THE STRUTTER HAS GONE EMAIL
After two trials and the first issue sent to all known members and friends with email, we have reduced our costs of printing and mailing. If you wish an email edition in place of this edition, please send in your email address. We do have some bad email addresses and many members with no email in our files. So if you did not receive it in pdf, please join the crowd. All non-members will get the email version if they have email!
As has been mentioned, postage is going up again, copying costs have gone up 40 to 50%, and paper has also risen. It now costs us $1.13 for each Strutter mailed. This is largely due to our small volume so we can not use certain services of the post office or direct mail companies. If you receive 10 issues, the total cost is $11.30 and dues for a single person are only $15. We need the funds to cover our hall rentals and our bands. All costs have greatly increased: rentals, bands, supplies, advertising, and communications.

OUR NEXT CONCERT
SUNDAY, APRIL 20
2 PM TO 5:30 PM

BRIA AND JIM’S BORDERLINE JAZZ BAND

JIM FRYER, CO-LEADER, TROMBONE
BRIA SKONBERG, CO-LEADER, TRUMPET
ED WISE, BASS
JOE MIDIRI, REEDS
CYNTHIA SAYER, BANJO
JIM LAWLOR, DRUMS

BROOKLAWN AMERICAN LEGION HALL
BROWNING ROAD AND RAILROAD AVENUE
BROOKLAWN, NJ 08030

$20 ADMISSION
$15 MEMBERS
$10 STUDENTS
$10 FIRST TIME MEMBER GUESTS

Q AND A WITH BRIA SKONBERG

TSSS: Please tell us about your early years and education.
Bria: Born in Chilliwack, BC (in Fraser Valley one hour east of Vancouver), I attended various Chilliwack schools for good math and French teachers. Trumpet began in Chilliwack Junior High, after piano and dance lessons. Eighth grade brought Jazz Band and Chilliwack Happy times Jazz Festival. High School jazz Band followed with inspiration by Titan Hot Seven and Blue Strett Jazz.
Band. As a junior, I joined a Dixieland Jazz Combo, which became The 51st Eight, now 10 years old.

My parents are newly retired teachers with 2 30 years in the Chilliwack schools. Dad was a principal and Mom taught learning assistance (language, autism). My older brother works in scaffolding in Northern Alberta - being 100 feet in the air in a subzero climate. My older sister is a Vancouver Island bank account manager, studying accounting.

TSSS: Is your family musical?
Bria: Dad played trumpet and Mom played piano. They appreciate music, creativity, dance, and jazz. My older brother played old-time fiddle and sax. My older sister took piano lessons and played flute.

TSSS: Why did you choose trumpet and what is your training?
Bria: Besides what I have already said, the Vancouver Dixieland Jazz Society sent me to Mammouth Lakes Jazz Camp in 2000. There I met Bryon Stribling, who became a mentor and big influence. He invited me to sit in with many good trad jazz bands. At college I studied with Vancouver trumpeter Kevin Elaschuk and Alan Matheson, who both like trad.

TSSS: What bands have you played with?
Bria: I lead two: the all-female Mighty Aphrodites and The 51st Eight. I have played regularly in 5 others and guest starred in dozens. I have appeared at 34 different big jazz festivals (some 3 or 4 times) in England, Wales, Japan, France, Holland, AZ, CA, WA, CT, ID, IN, BC, VA, NC, and OR. I have served as clinician at U. of Colorado, Sacramento State U., Heebie Jeebie Band Camp, and Sacramento Trad Jazz Camp. I can list over 50 big name trad jazz stars I have worked with including Bent Persson (Sweden), Paulo Alderighi (Italy), Humphrey Littleton (England), Allan Vache, Banu Gibson, John Sheridan, Jim Fryer, Eddie Metz, and Dan Barrett.

TSSS: Please discuss your interest in seminars and workshops.
Bria: I was highly inspired at band camps and workshops, so I'm a teacher/counselor is most fun and fulfilling. There are now FOUR generations of female Dixieland jazz trumpeters at Chilliwack Senior High School!!

TSJS: What is your view on the future of trad jazz?
Bria: The music will not vanish. When people are exposed to it, they fall in love with it. Music curricula should start at the beginning of jazz. We need support, funding, awareness.

TSSS: Do you have other interests?
Bria: I am interested in most everything! I love life, people, food, psychology, exploring, traveling, outer-space, and studying. See www.briaskonberg.com

Bill Wallace

Q&A WITH JIM FRYER

TSSS: Tell us about your early years.
Jim: Born in Chattanooga to two Yankees, I grew up in the Boston, MA area. My classical pianist mom said I always loved music, listening to Beethoven sonatas, Broadway musicals, singers like Sinatra, Belafonte, and Martin, and Herb Alpert’s Tijuana Brass. At 8 I started trombone (too young for trumpet!) with a great teacher, George Robinson. I tried some colleges but never “took” to it.

TSSS: Is your family musical?
Jim: Mom is a pianist. Dad grew up in the New Bedford “Projects” from a broken family and loved music. He said he married my mother so he could listen to her play.

TSSS: Why did you choose trombone? Your training?
Jim: I started at 8 and never switched. I have classical training and play classical gigs. I also play the euphonium, tuba, trumpet, piano, and drums.

TSSS: Why did you choose trad jazz?
Jim: Mr. Robinson gave me my first jazz record: J.J. Johnson, at age 13. He also taught me Tommy Dorsey tunes. In Westford, MA, I had fine “jazzer” band directors: Duncan Martin and Bill McManus. Dixieland began at 15, with a little band playing social events. I met some good Boston jazz players like wonderful horn man Dave Whitney, who hired and taught me. My girl’s father, George Caron, was a big Dixie fan with many stories. He gave me records like “That’s A Plenty” with Eddie Condon, Wild Bill Davison and the great trombonist Georg Brunis.

TSSS: What bands have you played with?
Jim: The list is too long. Go to www.jfryer.com. As to other work, I have driven busses and worked in a day care center, and then played with stars like Rosemary Cloone, Doceatham, Humphrey Littleton, Jon-Erik Kellso, Dan Levinson, Vince Giordano, Dan Levinson, Cynthia Sayer, and Bria Skonberg. Current bands include The Titan Hot Seven, Vince Giordano’s Nighthawks, Galvaniz...
PALOMAR COMES TO DuPONT

The Time: Sunday, March 16th, 2008, 2:00pm – 5:30pm
The Place: Crystal Ballroom, DuPont Country Club, 1001 Rockland Road, Wilmington, DE
The Band: The Palomar Quartet: Dan Levinson, leader, clarinet and tenor sax; Matt Hoffman, vibraharp; Mark Shane, piano; Kevin Dorn, drums; Molly Ryan, vocals

The Palomar Ballroom in Los Angeles, on Vermont Avenue, between 2nd and 3rd streets, was once promoted as the “largest and most famous dance hall on the West Coast.” It was the location, in 1935, where a road weary Benny Goodman orchestra, performed the arrangements of Fletcher Henderson there for an enthusiastic audience, who had heard the band earlier in the year on the Let’s Dance radio program. The Swing Era had begun.

The Palomar Quartet has little to do with the aforementioned ballroom, and has more to do with the Swing Era and Benny Goodman. Conceptually, the instrumentation favors the classic Goodman quartet of 1937-1938: Clarinet, Vibraharp, Piano, Drums. Levinson acknowledged this in creating this group. As the years went on, the Goodman small group material was not enough to maintain freshness, so he decided to incorporate other popular numbers from the period.

Along with the leader on clarinet and occasionally tenor sax, twenty-year-old Matt Hoffman on vibes, renown Jazz pianist Mark Shane, and the leader of the Traditional Jazz Collective, drummer Kevin Dorn. The crystal clear vocals were provided by vocalist Molly Ryan. With a cast like that, you know great things are in the offing.

“Moonlight Can Do”, a number which was recorded by a young Billie Holiday, along with Goodman and Teddy Wilson, in 1935. Molly Ryan’s vocal on “These Foolish Things Remind Me Of You” transmutes the quartet to a sweet quality. After Irving Berlin’s “Marie” which contained lively soli from Levinson and Hoffman, Shane was featured again, on the “2:19 Blues” (“Mamie’s Blues”), a tune Jelly Roll Morton learned from Mamie Desdume, a “proprieter” of one of the many sporting houses in New Orleans. Shane quoted Leroy Carr’s “How Long Blues” — somewhat major, somewhat minor – sort of the way Bix approached “In A Mist.” “All My Life”, a selection recorded by Shane solo, features an unusual left hand bass – somewhat major, somewhat minor – sort of the way Bix approached.

The flip side of “Aint Cha Glad”, “Dr. Heckle and Mr. Jive” performed by Goodman in 1933, features a vocal by Levinson, which favors Rudy Vallee more than Jack Teagarden, who sang on the original. The set closed with the warhorse, “The World Is Waiting For The Sunrise”, offered a fine chorus by Hoffman, Levinson caught fire in his solo, and excellent brushwork from Dorn.

Isbash Jones’ “Swingin’ Down the Lane” opened the second set, allowing another opportunity for Levinson’s laconic tenor. Edgar Sampson’s “Stompin’ At The Savoy”, contains the original Wilson-Hampton intro perfected by Shane and Hoffman. Hoffman had a fine outing in his featured spot, “Just You, Just Me” which also showcased some interesting stride patterns from Shane.

The third and final set was highlighted by the opening number, “I Want To Be Happy”, which allows Dorn to take a solo – if you want to hear what authentic Swing drumming sounds like, listen to Kevin Dorn. “Jersey Bounce” brought out a rugged side of Levinson’s saxophone, and Molly Ryan concluded with the songs, “Only Another Boy And Girl”, a Cole Porter number from the musical Seven Lively Arts, and Harry Rose’s “What A Little Moonlight Can Do”, a number which was recorded by a young Billie Holiday, along with Goodman and Teddy Wilson, in 1935. On both, the quartet retained elements of the original while displaying their own unique qualities.
The sounds of the Palomar Quartet with the beautiful Crystal Ballroom as a backdrop pleased our TSJS audiences greatly, and we look forward to hearing from them again in the future.

Jim McGann

RECALLING MUSIC OF THE PAST

Because Johnny Johnson gave Red Nichols his first opportunity to lead a commercial band of his own. I wrote an article for Record Research, the March 1961 issue, entitled “One of the Johnson Boys”. This Johnny was born Malcolm Clinton Johnson in Washington, IN. He received the usual piano education as a youngster. The “finger of fate” began to influence his career at the ripe old age of 13 when he accepted a position at the local nickelodeon, playing the pictures at $5.00 a week. He lost this job when he asked for a $1.00 raise.

In 1920, Johnny attended Indiana University. To pay for his college expenses, he took advantage of 11 years of classic instruction and his flair for improvising by playing at the Princess theater at Bloomington, IN, as well as weekend dances at the school, plus trips into cities in IN, KY, and IL. He was also a member of the University Orchestra and accompanist for the University Glee Club.

He passed up a career in journalism when he was asked to accompany the Ralph Dunbar Salon Singers on a tour of the Keith-Orpheum circuit. In 1922 and 1923 he had his own band at the Ross Fenton Farms at Asbury Park, NJ. He moved to the Pelham Heath Inn in NYC. In 1926 he was making records for Columbia and playing piano in the Ben Bernie Orchestra. The next year he took his own band to the Statler PA Hotel in NYC, following Vincent Lopez. After a year at the hotel, he signed with MCA to lead tours in every state in the Union plus France, Germany, and South America.

In 1942, after 30 years in the “School of Experience”, Johnny became aware of the lack of an adequate method to teach popular piano in a professional manner. He said, “In years spending to helping people get drunk and disorderly, I have equipped me to spend the rest of my life doing something constructive.” To this he has dedicated himself. He now conducts his “Modern American Piano Rhythms” workshop in his home in W. Long Branch, NJ. He plays nightly at a resort hotel with occasional dance work. His wife is his receptionist, secretary, shipping clerk, errand boy, chief cook, and bottle washer.

Now going back to Johnny’s second season at the Ross Fenton Farms, Johnny contracted to take an 8-piece band to the Pelham Heath Inn in NYC. About September 1923 Johnny hired Red Nichols, Chuck Campbell, and Dusty Rhoades for his band because of the reputation they had gained with the Syncopating Five, a co-operative band from IN. On Friday September 14, 1923, in NYC, the big attraction was the Dempsey – Firpo fight ---The next night the Johnson band opened at the Inn.

Several days after the Pelham opening, Frank Crum announced he had a recording date for the band --- actually it was Johnson’s band with Ernie Stevens on piano because it was Stevens’ booking with Edison. Johnson got recording sessions with Cameo --- one in December 1923 and two in January 1924. Johnson had a chance to go to Palm Beach, FL and left shortly after the recording sessions. He took Frank Crum, Buddy DeMarcus(sax) and McDaniel along to Palm Beach. Johnson gave Red Nichols a chance to organize and front his first band at the Pelham Heath Inn during Johnson’s absence. Red’s band had: Joe Venuti(vi), Freddy Morrow(sax), Dudley Fosdick(mellophone), Gerald Finney(p), and Joe Ziegler(dm). They played 8 weeks until Johnson returned. After that, Nichols and Rhoads stayed two weeks before leaving for a job on one of the lakes in northern IN. So now you know how Red fronted his first band --- Johnny Johnson made it happen.

Willy Backensto

RECALLING MUSIC OF THE PAST

WILL HUDSON AND EDDIE DE LANGE

“It Must Have Been Moonglow…”

Will Hudson

In his book, The Big Bands” music critic George Simon stated:

“The two men most directly responsible for the style of a band, and thus often for its success or failure , were its leader and its arranger. The importance of the first is obvious, that of the second somewhat less so. And yet without the specific talents and contributions of arrangers, none of the bands would have any individuality; all would have sounded very much alike, and dance bands would never have become colorful, distinctive, and entertaining enough to attract such a large segment of the populace.”

More often than not, the contributions of arrangers are often overlooked. Will Hudson was one of those arrangers.

Born in Barstow, California on March 8th, 1908, Hudson moved with his family to Detroit, Michigan when he was a teenager. It was in the Motor City he made his first musical contributions, supplying arrangements to the Detroit based-McKinney’s Cotton Pickers. His earliest presence on record is as co-composer to the 1929 Cotton Pickers recording “I’d Love It.” He settled in New York, and began working as a staff arranger for Irving Mills.

Through Mills, Hudson provided arrangements for Cab Calloway (“Hot Water” 1932), Joe Venuti (“Fiddlesticks” and “Phantom Rhapsody” 1933), Fletcher Henderson (“Night Life”, 1933, and “Hocus Pocus”, 1934), Benny Goodman (“Nitwit

Serenade” (1934), and The Mills Blue Rhythm Band (“Harlem Heat”, “Ride, Red, Ride” 1935). Hudson’s arrangements “White Heat” and “Jazznocracy” for Jimmie Lunceford were to remain a part of that band’s book years after their initial recordings. Finally, Hudson, along with fellow arranger Eddie Durham, supplied the band book for Ina Ray Hutton’s all-girl orchestra. Throughout the early thirties, any band with ties to Irving Mills was more than likely to have a Will Hudson arrangement in their band book.

**Eddie DeLange**

Eddie DeLange was born in Long Island, New York on January 15, 1904. Born of a theatrical family, his father a playwright/lyricist and his mother, an actress in Broadway musicals, young Eddie would inherit his father’s gift for writing lyrics to songs.

A graduate of University of Pennsylvania, DeLange pursued the acting profession by driving out to Hollywood. After five years of bit parts and stunt work in motion pictures, he decided to change careers in the entertainment business. He returned to New York, armed “with over 100 lyrics in hand.” His perseverance paid off. The song, “What Are Little Girls Made Of”, with melody by J. Russell Robinson and Harry Frankel, won him a contract with Irving Mills. During 1934 he collaborated with Will Hudson on “By The Great Horn Spoon”, “How Was I To Know?”, “Remember When?” “With All My Heart And Soul.” However, the one song written by this team which still exists today in America’s consciousness is “Moonglow.” The success of “Moonglow” by this song writing team inspired either DeLange or profit-seeking publisher Irving Mills to launch a big band.

**The Band**

According to George Simon, “It was [DeLange] who actually started the band early in 1936. But after a few weeks, he realized he’d need more arrangements, so he contacted [Hudson], with whom he had written some songs, and offered him a partnership in return for his arranging.” During its brief existence, the Hudson-Delange Orchestra launched the careers of several musicians who would find success in other big bands – saxist Gus Bivona, trumpeters Jimmy Blake and Steve Lipkins, guitarist Bus Etri, bassist Doc Goldberg, and towards the end of the band’s run, future Claude Thornhill drummer Billy Exiner. DeLange appeared as vocalist on some of the band sides, singing, as George Simon described, “in a whiskey sort of way.” Ruth Gaylor and Jayne Dover, both formerly of Bunny Berigan’s band, vocalized at different times with the band, and a young singer by the name of Fredda Gibson would later achieve greater success as radio personality Miss Georgia Gibbs. Hudson provided the arrangements for the band, among them, “Hobo On Park Avenue”, “Eight Bars In Search Of A Melody”, “Mr. Ghost Goes To Town”, and the hit, “Organ Grinder’s Swing.” The Band’s recordings were issued on the Brunswick label, but a few records appeared on Irving Mills’ Master Label (see below).

**Conclusion**

It is of the general consensus that the contrasting personalities of the co-leaders were responsible for the band’s breakup. Sadly, for some sources, that is their lasting memory of the band. The event overshadows the talent put in to this organization and of Hudson and DeLange themselves. Yet it did come to pass.


Hudson continued arranging, most notably for the Glenn Miller Army-Air Force Orchestra, well into the 1950’s, and enrolled at Julliard in 1948. However, most of Hudson’s post-World War II output is of little interest to the Jazz aficionado. He settled in South Carolina where he passed on July, 1981.

Author’s note: While I have heard many Hudson arrangements/DeLange lyrics, there is very little information about the team, particularly Hudson. Eddie Delange does have a website (http://www.eddiedelange.com/), which contains substantial biographical and compositional information, as does the Songwriters Hall of Fame (http://www.songwritershalloffame.org/exhibit_home_page.asp?exhibitid=46). Unfortunately, other than George Simon’s entry in The Big Bands, information on Will Hudson is limited to capsule entries in various Jazz publications, i.e., John Chilton’s Who’s Who In Jazz and The New Grove Dictionary of Jazz. If anyone has any recollections of this unfairly forgotten band, or its leaders, feel free to contact me by email at JMcgann@aol.com.

**Bibliography**

**Books:**

2. Simon, George T. The Big Bands, New York, 1967

Jim McGann
WHERE TO FIND IT

www.tristatejazz.org

April 20* Borderline JB with Jim Fryer, Bria Skonberg, Cynthia Sayer, Ed Wise, Joe Midiri, Jim Lawlor (BALH). Twenty one year old trumpeter Bria comes from Vancouver, British Colombia. Cynthia Sayer comes from NYC. Jim from Rye, NY, Joe Midiri and Jim Lawlor from NJ and Ed Wise from PA.

May 4 Midiri Brothers Septet with Joe Holt: South Jersey’s Swing gift to the World. St. Andrew’s United Methodist Church., Route 70 near “Ellisburg Circle,” Cherry Hill

May 29 Neville Dickie: Stride piano star from England 730 PM BOOGIE WOOGIE AND ALL THAT JAZZ

The Porch Club, Riverton , New Jersey

June 22* Annual Jam Session: (BALH). Always a BIG Winner!!

June 26 Bob Seeley: Boogie-woogie star from Detroit, 730 PM INDUSTRIAL STRENGTH BOOGIE WOOGIE

The Porch Club, Riverton, New Jersey

Sept 21, The Summit Stompers

Oct 19 Ben Mauger’s Vintage Jazz Band

Nov 16 and Dec 4 are OUR OTHER FALL dates for BANDS.. Many concerts are at 2 PM at Brooklawn American Legion* Post 72, Browning Road and Railroad Avenue, Brooklawn, NJ (BALH) (08030), just six blocks toward the river at end of Browning from Route 130, at Ponzio’s, Brooklawn water tower, and Days Inn. This is just ¼ mile south of Exit 1-C of Route 76.

Others are at St. Andrews Methodist Church (next to other Ponzio’s, 327 Marlton Pike West, Route 70, 08002), on Route 70 in Cherry Hill. The Porch Club is in (Downtown) Riverton, NJ at Howard and Fourth Streets near Broad and Main, where there are fine restaurants. Take River Road North from Route 73, or Riverton Road from Route 130 in Cinnaminson.. See websites for all venues.

Pennsylvania Jazz Society

www.pajazzsociety.org, 610-740-9698, 610-258-2082

Concerts are at 2 PM (except July) at American Legion Hall, 217 North Broadway, Wind Gap, PA 18091. Take 22 to 33 north to Wind Gap exit. $20, $18 members.

April 13 Constitution Jazz Band from CT
April 27 5 PM Jazz Vespers at 1st Pres. Church, 305 Bwy, Pitman
May 4 TSJS at St Andrews Methodist Church
May 18 Penna. Jazz Society in Wind Gap

BARBONE STREET JAZZ BAND
www.barbonestreet.com

Song Sound Bites: http://edbaby.com/ed/bsbib

April 10, 715 to 815 PM Jazz at the Wellington in West Chester
April 15 Steve with Red Lion JB at Longwood Gardens
April 16 7 to 8 PM, Twining Village Concert, Holland, PA
April 19 9-12M Swing Dance, E.High St. Ballroom, Pottstown,
April 22 Dunwoody, Newtown Square 7-8 PM
April 24 Foulk Manor South, Wilmington 2-5 PM
April 30 Granite Farms, Lima, PA 7-8 PM
May 2 Holiday Inn, Glen mills, PA 815-930 PM
May 3 Friends School, Lansdowne, PA 1-2 PM
May 3 Elkins Park 6-9 PM

ED WISE
www.myspace.com/edwisemusician

April 1 (with Ted Gerike) Prime Rib, Warwick Hotel, Locust St..
April 6 Bistro 215, Nashville,TN
Apr 11-12 New Orleans
April 16-23 Jim/Bria’s Borderline JB
April 26-May 4 New Orleans

TEX WYNDHAM
610-388-6330, Box 831, Mendenhall, PA 19357

April 6-11 Solo, Teacher, Jekyll Island, GA.” World of…Dixieland” 912-389-4553
April 12 2 PM, solo “Ragtime in Tinley” Harald Viking Lodge,
Tinley Park.IL 708-560-9033
April 15 2-3 PM Red Lion Jazz Band at Longwood Gardens,
Kennett Square, PA 610-388-1000x452
May 10 Guest Soloist cornet/piano, San Clemente Comm. Ctr., CA
July 6-11 Solo, Teacher, Nittany Lion Inn, State College, PA
“The World of Ragtime, etc” 814-863-1009
July 25-Aug 1 JazzSea Cruise to Alaska.  www.jazzsea.com

JERRY RIFE’S RHYTHM KINGS
rife@rider.edu, 609-882-4148

April 6 5-7 PM PEI Kids Charity Concert @ Rider U.
April 27 6:45 PM Matawan Presbyterian Concert
May 4 3-5 PM Morrisville (PA) United Methodist Church: Hymns & Spirituals Concert
May 6 5-7 PM Rider University Party

THE MAINSTAY
5753 Main Street, ROCK HALL, MD, 21661
www.mainstayrockhall.org, 410-639-9133

(Del MarVa peninsula).
April 3 Max n’ Friends: Howard Alden guitar, banjo, Dick Durham, piano, Max
Chuck, Robert, John, Tom, Sue. See 2/6.
April 26 Nikki Parrott, bass and vocals with all star group

VINCE GIORDANO AND HIS NIGHTHAWKS
www.myspace.com/sc/vincegiordanothenighthawks

Apr 6 NY Swing Dance Society 8 PM, NY, NY
April 18-20 Atlanta Jazz Party, Westin Atlanta North Hotel

DAN LEVINSON
www.danlevinson.com

MARCH 31, MONDAY 8:30 - 11:30 p.m. The Stan Rubin Jazz
All Stars, Charley O’s Times Square Grill, 1611 Broadway (at 49th
Street) , NY, NY, Reservations (212) 246-1960
APRIL 1, TUESDAY, 8:30 - 11:30 p.m., The Stan Rubin
Orchestra - , The Carnegie Club, 156 West 56th St., (between 6th
and 7th Avenues), New York, NY, Reservations (212) 957-9676,
April 5-6 CA; April 10-11 Germany
April 16 With Bria Skonberg and Jim Fryer, Quinnipiac U. Hamden, CT

April 18-20 Atlanta Jazz Party
April 21 and 28 Stan Rubin O. Charley O’s, NYC;830-1130
April 29 Stan Rubin Swing Era O, Carnegie Club, NYC

HERB GARDNER

Every Monday Leader of Stan Rubin’s All Stars, 830-1130 PM, Charley O’s Times
Square Grille, Broadway and 49th St, NYC
Alternate Tuesdays Stan Rubin Swing Era Orch 830-1130, Carnegie Club 215-
957-9676

Last Thursday Constitution JB @Silvermine Tavern, Norwalk, CT
April 13 with Constitution JB at PJS, Wind Gap, PA
FATHER JOHN D’AMICO

Friday/Saturday, solo piano 6-10 PM, William Penn Inn, Blue Bell

LUTHERAN CHURCH OF HOLY COMMUNION,
2110 Chestnut St., Phila., Monthly Jazz Vespers at 5 PM on third Sundays. 215-
567-3668. Ed Dennis is JV leader.

HEAVENLY STRUTTERS

June 2007–June 2008: American Legion Post #72, Anonymous,
Gladsy and Woody Backensto, Dorothy and Walter Bottjer, Walter
Brenner, Sally Cannon, Caren Brodsky and Chris Jones, Karin and
Bruce Gast, Nancy Hanlon, Lois and George Hines, Louis Kaplan,
Lois and Nick Lardieri, Eileen and Pat Mercuri, Dr. and Mrs.
Richard Morris, Mike Mudry, Eileen and Tom Murphy, Frank
Nissel, DeWitt Peterson, Anita and Joe Pew, Rita and Harry
Schmoll, Lou and Jay Schultz, Barbara and Paul Singer, Katherine
Smith, Sally and Bill Wallace, and Shirley Williamson.

Did we miss anyone??

THE SOCIETY NEEDS AND WELCOMES YOUR GIFTS!

FOR SALE: FM Tuner and FM Signal Amplifier

SALE: FM Tuner & Signal Amp
ALL PROCEEDS WILL BE DONATED TO TSJS FOR CLUB ACTIVITIES
Maganum Dynalab Products ph. 800-268-8637
Tuner: FT 101-A, analog, with digital display $350. She has 3 meters: multi-path,
center tune, and RF input. With manual and original box. Both are in top condition.
Signal Amp: Model 205, boosts signals, controls interference and multi-path.
From: Jay Schultz, TSJS, 609-625-1490, or jaylou2@comcast.net Thank

VOLUNTEERS MEETING

There will be volunteers meetings for 15 to 20 minutes after the
next two concerts. Please plan to attend. What would you like to do
to keep the jazz society running smoothly?

BOARD OF DIRECTORS

DeWitt Peterson, President, 609-625-1490, or jaylou2@comcast.net http://dbpeterson.com
Treasurer and Membership
Secretary
Board Liaison
Webmaster
Author and setup
Delaware Rep.
www.myspace.com/edwisemusician

656-257-0153

856-424-4361

567-3668. Ed Dennis is JV leader.

DeWitt Peterson, President, 609-625-1490, or jaylou2@comcast.net

www.myspace.com/edwisemusician
TRI-STATE JAZZ SOCIETY, INC. PO Box 896, Mount Laurel, NJ 08054
Membership Application, Now to June 30, 2009

Name(s) ____________________________________________________________________________
Street_________________________Town___________________________State______Zip________
Phone  ( _______)__________________________________Fax (_______)_______________________
Email______________________________________________________________________________
Date___________________________

Please list both names for couple. Couples: $20. Singles: $15. Those joining new at March 2008 concert or later get membership to June 2009.

TRADITIONAL JAZZ IN THE PHILADELPHIA, SOUTH JERSEY, DELAWARE AREA
New Orleans, Dixieland, Swing, Boogie Woogie, Stride

TRI-STATE JAZZ SOCIETY
PO BOX 896
MOUNT LAUREL, NJ 08054