



The Strutter

VOLUME 30 NUMBER 11

Traditional Jazz in the Philadelphia Tri-State Area

June 2020

**We regret to announce the CANCELLATION of
Drew Nugent and the Midnight Society
Originally scheduled for Sunday, June 7, 2020**

**We regret to announce the CANCELLATION of
The Tri-State Jazz All Stars
Originally scheduled for Sunday, July 12, 2020**

Live Online Concert?

It's been many months since we have seen our members at Tri-State Jazz Society concerts. I hope you have a good supply of recordings, including some new ones you have been adding to support your favorite bands. CDs are available from most of the bands' websites and you can connect to them from our ["Links" tab](#) at the top of the [TSJS website](#).

We know that most of you have a computer, tablet or smart phone because that's how you get your concert notices and Strutter newsletters. Some of you may have also found ways to connect with friends and family through online meeting and video conference software like Zoom.

You may be wondering if there's a way for TSJS to create a live online concert you can attend from home. It's still too early to get a band together without risking their health, but as soon as it's safe for them to perform in one room, we'll consider offering an online concert. It may be as early as July 12 (the date of our now-cancelled All Stars concert). Stay well and keep in touch. We should have more information soon.

Sandy Catz, President Tri-State Jazz Society

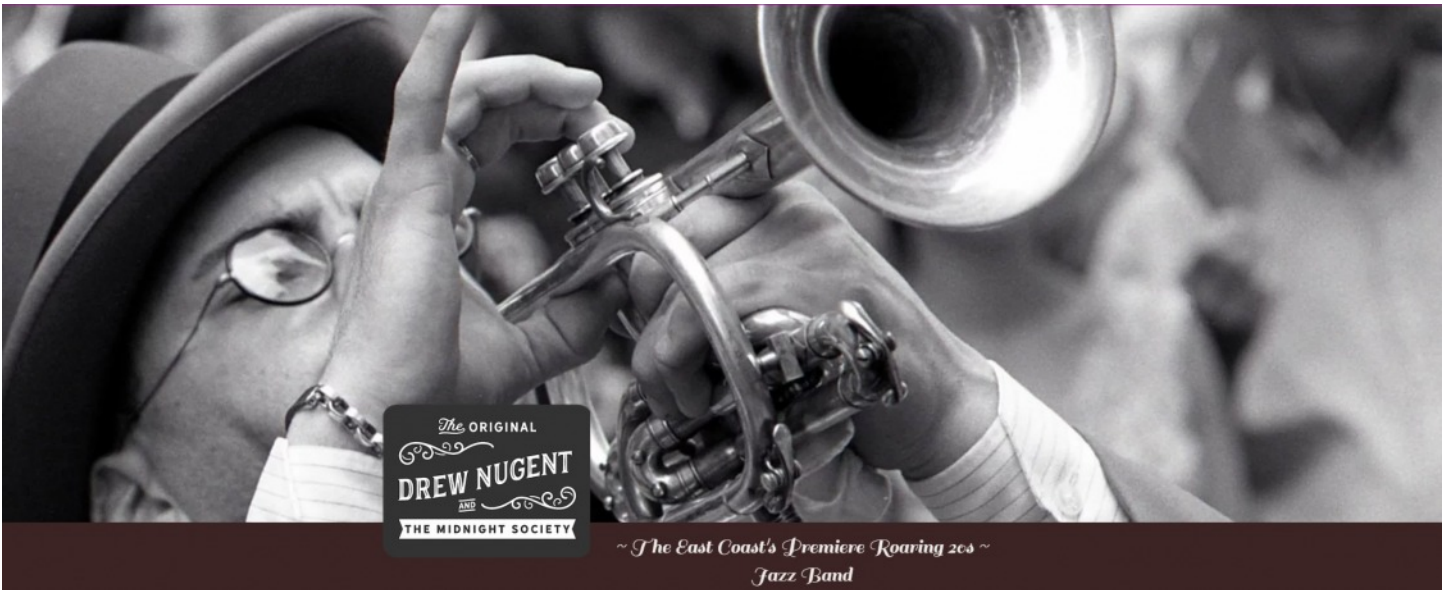


Photo courtesy Drew Nugent

June 7, 2020

Dear Ladies and Gentlemen of the Tri-State Jazz Society,

It's with great regrets that I wasn't able to make it to the event originally scheduled for June 7th. Especially now, with a hundred years to celebrate and music to share. With the only TRUE American musical style reaching over a century's anniversary. It's most important to look back at its roots. To a time before it was "Dixieland" or "Be Bop". When it was just music.

The Midnight Society is as much a band as it is a historic and educational resource. It's a repository of stories and art and records and biographies, and so much more. Music giving voices to ten decades or more of American history and personalities. To be able to perform in the new, so-called "Roaring 2020s" and show just how far American Jazz music has come and how it extends far beyond a novelty or a "vintage" treat is extraordinary. Anybody should have an opportunity to hear it and experience it if any age. So, with gusto and pride and excited, bated breath, I look forward to rejoining you the moment this quarantine renders it safe for us to once more gather and celebrate this historic Jazz. It's in many ways America's cultural and anthropological heritage and any opportunity I have to share it with others will be taken happily.

See you sooner than later,
Stay safe and healthy,

Drew Nugent and the Midnight Society

[Drew Nugent's Facebook page](#)

[Drew Nugent's website](#)

[Some performances on YouTube](#)

Biography

Drew Nugent is a jazz musician and composer from Philadelphia, Pennsylvania. His primary instruments are piano, trumpet, voice, and believe it or not, the tea kettle!

Nugent and the band specialize in playing in the traditional "hot" jazz style of the 1920s. His band, known as the Midnight Society, is regarded as one of the best in the business, and has been together over 10 years. Under Drew's leadership, they bring forth an authentic, yet original approach to an art form over 100 years old.

Nugent's inspiration comes from a who's who list of great performers, composers, and musicians, both obscure and known going back a full century.

Although a lot of this music may seem forgotten in many circles, it is alive and well with Drew Nugent and the Midnight Society.

NEW ORLEANS ROOTS

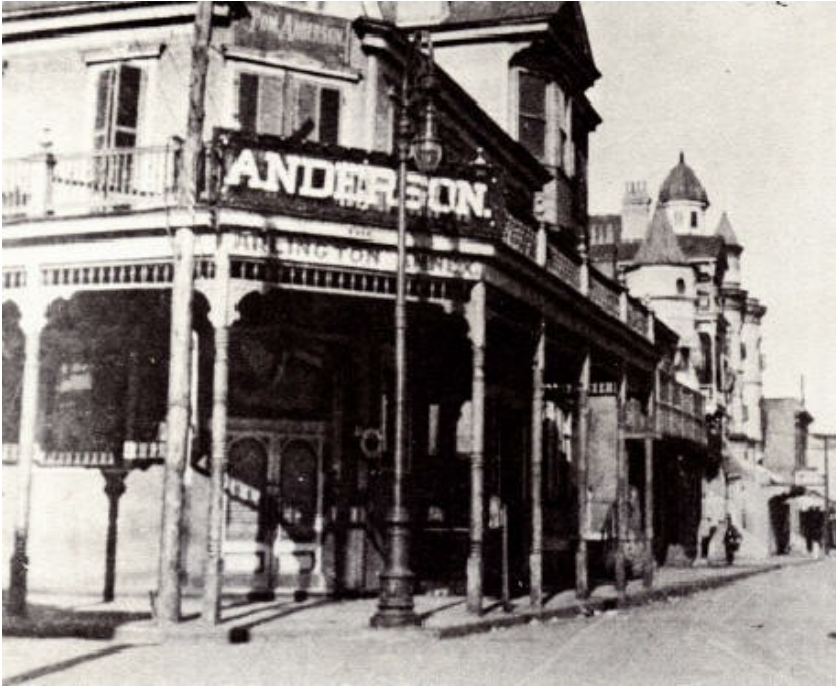
Discovering the origins of jazz in the city of its birth—New Orleans

Jelly Roll Morton on New Orleans Piano Players

[From The Jim Cullum Riverwalk Jazz Collection](https://riverwalkjazz.stanford.edu/bonus-content/new-orleans-roots)

<https://riverwalkjazz.stanford.edu/bonus-content/new-orleans-roots>

Ferdinand "Jelly Roll" Morton was among the first important composers and recording stars in jazz, and the first to write down his remarkable jazz compositions in musical notation. In this excerpt from *Mister Jelly Roll* by Alan Lomax (University of California Press, 1950) Morton talks about the music scene in New Orleans when he was a teenager.



Tom Anderson Annex in the French Quarter

"So in the year of 1902 when I was about seventeen years old I happened to invade one of the sections where the birth of jazz originated from. Some friends took me to The Frenchman's on the corner of Villery from Bienville, which was at that time the most famous nightspot after everything was closed. It was only a back room, but it was where all the greatest pianists frequented after they got off from work in the sporting-houses. About 4 A.M., unless plenty of money was involved on their jobs, they would go to The Frenchman's and there would be everything in the line of hilarity there.

All the girls that could get out of their houses was there. The millionaires would come to listen to their favorite pianists. There weren't any discrimination of any kind. They all sat at different tables or anywhere they felt like sitting. They all mingled together just as they wished to and everyone was just like one big happy family. People came from all over the country and most times you couldn't get in. So this place would go on at a tremendous rate of speed - plenty money, drinks of all kinds - from four o'clock in the morning until maybe twelve, one, two, or three o'clock in the daytime. Then, when the great pianists used to leave, the crowds would leave.

New Orleans was the stomping grounds for all the greatest pianists in the country. We had Spanish, we had colored, we had white, we had Frenchmen, we had Americans, we had them from all parts of the world because there were more jobs for pianists than any other ten places in the world. The sporting-houses needed professors, and we had so many different styles that whenever you came to New Orleans, it wouldn't make any difference that you just came from Paris or any part of England, Europe, or any place-- whatever your tunes were over there, we played them in New Orleans.



Jelly Roll Morton photo from his Mexican Visa

Continued on page 4

I might mention some of our pianists...Sammy Davis, one of the greatest manipulators of the keyboard I guess I have ever seen in the history of the world...Alfred Wilson and Albert Cahill, they were both great pianists and both of them were colored. Poor Alfred Wilson, the girls taken to him and showed him a point where he didn't have to work. He finally came to be a dope fiend and smoked so much dope till he died. Albert Cahill didn't smoke dope, but he ruined his eyes staying up all night, gambling. Albert was known as the greatest show player that was ever in existence as I can remember. Then there was Kid Ross, a white boy and one of the outstanding hot players of the country.

All these men were hard to beat, but when Tony Jackson walked in, any one of them would get up from the piano stool. If he didn't, somebody was liable to say, "Get up from that piano. You hurting its feelings. Let Tony play." Tony was real dark and not a bit good-looking, but he had a beautiful disposition. He was the outstanding favorite New Orleans, and I have never known any pianists to come from any section of the world that could leave New Orleans victorious..."



Photo in public domain

Mr. Jelly Lord: A Tribute to Jelly Roll Morton and His Red Hot Peppers

From Riverwalk Jazz Bonus Content - Roots

<https://riverwalkjazz.stanford.edu/bonus-content/new-orleans-roots>



Photo in public domain

On this edition of Riverwalk Jazz, we re-visit early 20th century New Orleans to meet the man who claimed to be the inventor of jazz. Jelly Roll Morton was so expert at telling tall tales about himself, his inventions have sometimes been reported as fact. Whatever the myth, Morton's true legacy is the high standard he set for the classic New Orleans jazz band; and his remarkable compositions—a book of complex and highly entertaining tunes that continue to be played and recorded to the present day.

His life was the stuff of legend. Depending on the whims of fate and fortune, Jelly Roll made his living as a pimp, a gambler, a fight promoter, a nightclub manager, a pool shark, a door-to-door patent medicine hawker, a bellhop, a tailor, and even a sharpshooter in a Wild West show. Jelly Roll Morton made hustling a fine art. When Lady Luck happened to smile his way, he

sported a diamond gleaming in his front tooth, the finest threads on his back and a crisp thousand dollar bill in his pocket. He carried a pair of pearl-handled pistols to complete his outfit.

Morton billed himself as “the originator of jazz, stomps and blues,” and perhaps there was some truth to it. The recordings he made with his Red Hot Peppers in mid-1920s Chicago were groundbreaking works of genius and deeply influenced the course of New Orleans-style jazz. In this body of work, Jelly Roll Morton proved himself to be a magnificent musician, and a superb bandleader and record producer.

The Red Hot Peppers recordings are a spectacular document of New Orleans jazz. “There’s nothing quite like it anywhere else,” says Jim Cullum. “The tunes and arrangements were all originals by Jelly Roll, meticulously



Jelly Roll and The Red Hot Peppers, Victor Church Studio.

created for the sessions. He hand-picked the top musicians on the scene and thoroughly rehearsed each number until he was satisfied. In those early days of the recording industry, this was a very unusual—recording companies didn’t give bandleaders the time and money for polished arrangements and paid rehearsals.

Born about 1890 on the Gulf Coast near New Orleans, Jelly Roll Morton’s given name was Ferdinand Joseph LaMenthe. Morton said his forbears were in New

Orleans long before the Louisiana Purchase and came to the New World directly from the shores of France. His ancestors, the Péchés and the Monettes, were among the city’s genteel “creoles of color” and spoke both French and Spanish, valued education, and attended the French Opera House. Morton identified what he called the “Spanish tinge” in the Tango rhythm in his compositions.

Jelly Roll was christened Ferdinand after the king of Spain but early on dropped LaMenthe in favor of his stepfather’s name Mouton, which soon morphed into Morton; he said the name change was for “business reasons.” His father—a handsome Creole with a wild streak a mile wide disappeared from his son’s life when Ferdie was a boy. Young Ferdinand was barely 14 years old when his mother died. Along with his two sisters, he went to live with his great-grandmother Mimi Péché. This arrangement didn’t go well nor did it last long. On the sly, Jelly Roll had been spending his afternoons developing a reputation as one of the top young piano players in New Orleans’ tenderloin district. Grandma Péché didn’t think music was a suitable career for any family member, let alone playing piano in Storyville bordellos.



Jelly Roll’s childhood home at 1443 Frenchmen Street, New Orleans. Photo in public domain.

One morning on her way home from Mass, she ran into Jelly Roll wending his way back after a night working as a piano “professor” in a brothel. She saw his fancy clothes and knew in a flash what he’d been up to. For Mimi Péché, musicians were bums and scalawags. She wasn't about to let Jelly Roll live in the same house with his innocent young sisters, and coldly shut him out of the family home. He was 15-years-old and out on the street on his own. For the rest of his life, whether riding high or hard up for cash, without fail Jelly sent

money home to his grandmother and the sisters he loved but hardly knew.

Morton wound up spending most of his life on the road. After his grandmother threw him out, he took the train to Biloxi and stayed with his godmother Eulalie Echo (Hecaud). On the Gulf Coast, Creoles often practiced Catholicism and voodoo with equal fervor, and Eulalie was thought to be a voodoo queen. Jelly said he was frightened to see his godmother hold séances and cast spells. He considered himself a devout Catholic and not a believer in voodoo, but late in life he blamed his poor health on his godmother's witchcraft.

Back on the road, in Mississippi Jelly Roll Morton was arrested for holding up a mail train. It was all a big mistake, or so the story goes, but Jelly did time on a chain gang until he could escape. Between 1910 and 1925, honky tonks and roadhouses were home for Jelly Roll Morton, and he spent most of his time playing piano, shooting pool, gambling and running a string of prostitutes in nightspots from San Francisco to New York City.

The high point in Jelly Roll Morton's musical career came in the 1920s with the recordings he made with the Red Hot Peppers for the Victor label in Chicago. Many tunes on this radio show came from the Red Hot Peppers sessions. Jim Cullum says that Jelly Roll may not have invented jazz as he claimed, but he was "one of the first and one of the best. He comes across not only as a great piano man, but also as a terrific bandleader and composer. Morton had a deep understanding of how ensemble music ought to be played. It's interesting that these Victor recordings have the added fun of sound effects and scripted skits leading into the tunes. It gives them a unique quality of fun, for example the spoken introduction to "Sidewalk Blues.""

Bandleader Cullum goes on to say that Jelly Roll instinctively understood the need for musical dynamics in jazz performance. Morton made this astute remark about a music that was often performed in a raucous style, he said "Jazz music is to be played sweet, soft, plenty rhythm. When you have your plenty rhythm, with plenty swing, it

becomes beautiful. To start with, you can't make crescendos and diminuendos when one is playing triple forte. You've got to be able to come down in order to go up. If a glass of water is full, you can't fill it anymore, but if you have a half a glass, you have an opportunity to put more water in it. And jazz music is based on the same principles."

Down on his luck, toward the end of his life in 1938, Morton heard a broadcast of Robert Ripley's radio show Believe It or Not that set him off on a tirade. On the broadcast, W.C. Handy was credited as the inventor of jazz and blues. Jelly Roll couldn't believe his ears. He wrote a scathing letter to Down Beat magazine saying, "It is evidently known beyond contradiction that New Orleans is the cradle of jazz and that I myself happened to be the creator in the year 1902. Speaking of jazz music, any time it is mentioned, musicians hate to give credit, but they will say, 'I heard Jelly Roll play it first.'"

Not long after recording the Red Hot Peppers sides in Chicago, Morton moved to New York where he found his music suddenly out of fashion. His favored ensemble style had given way to star soloists. Louis Armstrong, Coleman Hawkins and Benny Goodman were the hot musicians in town. In 1935 Jelly Roll moved on to Washington D.C. where he ran a seedy little dive. He'd tend bar, seat people and play piano. His smile revealed that the diamond he had worn so proudly in his front tooth was at the local pawnbroker. Five years later in 1940 his godmother, the infamous Eulalie Echo, died in California. Jelly Roll felt he was under her spell as he set off on a wild trip to California to claim her diamonds. Packing everything he owned into his two remaining prized possessions, a Lincoln touring car and a Cadillac he headed west, towing the Cadillac behind the Lincoln. Even before he left town, he was feeling ill, and the trip turned into a nightmare. Caught in snowstorms, trapped on a mountaintop and sliding off the road into a ditch, he abandoned the Cadillac in Idaho. At last he reached Los Angeles, but his health took a turn for the worse, and Morton died on July 10, 1941.

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.

7/12/20 Wallingford CANCELLED	Tri-State Jazz All Stars We regret to announce our July concert has been cancelled.
8/23/20 Haddonfield	Dan Levinson's Palomar Jazz Band with Molly Ryan Dan's Palomar Jazz Band brings together the cream of New York City's flourishing hot jazz scene. These players blend the freewheeling sounds of the Jazz Age with the alluring beat of the Swing Era.
9/13/20 Wallingford	Hot Club of Philly This gypsy jazz-inspired acoustic quartet (with vocalist), founded in 2001, plays music of Django Reinhardt and Stephane Grappelli, a la the Hot Club of France. They last played for us in 2014.
10/18/20 Haddonfield	Martin Spitznagel - Piano Ragtime and stride pianist was a big hit at his TSJS premiere, so it's time we bring him back. In addition to his normal repertory, you can expect some unusual (maybe quirky?) compositions of his own.
11/15/20 Wallingford	The Red Hot Ramblers The Red Hot Ramblers are an authentic 1920s jazz ensemble in every way. They exemplify red-hot syncopation, stompin' rhythms, and lyrical melodies associated with the Jazz Age.
01/10/21 Haddonfield	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.
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.

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

AREA JAZZ

CALL VENUE FOR SCHEDULE

PENNSYLVANIA JAZZ SOCIETY

610-625-4640
<http://www.pajazzsociety.org/>

1867 SANCTUARY

101 Scotch Road, Ewing, NJ
Tri-State Jazz Society members receive a \$5 discount on General Admission to **jazz series concerts**. Welcoming all lovers of jazz, including performers of jazz, to their many jazz concerts in the beautiful acoustics of their 200-seat, informal, air conditioned historic landmark space. Ample off-street parking, fully wheelchair-accessible.
www.1867sanctuary.org

JAZZ ON BROAD

Thursdays from 6:00-9:00 PM
(Sitting in by invitation during 8:00pm set)
Hopewell Valley Bistro & Inn,
15 East Broad Street, Hopewell, NJ
609 466-9889 Reservations recommended
<https://jazzonbroad.com/>
Cash cover, \$15 (\$5, age 22 & under.) No minimum; Full menu & bar service available. Wheelchair accessible.

THE POTOMAC RIVER JAZZ CLUB

A nonprofit society whose purpose is to preserve, encourage, and promote the playing and appreciation of traditional jazz in the Washington-Baltimore area.
<http://prjc.org/>

LIKE US ON FACEBOOK

www.facebook.com/tristatejazz

The Tri-State Jazz Society is on Facebook! Our Facebook page is available for comments, questions, suggestions, and information!

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
- Dewaine & Clare Osman
- DeWitt Peterson
- Dr. Myron E. & Phoebe R. Resnick
- Sylvia Rosenberg
- Jay & Orinda Lou Schultz

TSJS PATRONS

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

- Joan C. Adams
- Elaine Berkowitz
- Jolyne Dalzell
- Stephen Faha
- Michael G. Galan
- Bruce M. Gast
- Beth Lander
- Michael & Irene Lastra
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- James & Lorraine Maitland
- Carl F. & Paula S. Miller
- Mike Mudry
- Janney & Bill Murtha
- Nancy Pontone & Steven Peitzman
- Katherine & Michael Perloff
- Ludwig & Claire Pisapia
- Bob & Nancy Rawlins
- R. Adams Rogers III
- Jon G. Sinkway
- Natalie Sturr
- Lynn Redmile & Danny Tobias
- Kay & Bob Troxell
- Constance & Donald Windus
- Jerry & Josephine Yocum

TSJS SPONSORS

Headliners - \$50 or more, \$70 couples

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- Chic Bach
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- Carl Meister Jr. & Linda Hickman
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- PJ Ingram
- Roger Jacobs
- Peggy de Prophetis & Louis Kaplan
- Joe Havasy & Marian Konop
- Beverly A. Kovac
- Sheila Larson
- Michael Lefkowitz
- Patricia Madison
- Grant Noble
- Michael Olderman
- Terence W. Rave
- Mark Raymond
- Jean G. Reich
- Peter Reichlin
- David & Margie Saland
- Rich Troyan
- Mark & Debra Patterson- Van Dusen

TRI-STATE JAZZ SOCIETY BOARD OF DIRECTORS

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Richard Barnes, 2020
Paul Midiri, 2020
More Volunteers are listed on our website at:
www.tristatejazz.org/officers.html
Marian Konop, **The Strutter Editor**

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

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