The following is a working script for the Jazz at Lincoln Center radio program. Because of improvisations or corrections it may differ slightly from the final program as produced. The script is provided here for educational and research purposes only and any other use or exploitation shall require Jazz at Lincoln Center's prior approval. We hope you find these scripts valuable. All rights are reserved (c) & (p) Jazz at Lincoln Center 2011.

Jazz at Lincoln Center Radio The Music of Prohibition Season 19 Program 1, Airdate 9/29/11

1) Voice over: Mark Twain clip:

Nothing so needs reforming, as other people's habits.

Fanatics will never learn that, though it be written in letters of gold across the sky.

It is the prohibition that makes anything precious.

Mark Twain (read by Kevin Conway)

2) Music: King Porter Stomp (up and under)

3e) Actuality: Ken Burns

Well I'm curious about how my country works. I'm interested in asking with each subject, "who are we?" Who are those strange and complicated people who like to call themselves Americans?

4) PIERCE:

WHO ARE THESE AMERICANS? WHAT MAKES THEM TICK? KEN BURNS HAS BEEN GNAWING AT THESE QUESTIONS... OR THEY HAVE BEEN GNAWING AT HIM –SINCE HIS 1981 DOCUMENTARY 'BROOKLYN BRIDGE.' AND IN HIS UPCOMING PROJECT, HE LOOKS AT OUR COUNTRY AND OUR CULTURE FROM A DIFFERENT ANGLE – THE HUNDRED YEAR BATTLE TOWARD THE 18TH AMENDMENT AND THE DECADE LONG WAR THAT WAS FOUGHT UNDER ITS RULE.

5) Actuality: Burns

What does an investigation of the past tell us about not only where we've been, that is our history, but where we are and where we're going and history is essential to understanding that.

And I choose the subjects not with some great overarching design, but to pursue these questions of what it means to be an American; what is the essence of these folks and to look for a good story and in the case of Prohibition, you've got a story firing on all cylinders.

6) PIERCE:

HERE AT THE HOUSE OF SWING WE GET UP CLOSE TO THE STORY OF PROHIBITION WITH DOCUMENTARIANS KEN BURNS AND HIS COLLABORATOR LYNNE NOVICK -- AND WITH THE HELP OF WYNTON MARSALIS AND THE JAZZ AT LINCOLN CENTER ORCHESTRA

THE MUSIC OF PROHIBITION FROM JAZZ AT LINCOLN CENTER – I'M WENDELL PIERCE.

7) Music: King Porter Stomp up and plays out (3:08)

8) PIERCE:

JELLY ROLL MORTON'S "KING PORTER STOMP" - ON THE STAGE OF FREDERICK P. ROSE HALL. THAT TUNE WAS FIRST RECORDED IN 1923 –DURING THE PROHIBITION YEARS, WHEN AMERICA HAD EMBARKED ON A SOCIAL EXPERIMENT MEANT TO PROMOTE VIRTUE, BUT INSTEAD SET NEW STARDARDS FOR VICE AND CORRUPTION -- AND GAVE BIRTH TO THE AGE OF JAZZ.

FILMMAKERS KEN BURNS AND LYNN NOVICK'S NEW DOCUMENTARY MINI SERIES EXPLORES THIS PERIOD.

9) Actuality: Burns

Well for more than 100 years, alcohol was a serious social problem in the United States. in the 19th century we were awash in liquor and families were destroyed and woman and children beaten and abused by husbands who squandered the family fortune at the local saloon and clergymen and wives sort of got together to say we've got to stop this.

Unfortunately, as Mark Twain said, "Nothing so needs reforming as other people's habits." We decided to take a problem that affected about ten percent of the population and apply it to 100% of the people and were unaware that by so doing we would create horrible unintended consequences like female alcoholism, like organized crime which has never left us, like the rise of lawlessness, unbelievable story.//

10) Novick

To me, Prohibition is really the archetypal culture war. It's really almost the playbook for the culture wars that have been with our society every since because it really was a sense of a lot of people in the United States were anxious about huge changes that were happening at that time; industrialization, urbanization, immigration. There's many, many conflicts within the society that we see with us today.

11) Ken Burns:

And like our music, jazz, it reveals layers and layers where people that are both pruient and puritan. Prohibition is the story of the tension between Saturday night and Sunday morning and it's been around for an awful long time.

12) PIERCE:

BY THE 1830s, U.S. ALCOHOL CONSUMPTION AVERAGED ALMOST 87
BOTTLES OF WHISKEY A YEAR FOR EACH ADULT, AND IT WAS LEADING TO
OTHER PROBLEMS WITH FAMILIES AND KIDS. PROGRESSIVES, CLERGYMEN AND
SUFFERAGETTES (INCLUDING SUSAN B. ANTHONY) BECAME ADVOCATES
AGAINST ALCOHOL.

13) Music: Closer Walk under

A CLOSER WALK TO THEE – DOUG WAMBLE ON THE VOCAL WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA. MUSIC THAT UNDERSCORES THE GREAT BATTLE FOR TEMPERANCE IN THE KEN BURNS AND LYNNE NOVICK DOCUMENTARY *PROHIBITION*.

A KEY SOURCE FOR THE PROJECT WAS HISTORIAN MICHAEL A. LERNER.

14) VIDEO CLIP AUDIO:

MICHAEL LERNER It's this question of how much can we tell other people about how to live their lives? How much can we regulate society? Can we really fix all the problems that we see around us. /It's the great example of what happens when different groups have different ideas about what kind of behavior is acceptable.

14) VIDEO CLIP (continues)

NARRATOR 1.01.2: Prohibition would pit the countryside against the cities, natives against newcomers, Protestants against Catholics. It would raise questions about the proper role of government, about individual rights and responsibilities, about means and ends and unintended consequences, and who is -- and who is not -- a real American.

15) PIERCE:

FROM THE KEN BURNS AND LYNN NOVICK DOCUMENTARY PROHIBITION HISTORIAN MICHAEL LERNER AND NARRATOR PETER COYOTE.

ON JANUARY 17, 1920 -- AFTER YEARS OF CAMPAIGNING AND HARD FOUGHT BATTLES IN CONGRESS AND THE STATES, THE "VOLSTEAD ACT" ENABLING PROHIBITION WENT INTO EFFECT. PRESIDENT HERBERT HOOVER CALLED IT A GREAT SOCIAL AND ECONOMIC EXPERIMENT.

16) Actuality: Burns

Well you know when you pass a law that is generally accepted like don't murder other people, people tend to follow that but alcohol consumption was part of culture since the beginning of human existence and so all of a sudden you are asking this country for whom alcohol was a significant part of religious and cultural rituals and for a huge portion of the population in the middle of an industrial revolution working six or seven days a week, ten, twelve, fourteen hours a day to give up that one little break that they had. It was reversing habits of literally millennia and it wasn't going to happen.

People were going to find loopholes in the law.

17) PIERCE:

AND IF THEY DIDN'T <u>FIND</u> LOOPHOLESS, SOME WERE PREPARED TO MAKE THEM. THERE WAS PLENTY OF MONEY TO BE HAD BRINGING LIQUID JOY TO EVERY LEVEL OF SOCIETY. KANSAS CITY MAYOR TOMMY PENDERGAST MADE SURE THAT THE SALOONS STAYED OPEN. RIVAL GANGSTERS OPENED THEIR OWN SPEAKEASIES TO MAKE SURE FOLKS HAD A GOOD TIME, AND PROVIDED GREAT ENTERTAINMENT LIKE BENNIE MOTEN'S ORCHESTRA.

IMBIBING PATRONS WOULD CERTAINLY HAVE HEARD THIS RICHARD ROGERS COMPOSITION -- THE BLUE ROOM.

18) Music: The Blue Room (3:16)

19) Music: Snake Rag (2:56)

20) Music: The Mooche (3:24)

21) PIERCE:

THE JAZZ AT LINCOLN CENTER ORCHESTRA -- THREE TUNES THAT WERE CERTAINLY HEARD IN THE SPEAKEASIES OF KANSAS CITY, CHICAGO AND NEW YORK. DUKE ELLINGTON'S *THE MOOCHE*, KING OLIVER'S *SNAKE RAG* AND THE EDDIE DURHAM ARRANGEMENT OF 'THE BLUE ROOM.'

THIS IS THE MUSIC OF PROHIBTION AND WE'RE TALKING ABOUT THE ERA OF THE 18° AMENDMENT WITH FILMMAKERS KEN BURNS AND LYNN NOVICK, WHOSE PROHIBITION DOCUMENTARY IS AIRING ON PBS. FOR DETAILS, CHECK YOUR LOCAL STATIONS OR PBS DOT ORG.

22e) VIDEO CLIPS:

<u>NARRATOR</u>: Everyone had always understood that New York City represented Prohibition's biggest challenge -- the ultimate battleground between Wets and Drys. As soon as the city's licensed bars, saloons, and nightclubs had closed down in compliance with the new law, thousands of illegal speakeasies had opened up. Methodist Bishop James Cannon, Jr. of Virginia, one of the most ardent Drys in the country, called the city "Satan's seat."

In order to enforce Prohibition," Harlem Congressman Fiorello La Guardia predicted, "it will require a police force of 250,000 men -- and a force of 250,000 men to police the police."

MICHAEL LERNER You had two hundred agents for the entire state. So that's all of New York City, the entire Long Island coastline, // the entire Canadian border where you had people, you know, bringing stuff in from Canada. There was no way two hundred agents could do this. There was no way two thousand agents could do this.

23) PIERCE:

FROM THE KEN BURNS AND LYNN NOVICK DOCUMENTARY PROHIBITION.

DURING THE HEIGHT OF PROHIBITION -- FROM 1926 TO 1930 -- JELLY ROLL MORTON AND HIS HOT PEPPERS WERE PLAYING FOR THE MOB AND THE DANCERS IN CHICAGO.

HIS BAND FEATURED SOME OF NEW ORLEANS' GREATEST MUSICIANS -TROMBONIST KID ORY, BANJOIST JOHNNY ST. CYR AND CLARINETIST JOHNNY
DODDS. THEY MADE A SERIES OF CLASSIC RECORDINGS IN THE WINDY CITY.
THIS ONE PROBABLY DESERVED TO BE AMONG THEM –BUT, <u>IT</u> WASN'T
CAPTURED ON DISC UNTIL MORTON MOVED TO NEW YORK CITY.

BUT YOU <u>KNOW</u> THAT JELLY ROLL MORTON, THAT GREAT KEYBOARD MASTER AND HYPERBOLIZER-- WITH THE DIAMOND GLEAMING IN HIS GOLD TOOTH -- WOULD HAVE HAD FUN EVERY TIME HE PLAYED IT. THIS IS NAKED DANCE.

24) Music: Naked Dance (6:55)

25) Music: Old Man Blues – 1930 (2:59)

26) PIERCE:

DUKE ELLINGTON'S *OLD MAN BLUES* AND BEFORE THAT TONY JACKSON'S *NAKED DANCE*.

IF YOU MISSED ANY PART OF THIS SHOW, YOU CAN CATCH IT AGAIN ANY OLD TIME --- IN THE RADIO ARCHIVE AT J-A-L-C (DOT) ORG (SLASH) JAZZCAST.

WHILE YOU'RE THERE, CHECK OUT OUR *JAZZSTORIES* PODCAST WITH KEN BURNS TO HEAR MORE ABOUT HIS THREE PART DOCUMENTARY *PROHIBITION* – AND FOR ITS BROADCAST TIMES CHECK PBS (DOT ORG)

27) PIERCE:

WE'RE TALKING WITH KEN BURNS AND HIS COLLABORATOR LYNNE NOVICK ABOUT THE ERA WHEN THE UNITED STATES WENT "DRY", AND WHY MOST OF AMERICA RECALLS IT WITH FONDNESS AS "THE JAZZ AGE.

28) Novick:

The music is tremendously important in the story it gives voice and expression to exactly the spirit of the times. Loosening up of social restraint and taking the cork out of the bottle basically-- and so you had this just incredible expression of artistic greatness that was unprecedented in American history and certainly in the history of music.

29) PIERCE:

STICK AROUND FOR MORE – JAZZ AT LINCOLN CENTER. I'M WENDELL PIERCE.

30e) Midbreak

31) PIERCE:

PROHIBITION WAS PASSED BY THE CONGRESS AS THE VOLSTEAD ACT , THEN RATIFIED BY THE STATES AS THE 18^{TH} AMENDMENT.

BY 1920, AT LEAST ON THE BOOKS, THE COUNTRY WAS DRY.

BUT ALMOST BEFORE THE INK WAS DRY, THE ICE WAS CLATTERING INTO GLASSES AT SPEAKEASIES, ESPECIALLY IN BIG CITIES - PHILADELPHIA, KANSAS CITY, CHICAGO AND NEW YORK. THOSE CLUBS – WHERE THE RIGHT PASSWORD WOULD GET YOU IN THE DOOR -- BECAME HAVENS FOR JAZZ AND ITS PRACTITIONERS, WHO WERE CREATING THE SOUNDTRACK FOR AN ERA.

31a) PIERCE:

FILMMAKERS KEN BURNS AND LYNN NOVICK'S NEW THREE PART
DOCUMENTARY EXPLORES THIS PERIOD AND THEY'RE JOINING US HERE WITH
WYNTON MARSALIS AND THE JAZZ AT LINCOLN CENTER ORCHESTRA.

32) Ken Burns:

:

Well you know everybody who knew how to play jazz found employment during Prohibition.

Every musician was hired to fill these speakeasies and whatever town it was; Skid Road where the loggers in Seattle skidded their logs, whether it was the Tenderloin in New York to the levee district in Storyville, you know, Tom Pendergrass and his jazz machines in clubs in Kansas City, all across the country people were enjoying it and in the countryside too.

33) VOX: Burns:

And so that by the time you've reached the beginning of Prohibition it's also the age where people are buying phonograph and phonograph records and jazz has been recorded and it's just spreading across the country and it's this new, exciting, utterly American music and it's helping to fuel the loud, resounding no to this seeming ridiculous amendment called Prohibition and the laws named the Volstead Act passed to enforce it.

in that time there was that also element of risk and that fueled it. I mean the newspapers, the popular music of the day, the radio programs, the movies coming out of Hollywood were celebrating a kind of drunken culture.

I mean there's a great film of a very young and gorgeous Joan Crawford dancing drunk on a table in Our Dancing Daughters in which you see her over the next few minutes drinking copious amounts of champagne or martinis or whatever it is and this was what people wanted and this was the – you know, disseminated by the mass culture of the time; radio and the movies spread the gospel, popular music spread the gospel that this was a good thing to do.

34) Music: Variety Stomp (3:16)

35) PIERCE:

VARIETY STOMP BY FLETCHER HENDERSON. ON ANY GIVEN NIGHT, YOU MIGHT CATCH FLETCHER HENDERSON, DUKE ELLINGTON, OR LOUIS ARMSTRONG ENTERTAINING THE REVELERS.

AND THESE SPEAKEASIES, UNLIKE THE PROPER SALOONS THAT HAD BEEN PUT OUT OF BUSINESS, ALLOWED MEN AND WOMEN, WHITES AND BLACKS TO SOCIALIZE BEHIND CLOSED DOORS.

36) Vox: Novick

This was a time of loosening up of social restraint and taking the cork out of the bottle basically and so you had this just incredible expression of artistic greatness that was unprecedented in American history and certainly in the history of music and it all happened in the context of speakeasies and bars where alcohol flowed, people danced, races mingled in many cases and gangsters paid the bills and these great, great musicians got a chance to develop their art. It was an incredibly exciting and fervent time in our cultural history.

37) Video actuality:

VOICE 3.14: Another thing that your most high-hat friends have recently discovered is the Cotton Club in Harlem ... I cannot believe that most of them realize that they are listening to probably the greatest jazz orchestra of all time, which is Duke Ellington's – I'll fight anyone who says different. It is barbaric and rhythmic and brassy as jazz ought to be. // And it is all too much for an impressionable girl.

[Lois Long] (Joanne Tucker)

NARRATOR 3.06: Harlem had hundreds of speakeasies of its own, most hidden behind storefronts and tucked away in alleys.

- The Spider's Web and the Nest.
- The Garden of Joy and the Bucket of Blood.
- The Shim Sham and the Hotcha and the Yeah, Man.
- Connie's Inn and the Catagonia Club and Small's Paradise —

Some, like the Cotton Club, allowed only white customers. But most were "black and tans," eager to sell drinks to customers of both races.

38) Music: Black and Tan Fantasy

39) Music: New Orleans Bump

40) PIERCE:

JELLY ROLL MORTON'S NEW ORLEANS BUMP. AND A PREVIEW OF THE KEN BURNS AND LYNN NOVICK PBS DOCUMENTARY *PROHIBITION*.

NEW ORLEANS, WHICH HAD ALWAYS ENJOYED SOME LIBERAL OR COSMOPOLITAN ATMOSPHERE, WAS CONSIDERED ONE OF AMERICA'S WETTEST CITIES. BUT, BY THE END OF THE 1920S, THE COUNTRY WAS AWASH IN BATHTUB GIN, POURING OUT OF ILLEGAL, HOMEMADE STILLS.

41) VIDEO CLIPS:

NARRATOR:

//In northern California, Prohibition agents discovered a still hidden within the hollowed-out base of a giant redwood, and padlocked the tree with a sign that read, CLOSED FOR ONE YEAR IN VIOLATION OF THE NATIONAL PROHIBITION ACT.¹

In Philadelphia, citizens bought up home-made drinks with names like Happy Sally, Jump Steady and Soda Pop Moon. Chicagoans liked Yack Yack Bourbon – raw alcohol flavored with burnt sugar and iodine. And in the countryside Americans drank White Lightning, Straightsville Stuff, Goat Whiskey, Jackass Brandy.

42) PIERCE:

NARRATOR PETER COYOTE WITH A SEGMENT FROM THE KEN BURNS AND LYNN NOVICK DOCUMENTARY *PROHIBITION*

AMERICA'S BAN ON ALCOHOL WAS NEARLY IMPOSSIBLE TO ENFORCE. CITIZENS AND GOVERNMENT OFFICIALS BEGAN MAKING THEIR OWN RULES. NEW YORK CONGRESSMAN FIORELLO LAGUARDIA DECLARED THE LAW A DISASTER.

44B) Ken Burns:

//It was seen to be breeding contempt for the law. People could be bought. The cop on the corner could be bought. The judge could be bought. The precinct captain could be bought. The Senator could be bought. The government bureaucrat could be bought. All of this seemed unfair.

It created these gang wars between the gangsters in cities like New York and Chicago, Philadelphia, LA, Kansas City and there was a cost of this in human life and innocent bystanders.

- 45) Music: T'aint So Honey T'aint So 3:00
- **46) Mood Indigo 3:26**

47) PIERCE:

DUKE ELLINGTON'S MOOD INDIGO --- AND WILLARD ROBISON'S 'TAINT SO, HONEY 'TAINT SO' WITH VINCENT GIORDANO DOING THE VOCALS WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA. FROM FREDERICK P. ROSE HALL -- A CONCERT OF MUSIC FROM THE TIMES OF PROHIBITION.

ON DECEMBER 5^{TH} ,1933 AFTER 13 BLOODY AND ALCOHOL FUELED YEARS THE 21^{ST} AMENDMENT TO AMERICA'S CONSTITUTION REPEALED THAT "GREAT SOCIAL EXPERIMENT" -- PROHIBITION HAD PROVED A FAILURE.

48) Ken Burns:

Well it's a lot of factors. One is this developing sense that it just wasn't working. Yes, in the beginning people drank less. Yes, incidents of cirrhosis of the liver went down. Yes, there were fewer traffic accidents. That's all good, but that more and more people were violating it.

And then the final coup de grâce is The Depression. It seems really beside the point to keep people from having a drink in tough times. It seems really stupid to have eliminated this fifth largest industry which could be paying taxes, revenues that could be coming in, jobs that could be created.

49) Music: Blue Skies

50) PIERCE:

IRVING BERLIN'S BLUE SKIES.

THE CLOUD OF PROHIBITION WAS FINALLY LIFTED. BUT SCARS AND LEGACIES OF THOSE TIMES REMAIN.

51) Ken Burns:

Prohibition had many, many lasting effects. The ability to realize a kind of hypocritical relationship to government that it isn't always what they seem; they're always lying, which isn't true, but we get that cynical sense and I think Prohibition helped to breed that cynicism.

On the positive side, it's left us with a cautionary tale in which in any given season there's always some group that has some single issue idea that ought to be an amendment to the Constitution and it doesn't get anywhere. Praise the Lord! Because we all look back and say whenever we push down here, it comes up here. It is the law unintended consequences that we are so painfully made aware of during Prohibition that I think informs our thinking in a positive way as this interest group or that interest group thinks we just ought to have this and it comes from the left, it comes from the right, it comes from all different places, but I think that the face that we still exist in our brains, in our consciousness a memory of this hypocritical time that it gives us pause and that's the pause that any democracy ought to be taking.

52) PIERCE:

MUSIC FROM THE JAZZ AGE AND FROM THE KEN BURNS AND LYNNE NOVICK PBS DOCUMENTARY *PROHIBITION*. THE JAZZ AT LINCOLN CENTER

ORCHESTRA WITH WYNTON MARSALIS FEATURED:_ WALTER BLANDING, VICTOR GOINES, SHERMAN IRBY, JOE TEMPERLY AND TED NASH ON SAXOPHONE; RYAN KISOR, MARCUS PRINTUP AND WYNTON MARSALIS ON TRUMPETS; CHRIS CRENSHAW, ELLIOT MASON AND VINCENT GARDNER IN THE TROMBONE SECTION; DAN NIMMER AT THE PIANO, ALI JACKSON ON DRUMS, CARLOS HENRIQUES ON BASS AND GUESTS MUSICIANS AND VOCALISTS VINCE GIORDANO AND DOUG WAMBLE.

OUR THANKS TO FLORENTINE FILMS AND TO KEN BURNS AND LYNNE NOVICK FOR JOINING US. YOU CAN LINK TO PROHIBITION AT PBS (DOT) ORG. AND HEAR OUR *JAZZSTORIES* PODCAST WITH KEN BURNS AT JALC (DOT) ORG (SLASH) JAZZCAST.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. OUR PROGRAM WAS WRITTEN BY ALEXA LIM AND STEVE RATHE, WHO PRODUCE THE SERIES WITH DAVID GOREN.

THE RECORDINGS WERE MIXED AT XM PRODUCTIONS BY ROB MACOMBER. ADDITIONAL RECORDING AT WWNO BY JENNIE LAWSON.

THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN ELLIS. THE ARTISTIC DIRECTOR IS WYNTON MARSALIS, AND CAT HENRY SUPERVISES OUR RECORDINGS AND BROADCASTS.

I' M WENDELL PIERCE. JOIN US AGAIN NEXT WEEK FOR JAZZ AT LINCOLN CENTER.