worked for a Canadian Company after graduating high school, then went with TWA in Philly in



Photo courtesy Sally Cannon

Reservations. I retired from Wyeth Pharmaceuticals, now Pfizer, and was in the Sales Training Dept., Continuing Medical Education and finished at the Conference Center. I have been retired for about 17 years.

I worked around food my entire life. My mother and father managed country clubs. My dad was a chef and was one of the cooks when they built the Hoover Dam. My mother was born in Ireland and her maiden name was Sweeney. My family over in Ireland are weavers and weave the Donegal Tweed. My grandmother is on the logo at a spinning wheel.

*What do you consider your most significant accomplishments?*

Being a mother to my two children and grandmother to 3. All grown now. Bought my own house and it was the scariest thing I'd ever done. And here I am 25 years later.

I love dancing. I walk 3 miles every morning and swim when I can and I am an avid quilter. My goal when I started was to have a quilt on every bed. My siblings and children seem to be reaping the rewards. My daughter has one on every bed at her house and I haven't made myself one but when I do it's going to be a doozy. I am now making masks for the Coronavirus.

I also have wanderlust. I have been on safari and traveled to different parts of the globe. I hope I never stop. I wanted to buy an RV and do the

states I haven't been to but I think I've aged out of that one.

I am the liaison for the Community Arts Center and TSJS. I make sure the room is set up properly and the piano is tuned for each concert. I also manage the refreshments and make sure we are covered for each concert. I then did the refreshments after Bill and Sally Wallace gave it up. Now we have a wonderful couple that does the refreshment for Haddonfield, Lorraine and Jim Maitland. PJ Ingram does CAC with Barbara Macatee by her side. If anyone can't make it for any reason, I step in and either find someone or I do it.

I am now on the nominating committee and can I mention, we are looking for a new Vice-President?

My first concert was with Chic Bach. I met him one night and we bonded with music. I remember the concert was in DE but I don't remember who it was. Then I saw there was a piano player coming from England and I called my sister Pat and said "he must be good. They brought him all the way from England!" It was Neville Dickie and 18 years ago. The first boogie woogie he played, I was hooked. It was at Old Pine Church in Philly and it was about 100 degrees and no air conditioning. The sweat was rolling down into his eyes. We felt so sorry for the poor man. He was worth bringing from England. My sister Pat joined after that.

Chic invited me to a Board Meeting at his house one night because he thought there were too many men on the Board. That night the man that did the publicity had left and I was voted on the Board. Sandy Catz looked at me and said did you ever do publicity? The answer was NO and he was at my house the next day to show me how. I did it up until the last couple of years. I put TSJS in every free publication and we went from 25-30 members at a concert to what we have today. They just kept coming. Now Claire Pisapia does a great job with publicity and our attendance keeps rising.

We would not be the organization we are today without our volunteers.

I was raised on Country and Blue Grass. I am an avid zydeco music lover and dancer. There is a large active zydeco community in the Philly area. We travel to festivals and local parks all summer and once a month we have a band in the Philly area mostly from Louisiana. This year I went to Lafayette, LA for their Mardi Gras and we danced day and night.

I played the fiddle when I was in grade school and the piano. The nuns used to take me to the convent at lunch time to practice but I wanted to be outside with everyone else. I should have stuck with it because I still love both instruments today.

I do have a rubboard that hangs on the back of my living room chair. I had a couple of lessons but life got in the way.

#### LIKE US ON FACEBOOK

[www.facebook.com/tristatejazz](http://www.facebook.com/tristatejazz)

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

Member admission is \$10, general admission is \$20. **Introductory offer** - start a **new, first-time** TSJS annual membership (\$20) at the door and receive free admission to this concert (this offer is not applicable to renewing or reactivating membership.) Full-time students with ID and children accompanied by a paying adult are free. There are no advance sales or reservations. Dancing is welcome at all performances.

**CONCERT SCHEDULE**  
Sundays from 2:00 to 4:30 pm

Visit our [Tri-State Jazz Society website](#) for up-to-the-minute news about schedule and concert changes, or call our Hotline at (856) 720-0232.

5/17/20 Haddonfield <b>CANCELLED</b>	<b>CONCERT CANCELLATION</b> We regret to announce that our May concert, <b>Neville Dickie &amp; The Midiri Brothers</b> , has been CANCELLED.
6/7/20 Wallingford <b>CANCELLED</b>	<b>CONCERT CANCELLATION</b> We regret to announce that our June concert, <b>Drew Nugent &amp; The Midnight Society</b> , has been CANCELLED
7/12/20 Wallingford	<b>Tri-State Jazz All Stars</b> An annual tradition, this year in Wallingford, a core band of top performers from some of our favorite bands will jam together on familiar trad jazz tunes.
8/23/20 Haddonfield	<b>Dan Levinson's Palomar Jazz Band with Molly Ryan</b> Dan's Palomar Jazz Band brings together the cream of New York City's flourishing hot jazz scene. These players blend the freewheeling sounds of the Jazz Age with the alluring beat of the Swing Era.
9/13/20 Wallingford	<b>Hot Club of Philly</b> This gypsy jazz-inspired acoustic quartet (with vocalist), founded in 2001, plays music of Django Reinhardt and Stephane Grappelli, a la the Hot Club of France. They last played for us in 2014.
10/18/20 Haddonfield	<b>Martin Spitznagel - Piano</b> Ragtime and stride pianist was a big hit at his TSJS premiere, so it's time we bring him back. In addition to his normal repertory, you can expect some unusual (maybe quirky?) compositions of his own.
11/15/20 Wallingford	<b>The Red Hot Ramblers</b> The Red Hot Ramblers are an authentic 1920s jazz ensemble in every way. They exemplify red-hot syncopation, stompin' rhythms, and lyrical melodies associated with the Jazz Age.
01/10/21 Haddonfield	<b>Glenn Crytzer Quartet</b> Glenn Crytzer brings his quartet to Tri-State, playing music from the Jazz Age and the Swing Era - "Vintage American Jazz", as Glenn describes it.
2/7/21 Wallingford	<b>22 Park Avenue</b> A quintet drawn from this 17-piece big band from Swarthmore makes its TSJS debut. What better way to spend Valentine's Day than listening and dancing with your sweetie to this swingin' band!

**Wallingford** concerts are held at the Community Arts Center, 414 Plush Mill Rd., Wallingford, PA 19086; one mile from Exit 3 of I-476 ("The Blue Route"). Located between Media and Swarthmore.

Directions at [www.tristatejazz.org/directions-cac.pdf](http://www.tristatejazz.org/directions-cac.pdf)

**Haddonfield** concerts are held at the Haddonfield United Methodist Church, 29 Warwick Rd., Haddonfield, NJ 08033; just south of Kings Highway near the center of town; two blocks from the PATCO station.

Directions at [www.tristatejazz.org/directions-haddonfield.pdf](http://www.tristatejazz.org/directions-haddonfield.pdf)

**AREA JAZZ**

**CALL VENUE FOR SCHEDULE**

**PENNSYLVANIA JAZZ SOCIETY**

Sunday, June 28, 2:00 to 4:30 pm

**THE GLENN CRYTZER QUARTET**

Glenn Crytzer - guitar  
Mike Davis - cornet  
Ricky Alexander - clarinet  
Ian Hutchison - bass

**Dewey Banquet Hall**

502 Durham St, Hellertown, PA

First timers & PSJ members - \$15.00

Non-PJS members \$20 Tickets are available at the door. Cash or check only. 610-625-4640

<http://www.pajazzsociety.org/>

**1867 SANCTUARY**

101 Scotch Road, Ewing, NJ

Tri-State Jazz Society members receive a \$5 discount on General Admission to **jazz series concerts**. Welcoming all lovers of jazz, including performers of jazz, to their many jazz concerts in the beautiful acoustics of their 200-seat, informal, air conditioned historic landmark space. Ample off-street parking, fully wheelchair-accessible.

[www.1867sanctuary.org](http://www.1867sanctuary.org)

**JAZZ ON BROAD**

Thursdays from 6:00-9:00 PM

(Sitting in by invitation during 8:00pm set)

**Hopewell Valley Bistro & Inn,**

15 East Broad Street, Hopewell, NJ

609 466-9889 Reservations recommended

<https://jazzonbroad.com/>

Cash cover, \$15 (\$5, age 22 & under.) No minimum; Full menu & bar service available. Wheelchair accessible.

**THE POTOMAC RIVER JAZZ CLUB**

A nonprofit society whose purpose is to preserve, encourage, and promote the playing and appreciation of traditional jazz in the Washington-Baltimore area.

<http://prjc.org/>

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

- Sanford Catz
- William N. Hoffman
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[www.tristatejazz.org/officers.html](http://www.tristatejazz.org/officers.html)

Marian Konop, **The Strutter Editor**

## TSJS CONTACT INFORMATION

**Mailing Address:**

PO Box 896

Mount Laurel, NJ 08054

**Email:** <https://tristatejazz.org//email-the-staff.html>

**Hotline Phone for updated concert information:**

(856) 720-0232

### Online Membership Enrollment and Renewal Now Available!

Online enrollment and renewal now works with PayPal. Make credit card payments using PayPal's secure website, accessed directly from our Tri-State Jazz Society website.

New Members: [tristatejazz.org//new-member-application.html](http://tristatejazz.org//new-member-application.html)

Renewal: [tristatejazz.org//renewal-form.html](http://tristatejazz.org//renewal-form.html)

Complete the contact information entry, then click Submit Form to access the PayPal site and complete the payment transaction.

## THE STRUTTER IS ON THE WEB

Current and back issues of The Strutter are on the Tri-State Jazz Society website. The Strutter archives cover over ten years of back issues listing all the bands and soloists who performed during that period.

Read the back issues at:

[www.tristatejazz.org/strutter-archives.html](http://www.tristatejazz.org/strutter-archives.html)



# 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)

First and Last Name(s) \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone (\_\_\_\_) \_\_\_\_\_ E-mail \_\_\_\_\_

**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**

