

Our Next Concert



Ed Wise and his New Orleans Jazz Band "Lite"

Ed Wise: string bass,
Stan Slotter: trumpet
Joe Midiri: clarinet and soprano
saxophone
Pat Mercuri: guitar

January 17, 2010 at 2p.m.
American Legion Hall
Browning Road and 11 Railroad
Avenue
Brooklawn, NJ 08030
Directions on Page 7

Ed Wise returns with his New Orleans Jazz Band to pay tribute to the recordings made by the Bechet-Spanier Big Four and Django Reinhardt's American Quartet (For more information on this music, read the Two Quartets article on page 3)

Ed Wise – Leader and String Bass – Ed currently is the director of the University of Pennsylvania Jazz Ensemble, and is a skillful, imaginative arranger and composer.

Stan Slotter – Cornet – active on the Philadelphia music scene for many years, Stan began performing at age 15. He has performed with Cecil Taylor, Philly Joe Jones, Klingon Klezmer, Seamus Egan, and Ronnie James and the Jez Hot Swing Club.

Joe Midiri – Clarinet, Soprano Saxophone – is leader of the Midiri Brothers Orchestra and Septet, and has performed at the Rainbow Room in New York, the Great Connecticut Jazz Festival and the Sun Valley (Idaho) Jazz Festival.

Pat Mercuri – Guitar – Pat is best known to TSJS for his work with the Midiri Brothers and Jerry Rife's Rhythm Kings. He has performed with the Philadelphia Orchestra and recently composed music for a PBS documentary

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LOOKING AHEAD TO FEBRUARY

Coming up on Sunday, February 21st, the Washington, DC-based Capital Focus Jazz Band under the direction of Dave Robinson, will perform at 2:00 p.m. at the Brooklawn American Legion Hall

AMERICAN RAG WINNERS

Every month, TSJS selects from its membership a winner of a free four month subscription to the American Rag. The winner for January, 2010 is: Michael DiBernardo. New members of Tri-State Jazz Society automatically receive a two-month trial subscription to American Rag, the country's largest traditional jazz and ragtime newspaper.



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REVIEW: VINTAGE JAZZ BAND AT ST. ANDREW'S

The Time: Sunday, December 13, 2009, 2:00p.m. - 5:30p.m.

The Place: St. Andrew's United Methodist Church, 327 Marlton Pike, Cherry Hill, New Jersey

The Band: Ben Mauger's Vintage Jazz Band with Ben Mauger, leader and cornet; Ray Skalski, trombone and vocals; Doug Lasala, clarinet and tenor saxophone; Tom Pontz, piano; Mike Kuehn, banjo; Bruce Campbell, string bass; Jeff Clinton, drums

The weather outside was frightful, but the Jazz inside was delightful!

The Vintage Jazz Band under the leadership of cornetist Ben Mauger made a return TSJS appearance at Saint Andrew's for our final concert of 2009.

The VJB brought some newcomers. Hailing from Buffalo, New York was trombonist-vocalist Ray Skalski, pianist Tom Pontz and bassist Bruce Campbell. Skalski's uncomplicated 'bone, Pontz's barroom scented keyboard, and Campbell's alluring bass contributed mellifluous sounds to the program.

Tom Pontz began the concert with a slow, teasing intro to "I Found A New Baby" before the full band joined in, at a faster, swinging tempo. Skalski demonstrated his smooth, economic style and clarinetist Doug Lasala, and Mauger contributed effective soli.

Taken at a slightly slower tempo than "Baby", but much faster than Jimmie Noone's 1928 recording, was "Blues My Naughty Sweetie Gave To Me." After the band's two choruses, Lasala scaled the New Orleans wrought iron with delicate arpeggios. Skalski and Mauger traded fours, then segued to individual choruses. Pontz dug in with a funky stride, and while Bruce Campbell displayed a modern touch, he left the listeners with more than a hint of the 'old school'.

"Basin Street Blues" began with a Mauger, Armstrong-like cornet lead. Lasala, in his solo, climbed the scale, going higher with each attempt. Mike Kuehn, just in from the cold, produced nice mandolin effects on banjo. Campbell, whether in solo or in accompaniment, drew the audience in with his big, beckoning bass sound.

"Sweet Georgia Brown", which opened the second set, found Skalski quoting "Sweet Thing", and Lasala stating the melody on the altissimo register of the clarinet. "Jazz-Me-Blues" follows the traditional break pattern but the tempo was welcomingly relaxed. Skalski quoted "Has Anybody Seen My Gal?" on his trombone break while Mauger simply bent a note on his.

The second set featured some selections associated with Bix Beiderbecke and Louis Armstrong. "Somebody Stole My Gal" recalled the "Bix and His Gang" recordings, while "I'll Be A Friend With Pleasure", one of Bix's last recordings,

has a melancholy air about it. Armstrong's Hot Five's "Big Butter And Egg Man" had Lasala switching to tenor sax, blowing a Prez-like solo. One would expect Mauger to come out blaring on this Armstrong piece, but instead swung subtly.

Like most of the music of the concert, the third set contained familiar fare. Jeff Clinton, who remained in the background for the first and most of the second set, made up for lost time with drum soli on "That's A Plenty" and "Bye, Bye Blues" and a creative drum break on "Dinah."

Other highlights of the third set: Mauger's experimental playing on "Back Home Again In Indiana", Lasala's "laughing" effects on "Tin Roof Blues", Tom Pontz putting the Jazz to Beethoven's "Moonlight Sonata" backed by Campbell and Clinton.

All too soon, the concert ended, and we had to don the umbrellas to battle the elements as we returned to our vehicles. However, this was the only dampening of the afternoon, for the Vintage Jazz Band had us smile between the raindrops.

TWO QUARTETS Part 1- Rex, Django in Paris

It was 1939. Hitler invaded Poland, beginning World War II in Europe. The World's Fair opened in New York City. Regular television broadcasts began in the United States. *Gone with the Wind*, *The Wizard of Oz*, and *Stagecoach* were playing at the movie houses.

Duke Ellington and his Orchestra boarded the French ocean liner, the S.S. Champlain, for its second European tour in March of that year. Cornetist Rex Stewart was in the band at the time.

"When Hugues Panassié left America I promised to do a recording date for him in Paris...", Stewart recalled, "[However] When we finally got to Paris we had so little time we had to do five sides in one hour!"

The quartet of musicians on the date included three Ellington sidemen – Stewart, clarinetist Barney Bigard, and bassist Billy Taylor – with guitarist Django Reinhardt.

Reinhardt, through his work with Stephane Grappelli and the Quintette of the Hot Club of

France, was beginning to attract the ears of American musicians.

Born in 1910, Django began his musical career when a relative gave him a banjo when he was ten years old. By the age of 13, he was playing professionally. In 1928, he made his first recordings with accordionist Jean Vaissade. In November of that year, British bandleader Jack Hylton offered the young guitarist a job to perform with his orchestra. However, the night before he was to embark to London with Hylton's orchestra, tragedy struck.

Fire destroyed the caravan where Django lived, causing severe burns on his right leg and left arm. The burns caused partial paralysis to two fingers of his left hand.

After a period of convalescence, Django made the switch from banjo to guitar, developing a finger technique allowing him to adjust the limited mobility of his fret hand. Also during this period, Django was introduced, via recordings, to the music of Louis Armstrong, Fletcher Henderson and Duke Ellington.

In 1931, he met Stephane Grappelli, and within a few short years, formed the famed string Quintet. The group developed a growing reputation throughout France. The Hot Club de France, an early Jazz appreciation society headed by author Hugues Panassié, provided promotional support for the Quintet. It was through Panassié that these Quartet sides were made.

Out of all of the participants, the recordings left quite an impression on Stewart. In his book, **Boy Meets Horn**, the cornetist made the following observations:

"Every so often I come across the rather tired cliché 'truth is stranger than fiction,' but I no longer scoff because one of my unforgettable experiences in Paris bore out this adage. It started when I wrote several tunes for a record session with the great Django Reinhardt. This effort won me the Grand Prix for the best composition in France for 1939. I was awarded for a tune I titled *Finesse*. We entered the studio – me, Billy Taylor, Barney Bigard, Panassié and Reinhardt. Actually, there was no written music. I had all of the tunes in my head – *Low Cotton*, *Montmartre* and *Finesse*."

And of Django, he added:

“In retrospect, in some ways Django reminded me of Jimmy Blanton. The two of them had a way of smelling out a session and being there. I was so overawed by his virtuosity that it never occurred to me that there would be any communication problem at a record session, despite his not speaking English. And I was never so right. The gypsy picked up on the harmonies just as though he had written the music.”

The music recorded that day left an indelible impression on Stephen Smith, one of the founders of the Hot Record Society. Not only would he release the sides on his HRS label (as *Improvisations of Ellingtonia*), but Django’s music inspired the record producer to record the great Sidney Bechet in a similar small group setting, yet with a more traditional perspective.

To be continued in the next issue of the *Strutter* – Jim McGann

Bibliography

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RECALLING MUSIC OF THE PAST

The Archives of RECORD RESEARCH contained issues of the DRAMATIC MIRROR which published letters about the Genesis of Jazz

and the Blues in a section titled “Vaudeville Volleys”. Here’s a letter from Bob Aquilera, who styles himself the “Monopede Pianist” out of Bartlesville, OK dated Feb. 15, 1919.

“Being one of the first cabaret pianists in New Orleans, I may be able to throw a little light on the subject. First, to my knowledge, I don’t think any white man can lay claim to the origin of the word jazz. I am positive it originated among the Negro orchestras of New Orleans. Some of the claimants should think back years ago when ‘all-day picnics’ or ‘\$1.50-a-couple picnics”, as they were called, used nothing but Negro orchestras who played what we now call jazz. I remember Raquet, and knew he was studying with Juiffre. The first bunch to go from the cabarets in New Orleans to Chicago was handled by young Braun, if I remember right. Myself and Charley Deichman were asked to go, but on investigation we found that the union would not allow us to play up in Chicago with non-union men.”

“Later, ‘Yellow’ Nunez, Jack Lopez, ‘Rags’ Ragus and a trombone player Edwards, whom I met in Gulfport, on his way north, went. John Stein also went, but I understand he lost out in a couple of weeks. I don’t think John Stein has any claim to the Original Dixieland Jazz Band.”

“Another ‘First’ Jazz Band --- the bunch that played at the Villa in New Orleans has more of a claim to it. None of them mention the salary they received as jazz musicians in the South. Outside of the pianist, the rest were lucky to exist. How did Frank Christian get mixed up in this jazz question? He was in New Orleans when I left there. And Bert Kelly has no claim at all to the word ‘jazz’.”

“Sophie Tucker should lay on the word jazz. As I said before, the word jazz originated among the Negro orchestras of New Orleans, and all white people should stop trying to claim it. Same as a couple claimants to the writers of *Livery Stable Blues*. It is hard to tell who wrote it. It was played in the cabarets of New Orleans....A line from Joe Martinez, Tom Dunn, Joe Nunez or Tom Zimmerman would help a lot on this subject.”

There will be a follow-up of this topic in the next issue of THE STRUTTER. – Woody Backensto

UPCOMING EVENTS



www.tristatejazz.org

CONCERT SCHEDULE

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

Feb 21 Capital Focus Jazz Band, Brooklawn
American Legion Hall, Post 72, Browning Road and
11 Railroad Ave, Brooklawn, NJ

Mar 21 Midiri Brothers Septet, Saint Matthew
Lutheran Church, 318 Chester Ave, Moorestown,
NJ

**April 25 Drew Nugent & the Midnight
Society**, First Unitarian Church, 730 Halstead
Road, Wilmington, DE

May 23 Fête Manouche with Dan Levinson,
Brooklawn American Legion Hall, Post 72,
Browning Road and 11 Railroad Ave, Brooklawn,
NJ

OTHER VENUES

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org ,

610-740-9698, 610-258-2082

Concerts are at 2:00 p.m. (except July) at **Easton
Moose**: Route 22 to Route 248 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, to
main road east. \$20, \$18 members, \$5 students

Feb 14 Mardi Gras Party w/Ed Wise

NEW JERSEY JAZZ SOCIETY

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

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

Jan 24 3-5:30 p.m. Bucky Pizzarelli/Jerry Bruno
NJJS Jazz Social Shanghai Jazz Restaurant, 24
Main Street, Madison, NJ 07940-1818
(973) 822-2899

THE 41ST ANNUAL NEW JERSEY JAZZ SOCIETY

PEE WEE RUSSELL MEMORIAL STOMP

Mar 7 Noon–5:00 p.m. With Vince Giordano and
his Nighthawks, Mark Shane Trio with Terry
Blaine, Jon-Erik Kellso's Ear Regulars and Kevin
Dorn's Traditional Jazz Collective. Birchwood
Manor, 111 North Jefferson Road, Whippany, NJ
07981. Tickets \$25/NJJS members \$30/non-
members \$10/students

CAPE MAY TRADITIONAL JAZZ SOCIETY

www.capemaytraditionaljazzsociety.com

PO Box 113, Stone Harbor, NJ 08247

ashbc@comcast.net , Dues \$10

Jan 31 2-4:00 p.m. Al Harrison's Jazz Band

Feb 14 2-4:00 p.m. Atlantic City Jazz Band

BICKFORD THEATRE, MORRISTOWN, NJ

Columbia Turnpike (Route 510), 8-9:30 p.m.

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

Jan 25 Diva Jazz Trio

Feb 1 Great Groundhog Day Jam, with Herb
Gardner and his Underground All Stars

Feb 8 Rio Clemente

OCEAN COUNTY COLLEGE

(At Ocean County Library)

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

0500 \$13 advance/ \$15 at the door. All concerts
start at 8:00 p.m. Concerts at Mancini Hall, Ocean

County Library, 101 Washington Street, Toms
River, NJ 08753

Jan 20 Midiri Brothers with guest stars

Feb 10 Marty Grosz with Jon-Erik Kellso and Dan
Block

Mar 17 Big Bix Blast with Randy Sandke, Jon-Erik
Kellso, Dan Levinson, Scott Robinson, Mark Shane
and others

EAR INN

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seniors and students) Memorial Hall, Across from
Cathedral of the Woods, 100 Stokes Road, Medford

Lakes, NJ, 609-654-4220. or
rquagliata@yahoo.com

POTOMAC RIVER JAZZ CLUB

www.prjc.org

Jan 24 2-4:00 p.m. The Village Jazz Band,
Rockville Elks, 5 Taft Ct., Rockville, MD Tickets
\$10.00

Feb 28 2-4:00 p.m. Jefferson Street Strutters,
Rosensteel Hall, 9707 Rosensteel Avenue, Silver
Spring, MD Tickets \$10.00

SOMERS POINT JAZZ SOCIETY

<http://www.spjazz.org/index.htm> 609-927-6677

Feb 20 8:30-11:30 p.m. Al Harrison Dixieland
Band, 4th Annual Winter Jazz Series, Gregory's
Restaurant, 900 Shore Road, Somers Point, NJ

BAND SCHEDULES

BARBONE STREET JAZZ BAND

<http://www.barbonestreet.com>

Jan 26 7:00 p.m. Jazz Concert, Springhouse
Estates, Norristown Road, Ambler, PA

Feb 16 2:00 p.m. Mardi Gras Party, Riddle Village,
Baltimore Pike (US1), Media, PA

MIDIRI BROTHERS

www.midiribros.com

Check TSJS and Ocean County College listings

Jan 16 Tribute To Benny Goodman, Theater of the
Somerset County Vo-Tech Schools, 14 Vogt Drive,
Bridgewater, NJ. For tickets, call 908-237-1238

Mar 14-16 Golden Inn Hotel and Resort,
Oceanfront and 78th Street, Avalon, NJ For
info/reservations 609-368-5155

ATLANTIC CITY JAZZ BAND

<http://www.myspace.com/atlanticcityjazzband>

See Cape May Traditional Jazz Society listing

VINCE GIORDANO AND HIS NIGHTHAWKS

www.myspace.com/vincegiordanothenighthawks

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

Mar 7 1:00 p.m. Pee Wee Russell Memorial Stomp,
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Whippany, NJ 07981

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and 45th St, Manhattan

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

Sundays Noon-4:00 p.m., Olde Stone Mill
Restaurant, 2 Scarsdale Road, Tuckahoe, NY 10707
Sol Yaged Quartet 914-771-7661

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Send an email to webmaster@tristatejazz.org telling us to add you to our list for email newsletter delivery, TSJS concert notices, area traditional jazz events (not TSJS), or all three lists.

Send questions about membership and general information to info@tristatejazz.org

ATTENTION STRUTTER CONTRIBUTORS!

Deadline to contribute reviews, literature, and schedule changes for the February Strutter is:

Tuesday, February 9th, 2009

VISIT OUR WEB SITE: www.tristatejazz.org

STRUTTER INPUT:

How are we doing? Is there something you like/don't like in the Strutter? Something you would like to see in the Strutter? Send us your comments to: editor@tristatejazz.org

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DIRECTIONS TO BROOKLAWN AMERICAN LEGION HALL

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FROM THE NORTH USING I-295:

Take I-295 south. Keep to the left when you get to the ramp that takes you toward the Walt Whitman Bridge. The ramp merges with I-76. Take the first right ramp after the I-295 intersection. Make a left at the top of the ramp onto Market Street. At the second traffic light turn left on Route 130 South (Gloucester High School). Proceed 1-1/2 miles to Browning Road (Days Inn) and turn right. Go to the end of Browning Road and turn right. The American Legion is ahead on the right.

FROM THE EAST: Take the Atlantic City Expressway and Route 42 North and West to I-76. Take the first right ramp after the I-295 intersection. Make a left at the top of the ramp onto Market Street. At the second traffic light turn left on Route 130 South (Gloucester High School). Proceed 1-1/2 miles to Browning Road (Days Inn) and turn right. Go to the end of Browning Road and turn right. The American Legion is ahead on the right.

FROM THE SOUTH: Take I-295 North to Exit 23, continuing on Route 130 North.

Go under a railroad trestle to a traffic circle with a Hess Station on your right. After rounding the circle, take the first right onto Spur Route 551 to the next traffic light (Browning Road). Turn left on Browning Road and cross over Route 130. Go to the end of Browning Road and turn right. The American Legion is ahead on the right.



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