

# TAILGATE RAMBLINGS DECEMBER 1974

HI THERE!  
I KNOW I  
LOOK LIKE THE  
SPIRIT OF XMAS,  
AND IN A WAY I  
AM, BUT---MY  
REAL NAME IS FRED  
WAHLER, AND I'M THE  
PRESIDENT OF THE  
POTOMAC RIVER  
JAZZ CLUB. I,  
WONDER IF YOU'D  
BE INTERESTED  
IN JOINING US  
IN PROMOTING  
AND PRESERVING  
TRADITIONAL  
JAZZ? YOU  
SEE, WE...

PRJC  
MEMBERSHIP  
APPLICATION

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

STATE & ZIP \_\_\_\_\_

PHONE NO. \_\_\_\_\_

OCCUPATION \_\_\_\_\_

RECORD COLLECTOR? YES ( ) NO ( )

MUSICIAN?. (What Instruments?) \_\_\_\_\_



MEMBER OF ORGANIZED BAND? \_\_\_\_\_

INTERESTED IN ORGANIZING OR JOINING ONE? \_\_\_\_\_

INTERESTED IN JAMMING OCCASIONALLY? \_\_\_\_\_

READ MUSIC? YES ( ) NO ( )

DESCRIBE YOUR JAZZ INTERESTS BRIEFLY (What styles interest you, etc.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

ANY OTHER COMMENTS, REMARKS OR SUGGESTIONS IN REGARD TO FUTURE P.R.J.C. ACTIVITIES?

\_\_\_\_\_  
\_\_\_\_\_

WOULD YOU BE INTERESTED IN CONTRIBUTING SHORT ESSAYS OR ARTICLES TO THE P.R.J.C. QUARTERLY NEWSLETTER? YES ( ) PLEASE DESCRIBE

\_\_\_\_\_  
\_\_\_\_\_

I enclose check for \$7.00 initiation fee and first year membership dues:

Signature \_\_\_\_\_

Mail to: Esther West, Secretary-Treasurer  
4040 Uline Avenue  
Alexandria, VA 22304

TAILGATE RAMBLINGS, Vol. 4, No. 10

December 1974

Editor - Dick Baker

This Month's Cover - Fraser Battey

TAILGATE RAMBLINGS is published for members of the Potomac River Jazz Club, a nonprofit organization dedicated to the preservation and encouragement of traditional jazz in the Greater Washington, D.C. and Baltimore areas. Signed articles appearing in TR represent the views of the author alone and do not necessarily reflect official club policy or opinion.

Articles, letters to the Editor and ad copy (no charge for members' personal ads) should be mailed to:

Dick Baker, Editor  
TAILGATE RAMBLINGS  
2300 S. 25th Street, Apt. 101  
Arlington, VA 22206

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PRJC NEW YEAR'S EVE PARTY PLANNED!!

PRJC RETURNS TO WINDJAMMER ROOM!!

FRED WAHLER RETIRES, ED FISHEL TAKES OVER AS PRJC PRESIDENT!!

TOP JAZZ BANDS TO PLAY FOR PRJC SPECIALS IN 1975!!

Wow! This final issue of TAILGATE RAMBLINGS for 1974 has an incredible number of timely stories, all worthy of headline status. This is one time we could use a newspaper format, with stories starting all over page one and continuing on B13. Instead, let's take them one at a time.

New Board Members Elected at General Membership Meeting Nov. 16

The PRJC's bylaws call for an annual general membership meeting to elect members to the Board of Directors and for open discussion of club affairs. The Board has fifteen members, five of whom are up for reelection each year.

This year's meeting took place at the

VFW Hall in Falls Church on November 16. The meeting began with President Fred Wahler presenting his president's report for 1974 (his report is printed in full on p. ). Shannon Clark, Chairman of the Nominating Committee, then came forward to direct the election of new Board Members. Below is the current membership of the Board of Directors (\*new members; \*\*reelected from previous Board):

- Dick Baker
- Shannon Clark
- Rod Clarke
- Ed Fishel
- Bob Harris\*
- Eleanor Johnson
- Scotty Lawrence\*
- Johnson McRee\*\*
- Dick Stimson\*
- Ken Underwood
- Polly Wagner
- Anna Wahler
- Fred Wahler
- Ray West\*
- Dolores Wilkinson

After the election, Dick Stimson and his Free State Jazz Band mounted the stage and played for a truly enjoyable party that went on until the wee hours.

New PRJC Officers Elected; Ed Fishel Assumes Presidency

The Club's bylaws also direct that the newly reconstituted Board of Directors meet soon after the above-described election for the purpose of electing officers for the following year. That meeting was held November 20 at the home of Shannon Clark. The following officers were elected for 1975:

- Ed Fishel, President
- Scotty Lawrence, Vice President
- Esther West, Corresponding Secretary/Treasurer
- Doris Stone, Recording Secretary

It should be noted that two of the newly-elected officers are not members of the Board of Directors. This is allowed for in the bylaws and the Board felt it was a good way to involve even more people in PRJC leadership. We are well aware that there are many more PRJC members anxious to contribute their efforts to helping our club

promote jazz; we urge them to maintain their fervor, step forward the several times a year that more volunteers are called for, and be prepared to join us as Board seats become available in the future. Also, one certainly doesn't have to be on the Board of Directors to be of great service. A shining example of this was the recent action of Dick Stimson, taken before he became a board member, which led to our return to the Windjammer Room (more on this later).

*PRJC Back to Windjammer Room as Fred Wahler Ends Two Productive Years in Club Presidency*

If you haven't read the fine print on this month's cover, go back and do it now. Artist/drummer Fraser Battey has used this opportunity to call attention to Fred Wahler's unstinting efforts as President and Chief Promoter of the Potomac River Jazz Club for the last two years. Fred's own President's Report, presented at the general membership meeting, sums up what he has done for us. It is an impressive list of visits by out-of-town jazz bands and of successful jazz activities put on by the PRJC. Read it, and bear in mind that Fred Wahler was the prime mover behind most of those events.

Fred ended his stay in the presidency in style by overseeing the negotiations which brought the PRJC back to its old Sunday evening home--the Windjammer Room of the Marriott Twin Bridges Motor Hotel. PRJC member Dick Stimson got the ball rolling with a personal letter to Mr. Marriott himself, who is an old schoolmate of Dick's. After receiving a favorable reply, Dick reported in to Fred, who authorized him and Shannon Clark to meet with Marriott officials to work out a new agreement. Satisfied with the arrangement they made, Fred took the steps necessary to put the club back in what must be one of the finest rooms for jazz in town. And grand finale to a job well done, Fred, and we all salute you!

*Ed Fishel Takes Over Presidency; PRJC New Year's Blast Scheduled*

Incoming President Ed Fishel, longtime PRJC Musical Director, knew Fred Wahler's would be a hard act to follow, so he has

launched his presidency with quite a coup--the long-desired PRJC New Year's Eve Party. Actually, most of the credit must go to Board Member Polly Wagner, who (incredibly, at this late date) located a suitable hall for such a party long after the rest of us had given up. She and Ed have spent every waking minute of the last few days before TR press time making arrangements for this blast. Details can be found in an advertisement later in this issue. Come on out and welcome in the New Year with your friends in jazz!

Speaking of the new year, 1975 has the makings of a really big year for PRJC'ers. Just look at what we have *tentatively* arranged for the first months of 1975:

- January - *The Grove Street Stompers (NY)*
- February - *The Happy Jazz Band (Texas)*
- March - *The Bix Beiderbecke Memorial Jazz Band (NJ)*
- April - *Another PRJC members-only dance/beer bust/jam session like the highly successful one which followed the general meeting on Nov. 16.*

=====

*New Day for Monthly Open Jam Session*

The PRJC Open Jam Session, which has been taking place the first Thursday of each month at the Cinders Steak House in Arlington, has been shifted to the first Wednesday of each month to take it out of competition with the Good Time Six (and put it *into* competition with the Aspen Hill Gang--sorry, Wild Bill). This means the December session will be on December 4. Due to the holiday, the January session will take place on the second Wednesday, January 8.

*A few months ago I had the pleasure of personally recommending an advertiser in TR--Fred Turco, of Oak Lawn Books. This issue contains an ad for a record-seller named Bill Barry. I have been buying records from Bill for several years and can assure you that he's reasonable and rapid. His catalog isn't very large, but it always contains some really rare stuff and some at bargain-basement prices (the best ragtime record I own I got from Bill Barry for \$3).*

- D.B.

*PRESIDENT'S REPORT, 1974*

During the past year, PRJC has continued to grow to the point where we have had over 850 people join us. We have lost some memberships at renewal time for various reasons, but we still have almost 600 paid-up members.

We have been fortunate to hear some fine traditional jazz from touring bands this past year. Among them were the Traditional Jazz Band from Sao Paulo, Brazil, making their first tour in the U.S. (and their first gig was for PRJC); the Max Collie Rhythm Aces from England; Gene Mayl's Dixieland Rhythm Kings from Ohio, with Ernie Carson; the Bix Beiderbecke Memorial Jazz Band from New Jersey, who will be playing again for the PRJC's annual Bix Birthday Party in March; the Happy Jazz Band from San Antonio; and Gene Franklin's Pier Five Jazz Band from our sister city, Baltimore. Also, we were lucky enough to get one of the finest pianists and entertainers in the country in Terry Waldo. As great as these bands are, it was disappointing that more members did not attend their performances.

We had two very successful Boat Rides (one in June, the second in August) and another great Dixieland Jazz picnic at Blob's Park, which is becoming a Mini-festival for PRJC. Again this year, we received great publicity from the media, especially WMAL. We were honored in having Felix Grant and John Lyon attend some of our special events. Also, I would like to thank Lou Byers for his kind words about PRJC in his column in the Globe Merchant.

While this year has not been all peaches and cream, we had one plus (due to the efforts of Ed Fishel and Scotty Lawrence)--we finally got our Teenage Band off the planning board, and everyone was pleasantly surprised at their playing. We also have a reciprocal honorary membership with the Victoria Jazz Club of Melbourne, Australia. I think PRJC is really on the map in the jazz world.

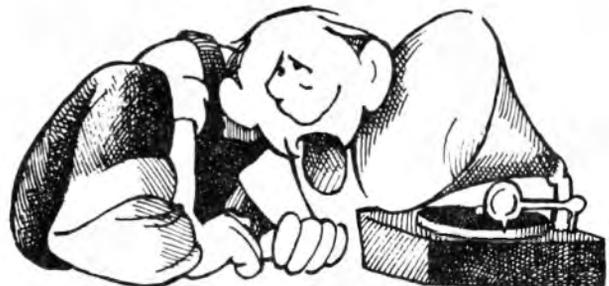
For the Financial Report, PRJC is sustained by its membership dues. Thanks to the success of our annual picnic and boat rides, we have remained solvent. Our main expenses were: 1. Monthly TAILGATE RAMBLINGS, roughly \$225 per month, includ-

ing postage; 2. \$300 spent on sponsoring the bands at Tyson's Corner; 3. Specials, when held at the Windjammer Room, cost an extra \$100; 4. Three PRJC plaques, at \$40 each, for presentation to John Thomas, Tom Martin and Felix Grant in appreciation of their contributions to PRJC; 5. Incidental expenses include our monthly telephone bill, stationery supplies, application postage, and tapes for our answering device--we receive an average of 100 calls a week on 630-PRJC.

We have a new supply of PRJC buttons, bumper stickers and decals, guaranteed not to fade, for sale at any 3 for \$1. Also, souvenir cassette tapes of our 1974 Picnic (\$4 each) include one selection by each band that played at the picnic. Ed Fishel handles the Musicians Directory at \$1 each.

After we lost our regular home at the Marriott, we had to give up on the 5-week trial at the Holiday Inn at Tyson's Corner. We just did not get enough support from the membership. Only a handful of diehards supported the Sunday sessions. Now, we are back at the Windjammer Room on an 8-week trial basis, thanks to the efforts of Dick Stimson and Shannon Clark. The \$2 cover has been eliminated in favor of a two-drink minimum. We have found that these gigs are not easy to come by, so come out and support us. PRJC is a nonprofit Dixieland Jazz Club, but you can't preserve and keep our jazz alive if you don't support it. I hope in 1975 more of our members will attend our weekly sessions and our monthly specials. Wear your PRJC button--it's a great way to meet and get to know your fellow PRJC members.

*Fred Wahler*



## LET'S GET THE JAZZ TO THE PEOPLE

by Ed Fishel

There should be an all-jazz radio station in this town.

There *could* be one, and it is the PRJC that could make it happen. And making it happen is the worthiest project this club could undertake.

So I'm a dreamer, but who isn't? I know the arguments against the idea, which has been talked about for years. There are some arguments on the other side that I've never heard anybody voice.

Let's start at the top of the chart by explaining that we're talking about a non-profit station, and by asking ourselves *why* there should be a jazz station.

Because jazz is the favorite music, or a favorite music, of a very sizable fraction of the population. How much do these people love it, and how numerous are they?

For the answer to the first half of that question, musicians need refer only to some recent experience playing for parties--for Rotarians and World War II reunion groups and PTA's. These people are overwhelmingly receptive to the music. Such questions as "Where has this band been all my life?" and "I didn't know this kind of music was still around; how can we get more of it?" come from all sides. Even with maximum allowance for alcoholically inspired enthusiasm, it is inescapable that middle-aged, middle-class Americans are starved for music.

These people will hire you for their next party, which won't be until a year or two from now. They'll tell friends that they heard some swell music last night. They'll enthusiastically accept a PRJC recruitment flyer, and a few of them will send it in with their \$7. But, with just a few exceptions, those new members won't show up at the next PRJC gig, or the one after that. Even fewer of them will follow the local bands on their pizza-parlor and beerhall gigs.

If we haven't established by now that jazz lovers don't go out at night, we haven't learned anything in the four years we've had the PRJC.

Now to the second half of that question: how numerous are these lovers of our music? The answer involves guesswork, but for the

Washington area it simply has to be somewhere up in six figures. Estimate the number of middle-aged and older people and divide it by two because some people like classical or country or religious music too much to leave much room for jazz, or they don't care much for music at all. Divide it by four or six if you think that's fairer--you still get a good fat answer.

Next question: Why is this a worthy project for the PRJC?

The club has accomplished a good bit. It is entitled to some unmeasurable but substantial part of the credit for the existence in this town of a dozen honest-to-God jazz bands. Since the PRJC came along, jazz has got ten or twenty or fifty times as much recognition from the local media as it formerly did. We've brought in some fine out-of-town (and foreign) bands. We're told that in national jazz-club circles, the PRJC has the reputation of being probably the most vigorous club of them all.

But we're still just getting the music out to a mere handful--the hard core that does come to the special events and the much smaller hard core that follows the bands to their commercial gigs.

Two examples will give perspective to what I'm saying:

(1) On the eve of the 1972 Manassas Jazz Festival, the Washington Post printed an 8,000- or 10,000-word spread on our local traditional jazz scene. The effect on attendance at the Festival--which was announced at the top of the front page of that big spread--was negligible, perhaps nil. Conclusion: publicity is wonderful, and it gets us next to nowhere.

(2) When the Preservation Hall band came to Wolf Trap in July 1972, the PRJC distributed 2,000 recruitment flyers (with application blanks attached) to the people who came through the gate. We used a distinctively colored blank in order to be able to measure the take. It amounted to one, repeat one, new member. Conclusion: it was a noble effort, and the other jazz clubs around the country were correct in admiring our vigor, but the people who go to Wolf Trap (and probably the Kennedy Center as well) aren't the ones who really care for jazz. Those who do care are, mainly, stay-at-homers.

Who can be reached by radio.

Our 600-plus members are something like one-tenth of one percent of the area's

jazz-loving population. Our "hard core" is one-tenth of that one-tenth.

If we're ever to Get the Music Out to the People, it will take Something Big-- bigger than anything we do now.

But how could the PRJC possibly operate a radio station? That takes a lot of wherewithal--a license and a channel, and a lot of program material, and money, and personnel.

The license and channel question probably is not too tough. They are granted by the FCC if the backers of the proposed station can demonstrate that they have a significant constituency to serve. The number of signatures the FCC would require on a petition for a jazz station may not be much greater than the number of members the PRJC now has.

The program-material question question is also easily answered. There are a half-dozen programs on local stations now living off recordings owned by some individual collector. The number of local collectors with records and tapes capable of supporting jazz broadcasting is ten or a hundred times as great as the number whose collections are now being used.

Money--there's a much harder nut to crack. BUT, the PRJC is a nonprofit cultural organization, and as such it is a logical contender for various kinds of government subsidies and other grants. That kind of money is now being spread around to many projects much less central to this nation's culture than jazz is. Surely we merit a slice of it.

Staffing the station might be the hardest nut. Most owners of the big record collections would be willing to tape their material for broadcasting, for free--doing the selecting and announcing themselves. But engineering and administration would require two, three, perhaps several full-time people. Someone has to turn on the transmitter and check the meters and start up the tape machine and make the programs come on and end at scheduled times and keep track of all those tapes and fill out forms for the FCC and answer the phone and perform a hundred and one other chores, including keeping everything legal--free of slander, infringement, and so on. Most (perhaps all, for all I know) nonprofit radio stations are operated by unsalaried people--students, mainly. Well, we have the talent--engineering, programming,

administrative and legal--within this club, a dozen times over, and we also have a lot of members wanting to do something important for the club. We just might be able to assemble a volunteer staff.

This sermon, I have to state, is based more on abstract thinking than on detailed research into the realities. I also admit that these words are little frightening, because of the amount of effort they imply. Anyone who can throw more light on any aspect of this proposal will please come forward with a letter to the editor.

*(Ed wrote this article before he became President of PRJC. Now that he's in the catbird seat, he'll have the opportunity to try to bring his idea to fruition, if the necessary broad support arises. I myself am a radio producer and hereby volunteer to do the same for W-PRJC. Any others?*

- D.B.)

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**MORE JAZZ BOOK & RECORD BARGAINS FROM OLB.**

OH, DIDN'T HE RAMBLE (LEE COLLINS) \$8.50  
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NOTICE TO MUSICIANS

The supplement to the PRJC Musicians' Directory is in the typing stage. It will list approximately 90 musicians who have joined the club since the first edition of the directory was compiled.

*If you wish to have your entry in the first edition revised* (as some have, for example, when they added to the number of instruments they play), phone your new data to Ed Fishel (536-8065) or Polly Wagner (home 534-0566, off. 833-2200).

If you have joined the club since January, 1973 (the latest data of information in the first edition, in most instances), your first listing will be in the supplement. *If you don't wish to be listed or if you want to revise the data you entered on your PRJC application blank* (the source of the directory information), phone one of the above numbers. The directory will repeat (usually in condensed form) the data you gave about whether you want to take part in jam sessions or join an organized band, whether you read music, what instruments you play, and what your musical interests or stylistic preferences are.

**WANTED:** *Someone to gladhand and register musicians at the monthly jam sessions, and generally to help manage the chaos. Ladies 105% acceptable for this job. Call Lou Weinberg (652-8513) or John Heard (656-3643).*

*PRJC Picnic Tapes Still Available; TR Editor Says, "Oops!"*

Last month's TR contained a column describing souvenir cassettes of the 4th Annual PRJC Jazz Picnic. In it I described every possible facet of these tapes except one--the price. It's \$4. Actually the tapes are by now in the hands of several dozen purchasers and everyone is quite amazed by the high quality of the recording. As I mentioned last month, they are 60-minute cassettes featuring one tune by each of the thirteen bands which played at the picnic. These tapes will make terrific Christmas presents, especially for friends out of town, since they can be mailed first class along with a Christmas card for just 30¢. Order yours by sending \$4 for each cassette to TR.

*FOR SALE: Roberts 770X four-track stereo open-reel tape recorder. Good condition. \$125. Call Ray West: 370-5605 (home) or 325-0931 (office).*

**WANTED:** *Someone to take over the editing and management of the Musicians' Directory. A sizable supplement to the first edition is about to come out; thereafter it'll be, we hope, an annual publication. This is a major project in the PRJC's effort to open up channels for musicians to find each other. Call Ed Fishel, 536-8065.*

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*For a free list of over 125 different lps featuring both regular priced as well as budget material by such bands as Acker Bilk, Kenny Ball, Alex Welsh, Dave Brennan, Humphrey Lyttelton, Bill Brunskill, Terry Lightfoot, Steve Lane, Ken Colyer, Sid Phillips, Neville Dickie and Johnny Bastable, as well as USA issues by Turk Murphy, Teddy Buckner, Singleton Palmer, Dave Jasen, Wally Rose, Moe Klippert and others write to*

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## HOW I FIRST KNEW JAZZ AND GREW WITH IT

by Harold Gray

Dan Priest's account of how he first knew jazz on 52nd Street in 1935 was very interesting. I dare any PRJC member to top my "conversion" to jazz for antiquity. In fact, I was not converted. I grew up with it.

During the teen years (mine and this century's), while visiting the Missouri State Fair in Sedalia I became fascinated by the bands that played concerts around the exhibit halls. They still played with a ragtime beat in that early capital of the new American music. Bands from Joplin played for dances at the lake pavilion in my small Missouri home town. They typically had a fat woman belter, and usually played the latest hot jazz numbers. The old folks were shocked at the music and at seeing couples dancing close together, arm-in-arm and face-to-face. Square dancing had suddenly become passe.

During my high school years my father would take his kids to Kansas City for a little "culture" (live theatre, etc.). On one such trip he took us to dinner at the best place in town--the Plantation Grill of the Muehlebach Hotel, where the Coon-Sanders Orchestra played. This was long before the group moved to Chicago's Blackhawk Cafe and nationwide radio fame. After I built my first radio set, I regularly heard Coon-Sanders, Benny Moten and other original Kansas City jazz bands, as 100 miles was really DX on that set. Later I had the thrill of seeing the Benny Moten band live at Fairyland Park Ballroom.

During my college years in Washington in the 20s my gang and I were avid followers of jazz, but the big names seldom played D.C. then, except on movie theatre stages. Our hero band leaders were Paul Whiteman, Duke Ellington, Cab Calloway, Fats Waller, Clyde McCoy, Louis Armstrong, Benny Goodman, the Dorsey Brothers, Jack Teagarden and Ben Bernie. We heard them on records, radio and in person only when out of town. However, one band we enjoyed in D.C. soon after Repeal was Jack "Jive" Shaffer's group at the old Madrillon Restaurant at 15th and New York Avenue. Any purist in the club who remembers him may say that his hot happy music was really not jazz,

but it was fun. "Jive" was last seen playing in a gambling hall in Las Vegas.

Lida and I married in 1938 and lived the next ten years in Chicago during the great revival there of classic jazz. The Aragon and Trianon ballrooms would often book jazz bands like Harry James and Artie Shaw to vary the schmaltz of Wayne King and Lawrence Welk, but jazz really flowered in the smaller night clubs and cafes. Notable were the Three Deuces, where we heard Art Tatum; Blue Note Cafe, where every jazz great played at one time or another; Stratosphere Club, a rooftop bar that featured a hot harpist; and the Garrick Lounge. Sunday afternoons were great for jam sessions in many of the places. During a Sabbath soiree at the Blackhawk we caught Bob Crosby and his then-new Bobcats in one of their earlier playings of *Big Noise from Winnetka*. The story was that they named it after a noisy bunch from that affluent suburb who were disturbing an earlier rendition of the nameless piece.

In the 40s many stagebars opened all over Chicago, where for the price of a drink one could hear good jazz groups playing just above the bar. Some featured two bands or combos with nonstop music. Among the greats we heard in these little joints were Wingy Manone, Jay C. Higginbotham, Red Nichols, Sidney Bechet, Barney Bigard, Fatha Hines, Muggsy Spanier, Eddie Condon and Pee Wee Russell. We heard Jimmy and Marian McPartland right after Jimmy brought his English war bride back to his home town. We also visited Bill and Ruth Reinhart's Jazz Ltd. club in its first week of operation in that Near North Side cellar right after the war. It remained a Mecca for traditional jazz until just a few years ago--long after all the stagebars had disappeared. One joyous night we went to a South Side theatre (in complete safety) to hear Lionel Hampton play for his people. It was terrific! He had them dancing in the aisles. There were great debates during those years as to the difference between Dixieland jazz and Chicago style. Regardless of what you called it, jazz was much fun in that "toddlin' town."

Back in Washington during the 60s we missed the availability of original style jazz--whatever name it bears. We are thankful to PRJC for making Classic Jazz available again in the D.C. area.

# PRJC

## New Year's Eve Blast

Falls Church Odd Fellows Hall

9:00 p.m. - 2:00 a.m.

**BYOL**

\$15.50 per couple, \$7.75 single

**BYOL**

*FOR JAZZ LISTENERS:* so you can enjoy your favorite music on New Year's Eve; and so you can go out that night at a cost of less than an arm and a leg

*FOR MUSICIANS:* so you won't have to have the usual New Year's Eve hassle and end up playing Latins and polkas; and so you can take your wife or girlfriend out that night

*THE MUSIC:* As many musicians as possible will get to play, but this means musicians will have to pay their way in like everybody else. Some of the regularly organized bands may be on hand. Leaders of five PRJC-affiliated bands have agreed to play in the "house band." In other words, this will be organized music, not just a jam session.

Hot Breakfast Served at 12:30 a.m.

BYOL; Setups & Cokes Provided

Attendance limited to 150; payment only in advance. Send checks to Polly Wagner, 302 Timber Lane, Falls Church, VA 22046. Checks accepted only from PRJC members, but you may bring non-members as guests. Checks received too late will be returned promptly. Street directions will be sent by mail with your tickets. Direct further questions to Polly Wagner, 833-2200 (daytime).

*Note: date for New Year's Eve to be set later--check 630-PRJC*

# The Potomac River Jazz Club



For recorded info -

DIAL (301) 630-PRJC

## \*\* WINDJAMMER ROOM \*\*

December	1	New Sunshine Jazz Band
	8	Randolph Street Gang
	15	Anacostia River Ramblers
	22	Southern Comfort
	29	Original Washington Monumental Jazz Band
January	5	Fat Cat's Manassas Festival Jazzers

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## REGULAR GIGS

*Please note: all gigs are tentative--always check 630-PRJC*

- Sunday PRJC weekly jazz session in the Windjammer Room, Marriott Twin Bridges Motor Hotel, located at Virginia end of 14th Street Bridge. 7:30-11:30 p.m. No cover, two-drink min. Open to public.
- ANACOSTIA RIVER RAMBLERS, Lighthouse Restaurant, on Rt. 50 in Falls Church, Va. 7-11 p.m. Sit-ins welcome.
- Monday RANDOLPH STREET GANG, Bratwursthau, 708 N. Randolph St., Arlington, Va. 8:30-11:30 p.m., sit-in session at 11:30.
- Wednesday ASPEN HILL GANG, featuring Wild Bill Whelan, D'Angelos Restaurant, 4064 Aspen Hill Rd., Wheaton, Md. 9-midnight. \$3 min.
- PRJC OPEN JAM SESSION, first Wednesday of each month (except Jan. 8). 8:30-midnight. Cinders Steak House, 1500 S. Joyce St., Arlington. Open to all PRJC musicians and jazz fans, although aimed primarily at the unattached musicians who don't get to play and meet their brethren as often as they would like.
- Thursday GOOD TIME SIX, Bratwursthau, Arlington. 8:30-11:30 p.m., then sit-ins.
- Friday RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Del. First Friday of month only. Reservations suggested.
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## COMING UP

- Sun, Dec. 1 Fat Cat's Manassas Festival Jazzers at the Pub, in the basement of the Healy Bldg on campus of Georgetown University. 8-11 p.m.
- Fri, Dec. 6-  
Sun, Dec. 8 9th Annual Manassas Jazz Festival, featuring the New Black Eagle Jazz Band (Boston) and many other jazz stars. Some tickets left, call Johnson McRee at (703) 368-2137.

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