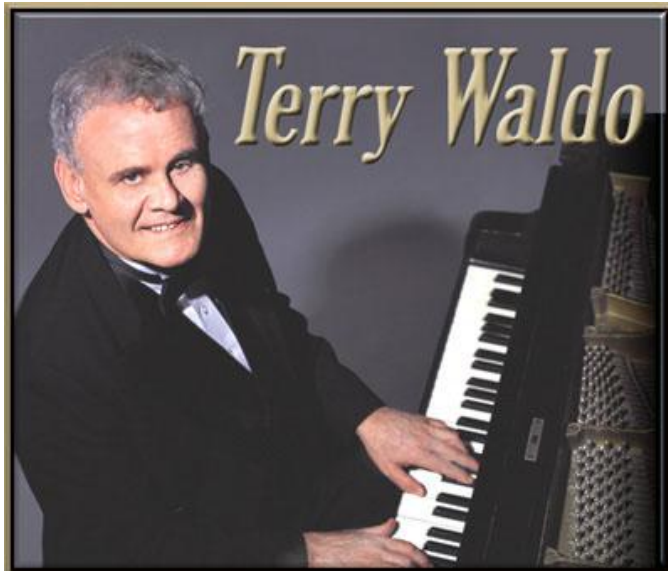


OUR NEXT CONCERT

TRI-STATE JAZZ SOCIETY
Presents



Sunday, April 22, 2012
2:00 p.m. - 4:30 p.m.

Saint Matthew Lutheran Church,
318 Chester Avenue,
Moorestown, NJ
Directions on [Page 7](#)

Grand Parade du Jazz in Venice, George Wein's JVC Jazz Festival at Carnegie Hall, and Jazz At Lincoln Center. He recently appeared with the New York Pops at Carnegie Hall where he performed the world premiere of "The Eubie Blake Concerto."

Terry Waldo has performed and composed for many TV programs and films including *The Tonight Show*, the PBS Documentary *Storyville: The Naked Dance*, and Ken Burns' PBS documentary *Unforgivable Blackness: The Rise and Fall of Jack Johnson*. Terry has produced and arranged over 40 albums, including a ragtime orchestra album for BMG, and is currently working on albums for Chiaroscuro, GHB, and Delmark Records.

See Waldo on [Page 2](#)

CONCERT ADMISSION
\$20 ADMISSION
\$10 FIRST TIME ATTENDEES & MEMBERS
HIGH SCHOOL/COLLEGE STUDENTS WITH
ID AND CHILDREN WITH PAYING ADULT
ADMITTED FREE
Pay At the Door - No Advance Sales

Terry Waldo is considered one of America's premier performers and presenters of Early Jazz, Ragtime, and Stride piano. Known for his virtuoso technique, charming vocals, and disarming wit, he is the protégé, of the legendary Eubie Blake, who called Waldo "an extension of my own musical self." Waldo has played countless New York jazz clubs, including the legendary Cookery, Hanratty's, and Michaels's Pub, where he produced and starred in nine critically acclaimed musical revues. He has appeared in concerts worldwide, including the

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LOOKING AHEAD TO MAY, 2012

Coming up on Sunday, May 20th, 2012 at 2:00 p.m., Ed Wise and his New Orleans Jazz Band will perform at Silverside Church, 2800 Silverside Road, Wilmington, DE 19810, TSJS's new venue in Delaware. It's not far from the Community Arts Center; only 20 minutes from the Media / Swarthmore exit. The concert will be held in the Cline social hall of the church.

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WALDO - CONTINUED FROM PAGE 1

His *This Is Ragtime*, presently being republished by Jazz at Lincoln Center, is the definitive book on the subject, and it, along with his 26-part series of the same title, produced for National Public Radio, fueled the 1970s ragtime revival. In the spring and fall of 2009 he taught a ragtime course for Swing University at Jazz at Lincoln Center.

Terry Waldo has been the music director for a number of theatrical shows in New York City, including *Mr. Jelly Lord* (directed by Vernel Bagneris), Playwrights Horizon's production of *Heliotrope Bouquet* (directed by Joe Morton), and *Ambassador Satch* (directed by André De Shields),

which later opened in London's West End and recently played in Abu Dhabi and Dubai.

His wide ranging talents were showcased in his one-man shows, *Eubie and Me* and *The Naked Dance: The Music of Storyville* as well as *Shake That Thing!* and *Waldo's 1927 Revue*.

"The remarkably even-handed jazz pianist, Terry Waldo, holds forth with utter panache and a delicate yet driving touch. He's played in every venue worth playing in, including Carnegie Hall." ~ THEATER WEEK

"Terry Waldo . . . joyfully recreates the music of this legendary New Orleans composer [Jelly Roll Morton]." ~ TIME MAGAZINE

"Terry Waldo, a witty charmer who specializes in the twenties style stride piano in the manner of James P. Johnson." ~ THE NEW YORKER

For more information about Terry, visit him at:
www.terrywaldo.com/

To hear Terry in concert:

www.youtube.com/watch?v=36776aqLS2Q
www.youtube.com/watch?v=8EtOKCgdVPY
www.youtube.com/watch?v=LjWzobveYP8
www.terrywaldo.com/12th_StVideo.php

REVIEW - EMILY ASHER'S GARDEN PARTY

The Time: 2:00 p.m. - 5:00 p.m., Sunday, March 18, 2012

The Place: Community Arts Center, 414 Plush Mill Road, Wallingford, PA

The Band: Emily Asher, trombone and leader; Bria Skonberg, trumpet; Dan Levinson, clarinet, tenor sax; Gordon Webster, piano; Sean Cronin, bass; Kevin Dorn, drums

What makes a great band great? Is it its ability to provide quality music? Or does it have in its ranks star players, to guarantee audiences of superior musicianship? Or is it the collectiveness of the group – the ability to telepathically communicate to each other during the course of

one performance? In reviewing Emily Asher's Garden Party, the answer is "all of the above."

As the leader herself explained, all of the band members were working leaders in their own right. Usually a band of all-stars sometimes compromises in terms of quality. I'm happy to say that Emily Asher's Garden Party was the exception to that rule; not a bad note was heard all day.



L TO R: BRIA SKONBERG, SEAN CRONIN, EMILY ASHER

With the Garden Party playing to a sold out house, there were great performances throughout the afternoon but to this reviewer, these stood out: Bria Skonberg's sensual vocal, then following with a resurrected Armstrong trumpet solo on "I Gotta Right To Sing The Blues." The Billie Holiday treatment on "Sugar" with Dan Levinson's tenor taking on the Lester Young role. The Ellingtonian approach (Skonberg on plunger mute, bassist Sean Cronin's horn-like bass lines) on "Sweet Pea." Gordon Webster's work on "Mysterious Mose" accompanied by Kevin Dorn and Cronin. Levinson's tenor and Webster's piano on the Sherman brothers' "Hushabye Mountain" from the motion picture, "Chitty Chitty Bang Bang."



DAN LEVINSON

The leader herself had opportunities to shine both as trombonist and vocalist. In the former category, doing a perfect reading of "Ory's Creole Trombone" before cutting loose to demonstrate Asher's Swinging Trombone. The Tommy Dorsey hit, "Marie," is performed with Dorsey's straight melody part with Skonberg providing a muted counterpoint.

Quality music...check, star players...check, collectiveness in performance...check. Results are in, Emily Asher's Garden Party is a great band - Jim McGann

WASHBOARD RHYTHM

Editors note: Since I will be stepping down as editor in June, I thought I'd share some past articles. This particular article was written around 2001 or 2002, originally not intended as a Strutter article for TSJS, but as independent research. - jjm

In 1797, the washboard (named "scrub board" at the time) was invented. Its purpose was to replace the primitive method of removing dirt from clothing by using rocks or other natural resources. Little did its unknown creator realize at the time this little cleaning device would lead a double life as a musical instrument.

The washboard's musical origins in America developed in African-American communities that bordered the Ohio and Mississippi rivers in the late 1800s. Along with kazoos, empty liquor jugs, spoons, and other appliances, the washboard contributed to create a sound known as "Jug Music."

At the turn of the century, the "Jug" music craze had arrived in New Orleans. The Spasm bands, as they were monickered in the Crescent City, appeared in minstrel shows, clubs, saloons and even on the streets, using the same instrumentation as their northern counterparts. In the parades, there were Spasm bands made up of children who followed the adult brass bands. Along with the popularity of Ragtime, Folk music, Blues, Classical music, the sounds of the cacophonous Spasm bands and the more legitimate marching bands were all influential for a developing new music called Jazz.

The performance of the evolving Jazz and the less informal Spasm bands would continue to

evolve during the early 1900s. All of the young lions of early Jazz listened to the Spasm bands as a source of inspiration. A prominent figure of New Orleans marching bands, Papa Jack Laine based the instrumentation of his Ragtime band (cornet, clarinet, trombone, string bass, guitar, drums, and later, piano) from the Spasm bands. This instrumentation would have a profound influence on Jazz bands in the Crescent City prior to World War I.

With the closing of the “Red Light” districts in the south, the end of World War I, and the 1920s approaching, the new Jazz music and its Jug/Spasm band counterparts traveled north where opportunities for working African-American musicians were plentiful. Now, relocated, the washboard would be heard almost everywhere thanks to a new budding medium – phonograph records.

From 1924 through the early 1930s, folk, blues, and Jazz musicians featured the washboard on their recordings. Clifford Hayes and Earl McDonald, who led Jug Bands in the pioneer days, survived long enough to record “Jug” music in the 1920s.

Others outside the “Jug” music idiom utilized the washboard. Among them, the “Mother of the Blues,” Gertrude “Ma” Rainey, featured a washboard in a series of recordings in 1924. A washboard band, The Five Harmaniacs, recorded “Coney Island Washboard” and the blind singer Elmo Tanner used the washboard as well as his vocal skills in Ted Weem’s Orchestra. However, the musical setting where the washboard was recorded most prolifically was Jazz.

Jasper Taylor, a drummer who performed with W.C. Handy and Will Marion Cook, first introduced the washboard in a Jazz setting. His success led to other percussionists to utilize the ‘board’ – namely Baby Dodds, Jimmy Bertrand, Floyd Casey and W.E. “Buddy” Burton.

Jazz heavyweights such as Clarence Williams, pianist Jimmy Blythe and the clarinetist Johnny Dodds featured the washboard frequently on recordings through the mid-1920s, frequently utilizing the washboard talents of Taylor, Bertrand, Dodds or Burton. Canadian born bandleader Tiny Parham featured a washboard on his Ellington influenced Victor recording band between 1928 and

1930. Pianist, composer J.C. Johnson provided vocals whilst accompanied by a washboard band.

The Great Depression had a devastating effect on America, and the music world was not exempt from it. The appearance of the washboard was all but extinct in the 1930s, except for novelty purposes.

There were some notable exceptions. The blues singer Robert “Washboard Sam” Brown kept the washboard tradition alive by his solo work and by accompanying another famous blues singer, Big Bill Broonzy.

Another was the Washboard Rhythm Kings, a group originating out of Camden, New Jersey. This by in large was a recording band with no consistent personnel. Not unlike many commercial bands of the time, the group recorded under a variety of pseudonyms (Alabama Washboard Stompers, Georgia Washboard Stompers, Washboard Rhythm Band, etc). The group disbanded around 1935.

The 1940s saw the birth of a music that consisted of traditional African-American slave/folk songs, Cajun and Creole music, and modern rhythm and blues. The music was called Zydeco, and thanks to this music, the washboard found new life in the music world. The success of Zydeco in the 1980s grew to international proportions and created a new generation of Washboard bands and players.

With the success of this second renaissance, the washboard, it can be safely assumed, will be a part of the music scene for years to come.

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– Jim McGann, 2003

HELP WANTED

STRUTTER EDITOR: contributes, and edits and coordinates articles, information layout the pages to 8 maximum, have proofread, forward to be emailed to members. Work with TSJS board for revisions, Strutter content. Most work is done by email.

ASSISTANT EDITOR (2): Work with Strutter Editor with collecting information from members, the web, jazz society clubs, received mail, musicians, any material suitable for Strutter publication, check for upcoming events, monitor Sponsors/Patrons list

UPCOMING EVENTS



www.tristatejazz.org

SPRING 2012

CONCERT SCHEDULE

(All concerts start at 2:00 p.m.
unless otherwise noted)

May 20 Ed Wise and his New Orleans Jazz Band,
Silverside Church, 2800 Silverside Road,
Wilmington, DE 19810

June 3 Neville Dickie, solo piano concert,
Community Arts Center, 414 Plush Mill Road,
Wallingford, PA

June 24 Annual Jam Session, Band TBD,
Brooklawn American Legion Hall, 11 Railroad Ave,
Brooklawn, NJ

Aug 12 3:00 p.m. – 6:00 p.m. The New Black
Eagles Jazz Band, Community Arts Center, 414
Plush Mill Road, Wallingford, PA

FALL 2012

Sept 16 Barbone Street Jazz Band, St Matthew
Lutheran Church, 318 Chester Avenue,
Moorestown, NJ

Oct 7 Joe Holt, solo piano concert, Community
Arts Center, 414 Plush Mill Road, Wallingford, PA

OTHER VENUES

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org ,

1-(610)-625-4640

Concerts are at 2:00 p.m. (except July) at **Easton
Moose:** 3320 Fox Hill Road, Easton, PA. 18045
OR at **American Legion Hall**, 217 North
Broadway, Wind Gap, PA. 18091.

\$20, \$18 members, student admission is free

Apr 15 Atlantic City Jazz Band

NEW JERSEY JAZZ SOCIETY

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

For events co-sponsored by NJJS, check the
Bickford Theatre and Ocean County College
listings.

THE BICKFORD THEATRE

6 Normandy Heights Road
Morristown, NJ

<http://www.njjs.org/p/services/bickford.html>

All concerts 8:00-9:30 p.m.

\$15(advance), \$18 (at the door), 1-(973)-971-3706.

Apr 16 Marty Grosz with Dan Tobias and Ed Wise

Apr 23 Baby Soda with Bria Skonberg and Emily
Asher

Apr 30 Galvanized Jazz Band

May 7 Midiri Brothers Tribute to Sidney Bechet

CAPE MAY TRADITIONAL JAZZ SOCIETY

www.capemaytraditionaljazzsociety.com

PO Box 113, Stone Harbor, NJ 08247

ashbc@comcast.net , Dues \$10

Apr 15 2:00 – 4:00 p.m. Al Harrison Dixieland
Band

May 13 2:00 – 4:00 p.m. Ben Mauger's Vintage
Jazz Band

**OCEAN COUNTY COLLEGE
(At Ocean County Library)**

<http://www.njjs.org/p/services/ocean.html>

1-(732)-255-0500 \$13 advance/ \$15 at the door.

All concerts start at 8:00 p.m. Concerts at Ocean County College campus, Community and Arts Center, College Drive, Toms River, NJ 08753

Apr 18 Emily Asher's Garden Party

May 30 Randy Reinhardt's All Stars

POTOMAC RIVER JAZZ CLUB

www.prjc.org

Apr 29 2:00 p.m. – 5:00 p.m. Swing Time Big Band, Rosensteel K of C, 9707 Rosensteel Avenue, Silver Spring, MD. Tickets: PRJC member \$20/non-members \$25/youth and students with ID free

BAND SCHEDULES

MARTY GROSZ

Apr 13 9:00 p.m – midnight. "The Fig Pickers" with Dan Tobias, Joe Midiri, and Gary Cattley. The Mermaid Inn, 7673 Germantown Ave, Philadelphia, PA. Phone: 215-247-9797

VINCE GIORDANO AND HIS NIGHTHAWKS

www.myspace.com/vincegiordanothenighthawks

Every Monday and Tuesday, 8:00-11:00 p.m. Sofia's Restaurant, 221 W 46th St, Edison Hotel, NYC. 1-(212)-719-5799. \$15 cover plus \$15 food/drink minimum

Apr 13-14 8:00 p.m. Jazz at Lincoln Center presents Jazz Jam with Vince Giordano's Nighthawks and the Toshiko Akiyoski Jazz Orchestra. The Rose Theater, 33 West 60th St., NYC. Tickets:
<http://jalc.org/concerts/details309a.asp?EventID=2654>

DAN LEVINSON

<http://www.danlevinson.com/>

Apr 15 "100 Years: Titanic – Survivors and Their Stories" Dan Levinson and his Café Parisien Band will provide the backdrop for this event with the actual music played on the ship. Ocean County College campus, Community and Arts Center, College Drive, Toms River, NJ. 08753. Titanic luncheon (11:30 a.m.), Performance (2:00 p.m.) Tickets (732) 255-0500 or tickets@ocean.edu
Luncheon

info:

http://ocean.universitytickets.com/user_pages/event.asp?id=291&cid=24

Performance info:

http://ocean.universitytickets.com/user_pages/event.asp?id=248&cid=24

BEN MAUGER

<http://www.benmaugersvintagejazzband.com/>

(See also Cape May Traditional Jazz Society and listings)

ED WISE

www.edwisemusician.com

Apr 20 8:00 p.m. Ed Wise and his New Orleans Jazz Band. Kennett Flash, 102 Sycamore Aly, Kennett Square PA. Tickets: Advance, \$12 / At the Door, \$15

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ATTENTION STRUTTER CONTRIBUTORS!

Deadline to contribute reviews, literature, and schedule changes for the May, 2012 Strutter is: Tuesday, May 8th, 2012

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FROM PHILADELPHIA OR DELAWARE: Take the Betsy Ross Bridge to Route 90. Follow Route 90 to the end when it merges into Route 73. On Route 73, you will pass two traffic lights and go under two bridges. Immediately after the second bridge, on your right, there will be an exit ramp to Route 537 Maple Shade and Moorestown. Take the ramp. Make right at the end of the ramp, which will be Camden Ave. Follow Camden Ave until the end. Make left at fork in road, cross street will be Main Street. Take Main St until the second traffic light, which will be Chester Ave. Make left onto Chester. Pass one traffic light, cross railroad tracks. St. Matthew will be on the left past the 7-11.

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P.O. Box 896, Mount Laurel, NJ 08054

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- Regular:** Individual \$20 Couple \$40
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