

OUR NEXT CONCERT

Cynthia Sayer and her Joyride Band



Photo by Gary Spector

Sunday, August 19, 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>

Award-winning instrumentalist/vocalist /bandleader Cynthia Sayer is acclaimed by musicians, critics, and fans alike as one of the top 4-string jazz banjoists in the world today. She is praised for her "drive and virtuosity" by the *New York Times*. Cynthia returns to Tri-State with her quintet, the Joyride Band. Prepare to be enchanted by her electrifying, swing-based performances and captivating stage presence.

A charter member of Woody Allen's New Orleans Jazz Band (on piano), Cynthia Sayer has played with legendary jazz artists including Bucky Pizzarelli, Dick Hyman, Les Paul, Wynton Marsalis, and Marian McPartland, as well as leading jazz contemporaries such as Scott Robinson, Wycliffe

Gordon, Randy Sandke, Bria Skonberg, Vince Giordano, and others. Cynthia is an inductee into The American Banjo Hall of Fame and has appeared as a guest on CBS, FOX & ABC network television shows, including *Good Morning America* and *The Morning Show*, as well as on NPR's *Piano Jazz*, BBC Radio, and elsewhere. Her work has been featured in *The New York Times* (which described Cynthia as "a rarity; a woman who plays banjo with drive and virtuosity"), *Down Beat*, *Fretboard Journal*, *The Wall Street Journal*, *People Magazine*, and countless other international media outlets.

Cynthia Sayer – leader, banjo, vocals

Mike Sailors – trumpet

Jim Fryer – trombone

Mike Weatherly – string bass

Larry Eagle – drums

For more, see Cynthia's website:

<http://www.cynthiasayer.com>

Watch Cynthia and her Joyride Band (in China!) at

<https://youtu.be/ipDUfKlOjU>

Watch Cynthia's Sparks Fly Band here:

<https://youtu.be/xCYz2TSryvY>

Concert Admissions

\$10 First-time attendees and Members

\$20 General Admission

High school/college students with ID and children with paying adult admitted free

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LOOKING AHEAD TO OUR SEPTEMBER 2018 CONCERT

On September 9, 2018, our concert will feature Jon Weber - solo piano - at Wallingford, PA.



Photo by Allen Sharpe

"Jon Weber is a virtuoso - pure and simple." - ALL ABOUT JAZZ

Jazz pianist Jon Weber has recorded and toured all over the world, winning numerous honors for performance and composition - scoring extensively for television since 1987. For his debut at Tri-State, Jon concisely celebrates the evolution of jazz piano, enthusiastically demonstrating which pianist evolved into whom. 120 years of creativity are joyfully recognized.

Jon plays a stride version of "**It's Only a Paper Moon**" at <https://youtu.be/TO2Z5Nq9-tM> and excerpts "**115 Years of Jazz Piano**" at <https://youtu.be/7owkyev2ftU>

AL HARRISON DIXIELAND BAND REVIEW

By Jim McGann

In my review of Danny Tobias' group last month, there was a notable lack of Dixieland standards - tunes associated with traditional jazz. For those of you who attended that concert and were longing for Dixieland, Al Harrison and company made up for the lack of tradjazz this month. Out of all the tunes performed, Ellington's "Caravan" was probably the most modern.



Photo by Jim McGann

Harrison's group provided music that was familiar to TSJS audiences. Aided by Bob Rawlins on reeds and Pete Reichlin on trombone, and propelled by a very capable rhythm section of Ray Malach, Bill Stumm, and Chic Sperell on piano, bass and drums, respectively, this had the makings of a very enjoyable afternoon.

The concert began with a light reading of "Sunday" with Harrison and Reichlin taking solo honors. The ODJB's "Fidgety Feet" had some nicely executed routines, and proof by Harrison that a flugelhorn can play trad jazz. The early winner was "Saint Louis Blues" with a fine reedy clarinet from Rawlins, fat low flugelhorn notes from Harrison, a rare bass solo from Stumm, and pianist Malach providing some earthy blues.

Another winner was Hoagy Carmichael's "New Orleans," a tune I've always associated with singer Jimmy Rushing, who sang it on Bennie Moten's last recording session in 1932. Here, the band sounded as if awakening from a wild party and realized the damages. Rawlins' somber clarinet reflected one who may have lost a girl to a superior

rival or emptied out his cash, Reichlin's trombone was both moanin' and complainin' - disgusted about the debauchery around him but feeling guilty for having been caught up in it. Malach's piano was like gentle flowing rippling waters from the nearby Mississippi River. Stumm's bass equaled the patter of squirrels running up and down the rooftops. Only the leader's flugelhorn was unaffected - a light in the darkness.

A surprise later in the concert was the aforementioned "Caravan" because of its completely un-Ellington approach. Brass horns were not muted, and Rawlins C-melody did not recall Johnny Hodges. This thing just swung, with only Reichlin (hinting Lawrence Brown) and Sperell's exotic rhythm reminding one of the Duke. Pianist Ray Malach's feature - something entitled "Bechet's Fantasy" - was a highlight and backed by Sperell's fancy brush work.

Some premises were better than the end result. Before commencing into "Battle Hymn of the Republic," Harrison talked of how he got interested in jazz, about being a poor reader and the sixth trumpet in student bands, about playing soccer and, because of a large Spanish contingent, being exposed to Latin music, about hearing Red Nichols for the first time at the DuPont Theater. After hearing the story, the resulting performance, though spirited, seemed anti-climactic.

In a similar vein, Bob Rawlins' description of Sidney Bechet's one man band recording did not transfer into the band performance, which seemed more associated with Louis Prima than Bechet.

Despite the quibbling, it was a light-hearted affair. An enjoyable afternoon with Al Harrison's Dixieland Band.

Quote of the Month By Rabbi Lou Kaplan

"The bassist improvises his part in the rhythm section by plucking a string once per beat and occasionally adding embellishments. Many bassists play the second and fourth of every four notes harder than the first and third. This helps create swing feeling. The bass pattern often rises and falls as though the music is walking up and down a staircase. This timekeeping style is called walking bass....

"How does the bassist know what notes to play if he is improvising his part? The bassist selects his notes from important notes in the accompaniment chords that are guiding the solo improvisation. Sometimes the bassist's notes are not the same as the chord notes, but they lead into the chord notes or complement the chords. In other words, the bassist keeps the beat, provides a low-register component for the group sound, generates a bouyant quality in the effect of the music, and clarifies the progression of chords by playing its most important notes."

Source: Marc C. Gridley, *Jazz Styles: History & Analysis*, 6th edition (Upper Saddle River, N.J.: Prentice Hall, 1978), p. 21.)

ANNUAL TRI-STATE JAZZ MEMBERSHIP MEETING

The annual meeting of the Tri-State Jazz Society was held during the intermission of the June 24 concert in Haddonfield, NJ.

The following current Board members were unanimously elected for a three year term:

Chris Jones
Dewaine Osman
Steven Peitzman

Drew Nugent:
Hot Jazz Meets Vaudeville
By Joe Bebco



In my essay about the decline of jazz festivals (“What is to be Done?” March 2018) I wrote “None of the early legends of jazz thought anything of collaborating with comedians and jugglers. On the local

level such partnerships are starting up again...I think the variety show medium is ripe for a comeback, and jazz bands will still fit in.” Now I’d like to introduce you to an artist who is making that happen. Drew Nugent, along with his band, the Midnight Society, has been reshaping the Philadelphia traditional music scene in his own Vaudevillian image.

Drew Nugent learned piano as a child, then added violin and cornet, as he—and his musical tastes—developed. “My first introduction to vintage music was really through Ragtime. I’d heard some local pianists playing tunes by Joplin, Tom Turpin, James Scott, Eubie Blake, and the like; it captivated me. That heavy syncopation, with rich colorful melodies and phrases; I never heard anything like it. Slowly but surely my interest became a full-on obsession, and I started following the evolution of Ragtime into Jazz.” He lists among his influences on piano: Jelly Roll Morton, Willie The Lion Smith, James P. Johnson, Frank Melrose, Lennie Hayton, Arthur Schutt, and Irving Brodsky, as well as, yes, Fred Astaire. His influences on the horn are a rundown of the greats—Louis, Bix, Red Nichols, Jabbo Smith, Jack Purvis, Phil Napoleon, and Leo McConville.

He started playing parties, singing at the piano, when he was 15, but his first real break was appearing on Prairie Home Companion’s Talent from 12-20 show in 2005. “I went into this ‘racket,’ initially, only wanting to play tunes and styles of the 1920s to the very early part of the ’30s. I had already done my first schooling in the field of Ragtime, and I wanted to move along with the course of syncopated music, as it were. I was all about the Hot music. Over the last decade I

learned more and more of the different styles of popular music, Jazz and otherwise leading up into the 1940s, and it really broadened my approach as to the material I wanted to cover. It also really inspired me to start writing more originals.”

His albums and live shows reflect this broadening interest. He gives loving treatment to some novelty and sweet songs not often heard in the hot jazz canon. “There were so many songs written during the first 40 years of the 20th century that have yet to be pulled out of dormancy and dusted off that it’s a sin for us to keep on going along playing the same thing and expect it to stay fresh. If what’s old is new, then let’s keep digging up these golden oldies.” His current shows feature tunes from the World War I era all the way up to WWII.

He has written a handful of originals, some through collaboration with Peter Evans, many appear on his recent album Hot, Sweet and Sassy. Evans went on to produce Nugent’s “solo” album, I’ll Never Be the Same. It wasn’t actually solo but featured Nugent with smaller units of no more than three to highlight some of his new discoveries. The tight groupings really show off his comfortable vocal style and gift for honest interpretation. His cover of C.W. Murphy’s 1902 music hall number “I Live In Trafalgar Square” is tradi-comic genius.

“The point is” he says, “there is much more to classic/vintage music than just jazz, swing, blues, boogie woogie...essentially all the genres we have come to know as being the most recognized of the eras passed. The classic jazz/popular music idiom is largely glanced over by the more ‘straight ahead players’ or be-boppers of post-1940s jazz.” He describes the sound of his band as “hot, tight, and authentic, yet not purist in its approach to the music.”

Drew founded the Midnight Society in 2009, not long out of college, with the help of his drummer Skip Rohrich. The tuba player, Doc Cattley, has also been there nearly from the beginning. Banjoists/guitarists Mike Kuehn and Greg Wright are longtime members. The band’s steady lineup has grown while they also acquired a deep body of substitutes to fill in on their busy schedule. “Having a long list of subs and sidemen is a good tool to have in this business and helps to bring a bit of variety to the overall and ongoing sound of the band.” The process also fosters musicians along the

way who may start their own hot jazz bands while providing the band opportunities to play with real stars in the field. “You definitely find yourself playing with a lot of different reed, brass, and even string players, due solely to who’s available at the time. I have had the privilege to play with truly brilliant players like Paul Butler, Jay Rattman, Evan Arntzen, the Anderson Brothers, Patrick Bartley, Dan Levinson, Jim Fryer, Matt Tolentino, Andy Stein, and many more. All of these gents also lead their own ensembles and projects.”

The band quickly became popular locally for their hot shows. In the early years they didn’t have much competition. “Our group was really the first to bring the classic/trad/vintage Jazz/hot music... whatever ya want to call it...back to Philly. That was around 2010/11...Since then quite a few other bands have popped up like the Red Hot Ramblers, Christopher Davis-Shannon and his band, amongst others.” “Philly is a different beast than the other cities of the East Coast. There’s definitely a decent amount of bar/restaurant/club gigs. On the other hand there are quite a few dance societies and events going on.”

While many bands will play anywhere that will let them set up, Drew Nugent has a knack for finding venues that add some cachet to the performance itself. He’s made several appearances at The Race of Gentlemen, a multiday festival of vintage motorcycles and cars on the beaches of Wildwood, New Jersey. You can easily find clips of these performances on YouTube. The band stands on a trailer bed in the best old-time style with a small wooden dance floor out on the sand. Better yet you can catch him there this year with his trio on June 9th and 10th. This summer the whole band will also make a reappearance at Michael Arenella’s Jazz Age Lawn Party on Governors Island. That event has become so popular that this year it will take place twice, June 16-17 and again August 25-26.

The success of these themed events hasn’t escaped Drew’s notice. He recently recruited friends Adam Iezzie and Buddy Schreerer to help him with creating some of his own. The weekend of August 11th he has arranged a Jazz on the Strazz event in conjunction with a historic short line railroad. He hosts a monthly swing dance event on Philadelphia’s Olde City, a burlesque show called

the “Blind Tiger Speakeasy” complete with a secret password you must acquire by word of mouth, and a variety show called “Nugent’s Follies” held in the Trocadero, a historic Vaudeville theater on the edge of Philadelphia’s Chinatown.

Nugent’s Follies features a local dance troupe, The Old City Sweethearts, and sideshow acts including magic and slapstick comedy. It’s all held together by red hot jazz and Nugent’s skills as an MC. “Growing up,” he says, “I was heavily influenced by front men. Louis Armstrong was my first true inspiration in the Hot music vein. The Complete Hot 5’s and Hot 7’s Collection made high school bearable. Not to mention completely made me obsessed with the other sounds of the ’20s and ’30s. I immediately and equally fell in love with the likes of front men like Fats Waller, Cab Calloway, Bing Crosby, Noble Sissle, Al Bowlly, just to name a small handful. I was also, however, heavily influenced by Vaudeville and Novelty performers like Cliff Edwards, Eddie Cantor, W.C. Fields, the Marx Bros., Laurel & Hardy, Abbott & Costello, Olson and Johnson, Burns and Allen....you name it! Too many folks out there take themselves too seriously. I’d rather not be one of them.”

On dressing well and using vintage instruments in the band when possible he says that it’s just what comes naturally to him. “I am always at ease while wearing a nice suit of clothes. It’s kind of the same thing with collecting old instruments. Some folks believe they play better than modern ones. In some cases yes they do, but not all. These are instruments approaching 100 years old, if not already past it. They have stories that we may never know. It’s thrilling to play on something that old, wondering who might’ve owned it, what they played, so on and so forth. And they can play! If you have one that is in solid shape, they can have beautiful tones, ranges, and attack.”

The excitement generated in the lead-up to these shows fills seats and encourages interest in the music. These events also create opportunities for non-musicians to contribute to the hot jazz scene by rehearsing dances and routines, helping with costumes, or simply by making the effort to show up in vintage gear and add to the atmosphere. That personal buy-in keeps people coming back and strengthens the community.

This Memorial Day Drew provided music for a USO style Veterans fundraiser at the 100 year old Ruba Club in north Philly. The venue has a full upstairs cabaret dine-in theater and the show featured jazz, swing dancing, and models in vintage pin-up girl dress. There seem to be many such events scattered throughout the region. Art Deco on the Delaware is an August outdoor event in Philadelphia featuring the same mix of music, dancing, and fun. Though the hot jazz scene is small it has an intense following.

Drew Nugent isn't the only notable musician out there riding a wave of interest in Vaudeville and the burlesque. Dandy Wellington, who also sings with Glenn Crytzer's Orchestra, is traveling the country with similar acts and his natural gift for promotion. But Drew Nugent provides a good model of how to share your enthusiasm, and be ambitious with your music, in a city that doesn't immediately come to mind when you think hot jazz. Someday soon, maybe vaudeville will find its way back to your town, too.

Visit Drew Nugent online at "drugent.com" to purchase CDs and for a complete list of upcoming performances.

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THE STRUTTER IS ON THE WEB

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

Read the back issues at
www.tristatejazz.org/strutter-archives.html

FUTURE CONCERTS



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

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

November 18, 2018 Original Cornell Syncopators

12-piece band, students of Cornell University, talented beyond their years. They were invited twice to the San Diego Jazz Festival. Wallingford, PA

January 6, 2019 Mike Davis and the New Wonders

Welcome one of New York's top trad jazz bands to their TSJS debut; 7-piece band with cornet/trumpet, reeds, trombone, piano, guitar/banjo, bass sax, and drums. Haddonfield, NJ

February 10, 2019 Barbone Street Jazz Band

Clarinetist Steve Barbone leads one of the area's best and most experienced Dixieland bands. It has become the busiest trad jazz group in the Delaware Valley. Wallingford, PA

March 17, 2019 The Anderson Brothers Play Benny Goodman

NY reed virtuosos Will and Peter Anderson return to Tri-State Jazz. Swinging quintet with Adam Moezinia, guitar; Clovis Nicolas, bass; and Philip Stewart, drums. 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
- Mary Ann & Dr. Charles H. Emely
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones and Amy Galer
- Dewaine & Clare Osman
- DeWitt Peterson
- Dr. Myron E. & Phoebe R. Resnick
- Sylvia Rosenberg
- Alice V. Schmidt

TSJS PATRONS

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

- Joan Adams
- Elaine Berkowitz
- John & Susan Bingley
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- Marge Wroblewski & Porter Carlson
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- Stephen Faha
- Bruce Gast
- Carl Meister, Jr. & Linda Hickman
- Wayne B. & Nancy Lewis
- James & Lorraine Maitland
- Mike Mudry
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- John Otterson
- Steven Peitzman & Nancy Pontone
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- Robert Carr & Barbara Steele
- Constance & Donald Windus
- Jerry & Josephine Yocum

TSJS SPONSORS

Headliners - \$50 or more, \$70 couples

- Chic Bach
- Joan Bauer
- Louis DePietro
- Robert & Cynthia Freedman
- Gerald Carter & Janet S. Graehling
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- Michael & Irene Lastra
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- Michael Lefkowitz
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- Mark Raymond
- Jean G. Reich
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More Volunteers are listed on our website at:
www.tristatejazz.org/officers.html

TSJS CONTACT INFORMATION

Mailing Address: PO Box 896, Mount Laurel, NJ.
08054

E-mail: info@tristatejazz.org

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



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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**TRI-STATE JAZZ SOCIETY, INC.
 P.O. BOX 896
 MOUNT LAUREL, NJ 08054**



