OUR NEXT CONCERT
Jon-Erik Kellso’s EarRegulars
Sunday, March 7, 2021 at 2:00 pm
A Live Streaming Event

The EarRegulars feature leader Jon-Erik Kellso on trumpet and Matt Munisteri on guitar and showcase a changing roster of guest artists. They have been playing (almost) every week (pre-pandemic) Sunday nights at the Ear Inn since at least 2008. They play swinging, melodic classic jazz, i.e. everything from New Orleans style through the Tin Pan Alley classics, the swing era, and mainstream jazz. Listeners will find the swingingest players in New York City playing with them, as well as the best from all over the world guesting when in town. We’re looking forward to the roster Jon brings with him to our Tri-State engagement!

Visit the EarRegulars on FaceBook
Some of the usual suspects perform “At the Jazz Band Ball”
and “Baby, Won’t You Please Come Home”

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.

You can view the concert on the Tri-State Jazz Society Facebook page, our YouTube channel, or with a Zoom link sent to you in a concert reminder and on the TSJS website.

Streaming is free, though donations will be gratefully accepted.
- Click here to donate via the Tri-State Jazz Society website.
- You can also upgrade your membership to the premium level with your donation.
- Consider becoming a new member of the Tri-State Jazz Society with your application here.
Here we are still in January, still under a lockdown, and as I look out the window, winter is showing its true colors. However, as a respite for cabin fever, either by pandemic or snowfall, it was comforting to hear the sounds of Manouche 5 performing for Tri-State on this wintry Sunday afternoon.

Before witnessing the concert, Manouche 5 was one of the few bands about which I had little information. All I knew before the concert was that they were a Philadelphia-based group, and that the group played in the style of Django Reinhardt. Ok, good enough for me.

At the conclusion of the concert, the results were that Manouche 5 was an enthusiastic, exciting group capturing the spirit of the music they performed. With most soloists, you can hear who influenced their playing. With Manouche 5, while you could hear traces of Django and others, the individual soloists as a whole had their own voice. Violinist Mollie Ducoste had an original swinging sound, as did leader Tom Monari and fellow guitarist Dylan Langschwager. Sara Williams' vocals swung in a simple, effortless way.

The concert began with "Oh, Lady Be Good," with Mollie Ducoste swinging out the melody before Sara's vocal, and Dylan Langschwager and Tom Monari taking one chorus apiece after the vocal. Having the two guitars playing back-to-back drew an early comparison - Dylan seemed closer to Django in terms of style, while Tom favored an almost "slap-guitar" effect - staccato-clipped notes, emulating a banjo somewhat. This early comparison would change during the course of the afternoon, though Monari did continue his "slap-guitar" technique on several numbers.
Other highlights included Mollie's Ray Nance violin technique on the Ellington numbers, "Take The A Train" and "Caravan," and a special note on her playing on "In a Mellotone" - her bowing of the violin's lower range came close to Ben Webster's saxophone sound on the original 1940 recording. In keeping with the Ellington numbers, "Caravan" used an interesting approach; the tune was taken at a medium tempo, save for the bridge, which was played up-tempo. "A Train" used a riff from the original Ellington recording - a considerable feat when you think the original had 13 musicians, and Manouche 5 has four, minus the vocalist.

If there is any criticism towards this group, there was a heavy emphasis on vocals. Out of the 19 numbers performed, 4 were instrumentals. This reviewer wanted more. Not taking anything away from Sara Williams - her vocals were fine, yet a balance of vocal and instrumental numbers was needed. As it were, the instrumentals - "Bistro Fada," "St. Louis Blues," the obligatory "Nuages," and "Blue Drag" showcased the talents of Ducoste, Langschwager and Monari.

Overall, Manouche 5 was a welcome surprise and delight for Tri-State, during an uncertain time where any kind of (good) surprises and delights are most welcomed. I would hope that the group would return to perform for Tri-State. Hopefully, it will be a time where masks are not required, and we can go to concerts in person once again.

With a passion for traditional jazz, Jim McGann has reviewed and photographed Tri-State Jazz concerts since the early 2000s.

You can view a recording of this concert, as well as a collection of previous concerts, on the Tri-State Jazz Society YouTube channel.

View the concert and Like Us on our Facebook page. www.facebook.com/tristatejazz
I attended TSJS concerts only sporadically before I took the bait and joined so I could get in for half price. That was probably about 10 years ago. Then when Bill Wallace retired from his job of booking concerts, I was invited to take over. I was not yet well known in the Club, but several people knew of my acquaintance with a number of trad musicians in NYC and elsewhere. This job is a perfect fit for me and I’m happy to continue as long as I’m wanted.

I was born and raised in York and graduated from Franklin & Marshall College in Lancaster. From there I moved to New Rochelle, NY, where I worked for 20 years for a small consulting firm that did market research for banks, mainly for new branch locations, but also relocations of existing branches, and on rare occasions for main offices. This started as a summer job while I was in college—a line of work that I had no idea existed. I retired in 1990 but remained an occasional consultant to the firm for another 15 years. Due to over-saturation of branches and acquisitions of smaller banks by big ones in the Northeast, where most of our clients were, the business slowly dwindled. The company never attempted to do this kind of work for other types of businesses because for many years there was plenty of work from banks, who always had money to pay us and were never in a hurry to do anything. So this was a very low-pressure job—until it died.

Upon retirement I moved back to the “old country,” proving you CAN go home again, and have been in the same house in Lancaster ever since. This is where my roots are, but I came back primarily for the bicycling. However, if I wanted to retire I couldn’t stay in a high-cost area like New York.

In 1988 I started a second, part-time career as a travel writer that had its genesis a few years earlier when I produced a series of bicycle touring maps of New York State. I wrote and self-published travel books. This was intended to supplement my income after I quit my day job, since I had many years to go before I could start collecting retirement funds. The two books I wrote got good reviews and were carried by bookstores and available in libraries, but I was never able to achieve the sales potential I saw for them. Then the internet came along. Travel books require periodic updating, and with current information available online for free, I did not see a way to compete. So in 2000 I liquidated my inventory and got out.

All my life I’ve been an iconoclast in various ways. Music was no exception. In case anyone is wondering, I never married. That was not a conscious decision, it just worked out that way—for the better, I believe. It enabled me to preserve my individuality. Some might call it eccentricity.

My love of traditional jazz began in my early teens. While my contemporaries were listening to the Beatles, I was listening to Benny Goodman. As time went by I began to get more into early jazz and pop from the 20s, and that is what I listen to most nowadays and comprises about half of my record and CD collection. That taste arose possibly as a protest against rock, which my friends liked and which was the dominant play on the radio when I was growing up. I instead listened to storied announcers like Martin Block in New York and Franklyn MacCormack in Chicago.

My mother and father were amateur pianist and violinist, respectively. They were strictly classical music fans, so I was exposed to that
from my earliest years. I took piano lessons for
two years around age 8 but didn’t want to
practice. I still enjoy classical and attend
concerts at the York and Lancaster Symphony
Orchestras. One genre that I never took a fancy
to was opera. I’ve always said I like everything
about opera except the singing.

Thanks to frugal living and some good
investments, I was able to retire at 43 to pursue
my own interests. In addition to jazz, bicycling
and travel, I also cross-country ski and do
volunteer work. Much of it relates to cycling—
I’m on the county and state bike-pedestrian
advisory committees and held various offices in
two different bike clubs (but not
simultaneously)—and for the Lancaster
Farmland Trust, a privately-funded non-profit
whose mission is to preserve the incredibly
productive and irreplaceable farmland (and
farmers) in Lancaster County. I served on their
board for six years and am still on their finance
and investment committee. I also write the “Jazz
Travels” column for The Syncopated Times.

Even though I’ve been retired longer than I
worked, I never have trouble keeping myself
busy. I have yet to meet anyone I’d like to trade
places with.

Read Bill Hoffman’s columns in
The Syncopated Times

Pennsylvania Jazz Society
Sunday, June 13, 2021
2:00 - 4:30 p.m.

Danny Tobias - trumpet
Joe Midiri - clarinet
Randy Reinhart - trombone
Pat Mercuri - guitar
Joe Plowman - bass
Jim Lawlor - drums

Dewey Hall
502 Durham Street,
Hellertown, PA 18055

First timers - $15
PJS members admission fee - $15
Non-PJS members - $20
Children always free

Cash or check – no credit cards
CONCERT SCHEDULE
Sundays from 2:00 to 4:30 pm

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/18/21</td>
<td>Online Event</td>
<td>Domingo Mancuello - Piano Domingo Mancuello from Lancaster makes his TSJS debut with ragtime, obscure and not-so-obscure 20s pop tunes, with a vocal here and there.</td>
</tr>
<tr>
<td>6/6/21</td>
<td>Online Event</td>
<td>TBD - watch this space!! Check the TSJS website for updates.</td>
</tr>
<tr>
<td>7/11/21</td>
<td>Online Event</td>
<td>TBD - watch this space!! Check the TSJS website for updates.</td>
</tr>
<tr>
<td>8/22/21</td>
<td>Online Event</td>
<td>The Red Hot Ramblers Larry Toft and the Red Hot Ramblers return! Bumped from their November 2020 slot, they are roaring back now. We hope for a live outdoor concert, and there’s still the web alternative.</td>
</tr>
<tr>
<td>9/19/21</td>
<td>Online Event</td>
<td>Adam Swanson - Ragtime and Early Jazz Pianist 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. Adam was originally on our March 2020 schedule.</td>
</tr>
<tr>
<td>10/31/21</td>
<td>Online Event</td>
<td>TBD - watch this space!! Check the TSJS website for updates.</td>
</tr>
</tbody>
</table>

Streaming concerts can be viewed on the [Tri-State Jazz Society Facebook page](https://www.facebook.com/tristatejazz/), our [YouTube channel](https://www.youtube.com/tristatejazz), or with a Zoom link sent to you in a concert reminder and on the TSJS website.

**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](https://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](https://www.tristatejazz.org/directions-haddonfield.pdf)

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 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).

Would you like to do more to support the Society in its efforts to preserve and promote traditional jazz? Join at the [Sustainer, Patron, or Sponsor](https://tristatejazz.org) level. These premier level memberships, specially recognized by the TSJS, are eligible for invitation to special events.

Visit our website for more details: [New Member application](https://tristatejazz.org/join) [Upgrade your membership](https://tristatejazz.org/join) to the Sustainer, Patron, or Sponsor level with a donation.
TSJS SUSTAINERS
Very Special - $200 or more, $220 couples
- Walter Brenner
- Sanford Catz
- William N. Hoffman
- Richard & Peggy Hughlett
- Amy Galer & Chris Jones
- Bob Mackie
- DeWitt Peterson
- Sylvia Rosenberg
- Jay & Orinda Lou Schultz

TSJS PATRONS
The Big Time - $100 or more, $120 couples
- David Gray & Susanne Abplanalp
- Barbara Advena
- Michael G. Galan
- Keith & Mary Johnson
- Beth Lander
- Robert & Pat Lowe
- James & Lorraine Maitland
- Carl F. & Paula S. Miller
- Mike Mudry
- Nancy Pontone & Steven Peitzman
- Katherine & Michael Perloff
- Ludwig & Claire Pisapia
- R. Adam Rogers III
- Sam Sokolik
- Naomi & Harvey Spector
- Natalie Sturr
- Bill & Joan Vogel
- Susan Westover
- Jerry & Josephine Yocum

TSJS SPONSORS
Headliners - $50 or more, $70 couples
- Chic Bach
- Joan Bauer
- Tim Bell
- Adam & Maralin Blistein
- Carolyn Carey
- Robert & Cynthia Freedman
- Michael Friedman
- Bruce M. Gast
- Gerald Carter & Janet S. Graehling
- Carl Meister Jr. & Linda Hickman
- John H. Hoover
- PJ Ingram
- Roger Jacobs
- Peggy de Prophitis & Louis Kaplan
- Joe Havasy & Marian Konop
- Patricia Madison
- Michael Olderman
- Michael Prince & Carol Otte
- Terence W. Rave
- Mark Raymond
- Rich Troyan
- Constance & Donald Windus

TRI-STATE JAZZ SOCIETY
BOARD OF DIRECTORS
Sanford Catz, President, 2022
Bill Hoffman, Vice President, 2022, Music Advisory Committee
Chairman, Bands Contact
Steven Peitzman, Secretary, Programs Editor, 2022
Robert Lowe, Treasurer, 2022
Mark Raymond, Membership Chairman, 2021
Chris Jones, Photo Editor, Admissions, 2021
Chic Bach, Sound Coordinator, 2022
Sally Cannon, Refreshments Manager, 2021
Bob Rawlins, Music Advisory Committee, 2021
Robert Robbins, Publicity, 2021
Joe Bullock, 2021
Marian Konop, The Strutter Editor, 2022

More Volunteers are listed on our website at:
www.tristatejazz.org/officers.html

TSJS CONTACT INFORMATION
Mailing Address:
PO Box 896
Mount Laurel, NJ 08054
Email: https://tristatejazz.org/email-the-staff.html
Hotline Phone for updated concert information:
(856) 720-0232

Online Membership Enrollment and Renewal Now Available!
Online enrollment and renewal now works with PayPal. Make credit card payments using PayPal’s secure website, accessed directly from our Tri-State Jazz Society website.

New Members: tristatejazz.org//new-member-application.html
Renewal: tristatejazz.org//renewal-form.html

Complete the contact information entry, then click Submit Form to access the PayPal site and complete the payment transaction. You do not need to be a PayPal member to use this service.

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

<table>
<thead>
<tr>
<th></th>
<th>Individual</th>
<th>Couple</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic Dues:</strong></td>
<td>$20</td>
<td>$40</td>
</tr>
<tr>
<td><strong>Sponsor Dues:</strong></td>
<td>$50</td>
<td>$70</td>
</tr>
<tr>
<td><strong>Patron Dues:</strong></td>
<td>$100</td>
<td>$120</td>
</tr>
<tr>
<td><strong>Sustainer Dues:</strong></td>
<td>$200 or more</td>
<td>$220 or more</td>
</tr>
</tbody>
</table>

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.

**Email and Newsletter Options:**

- [ ] TSJS concert announcements and membership notices
- [ ] *Strutter* Newsletter by Email
- [ ] *Strutter* by U.S. Mail (Patrons, Sponsors, Sustainers Only)

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