

**Our Next Concert
Capital Focus Jazz Band
under the direction of
Dave Robinson**



**Sunday Feb. 21, 2:00 p.m.
Brooklawn American Legion Post
11 Railroad Ave
Brooklawn NJ 08030
Directions on Page 7**

The Capital Focus Jazz Band (CFJB) has performed at receptions for the President, the Vice President, the Secretary of State and many other dignitaries. Performance venues have included the White House, the Capitol, the Kennedy Center, the National Mall, the Pentagon, the Smithsonian, the National Cherry Blossom Festival, Bourbon Street and Preservation Hall (New Orleans), jazz clubs in New York, London and Amsterdam, and a variety of jazz festivals in the U.S., Canada, and Europe.

The band was also featured in live performance on NBC's "Today Show", and on Bravo's "Artsbreak". The band's performance at the Louis Armstrong International Jazz Competition in Sainte-Adresse, France, won a special judges' prize, placing ahead

of several adult bands. The band was one of five young groups selected from hundreds of international applicants to spend ten days (all expenses paid) studying with the top names in jazz at the prestigious Jazz Aspen Snowmass Academy in the mountains of Colorado. CFJB also took First Place in their Division, and all of their Division's Best Soloist medals, at the Traditional Jazz Youth Band Festival in Sacramento. -- www.prjc.org/cfjb/ (Potomac River Jazz Club website)

Selection of CFJB personnel is highly competitive every year from among top educational facilities from the DC area. Pianist Adam Yarian, who was with CFJB back in 2005 when they performed for Tri-State Jazz Society, has been named National Junior Ragtime Pianist of the Year for two consecutive years.

Band Director Dave Robinson has also founded the Traditional Jazz Educators Network (TJEN), an organization dedicated to perpetuating the traditional jazz idiom by promoting and facilitating the teaching of traditional jazz history and performance techniques to young people.

CONCERT ADMISSION
\$20 ADMISSION
\$15 MEMBERS
\$10 STUDENTS
\$10 FIRST TIME MEMBER GUESTS
Pay At the Door - No Advance Sales

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LOOKING AHEAD TO MARCH

Coming up on Sunday, March 21st, the Midiri Brothers Septet, will perform at 2:00 p.m. at St. Matthew Lutheran Church, 318 Chester Ave, Moorestown, NJ

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 February, 2010 is: Rich Troyan of Woodbury, NJ. 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 - ED WISE & HIS NEW ORLEANS BAND "LITE" PERFORM MUSIC BY BECHET, DJANGO AND OTHERS

The Time: 2:00 p.m. – 5:00 p.m., Sunday, January 18, 2010

The Place: Brooklawn American Legion Hall, 11 Railroad Ave. Brooklawn, NJ

The Band: Ed Wise, leader, string bass and vocals; Stan Slotter, cornet and trumpet; Joe Midiri, clarinet and soprano saxophone; Pat Mercuri, acoustic guitar and banjo

The total recorded output of the Bechet-Spanier Big Four and the Rex Stewart-Django Reinhardt Quartet was about 13 sides altogether. While it was nice to have an idea of what tunes were going to be played, I could not help but wonder how Ed and the NOJBL were going to stretch 13 tunes into a three hour concert. As it turned out only five of the tunes were performed at this concert, with the rest performed as if the bands in question extended beyond their recorded output.

This group inspired me to write the "Two Quartets" articles for the Strutter. To say I was looking forward to seeing this band perform live is understatement. I was not disappointed.

Having heard the original Hot Record Society recordings of the Bechet-Spanier Big Four, the opening strains of "Four or Five Times" left me awestruck. Stan Slotter on cornet, particularly with plunger mute, projected the great Spanier's lead in the ensemble. Joe Midiri's soprano sax echoed the soulfulness of Bechet's playing. Pat Mercuri's guitar reminded one of not only Django, but of Eddie Lang, Al Casey and Carl Kress. And the leader's string bass, brought memories of Wellman Braud, Pops Foster, Blanton, Page, and others.

After the opening number, "Struttin' With Some Barbeque", Ed Wise, a former resident of the Crescent City, described how traditional Jazz in New Orleans is not necessarily played with the defined line-up of trumpet, trombone, clarinet, piano, bass (or tuba), and drums. In fact, it is quite rare. He made note of one such Dixieland ensemble at the Riverwalk, which consisted of a bass drum, banjo, and trombone!

Other highlights of the first set, a sweet Midiri soprano on "While We Danced At the Mardi Gras" with Slotter inserting dramatic high notes – beautiful tune. "Montmartre (Django's Jump)" was enhanced by Mercuri's single string solos. Another opus associated with the guitarist, "Douce Ambience" displayed some modern touches. Slotter was Rex-like, with swooping phrases and going up the scale while Midiri inserted some boppish lines. Mercuri continued his single string style, evoking a gypsy feeling, extending that feeling to the leader's arco bass solo, ornated with creative arpeggios. The set closed with two numbers from the Bechet-Spanier Big Four: "That's A Plenty" and the aforementioned "Four or Five Times."

The second set featured a lesser-known Bechet composition, "Georgia Cabin" again with a

soprano lead, and with Slotter weaving melodic lines and showcasing his fat sound. Midiri closed the piece with a spectacular wailing cadenza that Bechet would have appreciated. "Si Tu Vois Ma Mere" (English Translation: "If You See My Mother, Tell Her I Love Her") contained nice cornet-soprano voicings. Pat Mercuri swung on banjo on "Weary Blues", which brought out the Goodman in Midiri and the fire in Slotter. W. C. Handy's "Beale Street Blues" was taken at a slower tempo than usual, featuring the only vocal of the day by Wise, sans microphone and accompanied by a "talking" Slotter cornet.

"Spain" opened the final set, containing a "Spanish tinge" – a technique employed by Jelly Roll Morton and other early practitioners - throughout the number, particularly on the bridge. Will Marion Cook's "I'm Comin' Virginia" featured nice bass work from Wise, playing arco accompaniment behind Midiri's soprano, executing nice double-timing in his solo, concluding the piece with solid slapping. A lesser Hoagy Carmichael tune, "Memphis In June" became a solo feature for Slotter with fine Mercuri accompaniment.

"The Saints Go Marchin' In" concluded the afternoon's concert, leaving this writer wanting to hear more from Ed Wise and his New Orleans Jazz Band "Lite." See you again on February 21st, when the Tri State Jazz Society presents the Capital Focus Jazz Band under the direction of Dave Robinson at the Brooklawn American Legion Hall.

TWO QUARTETS

Part 2- Sidney, Muggsy and the Hot Record Society

As Jazz developed during the 1920's and 1930's, Jazz criticism and record collecting became a growing interest. Organizations were formed to promote Jazz and preserve recordings of the past. Following Hugues Panassie's lead, the United Hot Clubs of America was established in 1935. Like Panassie's Hot Club of France, UHCA promoted live Jazz sessions and re-issued classic recordings.

One of the societies borne out of this organization was the Hot Record Society, headed by one of UHCA's founders, Stephen W. Smith. Like his rival, Milt Gabler of the Commodore label, Smith owned a small record shop and, as the 1930's drew to a close, independently produced new Jazz recordings.

Smith had a hand in producing the 1939 Jelly Roll Morton recording session for the Bluebird label. On the date were New Orleans natives, trumpeter Sidney DeParis, drummer Zutty Singleton, clarinetists Albert Nicholas and soprano saxophonist Sidney Bechet.

Bechet was experiencing a comeback. After establishing international success in the 1920's, the saxophonist's star fell during the following decade. He befriended trumpeter Tommy Ladnier while working in Noble Sissle's orchestra, and worked together in Bechet's "New Orleans Feetwarmers" band at the Savoy Ballroom in 1932. After that engagement ended, he worked with legendary Lorenzo Tio, Jr and a young Roy Eldridge. But as Bechet described:

"Well, by then things was pretty bad, and for a while there Tommy [Ladnier] and I had a tailor shop there up around St. Nicholas Avenue. It wasn't any shop for making suits – just a pressing and repairing place and we called it the Southern Tailor Shop. Tommy, he used to help out shining shoes...A lot of musicianers who didn't have jobs and some who did used to come around and we'd have our sessions right there in back of the shop."

Fortunes changed for the saxophonist in 1939. After leaving Sissle's orchestra in 1937, Bechet secured regular work at the Hickory House with Joe Marsala and at Nick's with Eddie Condon. Hugues Panassie produced the 1938 "Really the Blues" session with Bechet, Ladnier and Mezz Mezzrow. However it was Bechet's performance of George Gershwin's "Summertime" in the "Port of Harlem Jazzmen" sessions for Alfred Lion's Blue Note label that put the saxophonist back in the spotlight.

Like Bechet, cornetist Francis Joseph "Muggsy" Spanier was on a comeback of his own. A native of the South Side of Chicago, Spanier played with the great clarinetist Frank Teschmacher, Eddie Condon, Gene Krupa and Mezz Mezzrow on the "Chicago Rhythm Kings" recordings in 1928. Extended stays followed in the bands of Ray Miller, Ted Lewis and Ben Pollack. A serious illness sidelined the cornetist in 1938; most of the year was

spent at the Touro Infirmary in New Orleans. It was a series of recordings upon his return that placed Spanier back in the public eye. Spanier's Ragtimers, with trombonist Georg Brunis, clarinetist Rod Cless, and a young pianist by the name of Joe Bushkin, recorded "the Great 16" – sixteen defined performances of classic Dixieland standards. Spanier – and Dixieland – were back!

Wellman Braud, best known for his seven year tenure with the Duke Ellington orchestra, was a freelance musician in 1940. At the time of the Big Four sessions, he was in between recordings for Lil Armstrong and Frankie "Half-Pint" Jaxon, and was a frequent visitor to Smith's HRS record shop.

One would think guitarist Carmen Mastren as an unlikely candidate for a session of this stature. However, prior to his four years as Tommy Dorsey's guitarist, Mastren assembled quite a Jazz resume, working with Wingy Manone, Bob Howard, Joe Marsala, Bunny Berigan, Red McKenzie and Roy Eldridge. It was Mastren who was familiar with Smith's concept – he had performed on the Delta Four recordings which used the same instrumentation of trumpet, clarinet, guitar and bass.

The group recorded eight sides for HRS in late March-early April, 1940. The recordings of the Big Four were easily the best of Stephen Smith's label. Spanier never had another opportunity on record where he could demonstrate his full talents, and Bechet never had a more sympathetic cornet than Spanier. – Jim McGann

Bibliography

1. Bechet, Sidney. Treat It Gentle. Cassell. London. 1962
2. Morganstern, Dan. Liner notes. The Complete HRS Sessions. Mosaic. 1995.
3. Rust, Brian. Jazz and Ragtime Records, 1897-1942. Colorado. Mainspring Press. 2002.
4. Tom Lord Discography. CD-rom. 2001.
5. Gottsegen, Ted. "Joseph 'Muggsy' Spanier" A History of Jazz Before 1930 – The Red Hot Jazz Archive. n.p, n.d. January 22, 2010. <<http://www.redhotjazz.com/muggsy.html>>

DEDICATION



TSJS Secretary George Hunt presenting former President DeWitt Peterson with a recognition plaque, which reads: "To DeWitt "Pete" Peterson in appreciation for your fourteen years of dedicated service and outstanding accomplishments as President of Tri State Jazz Society"

The Tri-State Jazz Society was 21 years old when DeWitt "Pete" Peterson retired as President on July 1, 2009. Pete had been President of the Society for 14 of those 21 years. The success the Society has seen in preserving and presenting Traditional Jazz during those 21 years is due largely to the efforts of DeWitt "Pete" Peterson. To honor Pete's accomplishments for the Society during those 21 years the Society's Board of Directors had a plaque made in the name of all the members. I was honored to be selected to present the plaque to Pete at the Society's concert on January 17, 2010. – George Hunt

RECALLING MUSIC OF THE PAST

This is part 2 of the Archives of RECORD RESEARCH about the Genesis of Jazz published in the DRAMATIC MIRROR. Here's a letter written by C. S. K. of New Orleans on Feb. 21, 1919.

"I would like to get a word in your columns concerning jazz. Long before Stale Bread and his Band became popular, all-day picnics were given at Milneberg and Pecan Grove, near the city of New Orleans. It was here that Negro jazzing could be heard any Sunday."

"I think the first negroes to handle a trombone or cornet are the originators of jazz or rag, as it was first called years ago. The first jazz music I heard played by a white band was at the Shrine Convention at Dallas, Texas. The band comprised Edwards, trombone player; Mike

Caplan, cornetist; and John Leech and John Stein, drummers. I am sure these four are the first and original white Dixieland Jazz Band. Mr. Edwards may throw a little light on the jazz argument. So can John Leech and Mike Caplan. Hope this will settle the controversy.”

From “Vaudeville Volleys” comments dated Feb. 22, 1919. Here is what members of the Original Dixieland Jazz Band who are making a tour of the Keith Theaters and who will shortly be a feature of the London Hippodrome, claim.

“The Jazz Band, scientifically explained, is the efforts of the New Orleans levee school of music. It had its beginning in that productive region, where loose joints and syncopation evolves Buck dancing and ragtime. The Original Dixieland Jazz Band was the first band of its kind in the world, and the first to introduce this kind of music north of the Mason and Dixon line; also the first in Chicago and in New York, where they have earned a reputation.’

“The word ‘jazz’ originated in the North. In the South, where this style of music is played, the musicians are termed as fakers. The Original Dixieland Jazz Band composed their own music and Victor Phonograph Company made their first records, which were also the first made of jazz music. They composed *Livery Stable Blues & Dixieland One-Step*, which started all the other jazz bands in the business. Since then they have also composed *Look at ‘Em Doing It, Ostrich Walk, Jazz Band Ball, Tiger Rag, Skeleton Jangle, Bluin The Blues, Sensation Rag, Mournin’ Blues, Clarinet Marmalade, Fidgety Feet, Lazy Daddy, Satonia Blues, and Lasses Candy*.

“As the Original Dixieland Jazz Band creates and originates and the rest imitate, jazz bands may come and jazz bands may go, but it will be here forever.” . – Woody Backensto

UPCOMING EVENTS



www.tristatejazz.org

CONCERT SCHEDULE

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

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

Apr 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

June 20 TSJS Annual Jam Session Brooklawn American Legion Hall, Post 72, Browning Road and 11 Railroad Ave, Brooklawn, NJ

OTHER VENUES

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

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

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.

BICKFORD THEATRE, MORRISTOWN, NJ

Columbia Turnpike (Route 510), 8-9:30 p.m.
\$15(advance), \$18 (at the door), 973-971-3706.

Coming Attractions

The Big Bix Beiderbecke Birthday Bash, Frank Vignola's hot new group, Bucky Pizzarelli, John Gill's tribute to Frisco Jazz, and then some. Call (973) 971-3706 for dates and to order tickets.

CAPE MAY TRADITIONAL JAZZ SOCIETY

www.capemaytraditionaljazzsociety.com

PO Box 113, Stone Harbor, NJ 08247

ashbc@comcast.net, Dues \$10

Mar 14 2:00 – 4:00 p.m. Marylou Newnam's
Dixieland Jazz

Apr 11 2:00 – 4:00 p.m. Atlantic City Jazz Band

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

Feb 10 Marty Grosz w/Dan Block, Jon-Erik Kellso

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

Apr 14 Atlantic City Jazz Band

POTOMAC RIVER JAZZ CLUB

www.prjc.org

Mar 21 2-4:00 p.m. Dixieland Express, Rosensteel
Hall, 9707 Rosensteel Avenue, Silver Spring, MD
Tickets \$10.00

SIDNEY BECHET SOCIETY

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

Mar 1 7:15 p.m. A New Orleans Jam Session with
Orange Kellin, Ricky Gordon, Ruth Brisbane, Scott
Robinson, Kelly Friesen, Jon-Erik Kellso, Matt
Munisteri and Ken Salvo. Lucille Lortel Theater,
121 Christopher Street, New York, NY 10014.
Individual tickets are \$35 (\$30 for SBS members).
Tickets may be purchased directly from the
Lortel Theater website at <http://www.lortel.org/> or
<http://www.ticketcentral.com/>

BAND SCHEDULES

ATLANTIC CITY JAZZ BAND

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

See Cape May Traditional Jazz Society and Ocean
County College listings

BARBONE STREET JAZZ BAND

<http://www.barbonestreet.com>

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

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,
Birchwood Manor, 111 North Jefferson Road,
Whippany, NJ 07981

MIDIRI BROTHERS

www.midiribros.com

Check TSJS and Ocean County College listings

Mar 14-16 Golden Inn Hotel and Resort,
Oceanfront and 78th Street, Avalon, NJ For
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HEAVENLY STRUTTERS

THE SOCIETY NEEDS AND WELCOMES YOUR GIFTS!

July 2009-June 2010: Gladys and Woody Backensto, Steve Barbone, Flora Becker, Doris and Charles Bitterli, Walt Brenner, Sandy Catz and Paula Ingram, Bruce Gast, Lois and George Hines, Louis Kaplan, Mike Mudry, Frank Nissel, Peter Parisi, DeWitt Peterson, Anita and Joe Pew, Herb Roselle, Rita and Harry Schmoll, Lou and Jay Schultz, Katherine Smith, Kay and Bob Troxell, Ann Uniman, Sally and Bill Wallace.

TSJS CONTACT INFORMATION

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PLEASE SEND TSJS YOUR EMAIL ADDRESS!

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 March Strutter is:

Tuesday, March 9th, 2010

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

THE STRUTTER IS NOW ON THE WEB

The Strutter is now on the Tri-State Jazz Society Web site, www.tristatejazz.org. Click on "Newsletter" on the home page menu to see current and past issues in PDF format. If you have trouble opening PDF files, download the free Adobe Reader software from www.adobe.com/products/reader/

DIRECTIONS TO BROOKLAWN AMERICAN LEGION HALL

FROM PHILADELPHIA OR DELAWARE:

Take the Walt Whitman Bridge. Stay to your right. Take the ramp following signs to Route 130 South. 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 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.



Membership Application/Renewal Form

TRI-STATE JAZZ SOCIETY, INC.
P.O. Box 896, Mount Laurel, NJ 08054

- New Renewal *Annual Membership is valid through June 30, 2010.*
- Single (\$15) Couple (\$20)

E-mail and Newsletter Options: (*Check All Boxes That Apply*)

- TSJS concert and membership notices
- Newsletter by E-mail
- Newsletter by U.S. mail (paid members only)
- Other traditional jazz event notices (not sponsored by TSJS)

First and Last Name(s) _____

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