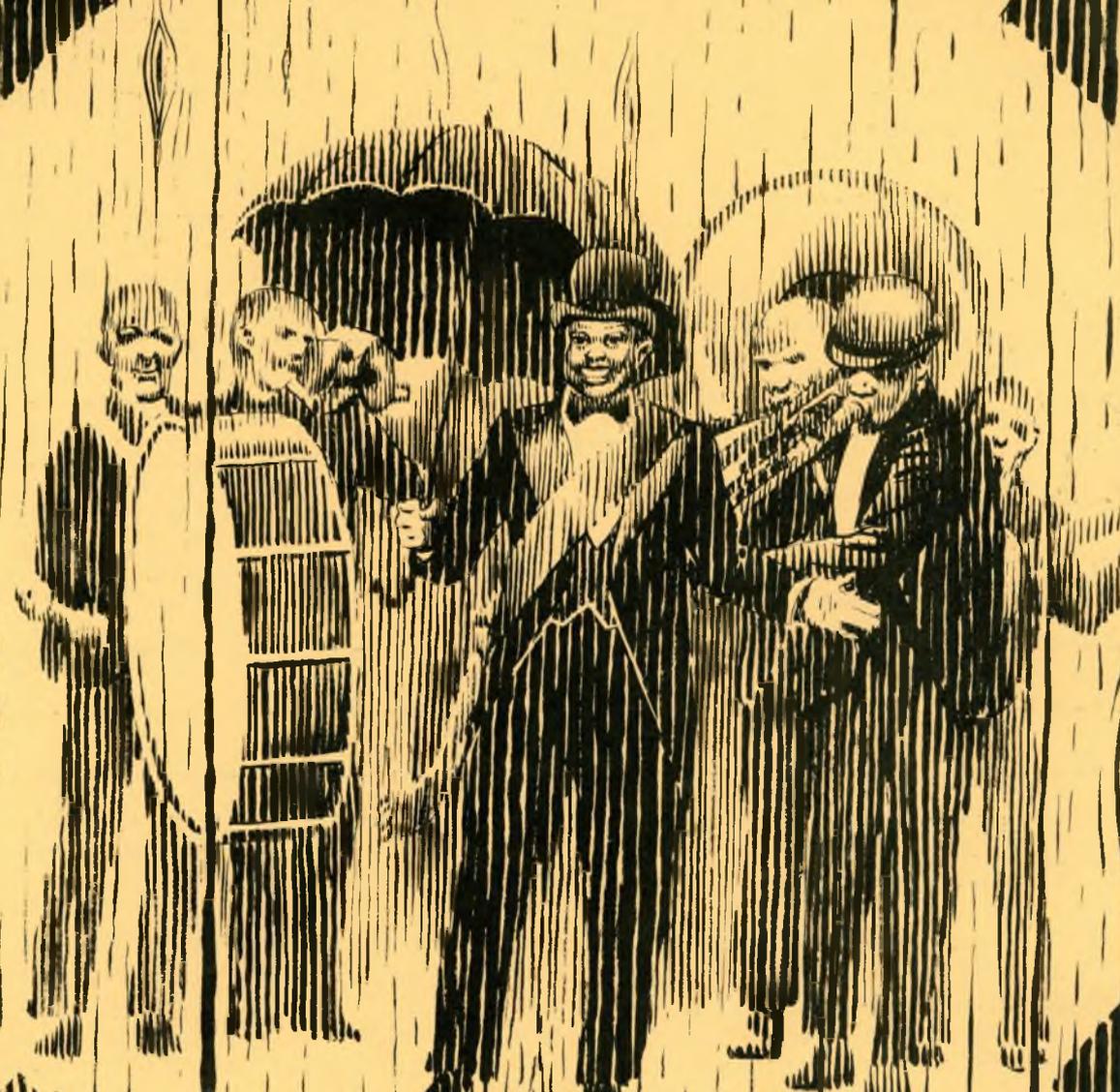


YAWGATE



WATERBURY

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME _____

STREET _____

CITY _____ STATE & ZIP _____

PHONE NO. _____ OCCUPATION (Opt.) _____

RECORD COLLECTOR () YES

MUSICIAN? (What instruments?) _____



MEMBER OF ORGANIZED BAND? _____

INTERESTED IN ORGANIZING OR JOINING ONE? _____

INTERESTED IN JAMMING OCCASIONALLY? _____

READ MUSIC? () YES

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

[] Individual membership - \$7.50 per year. Member is eligible for all benefits of the PRJC, including all discounts offered and the right to vote in the general election and to hold office in the club.

[] Family membership - \$10.00 per year. Both husband and wife are eligible for benefits described above. Children under 18 are eligible for all discounts.

(A single person buying a family membership is eligible for all benefits described above; discounts offered will be extended to one guest when that guest accompanies the member.)

I enclose check payable to the Potomac River Jazz Club for the option checked above.

Signature _____

Mail to: Esther C. West, Secretary-Treasurer
4040 Uline Avenue
Alexandria, Virginia 22304

PRJC

TAILGATE RAMBLINGS, Vol. 5, No. 5

May 1975

Editor - Dick Baker

This Month's Cover - Harry Roland

PRJC President - Ed Fishel (703/536-8065)

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 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

* * * * *

PRJC MAY 9 SPECIAL:

"RAGTIME JAZZBAND BALL"

featuring Sao Paulo's Traditional Jazz Band and D.C.'s New Sunshine Jazz Band

The PRJC special event for May will be a "Ragtime Jazzband Ball," featuring the fabulous Traditional Jazz Band of Sao Paulo, Brazil, and Washington's New Sunshine Jazz Band. It will be held on Friday, May 9, from 8:30 p.m. until 1 a.m., on the campus of the University of Maryland. This event is being cosponsored by the PRJC and jazz radio host Royal Stokes, who is now the USA manager of the TJB.

The Traditional Jazz Band, led by clarinetist Tito Martino, made their first trip to our country in January, 1974; they launched that tour by playing for the PRJC in the Windjammer Room. They were a big hit with us and went on to a highly successful tour of the US, so successful that they soon began planning a return visit. Royal, host of the program "I thought I heard Buddy Bolden say..." has become their USA manager and is now on the road with the band on a month-long tour which will take them to New Orleans, St. Louis, Chicago, New York, Boston and many other cities.

Alternating sets with the TJB will be a group familiar to local jazz fans, the New

Sunshine Jazz Band. Led by music historian Tony Hagert, the NSJB has gained international recognition with their second record album, "Old Rags."

The Ragtime Jazzband Ball will be held in the Black & Gold Room, in the New Main Dining Hall, next to Parking Lot S on the University of Maryland campus. Beer and mixed drinks will be on sale at \$.75/1.25.

Tickets are \$5 each and are on sale by mail from Fred Wahler, 3903 Buck Creek Rd, Temple Hills, MD 20031 (checks should be made out to PRJC). Last month's TR announced that only 400 seats were available and that the event would likely be sold out in advance. Later examination of the Black & Gold Room revealed that nearly 500 people can be accommodated there comfortably. As of TR press time, it's hard to say whether all tickets will be sold in advance; probably they won't. In any case, in the last few days before May 9, 630-PRJC will have information on whether there will be any tickets for sale at the door.

On Using 630-PRJC: The month of April showed why we always add a recommendation at the top of the last page of TR to check 630-PRJC for the latest information about jazz gigs. During the month one regular gig was cancelled (the Downtown Jazz Factory, Mrs. Z's Restaurant, Friday night), one changed nights (the Anacostia River Ramblers, from Sunday to Monday night at the Lighthouse) and a new one was added (the Outside Inn Dixieland Jazzmen, Outside Inn, Saturday night).

Let's face it: jazz gigs are notoriously unstable. 630-PRJC, which is updated every Monday, has a much better chance of being current than TR, but I must stress that both TR and the telephone can be only as accurate and up-to-date as the information I receive. I again urge bandleaders and club owners to keep me posted on cancellations as well as new gigs. Call me at 521-4597 or 755-4644 (off.) or drop me a card.

Eddy Davis, the terrific banjo player/vocalist who played with the Bix Beiderbecke Memorial JB in March, sent the PRJC a very nice note thanking us for our hospitality. Eddy has two records, banjo sheet music and an instruction book for sale. Request a brochure from him at 27 Washington Square North 4D, New York, NY 10011.

U of M Jazz Library Dedicated to
Late PRJC Member Harry Houghton

On February 16 there was a jazz concert in
Tawes Recital Hall at the University of
Maryland. The occasion was the dedication
of The Harrison Frank Houghton Memorial
Jazz Library. The following message was in
the program for that concert:

"Harry Houghton was always fascinated by
music. He wanted to learn to play piano as
early as elementary school. The story goes
that his mother had to sneak the one dollar
for his lesson out of her grocery money each
week.

"He developed his first liking for jazz in
the late 1920's and played cornet in the
high school band. He began to collect re-
cordings as jazz became more and more popu-
lar. Bix Beiderbecke was his idol, and he
imitated his style when he joined in with
jazz combos playing in and around Des Moines,
Iowa.

"When Harry came east to New York to attend
graduate school at Columbia University, he
continued playing cornet in jazz combos, and
he enjoyed hearing all of the jazz that the
Village offered in those days. When we were
married in 1941, Harry had about 50 record
albums; little by little his jazz collection
grew and grew to 2,650 recordings. Fifteen
hundred of these are long play albums which
I am presenting to the University of Maryland.

"The collection covers many areas of early
jazz--New Orleans and Chicago styles, re-
cordings of the early Big Bands and early
Dixieland. Among his all-time favorites
were Bix Beiderbecke, Louis Armstrong, the
Dorsey Brothers, the Crosbys and Jack
Teagarden. He pored over Charles Delaunay's
New Hot Discography, checking off recordings
which he had and those he wanted to add to
his collection. Harry's life was filled
with many beautiful musical experiences, and
his enthusiasm for music ranged from Dixie-
land to Wagnerian operas.

"It is with great pleasure and deep emo-
tion that I make this gift to the Department
of Music of the University of Maryland to be
known as The Harrison Frank Houghton
Memorial Jazz Library. I hope that these
recordings will bring many people pleasure
and a greater understanding of jazz--this
wonderful medium of music so indigenous to
the United States."

--Virginia Houghton

*The PRJC sends its belated condolences to
Mrs. Houghton. The gift of Harry Houghton's
record collection and the founding of the
Memorial Jazz Library in his name is a gift
to jazz lovers everywhere. This act coin-
cides exactly with our stated goal of pre-
serving and encouraging traditional jazz;
we are all very grateful.*

PRJC JAZZ RIVERBOAT RIDE SET FOR JUNE 21

The PRJC's annual jazz riverboat ride will
take place this year on Saturday, June 21,
8-midnight. The band will be announced in
next month's TR.

The problems of space and band audibility
which have plagued previous rides will be
eliminated this year. We have reserved one
of the Wilson Line's fancy new catamaran
excursion boats, the *America*, for the trip.
The deck on which the band plays will have
space for every ticketholder; no one will
have to take seats out of sight of the band.
Also, this boat is much quieter than the
one we've used in the past and it has a
good P.A. system.

Seating will be limited to 250; tickets
are (as in previous years) \$7 each and may
be ordered in advance from Fred Wahler,
3903 Buck Creek Rd, Temple Hills, MD 20031.

* * * * *

*PRJC Group Entertains Handicapped, Asks
for Donation of Piano*

On March 29 a group of PRJC musicians
played a benefit concert for the Northern
Virginia Training Center for the Mentally
Retarded in Fairfax. Participating were:
Del Beyer (piano), Al Stevens (trumpet),
Jim Hamilton (clarinet), Dave Burns (trom-
bone), John Wood (bass) and Sonny McGown
(drums). Del Beyer reports that it was a
most gratifying experience for the men;
certainly there is no more noble purpose
to which our music can be put. Del also
reports that the piano at the Center is
virtually unplayable, too far gone to be
tuned at all. He is now making a search
for someone willing to donate a piano to
the Center; such a donation would be of im-
mense therapeutic and musical value to the
patients there and would, of course, be
deductible for income tax purposes. If you
have a piano you can give to the mentally
retarded, contact Del at 3664 Tallwood
Terrace, Falls Church, VA 22041, tel. 256-
3399.

PRJC COMPOSERS: PLEASE STEP FORWARD

Largely unknown to the PRJC membership (and totally unknown to the great big outside world) is a respectable body of original tunes composed by PRJC members. It's time the club did something about this.

At a minimum, all the music originating within the club and qualifying as jazz should be available to various PRJC bands.

John Thomas' "Original Washington Monumental Two-Step" and his "I'll Take Ragtime" have been played only by bands that had John on the front line. John Wiggin's more numerous compositions, or some of them, are played by the Monumentals, whose pianist John is, and by no one else. "Run-of-the-Mill Rag," by the New Sunshine Jazz Band's sometime pianist, Granville Klink, is played by that band and no other. The Dixieland Jazz Bows' arranger Ray Schulte has half a dozen compositions to his credit.

The principal barrier that keeps these creations hidden has been the composers' modesty, or humility.

So, the PRJC's music director, Scotty Lawrence, is going to take this situation in hand by collecting copies of these pieces (plus any other originals we can learn of), arranging them as necessary, and making copies available to all the PRJC bands.

After that will come the business of getting the music copyrighted and made available in the great outside world. One way of doing that would be for the club to undertake the job of publishing--but that's a bridge we don't have to cross now.

If you have a composition suitable to the jazz milieu, don't keep it hidden. Scotty's address is 45 Mt. Vernon Ave., Alexandria 22301, and his phone number is 548-5198.

Ed Fishel

(Ed. note: advance discussion of this project with the composers mentioned in Ed's article has assured us of their support. Other PRJC composers are invited to jump on the bandwagon.)

FOR SALE: 20 New Orleans LPs at \$3 each.
Call Mac McGown, 524-1382.

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

BRAND, SPANKING NEW! (ORDER YOURS, NOW!)
CHASIN' THE TRANE; THOMAS \$6.75
(THE MUSIC & MYSTIQUE OF JOHN COLTRANE)
THE JAZZ BOOK; BERENDT (PB-\$5.35) 10.50

STILL GOING STRONG:
BIG BAND JAZZ; MC CARTHY 13.50
THE DANCE BAND ERA; MC CARTHY 4.85

AVAILABLE IN MARCH: FROM JAZZ ARCHIVES.
(\$4.75 EACH...4 FOR \$18.00 POSTPAID)
JA22 RAY NOBLE, 1945-AMERICAN ALL STARS.
JA23 CHARLIE CHRISTIAN-W/BG, LIVE.
JA24 ROY ELDRIDGE, 1936/39. IN CHICAGO
JA25 BUDDY JOHNSON, 1945/46. HARLEM BANDS
JA26 TOMMY DORSEY-CLAMBAKE 7 & BIG BAND '35

BIX, MAN & LEGEND; EVANS/SUDHALTER 10.50
WORLD OF SWING; DANCE 10.00
HENDERSONIA; ALLEN 8.50
STORYVILLE, NEW ORLEANS; ROSE 14.75
SPORTIN' HOUSE; LONGSTREET 3.85
NEW ORLEANS, THE REVIVAL; STAGG/CRUMP 10.50

OAK LAWN BOOKS BOX 2663 PROVIDENCE, RI 02907

THINK JAZZ, BUY PRJC!

Members are reminded that the club has for sale a number of items designed to display your PRJC affiliation or to call attention to our existence. The first is our lapel buttons, which make fine souvenirs and are highly envied by other jazz clubs. Next are decals about 3" in diameter showing the same "second line" parasol as the lapel buttons. Finally, our long-lasting vinyl bumper stickers say "Potomac River Jazz Club - Think Dixieland - 630-7752." These items are 50¢ each or any combination of 3 for \$1. Order them from Anna Wahler, 3903 Buck Creek Rd, Temple Hills, MD 20031.

Also, we have professionally recorded and packaged stereo cassette tapes of the 1974 PRJC Jazz Picnic, which contain one tune by each of the 13 bands that played that day. They are \$4 each, order from TR. Checks should be payable to PRJC.

IMPORTANT REISSUES FROM MILESTONE

By Ted Chandler

Jazz collectors owe a tremendous debt to Milestone Records and to Orin Keepnews and Ralph Gleason; it should be recorded that we have owed much to Gleason for years. Since his days of involvement with the late Gene Williams in the old *Jazz Information* magazine, Gleason has been instrumental in bringing great jazz to our attention. Most recently, his column in *Rolling Stone* has been one of the gems of that increasingly literate and important periodical.

Now, he and Keepnews have used Milestone to cut loose a veritable blizzard of absolutely indispensable reissues of some of the rarest and most rewarding records in jazz history. As an achievement, it certainly ranks with the Columbia Bessie Smith retrospective, the Smithsonian's history of jazz, and the ORA issuance of countless private recordings made at such places as Minton's in the formative days of bop.

Now, Milestone. It has released in quick succession two-record LP sets of the work of Ma Rainey, King Oliver, Jelly Roll Morton, the New Orleans Rhythm Kings, Bix Beiderbecke and Blind Lemon Jefferson.

I have to date heard the first four--not the Bix or Blind Lemon sets--and find them infinitely rewarding. The Rainey and Morton issuances are particularly indispensable. At least some of the Oliver sides are otherwise available; the NORK, except for the work of Leon Ropollo and a guest appearance by Jelly, was simply not as interesting a group as the others.

But we have all too infrequently heard the majestic voice of Ma Rainey--outside of Bessie, the greatest of them all. On the basis of these records, she wasn't that far behind Bessie, either. Possibly not as supple a voice--not as rich--but rich enough, and swinging. See See Rider (which I believe Ma wrote) and Ma Rainey's Black Bottom (double entendre all the way, and funny) are two selections that stick in the mind, but there are gems sparkling throughout the four sides.

Jelly Roll Morton was by turns (and occasionally all at once) funny, funky, stomping, sad, rhapsodic, hokey, raunchy, sentimental, and driving. But he was al-

ways interesting, and the album of his early work performs a tremendously useful service by presenting us with the entire repertoire of his Germett piano solos all in one album and with almost miraculous clarity. In 1922-24 when these records were made, Jelly was of course already a thoroughly matured musician--well into his thirties, a veteran of Storyville sporting houses, a well-travelled, widely-known pianist, arranger, bandleader, and originator (to hear him tell it) of jazz, ragtime, stomps and blues.

The Oliver records are of the same high quality, but with perhaps fewer surprises. Two cuts in particular do deserve note, however. Foreshadowing the Armstrong-Hines duet on Weatherbird a few months later, Oliver teamed up with Jelly in duets on King Porter Stomp and Tom Cat Blues. One word suffices: fabulous.

These records belong in the collection of every lover of jazz. They are historically invaluable and musically, deeply rewarding. Run--do not walk--to your record store!

Yer editor has purchased four of these six sets and can vouch for their value. The remastering job on them is terrific, much better than any I've heard before. The selections are:

Milestone 47017 Armstrong & Oliver
47018 Jelly Roll Morton 1923-24
47019 Bix Beiderbecke
47020 NORK
47021 Ma Rainey
47022 Blind Lemon Jefferson

Record & Tape Ltd, 19th & L N.W., has the whole series.

JAZZ ON THE RADIO

M-F 5:30 am (Sat & Sun 6 am) - Jazz Anthology, by George Mercer (one of the PRJC's five founding fathers), WAMU, 88.5.

Sat 9 am-12 noon - "I thought I heard Buddy Bolden say..." hosted by Royal, WGTB, 90.1.

Sat 8 pm-1 am - Jazz Plus, hosted by Yale Lewis, WETA, 90.9.

Sat 5 pm - Jazz Revisited, with Hazen Schumacher, WAMU, 88.5.

M-F 7:30 pm-midnight - The Album Sound, hosted by Felix Grant, WMAL, 630 (not all jazz, but always good listening, and Felix is a true friend of the PRJC).

CHANDLER'S REBUTTAL

Ted Chandler, author of the record review on the previous page, took a terrific beating in last month's "Letters to the Editor" column for a letter he wrote in the March issue. I had intended to let the debate die at that point, but since so much space was given to his detractors (over 3 pages), I have decided to give Chandler what I hope will be the last word.

...The various gentlemen who have taken my pants down are estimable types and I love them all. A couple of them raise excellent points and I therefore crave your indulgence to carry on this correspondence just a bit further.

Al Webber makes some well-taken ripostes, and in at least one instance raises a point which really requires much more exegesis than is possible here. He says, "If 'San Francisco style' is not a valid term, then most certainly 'Chicago style' and 'New York style' (1940s Nicksieland) are nonsense." I agree. After some reflection, I am unable to defend the notion that there is a separate and distinct Chicago style. As in the case of the Watters-Murphy folks, the white Chicagoans merely copied what they had heard coming out of New Orleans. They added little that was new and different and nothing that was an improvement. And the Nicksielanders with rare exceptions were the white Chicagoans who could get up enough bread for a ticket to New York. I would like to see more discussions of the traditions in jazz. I lean strongly toward the belief that there are two: New Orleans, and a Southwestern blues-based tradition which we label somewhat inaccurately as Kansas City.

As to Ralph Sutton, a hit--a very palpable hit. You pinked me, Al. Sure, Sutton is indeed a highly derivative musician closely copying Fats and the stride piano school. In fact, however, he has had influence and that is the point. I don't believe one can argue that being derivative is in and of itself a terrible hangup.... But I did need to think the matter through a bit more, and if I had, Sutton might not have been the musician I would have cited in making my point. Probably Earl Hines would have been a better illustration of what I meant. Incidentally, it's a matter of opinion, but I just don't agree with Al about Max

Kaminsky, I think he's a hell of a trumpet player. But then, that's the stuff of which horse races are made.

To Mr. Riley I can, I fear, say little. We seem to be on different wavelengths. I don't of course concede that modern jazz must be measured by parameters dictated by Down Beat or Playboy (neither of which I read). I love traditional jazz--as should have been apparent from my first letter--but see nothing bland, unexciting or effete (pace, Spiro) about Hancock, Bobbi Humphries, Grover Washington, Sonny Stitt, et al.

.....
What you did have [in the 1940's] was a great deal of the divisiveness Ed Fishel writes of in his letter. The sharpies and promoters who launched their sophomoric attack on what they chose to call "moldy fig" music nearly succeeded in wiping out the economic underpinnings of the music and left scars which are still with us. I am in Ed's debt for his underlining that fact in his excellent (and far too kind) letter.

As to the rest of the notes, I have less comment. Dan Simms' letter is an interesting outline of the Watters-Murphy experience. He mentions Bob Scobey--a far too frequently overlooked talent. I know him only from records, but what records!

Bill Bacin seems to be reading me out of the PRJC and is having some difficulty trying to figure out whether I'm stupid or nuts. Both, Bill, but I ain't leaving....

Finally, as to the letter from the Wahlers, Larson and Lowe: There is a delightful terseness, an economy of words and a sheer poetic quality that is impossible to improve upon. It is a little hard to argue a point, though, with four people who so succinctly express exactly what it is that is in their minds.

Anyway, Dick, like you say on the tape [630-PRJC], "Think Jazz." That's jazz, son. Jazz from Buddy Bolden to Miles; from Mr. Jelly Lord to Monk; from Bechet to Grover Washington; from Johnny St. Cyr to Wes Montgomery; from Alphonse Picou to Bobbi Humphries. It's all jazz and it's all magnificent.

*Ted Chandler
Columbia, Md*

Well, yes and no, Ted. Yes, it's all commonly called "jazz," and it may even all be magnificent, but when I say "Think Jazz" I mean traditional Dixieland jazz, which is why we--and you, dear friend--are in the PRJC rather than the Left Bank Jazz Society.

SUMMERTIME IS JAZZ FEST TIME...

The following is a partial list of this summer's jazz festival activity:

July 7-12 St. Louis National Ragtime Festival, on the Goldenrod Showboat, moored on the Mississippi River under the great arch. Will have the Original Salty Dogs, Max Collie Rhythm Aces, New Black Eagle JB, Dan Havens' Mississippi Mudcats, St. Louis Ragtimers, St. Louis Saints, plus a host of ragtime piano pickers. PRJC'ers traditionally stay at the Bel Air East, 4th & Washington Streets, St. Louis 63102, tel. 314/621-7900. Mention PRJC or ask for room on 12th floor to be with your own.

July 18-20 Scott Joplin Ragtime Festival, Sedalia, Missouri. Lots of ragtime pianists, some bands, seminars, lectures. For info write Larry Melton, P.O. Box 967, Sedalia, MO 65301.

July 25-27 Bix Beiderbecke Memorial Dixieland Jazz Festival, Davenport, Iowa. Will have Rosie O'Grady's Ragtime Jazz Band, Bix Beiderbecke Memorial JB, Max Collie Rhythm Aces, Al Capone Memorial JB, West Des Moines JB, Jack Pine Savages, Tom Saunders, Davenport JB, Dixie Ramblers; probable additions are Muggsy Sprecher, Mothers Boys, Doc Evans. For info write Bix Beiderbecke Memorial Society, 2225 W. 17th St, Davenport, Iowa 52804, tel. 319/324-7422.

August 1-3 World Championship of Jazz, Indianapolis, described in detail in April issue of TR and mentioned elsewhere in this issue.

An editor's gripe: as soon as the April issue of TR came out, I sent a copy of it along with a personal letter to the organizers of four of this summer's festivals. The letter explained that I wanted to do an article on the summer's jazz fest activity for this issue of TR and asked each festival organizer to let me know what he could about his plans. The only one who responded was Don O'Dette, in Davenport. These festivals are supposed to be profit-making endeavors, and organizers usually complain that they don't do so. Well, one way to lose money on an event geared to public attendance is to pass up chances at free publicity.

PRJC Radio Show Planned, Then Postponed

The PRJC has worked out a tentative arrangement with radio station WHFS (FM 102.3, Bethesda), whereby we will present a weekly two-hour show of traditional jazz music, to be called "The Jazz Band Ball." The show was scheduled to begin Sunday, May 11, but had to be postponed due to the necessity of having sufficient commercial advertising sold in advance. We hope to start it up sometime in June; look for later information in next month's TR. Also, members interested in buying advertising, or who know where we can sell same, should contact PRJC President Ed Fishel.

World Championship of Jazz Reservation Deadline May 17

Last month's TR (p. 9) reported plans for the World Championship of Jazz, to be held in Indianapolis August 1-3. All the top jazz bands in this country, plus Toronto's Climax JB and London's Max Collie Rhythm Aces, will be there.

The basic cost for the Championship is \$115 per person, which pays for room (based on double occupancy), meals and admission to all musical events. Travel arrangements (with a group-rate discount) will be made later for those who wish to fly there with the PRJC, but regardless of how you plan to get to Indianapolis, the \$115 base cost remains the same. \$15 is due by May 17, the balance by July 1. All members planning to attend should send their checks for \$15 per person (payable to PRJC) to TAILGATE RAMBLINGS to arrive no later than May 17. For information or brochures on the World Championship of Jazz write TR or call Dick Baker at 521-4597.

Next Open Jam Session May 14

The PRJC's monthly Open Jam Session (2nd Wednesday of month, Cinders Steak House, Arlington) continues to be well-attended. The April session was improved greatly by the club's latest acquisition: a Shure VocalMaster P.A. system, which makes it possible to balance the reeds, piano and vocals with the brass and rhythm at these sessions.

The Potomac River Jazz Club



For recorded info -
DIAL (301) 630-PRJC

** WINDJAMMER ROOM **

May 4 BULL RUN BLUES BLOWERS
11 ORIGINAL WASHINGTON MONUMENTAL JB
18 SOUTHERN COMFORT
25 THE BAND FROM TIN PAN ALLEY*
June 1 MANASSAS FESTIVAL JAZZERS
8 ANACOSTIA RIVER RAMBLERS
(*formerly The Randolph Street Gang)

REGULAR GIGS

Note: it's always best to check 630-PRJC for latest information

Sunday PRJC weekly jazz session in the Windjammer Room of the Marriott Twin Bridges Motor Hotel, located at the Virginia end of the 14th Street Bridge. 7:30-11:30 p.m. \$1 admission. Open to public.

BASIN STREET JAZZ BAND, The Corsican, 1716 I St NW, D.C. 8-midnight. \$1 cover. Tel. 298-8488.

Monday THE BAND FROM TIN PAN ALLEY, Bratwursthau, 708 N. Randolph St., Arlington, Va. 8:30-11:30 p.m., then sit-ins.

ANACOSTIA RIVER RAMBLERS, Lighthouse Restaurant, on Rt. 50 in Falls Church, Va. 7:30-11 p.m. Sit-ins welcome.

Tuesday THE TIRED BUSINESSMEN, Dutch Mill Lounge, 6615 Harford Rd, NE Balto. 9:30-12:30. Tel. 426-9299.

Wednesday PRJC OPEN JAM SESSION, second Wednesday of each month (thus May 14). 8:30-midnight. Cinders Steak House, 1500 S. Joyce St., Arlington.

Thursday GOOD TIME SIX, Bratwursthau, Arlington. 8:30-11:30 p.m., then sit-ins.

Friday Tex Wyndham's RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Del. First Friday of each month only, reservations suggested: 302/798-8282.

Saturday OUTSIDE INN DIXIELAND JAZZMEN, Outside Inn, 4828 Boiling Brook Pkway (at Randolph Road), Rockville, Md. 9:00-12:15. Tel. 770-7530.

COMING EVENTS

Tue, May 6 THE JOYMAKERS (Al Webber, Scotty Lawrence, Jim Hamilton, Ken Underwood, John Wiggin), Bixby's Warehouse Restaurant, 1211 Conn. Ave. NW, D.C. 8-11 p.m. (May turn into a weekly gig--check 630-PRJC)

Fri, May 9 Ragtime Jazzband Ball, featuring the Traditional Jazz Band of Sao Paulo, Brazil, and Washington's New Sunshine Jazz Band. Details on p. 3.

Fri, May 16 FALLSTAFF FIVE PLUS TWO, Village of Cross Keys (Falls Rd off Northern Parkway, Baltimore), 4-6 p.m. In celebration of the Preakness at Pimlico Race Track.

Wed, June 11 Max Collie Rhythm Aces, *probably* at Tyson's Corner Holiday Inn. Next month's TR will have details.

WELCOME NEW MEMBERS

Steve O. Richey, Jr.
Arlington, Va

John L. Grabber
York, Pa

Jeffrey A. Schlosberg
Bethesda, Md

Mr. & Mrs. John N. Brophy
Arlington, Va

Col. George W. Johnson
Camp Springs, Md

F. M. Bowers
Silver Spring, Md

Daniel M. Simms
Catonsville, Md

Martin & Leona Oulton
Levittown, Pa

Laura J. Hols
McLean, Va

Mr. & Mrs. Sidney Shochet
Chevy Chase, Md

Suzanne Grimsley
Fairfax, Va

Sam Miller
Washington, D.C.

Robert D. Buehler
Bethesda, Md

Dale A. Chiusano
Washington, D.C.

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



FIRST CLASS MAIL



HOORAY FOR DIXIELAND JAZZ