

**Sunday, November 13, 2022**  
**Manouche 5**  
**2:00 to 4:30 pm**  
**Community Arts Center, Wallingford, PA**



Photo by Richard Barnes

**Band Personnel**

**Mollie Ducoste** - violin  
**Dylan Langschwager** - guitar  
**Tom Monari** - guitar/vocals  
**Sara Williams** - vocals  
**Jacob Wright** – bass

**Facebook**

Video: “Deed I Do”

Most recently guitarist Tom Monari has focused on Hot Club and gypsy jazz music, initiating an effort called the Philadelphia Gypsy Jazz Scene which focuses on connecting local musicians in this genre through a regular newsletter and hosted open jam sessions in Philadelphia.

For the last several years, he has led a quintet known as Manouche 5, influenced by Gypsy Jazz and Hot Club music of the 1930s and 40s. Prior to the pandemic, this band was heard and seen Mondays from 6:30-9:30 PM at Heritage in Philly’s Northern Liberties.

**Background** By Robert Robbins

A North Carolina native, **Mollie Ducoste** recently relocated to Philadelphia to pursue a doctoral degree in criminal justice at Temple University. She hopes to one day become a criminal justice professor and influence criminal justice policy through empirical research - all while, of course, performing and playing her violin. Some of her greatest musical influences are Regina Carter, Stephane Grappelli, Stevie Wonder, and George Benson. Prior to coming to Philly, she spent several summers playing in New Orleans with many well-respected jazz artists, including Ellis Marsalis, Wendell Brunious, Carl LeBlanc, Charmaine Neville, and Tonya Boyd-Cannon.

Professional engineer **Tom Monari** is a singer-songwriter living in Swarthmore, PA. He has performed in local bands for over three decades. In the early 2000s, Tom began exploring an interest in writing and

performing his own original material in the local bands the Storefront Hitchcocks and the Butter Guns. In 2011, he started PhillyLocalIMPACTLive! – a regional organization with the purpose of providing a forum for local musicians to meet and collaborate through open mics. Since 2012 PhillyLocalIMPACTLive has initiated more than 10 open mics with the longest-running events at McGillin’s in Philadelphia (since 2012) and Raven Lounge (since 2014). Focusing on development of artist talent and performance, PhillyLocalIMPACTLive! has provided a space and environment where many local musicians have honed their craft and moved on to fulltime careers as musicians.

Vocalist and Temple alumna **Sara Williams** idolizes R&B queen Etta James, in addition to pop goddesses Linda Ronstadt and Karen Carpenter.

Guitarist and Kutztown University alumnus **Dylan Langscheweger** is a native of Boothwyn, PA. He is a solid rock musician whose models include Sir Paul McCartney and John Mayer.

Bassist **Jacob Wright**, a graduate of the Community College of Philadelphia, is a follower of the towering bass giants Charles Mingus and Norristown native Jaco Pastorius.

## AREA JAZZ

### PENNSYLVANIA JAZZ SOCIETY

**JAM  
SESSION**  
With  
**Scott Ricketts**  
and the  
**PJS Core Band**



**SUNDAY,  
NOVEMBER 20,  
2022  
2 – 4:30 P.M.**  
DEWEY BANQUET  
HALL  
502 DURHAM STREET  
HELLERTOWN, PA  
18055

ADMISSION FEE:  
**\$15.00**

FREE ADMISSION  
FOR THOSE WHO  
COME TO JAM

STUDENTS ADMITTED FREE

**PAY AT THE DOOR –  
NO ADVANCE SALES  
CASH OR CHECK  
ONLY**

All Jazz Musicians are invited to sit in with the core band.

An 88-key electric piano, an electric bass, and sheet music will be available for jammers.

More information:  
**610-625-4640**

### Traditional Jazz on the RADIO:

**WWOZ’s Trad Jazz program** on [www.wwoz.org](http://www.wwoz.org)  
Monday - Friday 10am - 12pm and Saturday 9 - 11am

**Hot Jazz Saturday Night with Rob Bamberger** on WAMU  
88.5 FM radio or online at [www.wamu.org](http://www.wamu.org)  
Saturday 7 - 10 pm

**Dave Robinson’s Jazz Gumbo** on WKHS-FM 90.5 (Worton, MD) or online at [www.wkhsradio.org](http://www.wkhsradio.org)  
Sunday 8 - 10pm

December 7 @ 7 pm

The twenty-second of the Potomac River Jazz Club’s **Online Lecture Series: Music by Max Steiner**

Featuring Steven C. Smith, a four-time Emmy nominee who has produced and written over 200 documentaries. He is the author of two books including *Music by Max Steiner: The Epic Life of Hollywood’s Most Influential Composer*.

# Richard Barnes & the Blackbird Society Orchestra

October 16, 2022

Haddonfield United Methodist Church

## COMMENTS by Richard Barnes



Photo by Richard Barnes

As leader of the band I have the distinct pleasure of trying something new for TSJS this month - I get to review my own performance at our Haddonfield concert on Sunday Oct 16th.

I will not be talking about the quality of our actual playing - I'll leave that up to the viewer/reader to [watch the 2 hour concert on YouTube](#) and decide.

What I will discuss, though, is the song selection and why we chose the songs we did along with what I feel their importance was to the Jazz Age era from approximately 1923 to 1933.

As always, we opened with our unofficial theme song "Good Old Days" as everyone remembers as the opening song from *Our Gang*, *The Little Rascals*. It's a simple yet poignant number by LeRoy Shields, whose music was sprinkled throughout *Our Gang*, *Laurel and Hardy*, *Thelma Todd*, and other shorts, and it immediately transports you to your childhood, watching Saturday morning TV - in black and white!

"Bessie Couldn't Help It" followed. It is Hoagy Carmichael & His Orchestra featuring an All Star

cast of players - Bix, Teagarden, Eddie Lang & Joe Venuti, Jimmy Dorsey, Pee Wee Russell, and Krupa in a raucous stomp of early Swing music!

An obscure Ellington number from the Cotton Club days, "Doin' the Voom Voom," highlighted what made the "Duke" the leader of unique arrangements, featuring 4 clarinets in unison, a dueling baritone sax / trombone, along with growling trumpet.

Armstrong's version of "Body and Soul," perfectly scored by BSO's Jeff Hart, captured the essence of Armstrong's emotion as an artist and arguably the greatest of all jazz musicians, in this classic Johnny Green tune.

No afternoon of traditional jazz is complete without some Jelly Roll Morton, the self proclaimed "Inventor of Jazz Music," and this time it was a slowed down, bluesy feeling version of "Milenberg Joys" highlighted by the brass and reed sections trading off solos and unison solos.

Speaking of sections - let's meet the boys! A fine collection of studied musicians and personalities that make the BSO sound unique.





Andy Sutton, James Gicking, Rob Ford, and Alex Gittleman made up our brass section conjuring up Bix, Armstrong, Miff and Teagarden throughout the 2 hour show.



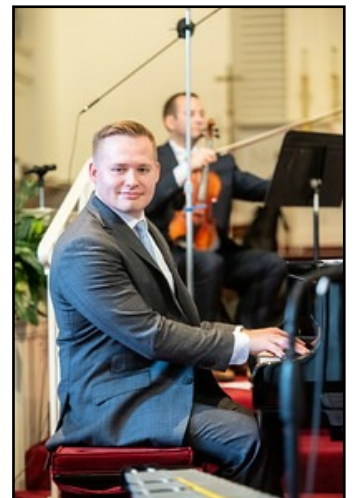
Bill DiBiase, Travis Johnson, Jeff Hart, and Frank McKitty fit snugly behind the wall of soprano, alto, tenor and baritone saxophones and clarinets.



The rhythm section is driven by Glenn Cowen (drums), Charlie Ford (bass), and Bill Quinn (banjo).



And the delicate air of the unique late 20s/early 30s feel is added by Dennis Hancock on violin, complimented nicely throughout every song by Spencer Kashmanian on piano.



This year's performance for TSJS was centered around our 13th annual "Eddie Lang Day in Philadelphia" and featured several songs by "The Father of Jazz Guitar" himself. "Clementine" (Jean Goldkette), "Singin' the Blues" (Trumbauer Orch), and "I Don't Mind Walking in the Rain" (Bix Orch) were among the selections as well as "At Twilight" (Paul Whiteman Orch) which was Lang's first recording with Whiteman and the first time he met Bing Crosby, who he'd become best friends with right up until his untimely death.

We dedicated our show to Lang's nephew, Ed Massaro, who sadly passed away this year. He had always been a part of the band and Eddie Lang Day and was always at the TSJS shows. He was certainly, noticeably, missed.

Something new that we added this year was a Saxophone Quartet, and "Saxophobia" by Rudy Weidoff was chosen to show off their skills.

Pianist Spenser Kashmanian presented a romping version of "Kitten on the Keys" by Zez Confrey. The first set ended uptempo with another Goldkette favorite "My Pretty Girl."

The second set "Jubilee Stomp" added a "spooky" jazz feel to an early Halloween themed show. Continuing that theme in the 2nd set was the Ted Weems hit "Mysterious Mose" complete with zombie choreography and Ellington's "Black and Tan Fantasie."

With a few great versions of Johnny Green's "I Cover the Waterfront" it's hard to choose which one to play so we combined Eddie Duchin's arrangement with Armstrong's 1930 swing tempo!

Aside from the fact that we take pride in presenting more obscure, less heard songs, we also like to add in the element of "something completely different" without straying too far from the genre. Paying homage to the many Italian American musicians, the band started off slowly with guitar and accordion, playing the

traditional "Oh Marie" - until some band members pointed out that we weren't playing it properly. With that we launched into Louis Prima's rousing version, with Travis Johnson on tenor sax walking up and down the center aisle of the church while soloing, which drew the most applause of the day.

I have always been a big fan of Raymond Scott, and his creative genius was responsible for innovative twists on jazz and swing. For this show I chose "In an 18th Century Drawing Room," which was actually a popular hit for many Big Bands in the 40s, just slowed down a bit. It was conceived from Mozart's "Piano Sonata in C Major," giving the band some much needed "down time" to catch their breath.

Wrapping up the day was a favorite - recorded by many a band and vocalist - "You're The Cream in My Coffee," drawn from the Jack Hylton catalog from "across the pond."

BSO is honored to be included every year in TSJS's line up and we enjoy, hopefully, bringing a little something different when we play - an assortment of 20, 30s blues, jazz, pop hits, and some obscure forgotten songs from a long forgotten age of great music.

It's a shame that attendance has been down ever since Covid and I hope to see more people coming out to the wonderful concerts that TSJS puts on every month. It's convenient to stay at home and tune in, but there's nothing like the live experience and joy of hearing and seeing a band in-person.

Thank you to Marian, Chris, Bill, Sandy, and everyone involved, and we look forward to seeing you - in person - next October at Wallingford CAC!



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

**Coming in January 2023**  
**Rivertown Vintage Jazz Band**  
**Sunday, January 8, 2023 2:00 to 4:30 pm**  
**Community Arts Center, Wallingford, PA**



Photos courtesy Rivertown Vintage Jazz Band

**Rivertown Vintage Jazz Band**

**Scott Rickets** - leader, cornet, vocals

**Nancy Kays** - trombone, tenor horn, vocals

**Tom Spain** - tuba

**Rod Anderson** - clarinet, tenor sax

**Henry Dale** - banjo, vocals

**Cliff Hochberg** - drums

[The Rivertown Vintage Jazz Band on Facebook](#)

["Crazy Rhythm" on YouTube](#)

The Rivertown Vintage Jazz Band makes their premier appearance for Tri-State Jazz. The band, founded in Stockton NJ in 2018, plays a great blend of trad jazz from the 20s and 30s. The band features vintage jazz on vintage instruments! Come hear the music of Duke, Pops, Bix, and Paul Whiteman!

## **Willie "The Lion" Smith**

Written by Scott Yanow (edited by Andy Senior), October 30, 2022  
in [The Syncopated Times](#)

**William Henry Joseph Bonaparte Bertholoff Smith** was born on November 25, 1897, in Goshen, New York. Young Willie began playing piano when he was six and, by the time he was 14, he was performing in clubs in Atlantic City and NYC. Influenced by the ragtime pianists that he heard, Smith took popular songs and classical melodies and "ragged" them, adding syncopated rhythms and his own often virtuosic improvising.



After his discharge from service in World War I (where battlefield bravery earned him his leonine sobriquet), Willie “The Lion” Smith became a major part of the Harlem jazz scene. He was considered one of the “big three” of stride piano along with James P. Johnson and Fats Waller. Recording sporadically until 1933, Smith made it through the worst years of the Depression by playing his brand of classic jazz piano in Harlem clubs. During 1933-35 he began to finally emerge on records. In 1935, as “Willie (The Lion) and His Cubs,” he headed two sessions that included the earliest recording of his most famous composition, the picturesque “Echoes Of Spring.”

Smith finally had his major recording debut as a solo pianist on January 10, 1939. He certainly made up for lost time, recording 14 songs on that single day, including definitive versions of such originals as “Morning Air,” “Passionette,”

“Rippling Waters,” “Fingerbuster,” and “Echoes Of Spring.” If these were his only recordings, his musical legacy would be secure.

During the 1940s Smith recorded with Sidney Bechet and Big Joe Turner, and traveled abroad after the war. As Dixieland became popular, he spent much of the subsequent decade playing solos on uptempo romps of songs he had been playing for years—and made a steady living.

While the other activity kept his bills paid, Willie “The Lion” Smith’s solo recordings and concerts were more rewarding. In later years, Smith’s concerts were considered special events. While there were still a fair number of survivors from the 1920s jazz scene, he was the last major early stride pianist. His last solo piano albums, recorded in 1970 and 1971, showed that he was still at his musical prime.

## The Syncopated Times

Exploring the World of Hot Jazz, Ragtime, and Swing



Photo by Arnold Newman, National Portrait Gallery, Smithsonian Institution; gift of Arnold Newman

Willie “The Lion” Smith on YouTube:

[Willie "The Lion" \(2004\) \[Rare Ragtime / Early Jazz Piano / Stride Piano Documentary\] by Marc Fields](#)

[Willie The Lion Smith - Fingerbuster](#)

[Willie "The Lion" Smith - The Chronological Classics 1925-1937 \(Full Album\)](#)

[Willie The Lion Smith, master of Stride Piano \(Radio\)](#)

[Willie Smith plays "Sophisticated Lady" with Duke Ellington 1952](#)

[Willie "The Lion" Smith plays James P. Johnson's "Carolina Shout"](#)

[Willie the Lion Smith talks about and plays the Maple Leaf Rag](#)

*Features Now ONLINE on the  
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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.*

First and Last Name(s) \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_ E-mail \_\_\_\_\_

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

**TRI-STATE JAZZ SOCIETY, INC.  
P.O. BOX 896  
MOUNT LAUREL, NJ 08054**

