

OUR NEXT CONCERT
Buck and a Quarter Quartet
Sunday, October 13, 2019
2:00 to 4:30 pm
Community Arts Center,
Wallingford, PA



Photo by Saskia Kahn

The Buck and a Quarter Quartet is the Brooklyn and Manhattan-based string band that appears several times every month at leading clubs and venues throughout New York City and the surrounding area. Since the band's founding in 2014, gigs have included Pete's Candy Store, Rockwood Music Hall, Joe's Pub, Superfine, Jalopy Theatre, The Montauk Club, Freddy's Bar, The Knickerbocker Hotel and more, plus monthly residencies at KGB Bar's Red Room and SISTERS Brooklyn for the last four years.

According to leader John Bianchi, "The Buck and a Quarter Quartet plays the forgotten gems of the golden age of American pop, as well as favorites and vintage-inspired originals in our own category-defying style, described as 'skiffle* meets Cole

*an early, folk-derived style of rock-and-roll which was a seminal influence on the Beatles and other British Invasion bands

Porter' and 'what kind of music IS this?' We combine vintage pop, western swing, traditional jazz and even tango in the programs we put together. If you're curious about our name," continues Bianchi, "we started out as a trio (The Three-Quarter Quartet) and quickly added two additional musicians."

John Bianchi – Vocals, Clarinet, Saxes, Ukulele, Songwriter, Leader

John Landry – Violin, Vocals, Songwriter

Angus Loten – Tenor Banjo, Guitar, Percussion, Bird Whistle

Ben Mealer – Ukulele, Percussion, Vocals

Brian Nalepka – Bass, Tuba, Vocals

Michaela Gomez – Guitar

Visit the Buck and a Quarter (\$1.25) [website](#)

Watch the band perform "[The Very Thought of You](#)"

Some welcome silliness – "[Frankfurter Sandwiches](#)"

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. For information call (856) 720-0232.

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A SPECIAL EVENT
TSJS Co-sponsors Eddie Lang Day!
Sunday, October 27, 2019
SPECIAL TIME 2:00 to 5:00 pm
Community Arts Center, Wallingford, PA



On Sunday October 27th, TSJS will co-sponsor a special event when Richard Barnes returns with his 12-piece 1920s-30s jazz band Blackbird Society Orchestra to celebrate the 10th Annual Eddie Lang Day Philadelphia and charity fundraiser.

Eddie Lang (1902-33, born Salvatore Massaro) was known as "the Father of

Jazz Guitar" due to his giving prominence to the guitar in the early 1920s and until his tragic and untimely death in 1933. Lang got his start on violin and met a young Giuseppe (Joe) Venuti while attending grade school together in South Philadelphia. By 1920, Lang had switched to playing banjo while performing as part of the Mound City Blue Blowers with Red McKenzie. Soon after, he would switch to playing guitar.

He performed and recorded as a solo artist, and also on duets with Venuti and later Lonnie Johnson, as well as with Roger Wolfe Kahn, Jean Goldkette, Bix Beiderbecke, Frankie "Tram" Trumbauer, Duke Ellington, Ruth Etting, and Annette Hanshaw. He also performed and recorded with Paul Whiteman's Orchestra in 1929, when he met and became close friends with a young Bing Crosby, becoming his contracted accompanist on all recordings. As house musician for Okeh records, Lang's guitar playing can be heard on hundreds of recordings, and he influenced Django Reinhardt, Charlie Christian, Les Paul, and others that would follow after him.

Inspired by seeing photos and video of the yearly Bix Beiderbecke Festivals, Barnes set out to find a way to pay homage to Lang and his music, and in 1997 plans for the first Eddie Lang Day were finalized and staged at Chris' Jazz Cafe in Philadelphia. To make it official, Barnes acquired a Mayoral Proclamation declaring October 25th every year as "Eddie Lang Day Philadelphia."

There is more than just making music with this event - it has also been a charity event each year, raising money to help various organizations, from City Team Ministries (helping feed the needy during the Holidays) to Dancing Classrooms Philly and MusiCopia (helping children enroll in dance and music programs). **This year proceeds will go to Bryn Mawr Hospital's Hospice Program. Donations will also be accepted at the door.**

SPECIAL NON-TSJS PRICING: \$20 General Admission, **\$15** TSJS members with membership cards.

LOOKING AHEAD TO NOVEMBER
Stephanie Trick & Paolo Alderighi,
Jazz Piano Duo
Sunday, November 10, 2019
2:00 to 4:30 pm

Haddonfield United Methodist Church



Photo by Cosimo Filippini

Stephanie Trick is a Tri-State favorite - she last wowed the audience here in Haddonfield in April 2017. Today, she returns (finally!) with her husband Paolo Alderighi in a piano duo performance. They bring their fresh arrangements of songs from the Swing Era in a four-hands piano duo, and they currently have four albums together. Stephanie and Paolo are featured headliners at U.S. and international festivals and venues too numerous to list – so don't miss this great concert!

Stephanie's [website](#)

Paolo's [website](#)

View [St. Louis Blues](#) from the Ragtime Extravaganza 2016

View [Blues & Boogie](#) at the 2017 San Diego Jazz Fest

Keeper of the Flame

Jim Cullum, a jazz cornetist, bandleader and educator who became a flame-keeper of traditional jazz, and whose San



Antonio-based ensemble became a mainstay of public radio on the weekly program *Riverwalk Jazz*, died Aug. 11 at his home in San Antonio. He was 77.

– *The Washington Post*

[Watch Jim Cullum blow hot jazz solos – Carver Center 2007](#)

Richard Barnes and the Blackbird Society Orchestra

REVIEW by Jim McGann

September 8, 2019 in Haddonfield, NJ



Photo by Jim McGann

Band Personnel:

Richard Barnes - guitar, vocals and leader

Rob Ford & Alex Gittleman - trumpets

Jim Gicking - trombone

Bill DiBlase, Jeff Hart, & Walt Blauvelt - reeds

Dr. Michael Salsburg - violin

Vance Camisa - piano

Bill Quinn - banjo

Jim Hicks - tuba

Glenn Cowen - drums

“It’s a Dance Band! Dancing is Welcome.”

That was the subheading on today’s program. For Richard Barnes’ 12 piece orchestra, it is an accurate statement; you might want to add the word “hot” to it. For the majority of arrangements performed were from either Hot Dance bands or Jazz bands. And in some cases, smaller jazz ensembles. Mr. Barnes acknowledged that early jazz was a “danceable” music, and encouraged the attending audience to dance.

Now for the hard core jazzier, this may not be (forgive the pun) music to their ears. No need to worry. There was enough jazz to keep the true jazz connoisseur happy. Although the jazz was from a time where lengthy, stretched out soli were a rare commodity, the musicianship of Barnes and company made up for the lack of long solos.

The concert began with Armstrong’s “Mahogany Hall Stomp,” with trumpeters Rob Ford and Alex Gittleman sharing the hot trumpet solos. A letter perfect version of “Clementine” followed, with trombonist Jim Gicking, Barnes on guitar, Ford and Michael Salsburg performing solos that were originally performed by Bill Rank, Eddie Lang, Bix and Joe Venuti on the 1927 Goldkette Orchestra recording. A similar approach was taken with a smaller group version of Bix’s “Singin’ the Blues” with Jeff Hart performing both Frank Trumbauer’s and Jimmy Dorsey’s soli with Rob Ford taking the famous Beiderbecke solo on cornet. Other standouts were a Venuti-Lang Blue Five

version of “Raggin’ the Scale” with Bill DiBlase on baritone sax taking on Adrian Rollini’s bass sax part and Jeff Hart managing Jimmy Dorsey’s solo, and somehow achieved the piccolo effects of Rollini’s hot fountain pen. “Potato Head Blues,” a Hot Seven creation, was a showcase for Ford and Hart, in duet and in individual solos, with Ford capping it off with Armstrong’s stop time solo.

The rest of the set was filled with hot dance numbers. “I Don’t Mind Walking In the Rain” which had a Leroy Shield (composer of the background music for the Hal Roach comedies) feel to it.



Photo by Paul Macatee

A slower version of “After You’ve Gone” followed with a strong Gittleman lead, sub tone clarinet from Hart and a pleasing vocal from Barnes. Finally, “I’m Gonna Sit Right Down (and Write Myself A Letter)” with **guest pianist Chic Bach** participating with the band.

The second set began with three Bix and his Gang numbers right in a row – “Rhythm King,” “Somebody Stole My Gal,” and “Borneo,” with “Somebody” cutting close to the spirit of the early Bix recordings. Most of the remaining performances were of the Hot Dance variety save for Ellington’s “East St. Louis Toodle-oo”, featuring Gicking’s trombone, a soprano sax choir, more Hart clarinet, and a menacing Ford, growling with intensity with a plunger mute. Another notable mention was the rarely heard “Sellin’ That Stuff” from the McKinney’s Cotton Pickers book.

As with the Hot Dance bands, the arrangement is the star. The BSO beautifully captured an era. It was a refreshing change hearing early interpretations of song, as Barnes described it, in an upbeat “peppy-Charleston” manner, songs like “Breezin’ Along With the Breeze” and “You’re the Cream In My Coffee.” It was nice that there is still interest in hearing these songs as originally interpreted, and to have a band such as the Blackbird Society Orchestra to perform them.

Well done, Mr. Barnes and company!



Photo by Jim McGann



Omer Simeon

By Jim McGann

Part 2

By the end of the 1920s, Earl Hines had quite a resume, having worked with Carroll Dickerson, Jimmie Noone, and had recorded with Louis Armstrong's Hot Seven. He, too, had worked with Erskine Tate and acknowledged his learning to conduct an orchestra from watching Tate conduct. In 1928, Ed Fox opened a new nightclub in a former a movie

theater at Oakwood and South Parkway in Chicago and called it the Grand Terrace. He needed a band to open it. Earl did not have a band at the time but had been rehearsing a group of musicians in the event an opportunity should arise. Earl's band opened at the Grand Terrace on December 28, 1928, with Fox controlling the interests of the band throughout the next decade.

For Simeon, who joined the band in 1931, it was a steady gig at a time when work was not plentiful. While a gifted soloist, Simeon was not a household name. Although given generous solo opportunities, performing in the Hines band did advance Simeon's career. Simeon would remain with Hines save for one extended absence in late 1937, when he joined Horace Henderson's band for a few months. He would leave the band for good in 1940, when Hines disbanded his orchestra and severed his ties to Ed Fox. Simeon, along with many other ex-Hines bandmates, would join Walter Fuller's band.

In 1942, Simeon joined the Jimmie Lunceford Orchestra, replacing alto saxophonist Willie Smith. Smith was the lead alto in the band, and based on Simeon's lead alto work for Hines, he was the right fit for the band. Lunceford's emphasis on musicianship probably attracted the veteran reedman. However, it was the beginning of the end for this great band. According to Trummy Young, Willie Smith and others, Lunceford did not pay his men well. Around 1940, there was a meeting between Lunceford and his men about the salaries, resulting in a "take-it-or-leave-it" response from the leader. Most of them left. Also, around this time there was a musicians strike, sparked by AFM president James Petrillo, resulting in a recording ban which prevented commercial recordings by AFM membership. The only markets available were radio, live performance, motion pictures, or transcriptions for the armed forces. Simeon found himself in a similar situation when he was with Hines – a steady job but not necessarily career advancing. Nevertheless, it was a secure home, and Simeon would remain with the orchestra even after Lunceford's passing (the band's pianist, Ed Wilcox, took over as leader).

During Simeon's stay with Lunceford, the world of jazz was undergoing major changes. Those advancing into modern jazz were jamming in Teddy Hill's club, Minton's. However, there was an equally strong movement favoring jazz' origins, encompassing past veterans and younger generations. Some cite groups like Muggsy Spanier's Great 16 recordings from 1939 inspired interest in earlier works; others say the reissue of Armstrong's Hot Fives and Sevens, Oliver's Creole Jazz Band, Morton's Red Hot Peppers exposed a new generation to classic jazz.

Simeon participated on recordings that represented the latter movement. On August 3, 1944, he sat in with the All-Star band from the Orson Welles Almanac radio program, a band consisting of veterans Mutt Carey, Kid Ory, Zutty Singleton and others on "Blues For Jimmie" on the Jazz Man record label Crescent. The "Jimmie" referenced in the blues was for the late Jimmie Noone, who was a participant of the All Stars, but died suddenly before the band's 5th appearance on the program. Another was a rare session under Simeon's leadership the following February. Backed by stride master James P. Johnson and bassist Pops Foster, Simeon demonstrated he had not lost any of his creative powers, particularly on the up tempo "Harlem Hotcha."

In the early 1950s, Omer Simeon found himself in New York on 52nd Street, taking occasional jobs, until replacing Franz Jackson in Wilbur De Paris' group:

"I was at [Jimmy] Ryan's with Wilbur De Paris for a long time, still playing saxophone." Recalled Jackson, "...and Wilbur wasn't playing Dixieland then. That came later, after Omer Simeon had taken my place."

Whether it was Simeon's presence that changed the complexion of the group, the results ended up being profitable for DeParis, for his group began recording more frequently and touring, including a tour of Africa in the late 1950s. Experiencing another extended stay, Simeon would remain with DeParis until succumbing to throat cancer on September 17, 1959.

Simeon was respected among his peers. Earl Hines saw him as "serious about his work." Arranger-bassist Quinn Wilson acknowledged Simeon's musicianship, and noting that "he didn't get the recognition as an alto player. He was a fine first man in the [sax] section." Arranger Jimmy Mundy echoed Wilson's statements:

"Omer was so wonderful. I used to compare him with Willie Smith of Lunceford's band. They had a lot in common, in their delivery and attack. It was beautiful how they played, and I idolized both of them. Omer never got the credit he deserved, and that goes to show you can't believe everything you read."

Omer Victor Simeon may have never received the acclaim he so richly deserved in his lifetime, but he did leave a legacy of work on record. His work with Jelly Roll, Oliver, Hines and DeParis clearly display the man's talent and ideas for younger generations to discover.

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Profile of the Month Our Board Members and Volunteers

Dewaine Osman
Former Board Member
Strutter Editor Emeritus

I grew up in Minnesota. My early years were in a small southern Minnesota town called Waseca. Then I moved to a Minneapolis suburb called St. Louis Park. I graduated from St. Louis Park High and went to college at the University of Minnesota Institute of Technology obtaining an engineering degree.

After my undergraduate years, I worked for Boeing in Seattle while at the same time getting my Masters Degree in Engineering at the University of Washington. After graduating with a Masters, General Electric hired me and I moved to Boston and then Syracuse with them.

When GE moved a division I was in to Oklahoma City, I opted for a marketing job with the Univac Division of Sperry Rand Corp. in Minnesota. I became VP of the Univac Defense Systems Division in Minnesota at age 34. When Univac needed a General Manager for its Salt Lake City Communications Division I moved to SLC in 1971. I moved again from Salt Lake in 1974 to Washington, DC to manage the company's Federal Systems Division sales and marketing. I moved again to PA in 1976 to manage the Americas Division Marketing.

After retiring in 1999, I built a new home in Haddonfield, NJ where I presently live.

I consider my most significant accomplishments to be becoming a VP at age 34, managing a computer division that became #1 in ASW (Anti-Submarine Warfare) for the US Navy, becoming Sr. VP of worldwide sales for Unisys Corp, and becoming a father of two great children – Cindy (now Vice Chair for Pediatric Medical Education at Bellevue Hospital, NYC) and David (now managing a partner program in Los Gatos, CA for a software company that has a significant disaster recovery product).

I got interested in Tri-State in 2012 at which time I volunteered to do The Strutter. I have recently retired from The Board of Directors, as The Strutter Editor, and as the Haddonfield Church coordinator. During my volunteer years I was committed to bringing some business management direction to TSJS. I am also interested in computer technology, meditation, and self-hypnosis.

What types of music do you listen to other than traditional jazz?

Sinatra vocals, Wynton Marsalis jazz, Ragtime piano

Do you play a musical instrument?

In high school I played trombone and was featured soloist with the band. I was also student conductor of the high school band. In college (University of Minnesota) I played trombone for the football marching band and was also student conductor. After retirement, I have played the piano.

From an email interview with The Strutter Editor



Clare and Dewaine Osman at one of the many receptions they hosted at their home for TSJS Sustainers, Patrons, Sponsors, and Volunteers.

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

CONCERT SCHEDULE

Sundays from 2:00 to 4:30 pm

| | |
|---|--|
| 10/27/19 Wallingford SPECIAL TIME 2 -5 pm | SPECIAL EVENT - TSJS CO-SPONSORS EDDIE LANG DAY!! Come celebrate the music of pioneering jazz guitarist, Eddie Lang - presented by Richard Barnes. SPECIAL NON-TSJS PRICING: \$20 General Admission, \$15 TSJS members |
| 11/10/19 Haddonfield | Stephanie Trick & Paolo Alderighi, Piano Duo Welcome back Stephanie, American stride pianist now in a duo with her husband, Italian virtuoso pianist Paolo. They tour Europe, the US and record together. |
| 1/26/20 Wallingford | Capital Focus Jazz Band Dave Robinson returns to TSJS with another superbly talented group of young musicians from Washington, DC. This is the future of Dixieland and traditional jazz. |
| 2/23/20 Haddonfield | Paris Washboard The legendary Paris Washboard (from France, naturellement) makes its debut at Tri-State! Come hear this extraordinary quartet, led by Daniel Barda, tear up the traditional jazz standards! |
| 3/15/20 Wallingford | Adam Swanson - Ragtime and Early Jazz Pianist Adam, who first performed for Tri-State in 2015 while a student at the Peabody Conservatory, returns as a seasoned veteran of ragtime festivals and winner of many competitions. |
| 4/19/20 Haddonfield | The Atlantic City Jazz Band The Atlantic City Jazz Band returns! This ensemble specializes in the music that swept the nation when the first jazz recordings were issued in 1917 - so come out for a real trad jazz treat! |
| 5/17/20 Haddonfield | Neville Dickie & The Midiri Brothers Master British stride and boogie-woogie pianist Neville Dickie makes his annual visit, accompanied by Joe and Paul Midiri on reeds and drums, respectively. Come early--a sellout is likely! |
| 6/7/20 Wallingford | The Late Risers This Boston-based quartet, fresh off its first CD, will be making its first appearance at Tri-State. Come see, and hear, how trad jazz is done in Beantown! |

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

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

AREA JAZZ

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

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.

PENNSYLVANIA JAZZ SOCIETY

Sunday, October 20, 2019, 2:00 to 4:30 pm

Dixieland and Swing Music for Dancing and Listening! The Pennsylvania Jazz Society's 2019 concert season continues when PJS presents

Tamar Korn on vocals with **Jesse Gelber** on piano and **Rob Edwards** on trombone

Congregation Brith Sholom

1190 West Macada Road

Bethlehem, PA

610-625-4640

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

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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www.facebook.com/tristatejazz

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

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

- Sanford Catz
- Mary Ann & Dr. Charles H. Emely
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones and Amy Galer
- Bob Mackie
- Dewaine & Clare Osman
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- Sylvia Rosenberg
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The Big Time - \$100 or more, \$120 couples

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- Nancy Pontone & Steven Peitzman
- Katherine & Michael Perloff
- Ludwig & Claire Pisapia
- Bob & Nancy Rawlins
- Scott Ricketts
- Lynn Redmile & Dan Tobias
- Kay & Bob Troxell
- Constance & Donald Windus
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TSJS SPONSORS

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Paul Midiri, 2020

More Volunteers are listed on our website at:

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

Renewal: tristatejazz.org//renewal-form.html

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

You do not need to be a Paypal member to use this service.

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



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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