



THE TRI-STATE SKYLARK STRUTTER

Member of South Jersey Cultural Alliance and Greater Philadelphia Cultural Alliance

VOLUME 19 NUMBER 7

BEST OF SOUTH JERSEY 2008

MARCH 2009

OUR NEXT CONCERTS

**SUNDAY, MARCH 15
2 PM**

**JOHN COLIANNI
QUINTET**



S

**SAINT MATTHEW LUTHERAN
CHURCH
318 CHESTER AVENUE
MOORESTOWN, NJ 08057-2590
3 BLOCKS from Main Street**

**SUNDAY MARCH 29
2 PM**

**MARTY GROSZ
AND HIS HOT WINDS**

**BROOKLAWN
AMERICAN LEGION
HALL**

CONCERT ADMISSION

\$20 ADMISSION

\$15 MEMBERS

\$10 STUDENTS

\$10 FIRST TIME MEMBER GUESTS

Pay At the Door

No Advanced Sales

JOHN COLIANNI

John Colianni grew up in the Washington, D.C. metro area and first heard Jazz on swing-era LP re-issues (Ellington, Goodman, Jimmie Lunceford, Count Basie, Armstrong, etc.) in his parents' home. A performance by Teddy Wilson in Washington attended by John when he was about 12 years old also left a strong impression, as did a Duke Ellington performance (more later).

THE QUINTET : In 2006, looking for an outlet for his high velocity piano improvisations, John formed the John Colianni Quintet. In July 2007, the group recorded its first CD, "Johnny Chops" (Patuxent Records), which was released this year.

LES PAUL: Les Paul offered the piano spot in his group to John in August 2003. Les had not used a pianist in his combo since the 1950s and, in looking for suitable candidates, sought the advice of guitarist Bucky Pizzarelli, who recommended John. In Les Paul's recent autobiography, "Les Paul: In His Own Words," Les writes an appreciative description of John's playing style and musical contributions to the re-vamped Les Paul Quartet. John is also seen and heard on the PBS documentary, "Les Paul: Chasing Sound."

PIANO INSTRUCTION: Showing keyboard aptitude, a suitable teacher for John was sought by his parents. Local musicians recommended Les Karr, who, in addition to teaching, was well known as an outstanding pianist. Weekly lessons began in the eighth grade, when John was 14. Les Karr himself studied under Teddy Wilson at Juilliard in New York. Les was also the first cousin of pianist Dick Hyman. For John's lessons, Les emphasized technique and introduced studies of the Mathe' System, a method that advances digital dexterity and maximizes the capacity for speedy, high-velocity piano playing. John, noted for fleet "chops," often cites the important role these exercises play.

AROUND WASHINGTON: Still in high school, John began playing piano professionally on the Washington, D.C. jazz scene, which, during that period, included a number of colorful jazz clubs such as The Pigfoot, Mr. Y's Gold Room, One Step Down, Blues Alley, The Bayou, The Famous Ballroom (Baltimore), Frankie Condon's (Rockville), and other establishments.

These were John's first performance venues, and he played among veteran D.C. musicians including Ella Fitzgerald's bassist, Keter Betts, who recruited 16-year-old John for the revue "Jazz Stars Of The Future." Jazz Studies Director George Ross recruited John, still in tenth grade, to play regularly with the University of Maryland Jazz Ensemble.

THE DUKE: An event years earlier set the stage for John's interest in music. Duke Ellington, the most celebrated musician from Washington D.C. passed through town with his orchestra. A very young John was mesmerized and afterward presented Duke with the Ellington autobiography "Music Is My Mistress," which Duke signed with a personalized message. (Ellington is high on the list of pianists who have influenced John. Others include Oscar Peterson, Art Tatum, Erroll Garner, George Shearing, Count Basie and Teddy Wilson.)

TOURING WITH LIONEL HAMPTON: The Coliannis relocated to the Jersey Shore during John's senior year in high school. It was there that John caught the attention of Carlton Drinkard, former accompanist to the one and only "Lady Day" Billie Holiday. Drinkard (aka "Piano Man" in the critically acclaimed film "Lady Sings The Blues") assembled John's trio, and coached him in creating new arrangements and performing before live audiences.

Soon afterward, when he was 19, John visited Lionel Hampton backstage at an Atlantic City casino. He landed a spot in Hampton's orchestra and traveled and recorded for three years with Hampton and band members that included tenor sax great Arnett Cobb, saxists Paul Jeffrey and Tom Chapin, drummers Frankie Dunlop, Oliver Jackson and Duffy Jackson, bassists George Duvivier and Arvell Shaw, and others. To read Hampton's personal account of his association with John, visit the Reviews/News page at www.johncolianni.com

THELONIUS MONK PIANO COMPETITION: Not too long after the Hampton gig, John entered and won a cash prize in the first annual Thelonius Monk Piano Competition in 1987.

WITH MEL TORME: In the 1980s, John played a variety of gigs, including a stint with the New Orleans-inspired band of movie director/clarinetist Woody Allen. Allen's band played steadily at Michael's Pub in New York, and it was there that John came to the attention of Mel Torme', who was appearing at the same club. Hearing one of John's recordings through the venue's sound system, Torme' promptly hired John as his pianist – without an audition. John worked

for Torme' from early 1991 to mid 1995, touring and recording six albums.

PLAYERS FEATURED ON JOHN'S CURRENT CD

JUSTIN LEES: Justin, whose guitar work is characterized by a bluesy and infectious swinging phrasing and a distinctive tone, is a fresh face on the jazz scene. Listeners can hear the influence of greats such as Charlie Christian and T-Bone Walker in Justin's solos. He is a former resident of the Washington, D.C. area, where he played professionally before relocating to New York City.

YOSHIKI MIURA: Yoshiki, a Berklee College of Music graduate, has been performing for more than 16 years in the New York City area with a funky, energetic jazz sound, injecting R&B and Latin styles. Performances include: "Grand Central's Anniversary 2000," "JVC Jazz Festival at Saratoga," and "Live at the Blue Note in NY 2000." His composition "KK" was used in Episode #312 of the HBO show, "Sex and the City."

YOUNG ROBERT WAGNER: Robert is a swinging, propulsive bassist whose attack and style remind listeners of Slam Stewart, Paul Chambers and Ray Brown. In his hometown area of Washington, D.C., Robert was co-leader of a swing combo called The Joker's Wild. He met John Colianni when John was a guest pianist with the group at some of the band's D.C. area gigs.

MATT FISHWICK: Well before the new lineup was assembled, Matt was the drummer in John's trio for several British tours since 1999. Originally from Northern England, Matt is a graduate of London's Royal Academy of Music and, for a time, toured and recorded with the legendary vocalist, Anita O'Day. Matt is a creative and dynamic drummer whose playing in the rhythm section and as a soloist show the strong influences of Art Blakey and Buddy Rich.

MAKING RECORDS WITH MARTY GROSZ

May 26, 2008

I realize my title contains an archaic expression, for no one makes records anymore. At Clinton Recording Studios last week, the expert engineer Doug Pomeroy was far beyond cutting grooves in a wax disc. But the atmosphere at a jazz recording session, especially one led by the guitarist Marty Grosz, is somewhere between the cheerfully lewd horseplay of a boys' locker room and the intense seriousness of artists who know they are making something permanent out of music created on the spot. Everyone knows that their art is both out-of-fashion and timeless.

The facts first. Grosz, looking more healthy and energized than at the previous recording session I attended (Marty Grosz and his Hot Combination for Arbors) is in equal parts vaudevillian and serious jazz scholar, crooner and chordal guitar virtuoso — someone who loves what he calls "jazz arcana" and an indefatigable rhythmic sparkplug. I've seen him lead groups where his is the only rhythm instrument, and he swings any number of horns easily.



At this session, Marty was recording his newest assemblage, “The Hot Winds,” make of that title what you may, for the first time. The group, compact and versatile, included **Dan Block, Scott Robinson, and Vince Giordano** on reeds, with Rob Garcia on drums.

But that description does them an injustice. Rob not only played drums, but added a great deal of orchestral color and commentary on his glockenspiel (or is it called orchestra bells these days?). In fact, during a break, at Vince’s request, Rob played an on-target version of Ellington’s “The Mooche” — supplying all the Jungle Band percussion patented by Sonny Greer while Rob played the melody on the bells.



Vince not only sang but also played his aluminum string bass, bass sax, and tuba. Between Dan and Scott, there was a forest of instruments: a clarinet, an alto saxophone, a baritone saxophone, an echo cornet, an Eb alto horn, a C-melody saxophone, and bass clarinet.



And, as a happy throwback to the Old Days, the musicians were arranged in a circle, so that they could see one another. True, there were more microphones than you would have found in 1940, but times change. But The Hot Winds could have made lovely music anywhere: their sound a mixture of so many happy jazz experiences — Jimmie Noone’s Apex Club Orchestra, a New Orleans parade, the figure-eight strum of Bernard Addison on the 1940 Chocolate Dandies session, the Bechet-Spanier HRS discs, Django and the Quintet of the Hot Club of France . . . all leavened with the strong personalities of the five musicians in the room: jocular, inventive, hard-driving, tender.

Marty sang a number of rare songs the first day, among them one

of my favorites — the 1933 ditty, “I’ve Gotta Get Up And Go To Work,” which isn’t a Monday-morning moan but a celebration of employment, something to sing about when so many were jobless:

Exactly eight o’clock! / Where’s my other sock? / I’ve got a job / So help me, Bob / I’ve gotta get up and go to work . . .

In keeping with the good cheer, Vince sang “My Blackbirds are Bluebirds Now,” one of those late-Twenties songs innocently tying good luck and bad luck to avian colors (!). While they were deciding on their head arrangement, Marty told the story of working in a trio with bassist Bill Pemberton and a famous musician, a fine player, who took a very long time to decide on the next song: “Hey, X, you wanna play ‘Rosetta?’” “Oh, I don’t know. (Long pause.) I’m not sure I know how the bridge goes.” and so on. Turning to Rob, he gave stern artistic guidance: “Give us a little Zutty [Singleton]. Don’t afraid. We want to go wild.” And Rob, whose playing is full of snap and crackle, not to mention pop, swung out nicely.



Tenderness filled the studio with the next song, a 1931 love-effusion recorded by Ethel Waters and Jack Teagarden, “I Just Couldn’t Take It, Baby,” where Marty showed off the emotional range sometimes obscured by his comedies. As the last selection of the day, Marty returned to a beloved but little-known Fats Waller opus, “The Panic Is On,” which he had been playing and recording since his earliest days: its chart, he said, was “stolen from an old arrangement I did when I was a twerp.”



The second day was devoted to instrumentals — where the soloists could stretch out more. Marty is one of the few musicians I know who plans his CDs as if they were concerts — variety in repertoire, mood, key, tempo, and length. He waxes eloquent on the current practice of throwing twenty-four selections at listeners, which means that people, wearied by monotony, never make it past Track

Three.

The first tune he called was the truly obscure Ellington-related "Maori," by William H. Tyers, who also wrote "Panama." Marty envisioned this for two clarinets, with a New Orleans flavor, where the soloists kept playing, veering in and out of collective improvisation. I was reminded of the happy early days of Soprano Summit, with Marty the heart of their rhythm section. "When Buddha Smiles," even rarer, followed — a festival of instrument-switching, as Scott first played baritone sax (it was Dan's), then curved soprano, Eb alto horn. I am proud to report that I became indispensable for a few minutes, holding the baritone in mid-air after Scott had finished his solo because there was no stand for it. "They also serve who only stand and wait," said John Milton, and I developed a new admiration for Harry Carney, who had that truly heavy instrument around his neck for nearly fifty years.

From www.jazzlives.worldpress.com 5/28/08

FOUNDER BOB DE ROO DIES

On July 29, 2008 in Warsaw, Ohio, 43844, one of the founders of Tri-State Jazz Society, Bob De Roo died on his way home from a routine doctor's appointment. Betty and Bob were Directors from 1988 until they moved to Ohio about 1998. Betty died a few years ago after a struggle with cancer. Betty was President of TSJS and Bob was Treasurer. They never missed a concert or meeting. I happened to know Bob when I was a kid in 1935-1947 as he spent part of his summers in the summer house next to my parent's home in Lake Mohawk, NJ. He grew up on Long Island and his father was a Long Island Oysterman. Then we parted ways until I met him in 1972 when we moved to Moorestown. Bob was an engineer and a hard worker for his community.

Pete

**Mark Shane @ Grace Episcopal Church
Wilmington DE**

I returned to Grace Episcopal Church to see Mark Shane who I had already seen with the Dan Levinson Benny Goodman tribute. I sat right behind him that night in the front row of the Somerset Co Vo-Tech School in Bridgewater NJ. Great concert. But we were here to see Mark Shane in a solo concert on a small Yamaha piano that Mark said he could work with as long as it was tuned properly. So Bill Wallace worked diligently to get it done and Mark thanked Bill and Chic Bach who tuned the piano. We got a very good deal all around with the church and the piano. Mark mentions here that his style is called a "Tickling Aperitif" style based on James P. Johnson. His favorite players besides Johnson are Earl Hines, Teddy Wilson and Art Tatum and you will see it in his selection. AND he also said that he does an entire concert on Fats Waller called Fats Lives. I bought the CD but have not had the pleasure yet of listening to it.

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Mark opened up the show with Fascination followed by an arrangement of Moon Glow done by Teddy Wilson when he was with Benny Goodman. He followed with a song that was played and made famous by the likes of Eubie Blake and James P. Johnson: If I Could Be With You. At this point, Mark decides to kick the plate out of the bottom of the piano and that made a big difference in the sound. I was on the right side of the church and I didn't have my hearing aid in and I could hear the difference. I can just imagine how it sounded on the left side that the piano was facing. The next song Mark played for his wife as his anniversary

present to his wife, a song played by Art Tatum: You're Mine, You. A song written and played by Earl Hines, Glad Rag Doll, followed this. This is the point where Mark tells us about his Fats Waller show when he plays a Waller tune entitled I'm Growing Fonder of You which he sang. An Art Tatum song Lullaby in Rhythm was next then another Valentine's Day song: She's Funny That Way.

The next song was a song by Jelly Roll Morton that had a story behind it. He was hired to hall beer up from the basement, a can rusher, if I'm reading my notes correctly. But he wrote this song for the madam of the house, Mamie Desdume, 219 Blues or Mamie's Blues. Mark said you can hear all about it in his Library of Congress recordings. I listened to some of them on a website where you can listen for 30 second bursts. Mark was right about his salty comments. Not for the faint of heart. This was followed by one of my favorites, Royal Garden Blues made famous by John Hodges and played by Duke Ellington. Mark sang the next ditty, a Fats Waller song, which he didn't tell us because he knew we would know the title when he sang it, Your Feet Too Big. He ended the first set with Rosetta.

The second set started off with a request by Jay Schultz, Exactly Like You, Baby. Next came a Bix Beiderbecke (My man!) standard: I'm Coming Virginia, which he played in a true Dixieland fashion while others play it slower like Bix. James P. Johnson played the next song, as Mark mentioned that he was quite happy that the weather was as nice as it was for the concert today, as he played Snowy Morning. The next was an audience participation song. It wasn't very hard as it was only one line in the whole song. He heard it as a guitar song as Everything On the Hog Is Good but he plays the song which was requested by the people that brought him from the 30th Street train station to the church, Karen & Chris, There's Nothing On the Hog That Ain't Good.

It's the Talk of the Town was followed by Jada, Jada, Jing Jing Jing. Mark sang a Fats Waller tune next: Lonesome Me. He then played a favorite of his: You Took Advantage Of Me. He follows that with a Benny Goodman Trio version of More Than You Know and finished the show with a James P. Johnson song but a Mark Shane version of Carolina Shout.

77 people were in attendance in the Grace Episcopal Church on Concord Pike in Wilmington DE that has their own concerts with 2 spotlights in the back of the church and an excellent sound system. In between sets, the church young group sold baked goods to benefit their organization in the church. Good stuff.

Fred Weber

SOCIETY NEEDS

Our jazz society needs new blood, more members, more donations, and more help.

- 1) Members: We continue to lose members due to death, illness, moving. This past year we lost 52 memberships so that we are at 153 memberships or 243 people. Just 3 years ago we hit an all time 20-year high of 360 people.
- 2) Representatives to Cultural Alliances
 - A. South Jersey: meet quarterly in morning at cultural sites to discuss promotion . attend annual meeting, respond to requests, pass on info between TSJS and

SJCA

B. Greater Philadelphia: attend infrequent meetings, learn about member benefits and pass along
C. New Jersey Cultural Trust: In order to get grants we need to qualify for the Trust and another organization. This is a project for someone to pursue so we get grants from NJ Arts Council and others
D. American Federation of Jazz Societies: determine benefits, maintain contact, pass along info.

- 3) STRUTTER EDITOR: gather the articles, and information from members, the web, jazz society pubs, received mail, musicians; layout the pages to 8 maximum, have proofread, forward to be emailed to members, print copies to be US Mailed, attach about address 120 labels, and deliver to THE MAIL PLACE for them to fold, tab, stamp, and mail. Most tasks are done by email, using the web. Labels take ½ hour now. Printing (copying at Staples) takes less than an hour.
- 4) Board Members; the usual number is 9 memberships (couple or single). Lately we have only one couple, with the rest being males. We need both sexes and also replacements. Currently we meet quarterly from 1 to 4 PM at various homes. Everyone on the Board gets a job to do. Term is 3 years. Officers are elected by and from the Board. The current president is ending his "reign" after 16 years. We had only 2 other: Walt Brenner and Betty De Roo, which covered about 6 years.
- 5) Mail Box Tender: We have a mailbox in Mount Laurel, which is convenient to many people. It should be emptied every week and just before board meetings and concerts.. The mail is then passed along to the Treasurer, President, Promotion Manager, Strutter Editor, etc.

PLEASE VOLUNTEER NOW. WE NEED YOUR EFFORTS, IDEAS, INITIATIVES, SMARTS, DEDICATION!!

THE STRUTTER HAS GONE EMAIL

*We have reduced our costs of printing and mailing. If you wish to help by receiving an email edition in place of this edition, please send in your email address. If you did not receive it in pdf, please let us know! Please help us save money for good bands!! We would be glad to put **your friends** on the email list.*

THE AMERICAN RAG OFFER

- 1) The American Rag has an offer. We publicize it in the Strutter and we give away free subscriptions. Recent winners are the Lou and Jay Schultz, the Richard Dills, Adam Rogers, Ronnie and Don Farmer, Edie and Jerry Figgins, Rose and Paul Arts, Rita and Tom Healy.
- 2) We have had an ad in the American Rag recently.
- 3) You can help trad jazz by subscribing for \$26.
- 4) New members receive a two month trial subscription. We have had 50 new members recently. If you like it, please subscribe



The American Rag

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Tri-State Jazz Society

HEAVENLY STRUTTERS

THE SOCIETY NEEDS AND WELCOMES YOUR GIFTS!

July 2008- June 2009: American Legion Post #72, Anonymous, Gladys and Woody Backensto, Steve Barbone, Dorothy and Walt Bottjer, Walt Brenner, Chris Jones and Caren Brodsky, Grace Episcopal Church, Joel Haness, Carol Hunter, Lois and George Hines, Louis Kaplan, Mike Mudry, Eileen and Tom Murphy, Frank Nissel, DeWitt Peterson, Saint Matthew Lutheran Church, Rita and Harry Schmoll, Lou and Jay Schultz, Katherine Smith, Sally and Bill Wallace, Fred Weber, Shirley Williamson, and Wilmington Unitarian Church.

CD "FIRE SALE"

The Tri-State Jazz Society has decided to discontinue its CD sales. For the next few concerts, CDs will be half price or less. We will welcome mass purchases at a discount. Bring your money and help the society. We have lots of excellent jazz CDs, a few of other music, and two boxes of bargains at \$1 to \$2 without liner notes.. Due to lack of sales, downloading of music, a change in our attendees, less sources at a reasonable price, the headache of transporting these to concerts, and the economy, we feel this is best to do. Look for your desires in our bins and help reduce the inventory.

JAZZ SOCIETY BUSINESS CARD PROMOTION

Jay Schultz is asking each club member to **accept 15 or 20 TSJS Business Cards** from him and agree to distribute them. Cards may be given to relatives, friends, and others during everyday contacts. Cards may be included in outgoing mail, placed on bulletin boards, or other means to reach public. Put them anywhere the public may legally see them. Use your imagination. Club members may want to create their own cards as proud members of TSJS at his or her own expense. The main idea is to recruit all of our club members to help promote, support, and advertise TSJS. Jay hopes this plan will increase our membership. We cannot grow with only a handful of members doing all of the work. 20 members have taken cards. Contact Jazz Bo Jay Schultz at **609-625-1490** or **jaylou2@comcast.net** Give Jay a Hand!!

WHERE TO FIND IT



March 15 John Colianni Quintet 2 PM
With Justin Lees, Guitar: Yoshika Miura, Guitar; Young Robert Wagner, Bass; Matt Fishwick, Drums. Saint Matthew Lutheran Church, 318 Chester Ave., Moorestown, NJ 08057

March 29 Marty Grosz Quartet with Dan Block, Vince Giordano, and Scott Robinson at BROOKLAWN 2 PM

April 17 (FRIDAY) Borderline JB with Bria Skonberg and Jim Fryer and Mark Shane. Saint Matthew Lutheran church, 318 Chester Ave. Moorestown, NJ 08057 7 PM

May 17 Dan Levinson and his **Swing Wing** with Dave Sager, Randy Reinhart, Molly Ryan, Matt Munisteri, Mike Weatherby, Mark Shane, and Kevin Dorn at **Wilmington Music School, now The Music School of Delaware** 2 PM

June 21 Jam Session with Ed Wise, leader, at Brooklawn* 2 PM

June 25 Thursday: Bob Seeley "The Boogie-Woogie Man" 7:30 PM AT First Unitarian Church, off Concord Pike, Wilmington, DE 19803

July 19 Sunday TBA

August 5 (WED) Neville Dickie, great English pianist 7:30 PM

August 17 TBA

Sept 6 & 27 TBA

Many concerts are **Sundays** at 2 PM.

Brooklawn American Legion* Post 72, is at Browning Road and 11 Railroad Avenue, Brooklawn, NJ (BALH) (08030), just six blocks toward the river at end of Browning from Route 130, at Ponzio's, Brooklawn water tower, and Days Inn. This is just ¾ mile south of Exit 1-C of Route 76, near Walt Whitman Bridge See some venue websites for directions and details See our website for directions to our venues also.

Saint Matthew Lutheran Church is at 318 Chester Avenue, Moorestown, NJ 08057-2590, 856-235-2055, 3 blocks from Main Street at Friends School, From NJT Exit 4 take 73 N to second Moorestown exit onto Camden Ave., which becomes Main St. left at Chester. From Tacony or Betsy Ross take first Moorestown (& Maple Shade) exit to Camden Ave, Main St., & Chester ave. stmattthew@verizonmail.com

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org, 610-740-9698, 610-258-2082

Concerts are at 2 PM (except July) at **Easton Moose** Exit 22 at the Dixie Cup and go north to right on Van Buren in Palmer. OR at **American Legion Hall, 217 North Broadway, Wind Gap, PA 18091. Take 22 to 33 north to Wind Gap exit.**

\$20, \$18 members.

March 8 Wolverine JB from MA in Moose Lodge

April 19 Bria Skonberg/Jim Fryer's Borderline in Moose Lodge

May 17 Chicago Hot Six (Roy Rubenstein) at Easton Moose

June 7 Nikki O Parrott Quintet at Moose

July 12 Jazz Fest: Gully Low, Rio Clemente, Robbie Scott, Plainfield Fire Hall

Sept 13 Pete Pepke Generation at Wind Gap Legion

Oct 11 Jazz Lobsters Big Band at Easton Moose

Nov 8 Doug Smith at Easton Moose

See website for directions.

POTOMAC RIVER JAZZ CLUB

And Its Member Bands

www.prjc.org; get on PRJC Email List: prjc@prjc.org.

See PRJC website for DC local jazz happenings and directions.

March 7 7-10 PM, Wolverine JB at Rosenteel

April 18 Boilermakers JB at Rosensteel

May 6 Chicago Hot Six (w. John Skillman) at Rosensteel

Oct 17 New Traditional Jazz Band from Maine

PRJC Picnics in 2007 and 2008 DVDs for \$18 pp each from Ron Israel, 7918 31st St., Baltimore, MD 21237 Payable to "Behind The Scenes." poychki@verizon.net 410-866-6951

CAPE MAY TRADITIONAL JAZZ SOCIETY

www.capemaytraditionaljazzsociety.com

PO Box 113, Stone Harbor, NJ 08247

ashbc@comcast.net, Dues \$10. Admission \$15

March 8 Bobby Quaile's Ragtimers at Cape May VFW, 419 Congress St, Cape May, 2-4 PM

March 21 Dinner Dance with Bill Newnam's Ambassadors

April 19 & May 10 Atlantic City Dixie Jazz Band

NEW JERSEY JAZZ SOCIETY

www.njjs.org, 1-800-303-NJJS

Member Mtg: at Trumpets, 6 Depot, Montclair, NJ 07042 2-5 PM

March 1 Pee Wee Russell Stomp. Whippany Manor, NJ 2 PM

BICKFORD THEATRE, MORRISTOWN, NJ

Columbia Turnpike (Route 510), 8-930 PM

\$15, 973-971-3706.

March 10 BBBB= Bix Beiderbecke Birthday Bash (John Gill, Randy Reinhart, Orange Kellin, Conal Fowkes, Brian Nalepka, Kevin Dorn)

March 23 Fred Fischer, pianist, Nancy Nelson, vocalist, Liz Fischer, guitar/vocalist

April 6 Silver Starlite Orchestra

April 20 Bria Skonberg's and Jim Fryer's Borderline JB with Anat Cohen, Ed Wise, Gim Burton, Mark Shane, Robbie Scott

JAZZ EVENTS FREE EMAIL

Sign up free for jazz events email at JazzEvents@aol.com. It covers Bickford, Ocean County College, Bridgewater, and more. TSJS MEMBER Bruce Gast puts it out regularly.

CENTRAL PA FRIENDS OF JAZZ

www.pajazz.org, friends@cpfi.org

Monthly Sunday evening concerts at The Hilton Harrisburg, 1 N. 2nd St., PA

17101 **March 25, April 26.**

2009 Festival: **May 29-31**

OCEAN COUNTY COLLEGE

(At Ocean County Library)

www.ocean.edu, jazzevents@aol.com, 732-255-0500

\$13 advance/ \$15 at door. Toms River (NJ) Library is at 101 Washington Street 08753, ½ mile from PARKWAY Exit 81. Concerts temporarily at Co. Library. Take 70, 37 and Lakehurst Road

March 18 Bucky Pizzarelli, Aaron Weinstein and Jerry Bruno

April 22 Bria Skonberg and Jim Fryer and the Borderline Jazz Band

May 20 Jesse Gelber and Kate Manning w. Charlie Caranicas & Kevin Dorn

June 24 Bob Seeley

THE MAINSTAY

5753 Main Street, ROCK HALL, MD, 21661

www.mainstayrockhall.org, 410-639-9133

Del Mar Va peninsula

March 4 730 PM Max n' Friends: Chuck Redd, Robert Redd, Sue Matthews, John Doughten & more.

March 26 730 PM John Jorgensen Gypsy Jazz Quintet

April 25 8 PM Jazz Piano: Dick Durham & Stef Scaggiari

BIG BAND SOCIETY (Delaware)

Cavalier Country Club, off Route I-95 near Route 7 in Christiana DE area. BBS, Box 693, Hockessin, DE 19707; 302-239-5159.

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MIDIRI BROTHERS
www.midiribros.com

March 6-8 Dixieland Monterey Jazz Fest, CA
March 20-22, and May 15-17 Big Band Weekend at Golden Inn, Avalon, NJ
March 22 Big Band Benefit for Philharmonic of Southern NJ, Moorestown High School (NJ) 4 PM
March 27-29 Redwood Coast Music Festival, CA

ED WISE
www.edwisemusician.com
www.myspace.com/edwisemusician

Tues and Thurs Prime Rib, 1701 Locust St, Phila., PA 630 PM with Ted Gerike or Don Wilson:

BARBONE STREET JAZZ BAND
www.barbonestreet.com

Song Sound Bites: <http://cdbaby.com/cd/bsjb>

March 7 Mullica Hill (NJ) Library 7 PM
April 4 College of Physicians, Phila. 9 PM
April 17 Hopewell Twp. Bdg. (NJ) Titusville 630 PM

FATHER JOHN D'AMICO

Friday/Saturday, solo piano 6-10 PM, William Penn Inn, 202 & Sumneytown, Gwynedd. PA 215-699-9272

Some Noon Times Brown Bag Lunch @ Trinity Episcopal, 19th & Rittenhouse Square, Phila., PA 215-567-1267 1230-130 PM

Tuesdays 7-11 PM Jazz Jam @ 23rd Street Café, 233 N 23rd St., @ Summer., Phila., PA 215-566-2488

JERRY RIFE'S RHYTHM KINGS

rife@rider.edu, 609-882-4148.

April 27 730 PM Blawenburg Dixieland Band with Rider Concert Band at Rider U., 2083 Lawrenceville Road, Lawrenceville, NJ 08648 FREE

TEX WYNDHAM

610-388-6330, Box 831, Mendenhall, PA 19357

March 24 7:30 -9 PM, Solo, Highland Presbyterian Church, 1801 Oregon Pike, Lancaster, PA 717-625-6187

April 5-10 Elderhostel Program (see above), Jekyll Island, GA

July 5-10 Elderhostel Program (see above), Nittany Lion Inn, PSU, State College, PA 814-863-1009 or KJP5@outreach.psu.edu

VINCE GIORDANO AND HIS NIGHTHAWKS

www.myspace.com/sc/vincegiordanothenighthawks

Every Monday, Sofia's Restaurant, 221 W 46th St, Edison Hotel, NYC 212-719-5799. 8, 11 PM: \$15 cover **3/2, 3/9, 3/17, 3/23, 3/30**

March 8 Sidney Bechet Society, Manhasset, LI

March 13-15 Bix Tribute, Racine, WI

March 25 8 PM CUNY Grad Ctr, NYC,

March 29 with Marty Grosz at TSJS, Brooklawn, NJ

April 4 92nd St Y, NYC, 8 PM, Lyricists

DAN LEVINSON

www.danlevinson.com

New CD **At The Codfish Ball** by Dan Levinson and his Swing Wing. \$19 Loup-Garous Prod., 27 Washington Sq. N Suite 4D, NYC, 10011

With Nighthawks **3/2, 3/9, 3/16, 3/23, 3/30** See Giordano

March 1 NJJS PWR Stomp

Feb 28: Molly Ryan's First DDDD: Daddy Daughter Dinner Dance at 2-4 PM at Village Restaurant, 62 W9 St, NYC (6th Ave). 212-533-5986

March 3 7-10 PM, Roth's Westside Steakhouse, 680 Columbus, with pianist Ehud Asherie

March 7 Mark Shane's Gang at Lingle Hall, Richmond, IN 7 PM, 76935-1756

March 8 Mark Shane's Gang 3 PM at Xavier U, Cincinnati

March 10 BBBB see Bickford

March 13-15 Bix Tribute, Racine, WI 847-996-0246

Also France, Germany, Italy, Spain, IN, CT, WI, AZ, NY, NJ, OH

HERB GARDNER

www.herb-gardner.com

Mondays Leader of Stan Rubin's All Stars, 830-1130 PM, Charley O's Times Square Grille, Broadway and 49th St, NYC

Last Thursdays Constitution JB @Silvermine Tavern, Norwalk, CT, 630-930 PM

Wednesdays Stan Rubin Orch., Swing 46, 349 W 46th, NYC

JIM FRYER

www.jfrayer.com

Feb 27 8-1030 PM, Silvermine Tavern, Norwalk, CT

March 1 Pee Wee Russell Stomp see NJJS

March 27 Cajun Queen, (was New Orleans Stekhouse), 680 Amboy Avenue, Woodbridge, NJ, 630-930 PM, 07095, 732-634-6060

April 13-22: East Coast Tour: Borderline JB with Bria Skonberg

MERCHANT STREET JAZZ BAND

www.msjsbdixie.com

LUTHERAN CHURCH OF HOLY COMMUNION,

Third Sundays 2110 Chestnut St., Phila., PA Monthly Jazz Vespers at 5 PM. 215-567-3668. Ed Dennis is JV leader.

NATIONAL UNDERGROUND, NYC

159 Houston St (First and Allen), 215-475-0611, 10002

Sundays 7-11PM, John Gill's National Saloon Band with Bruce McNichols and others. Good food and bar. Good parking

EAR INN

Sundays 8-11 PM: EarRegulars with Jon-Erik Kellso, Matt Munisteri, and more. www.earinn.com, 326 Spring St. near West Side Hwy, Washington St., and Greenwich St., NYC

Philip de Bucket. Good food and bar and parking.

VILLA FILOMENA

Third Wednesdays: Atlantic City Band (Red Garter Jazz Band)

7-10 PM Buena NJ on Route 40. near Mays Landing

March 9 Italian Night with ACJB Need Reservations now: email herb@theroselles.com \$10

JAZZ IN THE 'WOOD

First Thursdays, Collingswood (NJ) Community Center, 30 Collings Ave., 856-858-8914. 730 to 9 PM

March 5 George Barron, saxophone

April 2 Larry McKenna, Philly's great sax man

May 7 Ed Wise and his New Orleans Jazz Band

MONMOUTH COUNTY LIBRARY

125 Symmes Drive, Manalapan, NJ 07726, 732-431-7220,

www.monmouthcountylib.org

March 22 2PM Nikki Parrott Quintet Free.

APPEL FARM ARTS CENTER

457 Shirley Road, Elmer, NJ 08318

856-358-2472, www.appelfarm.org

March 6 8 PM Ann Hampton Callaway \$40

March 28 8 PM Red Molly with Abbie Gardner,

3 part harmony. \$18

MORGANS CABARET, PRINCE MUSIC THEATER

215-569-9700, WWW.PRINCEMUSICTHEATER.ORG

1412 Chestnut, Phila, PA 19110 7:30 PM \$41-\$60

March 11-22 Christine Andreas "Two For the Road"

April 29-May 10 Barbara Russell "Almost Like Being In Love"

GOLDEN EAGLE COMMUNITY BAND

Big Band concerts at BCIT, 695 Woodland Road, Westampton, NJ \$10.

www.gooldeneaglecommunityband.org

March 20, 8PM, **March 21**, 2 PM, Anything Goes

May 15, 8 PM, **May 16**, 2 PM American Portraits

JAZZ AND BLUES SHOWCASE

(SAT) 7:30 TO 10 PM \$20 (\$15 seniors and students) Memorial Hall, Across from Cathedral of the Woods, 100 Stokes Road, Medford Lakes, NJ, 609-654-4220.

or rquagliata@yahoo.com.

BLUE SKIES QUARTET

March 29, 7-8 PM, Pat Mercuri, leader/guitar, with D. Tobias, J. Rife, and

P. Reichlin at Medford Leas Retirement Center Route 70, Medford, NJ

MEMBER'S E WORLD CONVERSATION PAGES

www.myspace.com/tristatejazzsociety

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5805

Do you have one?

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PLEASE SEND TSJS YOUR EMAIL ADDRESS!!

TRI-STATE JAZZ SOCIETY, INC. PO Box 896, Mount Laurel, NJ 08054
Membership Application, Now to June 30, 2009

Name(s) _____
Street _____ Town _____ State _____ Zip _____
Phone (_____) _____
Fax (_____) _____
Email _____
Date _____

Please list both names for couple. Couples: \$20. Singles: \$15. Those joining now, get membership to June 2009

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