



I KNOW IT LOOKS
LIKE FATHER TIME,
BUT ACTUALLY IT'S
DICK BAKER LOOKING
FOR A JANUARY
COVER. NOW LET'S
SEE... MMMM
???

TAILGATE
RAMBLINGS
JAN 1975

HAPPY NEW
YEAR TO
ALL ~
*Tailgate
Ramblings*

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. 5, No. 1

JANUARY, 1975

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

* * * * *

Yer editor owes a lot of club members an apology for the confusion surrounding the PRJC New Year's Party. Actually, I double-fumbled: first by making a misguided attempt at a joke while wearing my editor's hat, then by not correcting my first mistake in my role as the voice on 630-PRJC. If you'll remember, I stuck a line on the bottom of the New Year's Party announcement saying that the date for New Year's Eve was to be set later and to check 630-PRJC for that information. As Sen. Foghorn Leghorn was wont to say to Henry Hawk, that was a joke, son. I said the date for New Year's Eve was unfirm, not the date for a Party. Until our government gets around to making New Year's Day the first Monday in January, New Year's Eve is pretty definitely assigned to December 31. Anyway, evidently only a few people recognized my spoof for what it was, and PRJC Social Director and Party organizer Polly Wagner was swamped with inquiries. My real 24-carat boner was not clarifying the problem on 630-PRJC, but I was thinking that since it was a members-only party, it wouldn't do to include it in a message available to everyone with a telephone. That was just weak thinking. To all who were confused, and

especially to Polly Wagner, my humblest apologies. (There! If Chairman Mao can admit his mistakes in public, I sure as hell can!)

A look at the "Regular Gigs" department will inform you that we've lost one of the happier jazz actions in our area, and the only one serving the Maryland suburbs. Wild Bill Whelan and the Aspen Hill Gang are no longer playing Wednesday nights at D'Angelo's in Wheaton. Replaced by a rock band. On the other side of the coin, we have word that jazz will be a regular Sunday night feature in the Pub, on the campus of Georgetown University.

What hurts is that now three different houses will vie for the jazz dollar every Sunday night, while Friday and Saturday still go begging. Let's face it, club owners are looking to stay full and make a pile on those two nights, and we haven't really proven we can do that for them with our music. And we'll have to prove we can draw real crowds before someone will give us a room like the Windjammer on a Friday or Saturday night. Now, if we just had our own clubhouse....

Ah, the vagaries of booking out-of-town jazz bands. We had promised you the Grove Street Stompers (NY) in January, but we just couldn't find a date agreeable with those gentlemen, who are all limited by their regular day gigs. And while the Happy Jazz Band (San Antonio) may still come to D.C. in February, it won't be for the PRJC. A professional band, much in demand, the HJB has simply priced itself out of the reach of a club like ours, especially in view of the fact that the only night they could give us was a weeknight. They still have Feb. 13 open on their schedule, and if some entrepreneur can pony up their kind of dough, we may yet have the opportunity to hear them. We will now make an attempt to bring the Grove Street Stompers down in February.

March, however, still looks like the Winter-Spring bright spot in area jazz action. That is when the PRJC traditionally celebrates the birthday of Bix Beiderbecke by bringing the Bix Beiderbecke Memorial Jazz Band--Bill Barnes, Tex Wyndham, and all--down from New Jersey to celebrate the occasion. The March issue of TR will have a special article on Bix by Ray West.

LETTERS

Last month's TR contained an article by club president Ed Fishel calling for an effort to found an all-jazz radio station. Here are a couple of reactions to that article.

I want to endorse the proposal of an all-jazz radio station... Obviously, Ed is aware of all the arguments against the idea, but, in my opinion, he has made a very strong case for launching such a venture.

For my part, as a collector of 78's and reissued recordings, I will gladly volunteer whatever material I have that would be appropriate for program purposes. Even if collectors who are willing to volunteer are small in number, I believe that the availability of but several large record collections would be adequate to ensure initial success. And the radio programs would undoubtedly inspire others to make additional recordings or tapes available. In any event, there would be no lack of broadcast material.

It seems equally clear that our "hard core" would grow in number at the regular gigs because repeated radio broadcasts will eventually reach those who are unable to attend any given one-day stand, no matter how well it is publicized. ...The advertising value of daily radio announcements over one-shot notices (as good and necessary as they are) seems obvious. Regular radio broadcasts would bring out many who would normally stay at home.

As for funding, I think there must be several possible ways, simply because the proposal has a great deal of merit and is worth a vigorous attempt. The PRJC should have in its ranks a number of people who could contribute constructive ideas and effort to solve the problems of funding such a venture. Again, Ed's suggestion for seeking support from agencies and foundations is well worth an effort.

Carl H. Scheele
Arlington, Va

...keep pluggin' on the radio idea--as you point out, there is funding for much less worthy projects, although you might get an argument from past members of the National Ballet.

Tom Martin
Whispering Pines, N.C.

Wild Bill Davison Special

Wild Bill Davison will be the subject of a special program on "I thought I heard Buddy Bolden say..." from 9 AM-12 Noon, January 11, 1975 on WGTB-FM (90.1). Featuring the recorded music of and an interview with Wild Bill, host Royal will be joined by Daniel M. Simms, discographer, archivist and biographer to this great American cornetist.



MORE JAZZ BOOK & RECORD BARGAINS FROM OLB!! (ALL DISCOUNTED-ALL POSTPAID)

- THE WORLD OF SWING: DANCE \$10.00
- THE DUKE ELLINGTON STORY ON RECORDS 4.75
#6/7/8 IN STOCK. MORE COMING.
- THE BEST JAZZ BOOK OF THIS, OR ANY, YEAR!!!
BIG BAND JAZZ: MCCARTHY 13.50
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WHO'S WHO OF JAZZ: CHILTON 5.95
- JAZZ RECORDS: JEPSEN EACH VOLUME 5.25
#1/2/4B/4C/6/7/8 IN STOCK. OTHERS SOON.
- LOUIS ARMSTRONG DISCOGRAPHY: JEPSEN 4.50
- THE BIX BANDS: (FROM ITALY) 8.50
- PRESTIGE JAZZ RECORDS: RUPPLI 7.50

JAZZ RECORD SPECIAL: (LIMITED TIME ONLY)

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- COMPLETE CATALOG OF TAX RECORDS " 4 19.75
(NO ASSORTMENTS ALLOWED)

OAK LAWN BOOKS BOX 2663 PROVIDENCE RI 02907

IMPRESSIONS OF 9TH MANASSAS

(At the 9th Annual Manassas Jazz Festival, held December 6-8, I asked several PRJC members to write up their impressions of the affair)

LIDA RUTH & HAROLD GRAY:

The 9th Manassas Jazz Fest was our third. The music was terrific. It could have been improved only by having another long-organized band with the drive and unison of the New Black Eagle Jazz Band from Boston. Since we are not musicians, our critique will cover organizational and logistic aspects.

We missed the exuberance of the large night crowds that formerly came to the airport hangar or the motel convention hall. The small audience in the hidden private club was very enthusiastic, but we submit that jazz would be better served if the young people and "one nighters" could have afforded to attend. Of course, the McRees have to keep it in the black, but next year maybe they can find another hangar, warehouse, new factory or even the Hayloft Dinner Theater for larger night sessions. Out-of-town musicians were heard lamenting the small crowds.

Poor mikes on Saturday afternoon, and the regrettable habit of announcers talking before the applause died down, were to be deplored. Strangers in Manassas would have had a pleasanter sojourn if the motel clerks had been coached on the geography of their town. They knew the location of neither of the high schools, nor of the Stonewall Club. A special map in the lobby of each inn would have been a great convenience, and might have drawn more listeners. Nit-picking aside, we thoroughly enjoyed it all, and are looking forward to the next one. Maybe next year the hall will be big enough to allow dancing--in the rear, where it will not distract from the music.

RAY WEST:

The quality of sound in the Stonewall Jackson Middle School auditorium on Lomond Drive was not good. Too much reverberation. The solos on clarinet, baritone sax, piano and acoustic bass were obscured. Suggest this auditorium not be used for future concerts.

The Stonewall Jackson High School audi-

torium on Rixlew Lane was superior in sound quality. I recommend it for all future afternoon concerts.

Microphone trouble during a vocal by Fat Cat at the Saturday afternoon concert. If I didn't know better, I would have thought his voice was changing.

Highlights worth remembering:

1. The Tommy Gwaltney/Wally Garner duets; the interplay, the individual solos, both clarinets falling into phrasing in harmony. The musical rapport of these two must be heard to be believed. Just great.
2. Bobby Hirsch (a great jazz piano) and his Jazz Cats. Performance of the Wolverine Blues was something else. Ensemble work was really outstanding.
3. Watching Claude Hopkins: his face tells it all--it says, "I've heard it all before, show me something worth my attention." The arched eyebrows and the infrequent smile say, "All right, that's what I've been waiting to hear"; the sardonic expression says, "Oh no, not again!"
4. The trombone duets of Al Winters and Billy Allred. A new tune written by Al called "Lament for Louis."
5. The uninhibited Wild Bill Davison, who lives up to his name both on stage and off.
6. Nick Sassone, a great clarinet and tenor sax. Plays a fine, swinging tenor.
7. Johnson McRee's tribute to Fred and Anna Wahler citing their enthusiastic support of traditional jazz through the years. Most fitting, and certainly well-deserved.

A gripe: please, Fat Cat, don't inflict an amplified bass guitar on us again. It is a shame that a bass man of such great talent and experience uses an instrument so inherently monotonous in tone. It is a real drag. It was a credit to his professionalism that his talent came through in spite of the instrument.

Constructive criticism: I feel that the package pricing did keep some jazz fans from attending individual performances. If we are committed to preserving and promoting jazz, we cannot afford to deny the opportunity to listen to this wonderful music to any who love it or to any who might grow to love it.

To sum it all up, a fine festival. As intended, it gives us an opportunity to see and hear live performances by many musicians that we normally get to hear only on recordings. Those responsible for making the 9th Manassas possible deserve the thanks of the entire jazz community.

JANUARY 25:

ANOTHER RAGTIME DANCE BY THE NSJB

The New Sunshine Jazz Band is holding another Ragtime Dance, like their fabulously successful one last April, at the Potomac Boat Club, on the Georgetown waterfront. It will feature:

Music by the NSJB;

Lessons in such dances as the cakewalk, Charleston and one-step by professional dance instructors;

Vocal harmonizing by "The Augmented Eight";

Group singing from song sheets of vaudeville-silent movies vintage;

Musical nostalgia by "The Geriatrics."

The dance will be held Saturday, Jan. 25, from 9:00 p.m. to 1 a.m., at the Potomac Boat Club, 3530 Water St. NW (actually K Street extended, under the Whitehurst Freeway). Admission is \$4, bring your own bottle (mixes, ice, beer, snacks will be on sale).

Last year's dance was such a hit that the Boat Club was overcrowded, so this year only 200 tickets will be sold--first come, first served, needless to say. Order tickets from Don Rouse, 5010 N. 11th St, Arlington, VA 22205. For more information you can call Don at 525-3786 or bandleader Tony Hagert at 524-2707.



JUMP Records Back in Business

Al Webber, record collector and Official PRJC Curmudgeon, informs us that JUMP Records, a West Coast hot jazz label active from 1944-55, is gearing up to re-issue jazz material originally released on 78's or early 10" LPs. In some cases they're even using masters, sometimes of alternate takes, which have never been released.

The first of the new records from JUMP feature Red Nichols and his Five Pennies and Rosy McHargue's Ragtimers. They are available from Brother Al (call 783-6505 during the day), or you can write for info to Hermosa Record Sales, P.O. Box 382, Hermosa Beach, CA 90254.

ROYAL REPEATS JAZZ AT THE "Y"

Because of the tremendous response to the first series on the background and appreciation of Classic Jazz, offered by PRJC member Royal, host of WGTV-FM's "I thought I heard Buddy Bolden say..." (Saturdays 9 AM-12 Noon), it will be repeated this January together with the second series. The two-hour meetings will be divided between discussion and listening to recorded examples of the classic sounds.

The first series will meet on Fridays, January 24-February 14, 6-8 p.m.:

1/24 I BACKGROUND: The African & European Antecedents, Country Blues, Spirituals, Ragtime

1/31 II NEW ORLEANS: Creole, Black, White

2/7 III CHICAGO: The South Side

2/14 IV CHICAGO: White Chicago Style

The second series, continuing the one begun last Fall, will meet on Wednesdays, January 22-February 12, 6-8 p.m.:

1/22 I MIDWEST: Kansas City, The Territory Bands

1/29 II HARLEM

2/5 III SWING

2/12 IV THE 40's: The New Orleans Revival, Mainstream, Bebop

Each series costs \$16 for Y members, \$21 for non-members. For more info contact: YWCA (both men and women welcome) 17th & K Streets NW, Washington, D.C. 638-2100, ext. 29

FOR SALE: trumpet, Olds Ambassador with case. Very good condition. \$100 or best offer. Mort Middleman, 4775 Byron Rd, Balto. Call 301/484-1066 (day) or 301/655-3048 (evening).

FRED TURCO wishes to thank all his friends and customers for their continued interest in OAK LAWN BOOKS. I hope that you enjoyed the past holidays and that the future holds for you a very happy, very healthy and a very successful life.

One of the PRJC's earliest members, Ralph Huss (membership #30) has moved to Weimar, California. Sorry to see you leave, Ralph!

PRACTICAL FAKE LIST

(Distant jazz club mags please copy)

Two years ago in this magazine we published a long article that (a) denounced jazz "chestnuts" and (b) asserted that the chestnuts have become chestnuts because they are great tunes.

We promised to struggle out of this equivocal position by working up, via committee, a list of 200-300 "standard" jazz tunes, so that everybody would know where to go to get beyond the 60 or 70 chestnuts.

The committee was appointed and agreed on one thing: except for the chestnuts, no agreement on what is a standard tune is possible.

Rather than do nothing, the committee (now reduced to two men, Ed Fishel and Scotty Lawrence) produced a different kind of list--one that ignores the question of what is *standard* and instead is designed to answer that constant bandstand question, "What'll we play next?"

The listmakers assumed the most limiting bandstand situation, the one with visitors sitting in, and that next-worse situation, the band that was a pick-up band to begin with. Thus, what started out to be the "Standard Jazz Tunes" list is now the "Practical Fake" list. And there are two key words in that title--"fake" and "practical."

The list is at most the estimate of two working musicians as to what 200 traditional tunes are most commonly played around Washington, D.C. They (the listmakers) are not happy about the number 200--one-third of them are the much-maligned chestnuts--but, they say, "Unfortunately, we Washingtonians don't know enough tunes to set a higher number and still retain that word, 'practical.'"

"As to the practicality of the 200, we are happy enough. A couple of working bands have used the list off and on for several months. We've doctored it in the light of that experience and we think it'll work."

Before sailing into the list, one more point: Scotty and Ed have worked up lead-sheets on all 200, writing them out "in notes a blind man could read in the dark." Their book of lead-sheets will be available for musicians to play from at the monthly PRJC open jam session at the

Cinders Steak House (first Wednesday of each month; see inside back cover for details).

The list, which has been reduced to fit on one page, can be torn out of TR and used on the bandstand. It is reproduced elsewhere in this issue.

JAZZ AT THE PUB

Where in Washington can you find a college-age audience giving standing ovations to a traditional style jazz band? That's what has been happening once or twice a month at the Georgetown University Pub, where the Original Washington Monumental Jazz Band has been playing regularly this past Fall, with Fat Cat & his Manassas Festival Jazzers also putting in a couple of appearances. There's no question that the bands really "put out" for this very appreciative young audience, which knows music, even if it is still new to this particular American brand.

Royal, host of WGTB-FM's "I thought I heard Buddy Bolden say..." and moving force behind the pub concerts, announces that starting January 19, 1975, Jazz at the Pub will be a weekly Sunday night feature. Jazz simply draws larger crowds than rock or folk music seem to be able to!

Starting the new season is a new group, the Barnstorming Jazz Band, led by well-known multi-instrumentalist Al Stevens. The Monumentals, under the expert leadership of Ken Underwood, will continue to hold down their regular gig on the last Sunday of each month and filling in the other dates are the New Sunshine Jazz Band and Swing!, with more groups to follow. As previously, one set of each performance will be aired by delayed broadcast over WGTB-FM. The schedule is as follows:

Jan. 19	The Barnstorming Jazz Band
Jan. 26	OWMJB
Feb. 2	The New Sunshine Jazz Band
Feb. 9	Swing!
Feb. 16	The Barnstorming Jazz Band
Feb. 23	OWMJB

The Pub is located in the basement of the Healy Building on the Georgetown University campus. Performances run from 9 p.m. to midnight with free admission and beer and wine on sale.

- Erika Stokes

PRJC Practical Fake List

Part I -- TUNES GENERALLY KNOWN

* Usually with vocal

- After You've Gone (Bb)
 Ain't Misbehavin' (Eb)
 Ain't She Sweet? (Eb or C)
 Alexander's Ragtime Band (C/F)
 Alice Blue Gown (Bb or C)
 All by Myself (Bb)
 All of Me (C or Bb)
 Am I Blue? (F)
 Angry (Bb)
 At Sundown (F)
 At the Jazz Band Ball (Gm/Bb)
 Avalon (F)
 *Baby Won't You Please Come Home? (F) (or Ab)
 Back Home Again in Indiana (F)
 Back in Your Own Back Yard (F)
 Ballin' the Jack (Gm/Bb)
 *Basin Street Blues (Bb)
 Big Butter and Egg Man (F)
 Bill Bailey (Dm/F)
 Birth of the Blues (C)
 Black and Blue (C or Bb)
 Blues My Naughty Sweetie Gave to Me (Bb)
 Bourbon Street Parade (Ab, occasionally G)
 *Buddy Bolden's Blues (Eb)
 Canal Street Blues (F)
 Careless Love (F)
 Charleston (Bb)
 Cherry (C)
 Chicago (Eb)
 China Boy (F)
 Chinatown (C)
 Ciribiribin (Eb)
 Clarinet Marmalade (F)
 Come Back, Sweet Papa (Bb)
 Confessin' (Ab)
 Coquette (Eb)
 Corinne Corinna (Bb)
 *The Curse of an Aching Heart (Bb)
 Dallas Blues (Bb)
 Darktown Strutters' Ball (C)
 Davenport Blues (Eb)
 Dinah (F or Ab)
 Dippermouth Blues (Sugar Foot Stomp) (Bb)
 *Doctor Jazz (Eb)
 Down by the Riverside (F)
 Down in Jungletown (Bb)
 Do You Know What It Means to Miss New Orleans? (C)
 Exactly Like You (Bb)
 Farewell Blues (F)
 Fidgety Feet (Bb/Eb/Ab)
 Five Foot Two (Eb or C)
 Friendless Blues (F)
 Georgia on My Mind (F)
 *A Good Man Is Hard to Find (C)
 *Hard Hearted Hannah (Eb or C)
 Hello Dolly (Bb)
 Hindustan (Bb, occasionally C)
 Honeysuckle Rose (F)
 How Come You Do Me Like You Do? (Bb)
 *How Long Blues (C)
 I Can't Believe That You're in Love With Me (Bb)
- I Can't Give You Anything but Love (F or Ab)
 Ice Cream (C)
 Ida (Eb)
 If I Could Be With You (Bb or Eb)
 If I Had You (Bb)
 I Got Rhythm (Bb)
 I'll Be a Friend With Pleasure (Eb)
 I May Be Wrong (Eb)
 I Never Knew (That Roses Grew) (F)
 Is It True What They Say About Dixie? (F or Ab)
 It's a Sin to Tell a Lie (Bb or C)
 I've Found a New Baby (F)
 I Want a Little Girl (F)
 I Wish I Could Shimmy Like My Sister Kate (Eb)
 Jada (F)
 Japanese Sandman (F)
 Jazz Me Blues (Eb)
 Just a Closer Walk With Thee (Bb)
 Just a Little While to Stay Here (F or G)
 Keepin' out of Mischief Now (C)
 Lazy River (F)
 Limehouse Blues (Ab)
 Lonesome Road (Eb)
 Louisiana (Ab or F)
 Love Is Just Around the Corner (F)
 Mack the Knife (C)
 Mama's Gone, Goodbye (Bb)
 Mandy (Make Up Your Mind) (F)
 Margie (F)
 Maryland, My Maryland (F)
 Melancholy (Dm/F)
 Melancholy Baby (Eb)
 Memories of You (Eb)
 Milneburg Joys (Bb)
 Monday Date (Bb)
 Muskrat Ramble (Bb, sometimes Ab)
 My Gal Sal (Bb or F)
 My Blue Heaven (Eb)
 My Buddy (F)
 My Honey's Lovin' Arms (F)
 New Orleans (Bb)
 *Nobody Knows You When You're Down and Out (Eb)
 Nobody's Sweetheart Now (F)
 None o' This Jelly Roll (Bb)
 *Of All the Wrongs You've Done to Me (F)
 Oh Baby! (F)
 Old Fashioned Love (Eb)
 On the Sunny Side of the Street (C)
 Original Dixieland Onestep (Bb/Eb/Ab)
 Peg o' My Heart (Bb or C)
 Pennies from Heaven (Bb or C)
 Please Don't Talk About Me When I'm Gone (Bb or Eb)
 Poor Butterfly (Ab)
 *Rockin' Chair (Eb)
- *Rose of Washington Square (Gm/Bb)
 Rose Room (F or Ab)
 Rosetta (F)
 Royal Garden Blues (F/Bb)
 Runnin' Wild (Bb)
 *Saint James Infirmary (Fm or Dm)
 Saint Louis Blues (Gm/G)
 San (F)
 September in the Rain (Eb)
 Shanty Town (F)
 The Sheik of Araby (Bb)
 Shine (Eb)
 Singin' the Blues (Eb)
 Sleepy Time Down South (Eb)
 Smiles (Ab)
 Somebody Loves Me (F)
 Somebody Else Is Taking My Place (Bb)
 Somebody Stole My Gal (Eb)
 Some Day, Sweetheart (F)
 Some Day You'll Be Sorry (Eb)
 Some o' These Days (F)
 South (Eb)
 Squeeze Me (F)
 Stars Fell on Alabama (C)
 Struttin' With Some Barbecue (F)
 Sugar (F, occasionally G)
 Sunday (C)
 Sweet Georgia Brown (Ab)
 Sweet Lorraine (F)
 *Sweet Substitute (Ab)
 Sweet Sue (F)
 'S Wonderful (Eb)
 'Tain't Nobody's Business if I Do (Bb)
 That Da-da Strain (Gm/Bb)
 That's a Plenty (Dm/F/Dm/Bb)
 There'll Be Some Changes Made (Bb)
 Tiger Rag (Bb/F/Bb/Eb/Ab)
 Tin Roof Blues (Bb)
 Tishomingo (F or G)
 Trouble in Mind (F, sometimes G)
 Twelfth St. Rag (Eb)
 *Ugly Chile (Ab)
 Washington and Lee Swing (Bb)
 'Way Down Yonder in New Orleans (F)
 When My Sugar Walks Down the Street (F)
 When the Saints Go Marching In (F)
 When You're Smiling (Bb)
 Who's Sorry Now? (Bb)
 *Winin' Boy (Eb)
 The Wolverines (Wolverine Blues) (Bb/Eb/Bb)
 The World Is Waiting for the Sunrise (Bb)
 Yellow Dog Blues (C or Bb/Eb)
 Yes Sir, That's My Baby (Eb)
 *You're Nobody 'til Somebody Loves You (F)
 You Took Advantage of Me (Eb)
 *You've Got to See Mama Ev'ry Night (Bb or C)
 You Always Hurt the One You Love (Bb)

Part II -- TUNES ON WHICH ADVANCE DISCUSSION OF LEAD, CHORDS, OR ROUTINE IS USUALLY NECESSARY

- *Ace in the Hole (F) (verse?)
 Atlanta Blues (F) (1st strain?)
 *Aunt Hagar's Blues (Eb or F) (routine? chords?)
 *Beale Street Blues (Bb/Eb) (routine?)
 Beale Street Mama (Ab)
 Blue Turring Gray Over You (Bb or C) (bridge often misplaced)
 Bluin' the Blues (Bb) (routine?)
 Bugle Call Rag (Bb) (routine?)
 Bye and Bye (F) (routine?)
 *Cakewalkin' Babies (Bb) (routine?)
 Copenhagen (Bb/Eb/Bb) (routine?)
 Daddy Do (F) (verse?)
 Ev'rybody Loves My Baby (F) (chords on bridge?)
 Georgia Camp Meeting (Bb/Bb/Eb) (routine, esp. 3rd strain?)
 High Society (Bb/Eb) (routine?)
 I Can't Say (Eb) (verse?)
 I'm Comin' Virginia (Eb/Eb) (verse? chords in chorus?)
 Memphis Blues (Eb/Ab or F/Bb) (routine?)
 Mr. Jelly Lord (Bb/Eb) (verse? transition to chorus?)
 Oh Daddy (F) (verse?)
 Ol' Miss (F) (middle strain? chords in last strain?)
 Ory's Creole Trombone (F/Bb) (routine? middle strain?)
 Panama (Eb/Ab or Eb/Ab/Eb) (routine? keys?)
 Riverside Blues (Eb) (routine?)
 Sensation (Bb/Eb/Ab) (routine?)
 South Rampart Street Parade (Eb/Ab/Fm/Eb/Ab or Eb/Ab/Fm/Eb/C or Eb/Ab/Fm/Eb/Eb) (routine? keys?)
 Storyville Blues (Ab) (verse?)
 Wang Wang Blues (F) (routine?)
 Weary Blues (F/Bb) (routine? vocal?)

The Potomac River Jazz Club



For recorded info -
DIAL (301) 630-PRJC

** WINDJAMMER ROOM **

JANUARY 5 ANACOSTIA RIVER RAMBLERS
12 WORLD'S 3RD GREATEST JAZZ BAND
19 DIXIE FIVE-0
26 FREE STATE JAZZ BAND
FEBRUARY 2 BAY CITY 7
9 GOOD TIME SIX

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.
- JAZZ AT THE PUB, in the basement of the Healy Bldg on Georgetown University campus. 9-midnight. Rotating bands, see schedule in article on p. 6.
- Monday RANDOLPH STREET GANG, Bratwursthaus, 708 N. Randolph St., Arlington, Va. 8:30-11:30 p.m., then sit-ins.
- Wednesday 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, Bratwursthaus, 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.

Sat, Jan. 25 RAGTIME DANCE put on by the New Sunshine Jazz Band. Potomac Boat Club in Georgetown, 9 p.m.-1 a.m. See article p. 8 for other details and ticket information.

WELCOME NEW MEMBERS!

Paul J. Baicich
Washington, D.C.

John J. Murray, Jr.
Falls Church, Va

Pete Kennedy
Arlington, Va

Barbara Spadetti
Arlington, Va

Harry V. Souchon
New Orleans, La

Felder F. Heflin
Arlington, Va

Charles Magoon
Arlington, Va

Charles A. Haile
Baltimore, Md

Joseph R. Rogers III
Kensington, Md

Gale Foehner
Rochester, NY

Raymond Lewis
College Park, Md

Robert E. Phillips
Falls Church, Va

Bill & Mimi Barnes
New York, NY

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