



The Strutter

VOLUME 31 NUMBER 4

Traditional Jazz in the Philadelphia Tri-State Area

November 2020

OUR NEXT CONCERT
Best of Tri-State from our Video Archives
Sunday, November 15, 2020 at 2:00 pm
A Live Streaming Event

The Tri-State Jazz Society presents the second edition of our "Best of Tri-State" concert compilations - another sampling from some of our most popular concerts and most popular artists. Join us Sunday, November 15, at 2 pm EST.

As mentioned previously, we owe thanks to several volunteers for providing TSJS with our extensive archive of concert videos. Special thanks to the memory of the late Jack Adams - who produced the largest part of the video archives we currently possess. Thanks to Jack Jennings for his high quality contributions, too. We'll see work from both of them on the 15th.

Check the [TSJS website](#) for the concert link – to be published soon!

No admission charges, though donations will be gratefully accepted. [Click here](#) to access our website renewal/donations and PayPal pages.

On the **Pay Dues and Donations Online** page, click the second PAY WITH **PayPal** button, below the "Payment for Sustainers Level and Other Donations" heading. On the PayPal page, use the selections to the right - \$10.00 USD or 'Other Amount' and proceed from there.

Looking Ahead
Glenn Crytzer Quartet
Sunday, January 10, 2021 at 2:00 pm
A Live Streaming Event

Glenn Crytzer brings his Quartet to Tri-State, playing music from the Jazz Age and the Swing Era - "Vintage American Jazz". Glenn draws on the broad repertoire of styles of jazz that were performed prior to World War II. This includes the earliest jazz from New Orleans around the turn of the 20th century, and the styles that were part of the gradual morphing into the "hot jazz" style played by the dance orchestras (early big bands) and combos of the 1920s. People associate these sounds with Prohibition, speakeasies, gangsters, the Jazz Age, and the Great Gatsby. Glenn's All-Stars quartet recreates a small-group combo with accomplished vintage jazz specialists. Their superlative musicianship and unbridled swing is fueled by each musician's genuine love for playing pre-war jazz, making every performance one to remember.

Bob Kreitz - Solo Piano

REVIEW by Jim McGann

Sunday, October 25 2020, 2:00 – 4:00pm

Live Streamed from the Community Arts Center, Wallingford, PA



Photo by Jim McGann

We returned to the Community Arts Center, this time indoors for a piano concert featuring keyboard specialist Bob Kreitz, best known for his work with Ben Mauger's Vintage Jazz Band. This was his first solo concert for TSJS, as well as his first live streaming event.

The program was 30 years of Jazz piano, going back to its Ragtime origins right up to 1930. Kreitz shared his knowledge, provided commentary on the music performed as well as its notable composers. As a play on words, Kreitz referred this concert as a "Magical History Tour."

The set opened with Scott Joplin's "Maple Leaf Rag" (1899), taken at a fast tempo, but in Kreitz's hands a little stride sneaked through. Following up with an equally swinging, though a tad slower in tempo, Kerry Mills' "At A Georgia Camp Meeting," Kreitz commented that Ragtime was the dominant music of the time, but like future successors Rock & Roll, and more recently, Rap, Ragtime was not accepted in its time. A newspaper at the time, Kreitz noted, even went so far to comment that those who were incarcerated at the time embraced Ragtime.

"Something Doing" was a rarely performed Joplin composition that should be heard more often, and while it contained notable Joplin trademarks, it seemed to this reviewer to swing more in comparison to his other compositions. After commenting on the resurrection of Ragtime in the 1970s, thanks largely through the music from the movie "The Sting," Kreitz performed Joplin's "The Entertainer." Interesting commentary followed in regard to sheet music sales - Joplin's "Maple Leaf Rag" was the first piece of sheet music to sell a million copies as well as George Botsford's "Black and White Rag." A million seller to today's generation is commonplace, but back in the 19-teens it took months, even years to acquire a million selling hit.

Kreitz acknowledged that Ragtime gained acceptance by composers of Tin Pan Alley latching on to the latest musical trend so to speak. Irving Berlin, Vaudevillian Sheldon Brooks and George Gershwin also produced Ragtime compositions. All three composers were acknowledged but two stood out - the "Jazz Dance Repertoire" by Brooks, with its unexpected fast ride out chorus and "Rialto Ripples" by Gershwin, which contained a repeated figure that composer Ed Hatrak would later use in his composition, "The Oriental Blues" - the theme song of the late comedian Ernie Kovacs.

Beginning the second set, Paul Whiteman was given honorable mention with "Whispering" and "Japanese Sandman." Kreitz, in his commentary, felt the "King of Jazz" was always given a bad rap in as far as his contributions to jazz were concerned. Kreitz went on to note that Whiteman, like the Tin Pan Alley writers, had an ear to what was going on at the time, and stocked his orchestra with musicians that could score and play the new jazz that was hitting the streets.

The second set was mostly focused on the composers influenced by Ragtime, "Rag-A-Jazz" and finally Jazz of the times. Jelly Roll, W.C Handy and James P. had their moments, too. However, the lion's share of the set was dedicated to composers Walter Donaldson, Ray Henderson, Buddy DeSylva and Lew Brown, Ted Fio Rito et al. The aforementioned were given homage in the form of long medleys. For this reviewer, the real surprise was the Pete Wendling composition, "Angel Child" a bright swinging piece which increased a percussive sound in subsequent choruses. Wendling was the "go-to-guy" for recording piano rolls, under the employ of Ampico and QRS between 1916 and 1925.

Kreitz performed the material with period accuracy.

Music from the early 20th century had the appropriate style - Rags sounded like rags, and the later 20s music incorporated stride elements.

A Fats Waller medley concluded Bob Kreitz' "Magical History Tour" For this reviewer and those viewing the live streaming, we hope the tour will return again to Tri-State. Hopefully in front of a live audience.



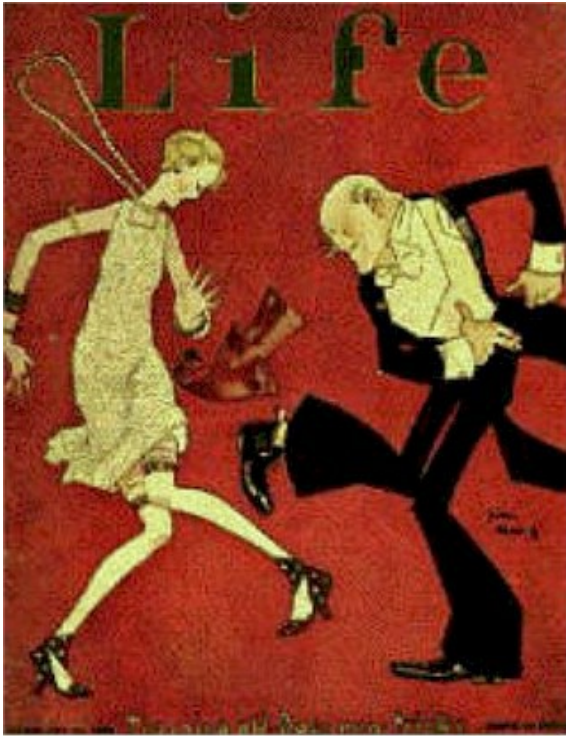
Sound, video, and Zoom streaming technologies behind the scenes
photo by Chris Jones

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

Class of 27: The Heart of the Jazz Age

From The Jim Cullum Riverwalk Jazz Collection

<https://riverwalkjazz.stanford.edu/?q=program/class-27-heart-jazz-age>



Cover for Life Magazine by John Held

The Jazz Age or as some called it the Roaring Twenties took off early in 1917 when jazz music became popular with young people, ripe for a hot new sound to dance to— a party to go with it—and a life very different from their parents' generation.

Between the Great War in 1918 and the Great Depression in 1929, the country went through big changes. The stock market tripled in value. The 'new media' industries of radio and recording came on strong. Ernest Hemingway and F. Scott Fitzgerald wrote novels with a daring, new and all-American voice.

In 1927 Charles Lindbergh made the first solo transatlantic flight to become an American hero - and the world's first media star. 'Lucky Lindy' was a household name and a dance called the Lindy Hop was named after him. 1927 was the year of the first talking picture, *The Jazz Singer* starring Al Jolson. CBS, the Columbia Broadcasting System, incorporated and got into the radio game. With an income topping \$105,000,000, the richest man in America was Al Capone. And, Babe Ruth hit 60 home

runs in one season, a record he held until 1961.

In 1927 groundbreaking musicians were beginning to hit their stride.

- On Broadway Jerome Kern's landmark musical *Show Boat* opened.
- 24-year-old cornetist Bix Beiderbecke joined the Paul Whiteman Orchestra and the following year would reach the peak of his career.
- Jelly Roll Morton recorded with his innovative band, the Red Hot Peppers and became a top-selling artist for the Victor label.
- 26-year-old Louis Armstrong made influential recordings with his group, the Hot 7.
- Duke Ellington began his legendary tenure at the Harlem nightclub, the Cotton Club.
- 17-year-old Benny Goodman made his first recording, "He's the Last Word."

Speakeasies, Flappers & Red Hot Jazz: Music of the Prohibition

From The Jim Cullum Riverwalk Jazz Collection

<https://riverwalkjazz.stanford.edu/?q=program/speakeasies-flappers-red-hot-jazz-music-prohibition>

Prohibition jump-started the Jazz Age. As songwriter Hoagy Carmichael put it, the 1920s came in "with a bang of bad booze, flappers with bare legs, jangled morals and wild weekends." According to novelist F. Scott Fitzgerald, during Prohibition, "The parties were bigger...the pace was faster...and the morals were looser."

At the stroke of midnight January 16th, 1920, America went dry. There wasn't a place in the country (including your own home) where anyone could legally have a glass of wine with dinner without breaking the

law. The 18th Amendment, also known as the Volstead Act, prohibited the manufacture, sale and possession of alcohol in America. Prohibition lasted for thirteen years.

The idea behind Prohibition was to reduce crime and poverty, and generally improve the quality of life in America—by making it impossible for people to get their hands on alcohol. This so-called 'Noble Experiment' was a colossal failure. People drank more than ever during Prohibition, and there were more deaths related to alcohol. No other law in America has been violated so flagrantly—by so many decent law-abiding people. Overnight the law made almost everyone in the country a criminal. Ordinary people hid illegal liquor in hip flasks, false books and hollowed-out canes. In speakeasies, patrons drank bootleg liquor out of tea cups—just in case there was a police raid.

Mob-controlled liquor created a booming black market economy. Gangster-owned speakeasies replaced neighborhood saloons—and by 1925 there were over 100,000 speakeasies in New York City alone. Mob bosses opened plush nightclubs with exotic floor shows and the hottest bands. At Small's Paradise in Harlem, waiters danced the Charleston, carrying trays loaded down with cocktails. Popular stars like Fred and Adele Astaire entertained at The Trocadero. And at the Cotton Club, Duke Ellington led the house band as tap dancer Bojangles Robinson and jazz singer Ethel Waters packed the house. Out in rural America, on Midwestern college campuses, kids drank 'bathtub gin' and danced to the hot jazz of Bix and the Wolverines in lakeside pavilions.



1920's flappers

Photo courtesy the Smithsonian Institute.

The only grown women sporting short skirts and bobbed hair, flappers were easy to spot. They dared to smoke cigarettes and drink cocktails in public. They turned down their hose, powdered their knees and painted their lips bright red. They hung out in speakeasies and nightclubs where they danced the Tango, the Black Bottom and the biggest dance craze of all—the Charleston—with bare arms and legs flying. Parents, teachers and pastors were scandalized

by flappers and their boyfriends. These fellows wore knee-length raccoon coats and always kept their hip flasks full of illegal gin. Everyone blamed it on the music. An article in the August 1921 edition of The Ladies' Home Journal posed the question, "Does Jazz Put the Sin in Syncopation?"

Among other crimes, jazz took the rap for being a "Bolshevik element protesting against law and order"—and "an influence for evil in society." The real issue seemed to be that jazz dances inspired young women to leave their corsets at home—and loosen up. Prohibition was a joke to many Americans. So many speakeasies flowed with bootleg booze that New York was known as the "City on a Still."

One of the stars of the speakeasy racket was a brassy, bold, peroxide blond who called herself "Texas" Guinan. She'd been an actress in silent film westerns, a bare-back circus rider, and a singer in vaudeville before fronting speakeasies for the mob. Famous for greeting her patrons with the line "Hello, sucker!" her



Texas Guinan

Photo courtesy texasguinan.blogspot

clubs were raided and padlocked by the police so often that she wore a necklace made of padlocks as her trademark. Another trademark was her chauffeured armored car.

Prohibition broke down old social barriers. In many New York speakeasies rich people and ordinary folks, men and women all rubbed shoulders. They had two goals in common—getting their hands on the best illegal liquor around, and avoiding a ride to the police station in a paddy wagon.

The stock market crash of 1929 signaled the end of the party. The Roaring 20s came to a close in economic chaos, and the lighthearted atmosphere of the Prohibition Era fizzled out with the end of the decade.

In 1931 Jazz Age cornetist Bix Beiderbecke died alone in a small hotel in Manhattan at the age of 28, destroyed by alcohol. The same year Al Capone landed in jail—for income-tax invasion, though not murder or racketeering. In 1933 Prohibition was officially rescinded.

Riding down Fifth Avenue in Manhattan, F. Scott Fitzgerald wept at the loss of what was to him a magical era. He said, "I had everything I wanted and knew I would never be so happy again."



Liquor is removed during a raid in 1920's NYC
Photo wikimedia

Editor's note: Bix Biederbecke died in his apartment in Queens, NY, and not in "a small hotel in Manhattan." Read a short blog post about his life and death in [The Death of Bix Beiderbecke](#)

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.	
11/15/20 ONLINE Event - check the Tri-State website	The Best of Tri-State – second edition! We're bringing you another set of video clips from some of our most popular concerts, with our most popular performers! Watch for reminders with the link, and check the website too.
01/10/21 ONLINE Event - check the Tri-State website	Glenn Crytzer Quartet Glenn Crytzer brings his quartet to Tri-State, playing music from the Jazz Age and the Swing Era - "Vintage American Jazz", as Glenn describes it.
2/7/21 Wallingford	Manouche5 This gypsy jazz-inspired quintet from Swarthmore makes its TSJS debut. Watch the live web-cast!
3/14/21 Haddonfield	The EarRegulars The EarRegulars play every Sunday night at the Ear Inn in Lower Manhattan. Led by trumpeter Jon-Erik Kellso, the band has a rotating cast of the best trad jazz players in the city. Come see for yourself!
4/18/21 Wallingford	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.
5/16/21 Haddonfield	Neville Dickie & the Midiri Brothers COVID-19 notwithstanding, we have booked the annual concert with British stride and boogie-woogie pianist Neville Dickie, accompanied by Joe and Paul Midiri.
6/6/21 Wallingford	Midnight Society Orchestra Drew Nugent and his Midnight Society Orchestra return, after being cancelled in June, 2020.

TSJS SUSTAINERS

Very Special - \$200 or more, \$220 couples

- Walter Brenner
- Sanford Catz
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones & Amy Galer
- Bob Mackie
- DeWitt Peterson
- Sylvia Rosenberg
- Jay & Orinda Lou Schultz

TSJS PATRONS

The Big Time - \$100 or more, \$120 couples

- Elaine Berkowitz
- Michael G. Galan
- 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. Adams 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

- Gregory Babula
- Chic Bach
- Joan Bauer
- Adam & Maralin Blistein
- 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 Prophetis & Louis Kaplan
- Joe Havasy & Marian Konop
- Michael Lefkowitz
- Patricia Madison
- Michael Olderman
- Michael Prince & Carol Otte
- Mark Raymond
- David & Margie Saland
- Rich Troyan

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.

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

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.

Email and Newsletter Options: TSJS concert announcements and membership notices
 (Check all boxes that apply.) *Strutter* Newsletter by Email
 Strutter by U.S. Mail (Patrons, Sponsors, Sustainers Only)

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**

