

**Our Next Concert**  
**Sunday, May 7, 2023**  
**Miss Maybell & the Jazz Age Artistes**  
**Haddonfield United Methodist Church**



**Lauren Sansaricq** – banjo,  
washboard, vocals  
**Charlie Judkins** – piano  
**Dan Levinson** – reeds  
**Brian Nalepka** – bass  
**Andy Stein** – violin

“Miss Maybell (Lauren Sansaricq) has a vocal style that is similar to that of the classic blues singers of the era, ranging from Ethel Waters to Bessie Smith without copying any one vocalist. She puts plenty of bluesy feeling into the songs (which include both vintage blues and vaudeville-type songs), she swings, and she also plays washboard. Pianist Charlie Judkins is a ragtime and stride pianist and is very much a complete band by himself in addition to being a tasteful accompanist.” (LA Jazz Scene) Miss Maybell and Charlie are joined by accompanists Dan Levinson, Brian Nalepka and Andy Stein, recreating the ensemble that was such a success at Birdland in NYC last November. Today is their Tri-State Jazz debut!



“Where’d You Get Those Eyes” on YouTube



“Oh Johnny! Oh Johnny!” on YouTube



Made possible by funds from the Camden County Cultural & Heritage Commission at Camden County College, a partner of the New Jersey State Council on the Arts

# Stephanie Trick and Paolo Alderighi

April, 2023 Community Arts Center, Wallingford PA  
**REVIEW by Sandy Catz**



Many of Tri-State Jazz members remember Stephanie Trick's early solo performances beginning in 2015, when we were blown away by her powerful and impeccable stride and boogie-woogie pieces. At a 2019 Tri-State Jazz concert, Stephanie introduced us to her husband, Paolo Alderighi, who shares the piano keyboard (mostly). They have toured as a 4-hand piano duo throughout the United States, Europe, and Asia. Paolo, one of Italy's foremost jazz pianists, is from Milan. When they are not touring the world, they live in Stephanie's hometown of St. Louis, Missouri.

At this concert on April 16, 2023 at the Community Arts Center in Wallingford, PA, we saw an amazing show of intimately intermingled hand and arms. There were no collisions or injuries, even as they frequently rotated position from bass to treble on a too-small-to-share piano bench.

They opened with an upbeat rendition of "Get Happy," an optimistic tune from the Depression era. Perhaps our audiences are ready to forget their troubles of the Covid pandemic, as more people are starting to return to our concerts – but the audience size is still lower than pre-Covid levels.

"Fidgety Feet" was an early recording of the "Original Dixieland Jazz Band." Stephanie and Paolo took turns on several variations, while the other accompanied. Next came two 1920s songs popularized by blues singer Bessie Smith, "T'aint Nobody's Bizness If I Do" and "Cake Walking Babies (From Home)." Stephanie took over the whole keyboard for a brief solo in stride style. Then Paolo soloed on a new jazz arrangement of "I'm Looking Over a Four Leaf Clover." There were many variations, including one in waltz time and another in a minor key. He said he heard the song as a youth in Milan, but the song goes back to 1927.

Stephanie next soloed on "The Atchison, Topeka and the Santa Fe," which emulates the railroad rhythms of the old steam locomotives. It was written by Harry Warren and was introduced in the 1944 film, "The Harvey Girls."

Tri-State Jazz audiences have long favored boogies, but not many of the trad jazz pianists who visit us play them. Like many of the boogies, the repetitive bass figure propels the song like a locomotive.

Stephanie's next solo was the James P. Johnson 1939 stride classic, "Jingles." She gave a full-speed rendition with great precision, her left hand moving over the keyboard faster than the eye could follow.





Fortunately, we caught her on a high-speed video camera projecting to a screen at the front of the room.

Paolo played a solo of “It Had to Be You” in the style of Errol Garner. Paolo said Garner was his favorite pianist – after Stephanie, of course.

Returning to the 4-hands format, Paolo explained that arranging for 4-hand piano is more like arranging for a band than a solo instrument. To illustrate his point, the pianists played an arrangement of “Sunrise Serenade,” inspired by the 1940s big band, Casa Loma Orchestra. You could imagine the different band sections playing melodies, countermelodies and harmonies throughout the piano piece. Next, from the musical “Do Re Mi” was the song, “Make Someone Happy.” The first set concluded with another big band tune, “Happy Feet” performed by Paul Whiteman and his Orchestra in 1930.

Most of the second set featured songs from musicals on the stage and in the movies. First was medley of three tunes from “42nd Street”: “Shuffle Off to Buffalo,” “You’re Getting to Be a Habit with Me,” and “42nd Street.”

Eubie Blake’s show, “Shuffle Along” played on Broadway 102 years ago. It provided “Love Will Find a Way,” and “I’m Just Wild About Harry.” Next was Cole Porter’s 1934 “Anything Goes.” “My Baby Just Cares about Me” comes from the 1930 Eddie Cantor movie “Whoopie.”

Paolo chose George Gershwin’s “The Man I Love” for his next solo. It debuted in the 1927 Broadway musical “Strike Up the Band.”

Stephanie departed from the show tunes theme to play one of her favorite tunes by her favorite pianist (after Paolo). She wowed the audience with a fast-paced rendering of “Minor Drag” by Fats Waller. Then she played another stride classic associated with Fats Waller, “Louisiana Fairy Tale.”

Paolo and Stephanie took turns playing variations on “Route 66.” When it was Stephanie’s turn, she inserted some boogie-woogie.

From the 1951 film of George Gershwin “American in Paris,” Stephanie and Paolo created a Gershwin extravaganza – beginning with excerpts from the classic “An American in Paris,” and including a medley of familiar Gershwin favorites, ending with a rousing rendition of “I’ve Got Rhythm.”

As an encore, they performed Tiger Rag at breakneck pace to a standing ovation. In summary, it was a lot of happy music from a long time ago that still makes us smile.



**All photos by Richard Barnes**  
Photographer / Musician

[www.RBarnesPhotography.com](http://www.RBarnesPhotography.com)  
[Blackbird Society Orchestra website](#)

# 52nd Street, NYC: Big City Jazz in the 30s

## Excerpts From *The Jim Cullum Riverwalk Jazz Collection*

Stanford Archive of Recorded Sound



52nd Street, New York City in the 1940s. Photo by Wm. Gottlieb in public domain, library of congress.

The action on 52nd Street started during Prohibition. Joe Helbock, bootlegger, bartender and self-appointed patron of jazz, counted Teddy Roosevelt as one of his best customers for home delivery of booze. “We were polite bootleggers,” Joe said, “We made our deliveries in brief cases instead of paper bags.” Helbock opened the Onyx Club in 1927 in a one-room, walk-up apartment in a brownstone on 52nd Street. The walls were decorated with black and silver stripes, with a black marble bar at the back. Joe knew every musician in town. The Onyx Club became the hangout for his friends. Jimmy and Tommy Dorsey, Art Tatum, Maxine Sullivan and Louis Prima all started their careers at The Onyx. Jim Cullum says, “This was a place where musicians could pick up phone messages or have their mail delivered, or even leave their horns for safekeeping.”

The Onyx Club was a breeding ground for new tunes. “Undecided” by trumpet player Charlie Shavers is an enduring jam session favorite first introduced by John Kirby’s Onyx Club Sextet. Jim Cullum says, “One night Benny Goodman was sitting in the club when Kirby’s group played a tune

that caught Benny’s attention. He sent a note up to the bandstand asking what the name of the tune was. Charlie Shavers hadn’t named it yet so he scribbled ‘Undecided’ on the back of the note and passed it back to Benny, and it’s been ‘Undecided’ ever since.

If you wanted to get into the Onyx Club, you found your way to No. 35 on 52nd Street between 5th and 6th Avenues. When you got there, you’d find a couple of stone steps leading down to a basement door that was always open. Heading down a long, dark hallway, you’d come to a back staircase and climb one flight. It was so dark you couldn’t see a foot in front of you. You’d knock on a door covered with silver paint. A guy would look at you through a peek hole. And if you said, “I’m from 802” (the number of the New York City Musicians’ Union local chapter) they’d let you in. As the door swung open, you’d hear the crazy madhouse of a jazz band stomping, tables overflowing. Everybody’s eating and drinking booze out of coffee cups. Joe Helbock presided over it all.

Marty Grosz grew up in New York in the 1930s and 40s and remembers the heyday of 52nd Street. Marty performs two enduring hits to come out of the era with The Jim Cullum Jazz Band. “The Music Goes ‘Round and ‘Round” and “Flat Foot Floogie.”

Slim Gaillard and bassist and vocalist Slam Stewart were a popular 52nd Street duo, known as “Slim and Slam.” In 1938 they came up with what turned out to be a pop hit, “Flat Foot Floogie with the Floy Floy.”

The original title was “Flat Foot Floozie” but Gaillard changed it to “Flat Foot Floogie” to get it past the censors and have a shot at radio airplay. It worked— even though “floy floy” was a then-current slang for venereal disease. The lyric just sounded like a nonsense rhyme to the censors and many artists covered it. Benny Goodman had

a number one hit with his recording, and when three records were selected to be memorialized in the Westinghouse time capsule—Benny Goodman’s recording of “Flat Foot Floogie” was in the time lock, along with Finlandia by Jean Sibelius and "The Stars and Stripes Forever" by John Philip Sousa.

No doubt the greatest singer to come out of 52nd Street was Billie Holiday. Her songs of love and loneliness have had a lasting power and presence. Joining us this week, Carol Woods sings three classics made famous by Billie Holiday: “Lover Man,” “Them There Eyes” and “What a Little Moonlight Can Do.” Carol portrays Billie in excerpts from Holiday’s autobiography published in 1956, *Lady Sings the Blues*. “Lady Day” describes her difficult early life of poverty and privation, leading to musical inspiration from hearing recordings of Bessie Smith and Louis Armstrong while working as a cleaning woman in a brothel. Holiday wrote, “I guess I’m not the only one who heard their first good jazz in a whorehouse. But even if I heard Louis and Bessie at the Girl Scout Jamboree I’d have loved them just as much.”

In a piece narrated by Carol Woods, Billie Holiday is witness to the slow racial integration of 52nd Street.

You can be covered in white satin with gardenias in your hair, no sugar cane for miles, but you can still be working on a plantation. Well, take 52nd Street in the late ‘30s and early ‘40s. “Swing Street” they called it. Joint after joint was jumpin.’ White musicians were swinging from one end of 52nd Street to the other, but there wasn’t a black face in sight on the Street, except Teddy Wilson and me...But 52nd Street couldn’t hold the line against Negroes forever. Club owners found they couldn’t afford some of that old prejudice because they could make money off Negro artists. So, the barriers went down, and they gave jobs to a lot of great musicians.

From Prohibition to the Eisenhower era, 52nd Street was a place where musical styles mixed and mingled. Dixieland and Swing, Be-bop and

Blues lined both sides of the Street. Politicians and song pluggers, businessmen, prostitutes and highbrows stood side by side, listening to the music. The Street was a never-ending block party. You could drop in on Billie singing the blues at The Onyx, or pick up on New Orleans-style bands at Ryan’s. And, if you were really somebody you might be able to drop by and get a table at 21. By the end of the evening you’d no doubt stop by and hear Lester “Prez” Young playing “Sometimes I’m Happy” at the Famous Door.

Jim Cullum says, “These guys were down there blowing every night of the week for over thirty years. At its peak 52nd Street had about 40 joints, and it was where it all happened.” Cullum describes his visit to Jimmy Ryan’s at the age of seventeen to see the de Paris Brothers Band, in honor of which the Cullum Band closes the show with a Wilbur de Paris original, “Wrought Iron Rag.”

Text based on *Riverwalk Jazz* script by Margaret Moos Pick © 1990

# Coming in June

## Neville Dickie and the Midiri Brothers

Sunday, June 11, 2023 2:00 to 4:30 pm  
Haddonfield United Methodist Church



Photo by Jim McGann

World-class British pianist Neville Dickie rejoins TSJS veterans Joe and Paul Midiri for the eighth year! Neville is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic. Joe and Paul Midiri, well-known to Tri-State audiences, have recorded with everything from trios to big bands. Past Dickie-Midiri TSJS shows have set attendance records, so come early to get a seat!

Hear the trio in a TSJS appearance, performing “The World Is Waiting for the Sunrise”



Made possible by funds from the Camden County Cultural & Heritage Commission at Camden County College, a partner of the New Jersey State Council on the Arts

Read a review of their June, 2019 concert on page 3 of the June 2019 Strutter

**NEVILLE DICKIE AND THE MIDIRI BROTHERS**  
**REVIEW**  
by Jim McGann

Strutter, May 19, 2019  
Haddonfield United Methodist Church  
Neville Dickie - piano  
Joe Midiri - clarinet and soprano sax  
Paul Midiri - drums

If someone wanted to attend a TSJS concert, having never heard any real jazz music at all, what concert would you invite them to attend? I would recommend Neville Dickie and the Midiri Brothers. Going by Sandy Cafè's article "What Do You Mean - 'Traditional Jazz,' the trio plays Hot Jazz, New Orleans Jazz, Stride piano, Boogie Woogie, Chicago Style and Swing. While the instrumentation does not meet the usual instrumentation of the larger Dixieland ensembles, you can get a Dixieland performance out of the group, usually in tribute to an early pianist like Bechet or Jelly Roll Morton. Above all else, it is something you will see every year. That's my campaign - be sure to vote in your upcoming primary!"

Reviewing the 2019 version of the Dickie-Midiri Brothers trio, I think back to last year's concert, when Joe Midiri said at the end of the concert, "I wish we could do this every often." That really sums up how enjoyable this trio is. Another way of putting it, with the trio, it never gets old. They've been performing annually since 2013, and most of the material I have heard in past concerts, but somehow it always sounds fresh.

Standing out in this 2019 concert was an up-tempo version of Dizzy Gillespie/Johnny Mercer's "Ooah! the New Lovecom." A slow boogie-woogie blues entitled "Mr. Freddie Blue." Joe Midiri's Afro-Sax quartet-facing "Tin Confusion." While "It's To Vain My Men" is a ballad performance for Joe Midiri's soprano sax, what caught my attention was Dickie's understated, delicate piano chorus, leading up to the dramatic climax. A slow version of "Claret Marmalade" with Joe Midiri displaying lightning dexterity on the title instrument. And on the closing number, "High Society," Joe Midiri performing the famous Tin Horns on soprano sax (the only other musician that I know who attempted that, on record, was Sidney Tischer!)

As with past concerts, you had your tributes to vintage stride or boogie woogie pianists (Earl Hines with "Rumetta," Albert Ammons with "Shout for Joe," James P. Johnson with "You're Got To Be Meanhearted," Fats Waller with "Handful of Keys," and finally, through unannounced, Donald Lambert's version of Edward Grogan's "Mister's Dance"). The piano-chorus love-de-fo-fo-fo, "Nagasaki" with tempo increasing with every chorus, complete with false endings. "On the Sunny Side of the Street" with Joe's Sauter-like vocal. All in all, an enjoyable afternoon.

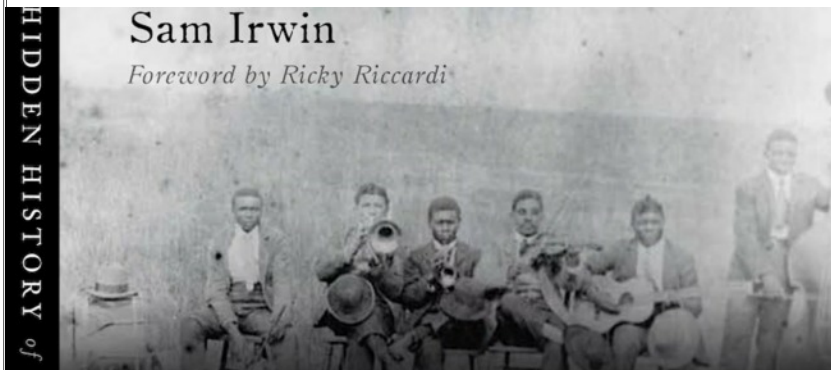



Potomac River Jazz Club Talk: **The Hidden History of Louisiana's Jazz Age**

Presented by Author Sam Irwin

Monday, May 8, 2023, 7-8:15pm ONLINE via Zoom

Join us for our next installment of the PRJC Jazz Talk Series featuring Sam Irwin discussing his new



book, "The Hidden History of Louisiana Jazz", his third book from History Press, which explores an unexamined jazz history. He didn't know it at the time, but research for the HH/Jazz Age began for Irwin the day after New Orleans musician Allen Toussaint died in 2015. That's when Irwin first heard trumpeter Nicholas Payton's brilliant performance on Toussaint's The

Bright Mississippi. "I wasn't planning on writing another book but this one materialized out of the music I was practicing. Nicholas Payton made the music sound so easy, it inspired me to pick up my horn and play after I hadn't touched it for nearly 30 years," Irwin said. "I also wanted to learn about the musicians and where they came from. They weren't all from New Orleans. I wrote blog posts to promote my band, the Florida Street Blowhards. Before I knew it, I wrote half a book."

Admission: The event is FREE! **Donations accepted.**

This presentation will be held via Zoom and a link will be sent by e-mail the day of the presentation.

Registration required by 5pm on the day of the event: **ZOOM REGISTRATION**

You can support the PRJC or our Educational Talks and Concerts using the Paypal link

[www.paypal.me/PotomacRiverJazzClub](http://www.paypal.me/PotomacRiverJazzClub)

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CONCERT SCHEDULE  
Sundays from 2:00 to 4:30 pm

Visit our Tri-State Jazz Society website for up-to-the-minute news about schedule and concert changes, or call our Hotline at (856) 720-0232.

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.

Full-time students with ID, or children accompanied by a paying adult, are free.

#### **Concert Covid Policy**

Tri-State Jazz Society recommends that guests wear masks, based on personal preference, to attend this full-capacity indoor concert.

You may also enjoy watching the concert remotely on our website or YouTube channel.

**CALL OUR HOTLINE for up-to-the-minute updates (856) 720-0232**

**ADA compliance** - access to our concert venues is available at grade level.

Restroom facilities are available at grade level.



Tri-State Jazz Society, formed in 1988, is dedicated to the preservation and live performance of traditional jazz. Concerts featuring leading professional soloists and bands are presented throughout the year. Events are open to the public and all who enjoy traditional jazz are invited to join. The society is a non-profit educational corporation supported by its members.

#### **Membership**

Basic dues are \$20 per person. New and renewal memberships can be started in any month and run for one year. In addition to half-price concert admissions, members receive The Strutter newsletter by email.

**Premium memberships** help sustain and expand the work of Tri-State Jazz Society. Individual Sponsors contribute at the \$50 level (\$70 for couples); Patrons, \$100 (\$120 for couples); Sustainers \$200 or more (\$220 or more for couples). Premium-level members are eligible to attend an annual reception for Sponsors, Patrons and Sustainers.

*Visit our website for more details:*

**New Member application**

**Renew your membership** at the Sustainer, Patron, or Sponsor level.

Dues and donations may be tax deductible under IRS Section 501(c)(3).





# 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.*

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**Mail with check payable to Tri-State Jazz Society, Inc., P.O. Box 896, Mount Laurel, NJ 08054**

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