

OUR NEXT CONCERT

Ben Mauger's Vintage Jazz Band



Photo by Paul J. Macatee Jr.

Sunday June 2, 2019
2:00 – 4:30 p.m.
Community Arts Center
414 Plush Mill Road
Wallingford, PA 19086

Directions at

<https://www.tristatejazz.org/directions-cac.pdf>

Cornetist Ben Mauger returns to Tri-State with his six-piece Vintage Jazz Band, playing those good ole tunes from the 1920s and '30s, as well as the Swing-NYC-style revival jazz made famous in the '50s and '60s. His last performance for Tri-State was in October, 2016. With their home base in central Pennsylvania, Ben's groups have become mainstays at prestigious jazz venues and festivals up and down the East Coast. Get yourself to Wallingford on June 2 for an afternoon of high-octane, knock-your-socks-off, traditional jazz!

Band Personnel:

Ben Mauger – Cornet, Trumpet, Leader
Bob Peruzzi – Trombone
Bob Rawlins – Reeds
Bob Kreitz – Piano
Chuck Oettel – Banjo, Guitar
Larry Bortz – Drums

Ben's website for information and videos:

<http://www.benmaugersvintagejazzband.com/>

Videos: "Weary Blues" (from Tri-State in 2016!)

<https://youtu.be/QsJumf9LjzA>

"You Rascal You" at

https://youtu.be/gY48lx_BXV4

From the website:

The group plays the HOT JAZZ numbers of the 1920's - 30's as well as the Dixieland Jazz Favorites. We know and have the music for 100's of songs. I will list a few of our favorites.

SOMEBODY STOLE MY GAL	THE JAZZ ME BLUES	ROYAL GARDEN BLUES
ST. LOUIS BLUES	BEAL ST. BLUES	BILL BAILEY
FIVE FOOT TWO	CHINA BOY	BYE BYE BLUES
BASIN ST. BLUES	MUSKRAT RAMBLE	12th STREET RAG
YOU RASCAL YOU	THE CHARLESTON	HINDUSTAN
THEY'LL BE SOME CHANGES MADE	ROSETTA	SUNDAY
FIDGETY FEET	MY MONDAY DATE	CHICAGO RHYTHM
NEW ORLEANS	SWEET SUE	I FOUND A NEW BABY
ST. JAMES INFIRMARY	STRUTTIN W/ BBQ	SUMMERTIME
I GOT RHYTHM	UP A LAZY RIVER	INDIANA
JUST A CLOSER WALK WITH THEE	SWEET GEORGIA BROWN	YOU RASCAL YOU
SHEIK OR ARABY	RUNNING WILD	GEORGIA
BLUES MY NAUGHTY SWEETIE	MY WALKIN STICK	AIN'T MISBEHAVIN
WHEN THE SAINTS GO MARCHIN IN	AIN'T SHE SWEET	WHEN YOU'RE SMILING
BIG BUTTER & EGG MAN	BIG BOY	BOURBAN ST. PARADE
SWING THAT MUSIC	WEAR WAY BLUES	RED HOT MAMA'S
	plus many, many more	

Concert Admissions

\$10 First-time attendees and Members
\$20 General Admission
High school/college students with ID and children with paying adult admitted free

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LOOKING AHEAD TO OUR JULY 2019 CONCERT

The Tri-State Jazz All Stars
July 14, 2019
Haddonfield, NJ.



Photo by Jim McGann

Musicians and attendees rank Tri-State Jazz All-Star Jams among the best. The core quintet consists entirely of TSJS veterans assembled and directed by trumpeter and perennial TSJS favorite Danny Tobias, who will call tunes from the traditional Dixieland through swing eras and invite musicians (some of whom seldom have the opportunity to play together) to sit in with the core ensemble as the concert progresses. Don't miss this great annual event!

Core Band Personnel

Danny Tobias – Leader, Cornet, Trumpet

Dr. Bob Rawlins – Clarinet, Saxophones

Pat Mercuri – Guitar

Dr. Gary Cattley – Bass

Paul Midiri – Drums, Vibes, Trombone

Danny Tobias lives for playing a cornet or trumpet. While his skills and repertoire embrace a variety of styles, he is best known for traditional jazz and swing, reproducing classic arrangements or uniquely improvising and composing. He has worked with such jazz luminaries as Kenny Davern, Warren and Allan Vache, Harry Allen, Howard Alden, John Bunch, Marty Napoleon, Greg Cohen, Derek Smith, David Ostwald's Louis Armstrong Eternity Band (on Wednesday nights at NYC's

Birdland, and in the band's TSJS debut last April) and many other jazz legends. In addition to his appearances in concerts and festivals with the Midiri Brothers, Dan can also be heard performing with Jerry Rife's Rhythm Kings, having appeared regularly with both ensembles at TSJS. Danny has also led his own ensembles here, plus participated in the core bands of the TSJ All-Stars.

Dr. Bob Rawlins has appeared with several bands for TSJS (including his own Atlantic City Jazz Band), is Professor of Music Theory at Rowan University, serves as music advisor on the TSJS Board, and is the author of several books including *Jazzology* (jazz theory text), *The Real Dixieland Book* (a collection of 250 classic Dixieland tunes he compiled and edited while living in New Orleans), and *Tunes of the Twenties* (a fun book that tells the stories behind songs of the Jazz Age).

Banjoist/guitarist **Pat Mercuri** is one of the area's most active freelance jazz musicians. As a member of Jerry Rife's Rhythm Kings, the Midiri Brothers' and Ed Wise's bands, he plays for TSJS frequently.

Dr. Gary Cattley is equally at home on bass and tuba, having appeared at jazz festivals across the country and as a guest soloist. He has also performed for TSJS as bassist with the Rhythm Kings and the Midiris.

Paul Midiri, who was featured on drums with his brother Joe and pianist Neville Dickie at TSJS just two months earlier, is a longtime TSJS regular who has been heard here with Danny Tobias, Jerry Rife's Rhythm Kings, and the sextet he co-leads with his reed-playing twin. In addition to the drums, Paul also plays trombone and vibes, and he is a most accomplished composer and arranger.

DO YOU KNOW WE'RE ON FACEBOOK?

Please LIKE us on Facebook – search for Tri-State Jazz Society, look for our purple and gold logo, and “like” us. And check our page for information about upcoming concerts and events – you can share the concert invitations with your friends and loved ones so they too can enjoy the concerts, and support and promote jazz. A link to our Facebook page is here:

<https://www.facebook.com/tristatejazz/>

NEVILLE DICKIE AND THE MIDIRI BROTHERS REVIEW by Jim McGann

Sunday, May 19, 2019
Haddonfield United Methodist Church

Neville Dickie - piano
Joe Midiri - clarinet and soprano saxes
Paul Midiri - drums



Photo by Jim McGann

If someone wanted to attend a TSJS concert, having never heard any tradjazz music at all, what concert would you invite them to attend? I would recommend Neville Dickie and the Midiri Brothers. Going by Sandy Catz' 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 added instrumentation of the larger Dixieland units, you can get a Dixieland performance out of the group, usually in tribute to an early pioneer 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 more 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 Dorothy Fields-Jimmy McHugh's "Doin' the New Lowdown." A slow boogie-woogie blues entitled "Mr. Freddie Blues." Joe Midiri's Artie Shaw quotes during "I'm Confessin.'" While "Si Tu Vois Ma Mere" 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 trio version of "Clarinet Marmalade" with Joe Midiri displaying lightning dexterity on the title instrument. And on the closing number, "High Society", Joe Midiri performing the famous Tio chorus on soprano sax (the only other musician that I know who attempted that, on record, was Sidney Bechet!)

As with past concerts, you had your tributes to various stride or boogie woogie pianists (Earl Hines with "Rosetta," Albert Ammons with "Shout for Joy," James P. Johnson with "You've Got To Be Modernistic," Fats Waller with "Handful of Keys," and finally, though unannounced, Donald Lambert's version of Edvard Grieg's "Anitra's Dance."). The piano-drum tour-de-force, "Nagasaki," with tempi increasing with every chorus, complete with false endings. "On the Sunny Side of the Street" with Joe's Satchmo-like vocal.

All in all, an enjoyable afternoon.



Photo by Jim McGann

A Conversation with Pianist Neville Dickie *Jazz Travels* by Bill Hoffman in The Syncopated Times September 2018

This column's title includes the word "travels." This installment is no different, but this time the travels weren't mine. Neville Dickie, the renowned British stride and boogie-woogie pianist, stopped by my house one afternoon in late May for a wide-ranging conversation while he was on his annual US concert tour. Said tour always includes a concert at the Tri-State Jazz Society as well as other appearances, this year including the Scott Joplin Ragtime Festival and the Bickford Theatre in Morristown, New Jersey.

As customary, I sent Neville a list of questions in advance. He had written out some notes before he arrived, and those were the jumping-off points for the conversation. His comments went well beyond the original questions, but that's what I was hoping for, as he has so much to talk about.



BH: What led you to become a pianist, and at what age?

ND: When I was seven, my mother bought a piano for myself, my older brother, and sister. She paid 10 pounds for it, the equivalent then (1944) of a week's wages. Neither of my siblings showed much interest, and at

first I was bored with the classical pieces I was learning. But I found I could play tunes I heard on the radio. At a friend's house I heard a record of James P. Johnson's "Roumania." I fell in love with it. A recording of "Black and White Rag" by a ragtime pianist from Trinidad, Winifred Atwell, furthered my interest in jazz. I was able to obtain some ragtime music from America.

I started working at age 16 in a working men's club in County Durham, where I was born. I don't know if there was the equivalent in the States, but in these

clubs they had concert parties, usually with five entertainers, which would include comedians, vocalists, plus a pianist and a guitarist. If any of the musicians failed to show up, the manager would recruit whomever he could find. That often included me, and it was my first professional job.

When I was 18 I met a clarinetist named Alan Harrison, and we decided to form a group based on the Benny Goodman Quartet. At that time there was a talent show touring England (perhaps like Ted Mack's Amateur Hour?) that went to theaters looking for, well, talent. Our quartet won a few heats and then the finals, which got us to London, where we were on TV. I had to do two years national service in the RAF, and when I got out I went back to London, to my parents' consternation, where I played in pubs and with a few jazz bands. Spencer's Washboard Kings was my first true professional job, at Blackpool on the coast. Then I went to a BBC audition, which I failed the first time. I went back to pubs and bands, and when I auditioned the second time, I passed, and wound up playing in a trio for an early morning radio show. So I went from playing to fifty people in a pub, to playing for 14 million every morning! I did that for four or five years.

Occasionally, American musicians would tour in England. Dick Wellstood was one of them, and played at the club where I was working. He evidently liked my playing and invited me to come to the US to play a three-week residency at Hanratty's—a restaurant which featured top-drawer pianists Ralph Sutton, Dick Hyman, Don Ewell, Judy Carmichael, Art Hodes, and of course Dick himself. This was a real honor for me and I returned twice every year to play there until its demise. I am a great believer in the adage "It's not what you know, but who you know."

BH: Who were your idols in your formative years?

ND: Fats Waller, Willie "The Lion" Smith, James P. Johnson, and Don Lambert.

BH: How much of a following of stride and boogie-woogie is there in England?

ND: None—no ragtime pianists, no stride. The music has a following but no players. [BH: I think Neville was being too self-effacing here, but I cannot otherwise dispute his statement.] For boogie-woogie you have to go elsewhere, like Germany. There are festivals there, unlike in England.

BH: Who are some of the jazz greats you have played with?

ND: Ralph Sutton, Don Ewell, (clarinetist) Kenny Davern. I played a few years at a large festival at

Waterloo Village in New Jersey. It was run by the New Jersey Jazz Society. Ten thousand people would show up. I played there with Dick Hyman, Ray Bryant, and Louis Mazetier. For 27 years, my wife and I ran a jazz club in Sutton, Surrey, south of London. We had a lot of Americans play there—Kenny Davern, Marty Grosz, Ken Peplowski, Warren and Allan Vache—and of course Brits like Humphrey Lyttleton and Acker Bilk. I had a resident rhythm section at the club and booked a different front line for each session.

BH: Who are your favorite composers, and why?

ND: Fats Waller is just about everyone's favorite. His tunes are very melodic, and most of them are easy to play. He just sat down and composed; it all came natural to him—writing, playing and vocalizing. He barely had to think about it. In contrast, James P. Johnson thought about everything he wrote. The result is that many of his tunes, like "You've Got to Be Modernistic" and "Over the Bars" are very challenging.

BH: Waller's songs are certainly melodic and catchy. I suppose, to a professional, they are easy to play, but they seem complicated, particularly titles like "Alligator Crawl," "Valentine Stomp," and "Handful of Keys." In the case of "Modernistic," it's very unconventional, perhaps intentionally. You don't quite know what's coming next.

Anything else you'd like to add?

ND: I want to mention two people in the US who are important to me, for different reasons. One is Bruce Gast, whom I met on one of my early trips here. He offered me a job at the Watchung (NJ) Arts Center. I only got paid the door, but it helped me get established. Later, he got me into the Bickford Theatre. [BH: For many years, Bruce organized the jazz concerts there and at Ocean County College in Toms River, NJ.] He recommended the Orange County festival in California to me, and that's where I first teamed up with Joe and Paul Midiri. I've played with them now many times. [BH: Neville and the Midiris have played annually for the past six years at the Tri-State Jazz Society, and always draw large crowds.] Many of the jobs I have in the US originated with Bruce.

The other person I'd like to call out is Vince Giordano. Anyone visiting New York City should go and hear his Nighthawks. This is a stellar band, with many stars in their own right.

BH: I can attest to that. I often see foreign visitors when I go to Iguana to see the 'Hawks, in addition to

American celebrities, and not just from the trad jazz world. Mel Brooks occasionally shows up. My last time there (early May) I saw Marilyn Maye and Mark Walter, composer Cy Walter's son. The late Lloyd Moss, a personality for over 50 years on the classical station in New York, WQXR, was a big Nighthawks fan. I saw him there several times.

ND: It's good to see some younger pianists on the current scene like Adam Swanson and Stephanie Trick. Both of them wonderful musicians. I think I first heard Steph at Orange County when she was 16.

BH: Yes, and we've had both of them at Tri-State. But they're not the only ones. I'd name others, but this is your interview, not mine.

ND: I'm lucky. I've had a good life playing the piano. I was recently invited to play at the 80th birthday of Princess Alexandra. She is the Queen's first cousin. Prince Charles and Camilla were there. One of Princess Alexandra's brothers—Prince Michael of Kent—is a jazz fan, and the first time I played for the Princess, he asked if I could play a Fats number "Honey Hush." I think that is the first time anyone requested that tune, and I always play it for him when he is present. Now, with the demise of so many festivals and jazz clubs, there aren't the gigs in England, and anyway, at my age I don't want to be traveling and working like I was 20 years ago. I also write CD reviews, which I enjoy doing.

BH: We are fortunate that you've been able to play, and record, in the US. I found that most of your LPs and CDs on Stomp Off are still available. And as long as you're willing and able to cross the pond, you'll have a gig with Tri-State. Thank you for gracing my home with your presence.

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The Syncopated Times
Exploring the World of Hot Jazz, Ragtime, and Swing



Do you crave up-to-date coverage on the world of Hot Jazz, served up with a touch of Jazz Age levity?
Jazz fans across the US, in Canada, and abroad read and rely on *The Syncopated Times* for news and features on Ragtime, Traditional Jazz, and Classic Swing.

Each monthly issue of *The Syncopated Times* brings you profiles on favorite (and soon-to-be-favorite) musicians, in-depth articles on historical jazz and early jazz styles kept alive in performance, CD and book reviews, and current festival listings, with engaging commentary throughout. *The Syncopated Times* is determined to be a source of information, amusement, and delight to all who turn its pages, reflecting the spontaneous joy of the music it celebrates.

Tri-State members: One year (12 issues), \$35;
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NEW ADMISSION POLICY FOR FIRST-TIMERS

Starting July 1st, we are amending our admission policy for first-timers. Any adult attending a Tri-State Jazz event for the first time, or becoming a member for the first time, receives FREE admission to that concert with a paid annual membership (\$20). Members get 50% discount admission on all regular concerts for a year - up to a \$120 value! Invite your friends and loved ones to join us in this support and love of traditional jazz. (Please note: this special offer applies to first-time members, and therefore those who are renewing or reinstating membership are not eligible for the free concert admission).

Attendees who choose to not become members can still attend concerts for the regular \$20 admission fee – students with ID, and small children accompanied by paying adults, are admitted free.

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 may request mail delivery of The Strutter at no extra charge. They are also eligible to attend an annual reception for Sponsors, Patrons and Sustainers. Dues and donations may be tax deductible under IRS Section 501(c)(3).

CONCERT SCHEDULE Sundays from 2:00 to 4:30 pm	
7/14/19 Haddonfield	Tri-State Jazz All Stars An annual tradition, this year in Haddonfield, a core band of top performers from some of our favorite bands will jam together on familiar Dixieland tunes.
8/11/19 Wallingford	Dalton Ridenhour - Solo Piano NY-based jazz pianist in his solo TSJS debut; performs stride, ragtime and early jazz with Vince Giordano, Dan Levinson, Mike Davis and other top New York bands.
9/8/19 Haddonfield	Richard Barnes Blackbird Society Orchestra The Blackbird Society 13-piece big band set TSJS top admissions records at Wallingford and Haddonfield in 2017 and 2018. Hear 1920s hot Jazz Age dance tunes.
10/13/19 Wallingford	Buck and a Quarter Quartet Reedman John Bianchi leads NY-based jazz quartet in TSJS debut; forgotten gems of golden age of American popular music and some vintage-inspired originals.
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 Youth 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 - Solo Piano 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.

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

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- Peter Reichlin
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- Lynn Redmile & Danny Tobias
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www.tristatejazz.org/officers.html

TSJS CONTACT INFORMATION

Mailing Address:

PO Box 896, Mount Laurel, NJ. 08054

Email us at:

<https://tristatejazz.org//email-the-staff.html>

Hotline Phone for updated concert information:

(856) 720-0232

Announcement of Tri-State Jazz Society Annual Membership Meeting

During intermission at the June 2 concert at Wallingford, PA, Tri-State Jazz Society will elect four Directors to the Board for three-year terms. No other business is on the meeting agenda.

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

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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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