

OUR NEXT CONCERT

Marty Grosz and the Hot Winds



Photo by Jim McGann

Sunday, May 4, 2014

2:00 – 4:30 p.m.

Haddonfield Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

Directions at <http://www.tristatejazz.org/directions-haddonfield.html>

Vintage guitarist and raconteur Marty Grosz is a legend in the jazz world and today's foremost jazz rhythm guitarist and chord soloist. His virtuosity on the guitar, his sometimes soulful, sometimes-humorous vocals and his dry-wit storytelling make for a memorable and entertaining program. Marty says he plays acoustic guitar "because amplification makes it too easy." For this performance, the "Hot Winds," led by Marty on guitar, will include well-known New York reed men Dan Block and Evan Arntzen, and bassist Vince Giordano, leader of the acclaimed Nighthawks big band.

For more about Marty Grosz, visit his website at: <http://martygrosz.com/media.htm>

See Marty Grosz in action on this video: www.youtube.com/watch?v=QfoigHsOX94

Dan Block is one of the most versatile reed players in New York. He is well versed in all the traditional early jazz styles. As a student at Juilliard he worked with the legendary guru of the saxophone, Joe Allard. Dan works frequently with the Lincoln Center Jazz Orchestra.

Reedman Evan Arntzen recently moved to New York from Vancouver, B.C. He has been establishing himself as a powerful young voice in jazz, in demand as a soloist and performer in the realms of traditional jazz, modern/contemporary jazz, and improvised music. Since arriving in New York, Evan has been featured with the Baby Soda Jazz Band, Mona's Hot 4 and the Ear Regulars led by master jazz trumpeter, Jon-Erik Kellso.

Bassist Vince Giordano leads the Nighthawks big band in New York. The Nighthawks have been Grammy winners, and have appeared in movies ("The Cotton Club" and "The Aviator"), on TV (HBOs "Boardwalk Empire"), at Lincoln Center, the Newport Jazz Festival, and play regularly in NYC nightclubs.

Concert Admissions

\$10 First-time attendees and members

\$20 General Admission

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

Pay at the door

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LOOKING AHEAD TO OUR JUNE 2014 CONCERT

Neville Dickie and the Midiris will play for Tri-State Jazz Society on Sunday, June 1, 2014 at the Haddonfield Methodist Church in Haddonfield, NJ.



Photo by Jim McGann

Neville's coming from England; Joe Midiri on clarinet, Paul Midiri on drums - jamming with Neville just like last year. Come early; it's likely to be a sellout.

Jazz bliss is assured when British stride and boogie-woogie pianist Neville Dickie again joins area locals Joe Midiri and Paul Midiri. Proved to be among the most popular TSJS musicians, Dickie and the Midiris will present an afternoon of trad jazz, stride and swing. A native of England's County Durham, Dickie is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic. Performing regularly on BBC Radio, he has made hundreds of appearances as a soloist or with his trio, and can be heard on hundreds of jazz recordings. Joe and Paul Midiri have made both jazz and classical music the focus of their lives since the mid 1980s, and have recorded with everything from trios to big bands featuring the arrangements of Benny Goodman, Artie Shaw, and the Dorsey Brothers, as well as Paul's original arrangements and compositions. The Midiris have performed extensively in the Philadelphia, New York, and Atlantic City areas and have been featured at many festivals in California, Connecticut, and North Carolina. The Dickie-Midiri Tri-State Jazz show in 2013 was a sellout. For more information see their websites:

<http://www.jazzpiano.pwp.blueyonder.co.uk> and
<http://midiribros.com/main.php>

ED WISE and his NEW ORLEANS JAZZ BAND CONCERT REVIEW

Ed Wise and his New Orleans Jazz Band performed a Tri-State Jazz concert in Wallingford, PA on Sunday, April 6, 2014.



Photo by Paul Macatee

If memory serves me correctly, the last time Ed Wise performed in the Tri-State area was right after the New Year. Unfortunately, on that night, the first of a multitude of winter (sorry folks, I had to say that word) storms hit the area. Since that time, Wise has relocated back home to New Orleans. So it was a pleasant surprise, to have Ed and his New Orleans Jazz Band to perform for TSJS once again on Sunday. And to make up for the previous January concert, we were blessed with a beautiful, spring April day.



Photo by Paul Macatee

For this concert, the personnel for Ed's Jazz Band were, as the leader admitted during the concert, 2/3rds of the Midiri Brothers sextet, including one Midiri brother (Joe), Dan Tobias, Pat Mercuri, and the leader himself. The "ringers" so to speak were trombonist Fred Scott and drummer Grant

MacAvoy. As I have always found with their performances, there was more than just the usual Dixieland style of playing, while not straying too far from it.

For example, there was the reading of "Frog-I-More Rag" by Jelly Roll Morton. Ed explained that a musician by the name of Claude Williamson, took Morton's melody and retitled it, "Sweetheart of Mine." The band performed Morton's "Rag" as Williamson's "Sweetheart." Instead of a swinging tempo which is almost expected when you hear "Frog-I-More," you got a slow, walking tango, with a melancholy clarinet lead and bossa-nova guitar. "Deep Night" shared similar characteristics,



Photo by Jim McGann

although with modern voicings for the horns, and concluding with fugue interplay. Two numbers, "Walking My Baby Back Home" and "If I Had A Million Dollars," displayed a small big band sound, and featured a string bass lead on the former, and a beautiful subtle Tobias lead and solo on the latter Malneck-Mercer melody. Finally, there was "Lena, The Queen of Palestina," a Conrad-Robinson opus which began with an exotic intro fueled by MacAvoy's tom-toms, Tobias on plunger mute, and Midiri on clarinet, before kicking into a volcanic swing, leaving all signs of the Middle East behind.



Photo by Jim McGann



Photo by Paul Macatee

Fans of traditional New Orleans Jazz were not disappointed, for there were "Bourbon Street Parade," "Jazz-Me-Blues," "Panama," "Riverboat Shuffle" and of course, concluding with "The Saints." Also pleasing to the traditionalists' ears were Ellington's "Stevedore Stomp" and a Bix/Tram number, "Raisin' the Roof."

The soloist honors go to Joe Midiri and Grant MacAvoy. It was one of Midiri's best performances, from his gutty, growling clarinet on "Bourbon Street Parade" to his dramatic, ovation-inducing soprano sax performance of Bechet's "Si tu vois ma mere," the reed man was on his game. MacAvoy simply pulled everyone into his sound, horns, rhythm, audience - he was the sales pitch, the carnival hawker. The drummer had an uncanny knack for being explosive without dropping many bombs, most evident on "Riverboat Shuffle" where MacAvoy exchanged fours with the leader.

Tobias, Mercuri and Scott contributed as well (That is an understatement). For a change of pace, Tobias performed on trumpet instead of his customary cornet, but retaining his subtle style, impersonating Roy Eldridge on "I Want to Be Happy" and blasting through "Raisin' the Roof." Scott's trombone always reminds of the great Lawrence Brown - even though he played open horn, you could always pick up the sound of Duke's "pep" section in his playing. The trombonist had an opportunity to stretch out in his solo feature, "If I Had You" and enjoyed stealing riffs with Tobias - they would take the last four bars of the previous solo and use it as the first four of their own. Mercuri is one man that can make an amplified guitar work in a traditional jazz band - he did not overplay or compete with the horns, just took his solo, which was plenty. His bossa-nova work on "Sweetheart" has been noted, and his feature, "Prelude To A Kiss" was masterful.

The only sad thing about this concert was that it ended. I never experienced two hours go by so quickly. This was a great way to end the winter blues (oops-sorry that word again).

Jim McGann

JOHN SHERIDAN
A Musician of Impeccable Taste
By Lew Shaw

Reprinted courtesy of American Rag

It could arguably be said that John Sheridan has spent more time in his 40-year professional career backing up jazz cornetists than any pianist on the continent. He is best known for his 26-year association with the Jim Cullum Jazz Band, a group for whom he has contributed more than 800 charts as an arranger. Writing about Sheridan in 2002, Cam Miller referred to the classically-trained pianist as “the straw that stirs the drink” for the popular San Antonio band.

John’s musical odyssey started typically with piano lessons at the age of 8 in his home town of Columbus, Ohio. When his father brought home a recording of the famous Benny Goodman 1938 Carnegie Hall concert, his interest temporarily switched to the clarinet. At the age of 10, he found himself debating whether he should sound like BG or Artie Shaw.



Photo: Stanford University Libraries

“While Benny was my first inspiration, I soon became equally enthralled with Artie Shaw,” John recalled. “They were both extremely talented and difficult personalities. I collected piles of records and would argue with myself as to who was better. In the end, it’s impossible to say. Artie had more facets to his talent. He wrote lots of great arrangements, which Benny didn’t. Therefore, Artie’s band reflected his musical ideas more than Benny’s band did.”

“Benny, on the other hand, was a catalyst who brought together a lot of individual talent and propelled them to great careers. Artie couldn’t do that because he was always getting disillusioned

and running off to Mexico. In the end, they were both fascinating people who created tons of great music and inspired me at a time when I was young and impressionable and needed a direction.”

John acknowledged that he played clarinet in junior and senior high school, but said “it became apparent that my skills were more suited for the piano, and I realized that I never was going to be able to play like Benny Goodman or Artie Shaw.”

With Teddy Wilson and Jess Stacy as his models, he began his performing career at the age of 13 when he joined five classmates to form The Novelaires who for the next five years, played for dances, conventions, country fairs, even on a Cincinnati television show. “Our first job paid five dollars, and I think I made \$1.25,” John chuckled. On one occasion, they shared billing with cornetist Bobby Hackett at a local venue, which was a big thrill for the young boys. Just as they were about to start their second set, they were hustled off the stage by a nervous parent to be confronted by the vice squad and charged with being underage in an establishment that served liquor.

Following graduation from high school, he enrolled at Capital University in Columbus as a music major and gained further experience as accompanist for the college glee club and rehearsal pianist for the Kenly Players. He did his first arranging while with the Ray Cincione Orchestra. With his degree in hand and the Vietnam conflict still raging in 1968, he signed on with the U.S. Navy School of Music and was assigned to be the combo pianist for the Navy Band in Washington, D.C.

“A lot of good things happened to me during those years,” Sheridan said. “I did my first serious arranging at that time. I subbed quite a bit for the Commodores and did some gigs on the Presidential yacht, the Sequoia. It was during President Nixon’s first administration. He only used the yacht as a getaway when he needed to prepare for an important speech or summit meeting. But he did let his favorite congressmen and cabinet members use it for entertaining. I was like a fly on the wall watching a slice of history, and everybody was super nice.”

John had a career decision when he was discharged from the Service in 1972. He didn’t feel there were a lot of job opportunities for a musician from Columbus, but a Navy friend suggested he join him

in Dallas where the outlook was more promising. That also enabled John to work on his Master's degree at North Texas State (now the University of North Texas). He soon had a busy musician-student schedule that included work with Tommy Loy's Upper Dallas Jazz Band.

He completed his Master's of Music in 1977, with emphasis on music theory. "Even though I had begun arranging while I was in the Navy," he explained, "I became much more proficient in college. What was most important was learning how to arrange and orchestrate without a piano. That's a great advantage for a traveling musician. You would be surprised how much time you can kill in hotel rooms that way. It's fascinating moving little black dots around on a piece of paper and knowing that they correspond to certain sounds."

The Tommy Loy band typically played at a place in Dallas called the Railhead. In 1976, the Cullum band stopped in after playing a gig at a local country club. "They listened to us and then got up and played, and we had a regular battle of the bands," according to John. "Later Jim got me off in a corner, bought me a drink and started talking business. He said his pianist was getting along in years and probably would retire in the foreseeable future. He asked if I would be interested when that happened."

That call came in late 1978, and John joined the Cullum band in San Antonio in April 1979, which he describes as "the best thing that ever happened to me." His predecessor had also done all of the band's arrangements, so John easily stepped into that role. It was a demanding schedule with the band playing six nights a week, recording, traveling, and since 1989, doing the weekly *Riverwalk*, *Live from the Landing* syndicated programs heard on 200 Public Radio International affiliates. At the end of 2002, he decided to take a break "to do something different," which included extensive recording of his own "Dream Band" with vocalist Rebecca Kilgore. He returned to the Cullum band on a full-time basis in 2011.

Sheridan's interest in arranging stemmed from hearing Fletcher Henderson's arrangements for the Goodman band. "You most closely identify with the artists you hear first, which is why Fletcher, Tedd and Jess still influence my arranging and playing.

Bob Haggart was also a wonderful teacher," he stated. John arranged the Cullum band's critically-acclaimed CBS Masterworks release of *Porgy and Bess* as well as for CDs in the Riverwalk Vintage Jazz Collection. His two-piano duets with Dick Hyman are among his favorites.

"If you had asked me early on when I first joined Jim's band if I'd be with Jim for 26 years, I probably wouldn't have given it much thought," he reflected. "I probably wouldn't have stayed with him this long if it hadn't been for the *Live from the Landing* experience, the chance to travel, and the opportunity to grow both as a performer and arranger. It's been a hell of a good ride."

OTHER FUTURE CONCERTS



www.tristatejazz.org

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

June 29, 2014 Jam Session & Annual TSJS Meeting, Wallingford, PA.

July 20, 2014 Perseverance Jazz Band, Wallingford, PA.

August 17, 2014 Cynthia Sayer and the Sparks Fly Quartet, Haddonfield, NJ.

September 21, 2014 Dave Posmontier - Solo Pianist, Wallingford, PA

October 26, 2014 To Be Announced, Wallingford, PA

November 16, 2014 Ethan Uslan-Solo Pianist, Haddonfield, NJ

Wallingford concerts are held at the Community Arts Center, 414 Plush Mill Rd, Wallingford, PA 19086; one mile from Exit 3 of I-495 ("The Blue Route").

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.

OTHER JAZZ CONCERTS
PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org
(610)-625-4640

Dewey Fire Company Hall, 502 Durham Street,
Hellertown, PA, 2:00 to 5:00 p.m.

April 27 Cynthia Sayer & Her Sparks Fly Band
July 6, 3:00-6:00 p.m. New Black Eagles Jazz
Band

NEW JERSEY JAZZ SOCIETY

www.njjs.org
(800)-303-NJJS

NJJS co-sponsors events at the Bickford Theatre
and Ocean County College.

THE BICKFORD THEATRE

6 Normandy Heights Road
Morristown, NJ

www.njjs.org/p/services/bickford.html

All concerts 8:00 p.m. (973)-971-3706.

April 22 Occidental Gypsy. 5 piece band plays
Django Reinhardt

May 6 Cynthia Sayer and her Sparks Fly ensemble

May 27 Big Apple Jazz Band

OCEAN COUNTY COLLEGE

www.njjs.org/p/services/ocean.html
(732)-255-0500

All concerts start at 8:00 p.m. Ocean County
College campus, Community and Arts Center,
College Drive, Toms River, NJ 08753

April 16 Emily Asher's Garden Party

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,
Cape May, NJ

www.capemaytraditionaljazzsociety.com

May 18 Jack Melton Jazz Band

June 8 Ben Mauger Vintage Jazz Band

July 13 Midiri Brothers Jazz Band

POTOMAC RIVER JAZZ CLUB

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sponsored by PRJC at "www.prjc.org."

IN MEMORIAM
GEORGE W. HUNT, JR.

George W. Hunt, Jr. , a long time and devoted
member of Tri-State Jazz Society (TSJS), died
peacefully with his family at his side on March 22,
2014 - 89 years. George was a member of TSJS for
at least 20 years and served on the board for at least
9 years or more, including many years as Secretary.
When he left the board due to health in 2012, he
was 2nd Vice President. He was the board's
strongest advocate to keep New Orleans style
Dixieland alive in our concert programs. He
attended every concert for many years, came early
to help set up the room, and initiated many
promotional activities, often at his own expense.

George was a drummer, last playing at our June
2013 jam session. He was buried with drumsticks
in his hand. A traditional New Orleans-style jazz
funeral was held on March 28 in Maple Shade, NJ.
The Atlantic City Jazz Band played some of his
favorite music before the service and Nancy
Rawlins sang "He Touched Me" during the service.
The band led the recessional, playing "Just a Closer
Walk with Thee."

Jay Schultz, TSJS Membership Chairman,
commented, "We can all cheer for George Hunt. He
made it to the BIG GIG! Right now he is probably
playing drums with St. Peter's All Star Dixieland
Jazz Band. He is explaining the composition of a
Dixieland jazz band to St. Peter. It MUST include a
cornet/trumpet, a clarinet, and a trombone. The
other instruments may vary, but they usually
include drums, tuba, banjo, piano, string bass, and
perhaps a female singer. I asked George to save me
a seat on the bandstand at The Pearly Gates
Speakeasy."

THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on
the Tri-State Jazz Society Web. 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 current issue at
www.tristatejazz.org/Strutter.pdf.

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At each concert, TSJS picks a winner of a free four-month subscription to the American Rag as a door prize. The winner on April 6, 2014 was E.J. Bouchey, Mt. Laurel, NJ. New members of the Tri-State Jazz Society automatically receive a two-month subscription to the American Rag.

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* To obtain a New-Member Application, which provides reduced first-year rates in some cases, call the hotline at 856-720-0232 or visit the TSJS website: www.tristatejazz.org/application-to-mail.html.

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