



# TAILGATE RAMBLINGS



july '75

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**

FROM THE EDITOR'S DESK

If you'll compare the schedule of regular gigs on the inside back cover with last month's schedule, you'll find quite a number of changes.

The Joymakers' Tuesday night gig at Bixby's Warehouse folded. The band complained that they were playing to the salad bar.

A whole new scene has blossomed near the Arlington Courthouse at O'Carroll's Seafood Restaurant. Owner Harry Arndt visited the Bratwursthau one Thursday night and decided that Dixieland is what he needs to build up his evening business (he's already doing a thriving luncheon trade). Right now he has Jimmy Hamilton's Nightblooming Jazzmen (basically a quartet which may swell to full size in the future) on Mondays and Wednesdays and rotating bands on Saturday (Anacostia River Ramblers on July 5, Joymakers on the 12th, later dates to be announced).

You can't keep a good man down and you can't shut down a good jazz gig, so the Pub is staying open all summer. Jazz was supposed to cease for the summer, but the Sunday evening sessions have been so popular with both the students and PRJC oldsters that it is staying open through August 10. Look for a fall season to start in September.

Finally, the Basin Street Jazz Band is experimenting with a move to weekend nights at the Corsican. They've been playing there every Sunday for three months (in competition, unfortunately, with the Windjammer Room and the Pub); their last Sunday night was June 22. They will play there again on Thursday and Saturday, July 3 and 5; if these nights are successful for the owners the BSJB may well move to a regular Friday or Saturday slot, something we've needed around here for a long time.

\* \* \* \* \*

*Thanks to the efforts of Radio Show Committee Chairman Bill Riddle, hopes for a PRJC radio show have never entirely flickered out. Bill is now talking fairly seriously with the folks over at WAMU-FM about a possible two-hour show.*

You'll see another ad for PRJC member Fred Turco's Oak Lawn Books in this issue. Fred's newest catalog just arrived and it is just amazing; he's offering the broadest

selection of records and books that I've seen anywhere, and the prices are among the best. Write for the catalog, and mention that you saw his name in TR.

*Readers are reminded that they are all potential reporters for TR. If you hear of something interesting going on in the field of jazz, drop me a card with times and places. I keep my ear hard to the tracks, but I still miss things. Also welcome are musically oriented vignettes like the one submitted by Al Stevens in last month's issue. And, of course, everyone is invited to write letters to the editor or articles on any musical subject.*

The PRJC delegation to the World Championship of Jazz is now up to 55 people, some joining us from as far away as St. Louis and New Orleans. As of June 24 they still aren't sold out in Indianapolis, so late-comers can still jump on the bandwagon. Contact me (521-4597 or 755-4644) as soon as possible if you decide you want to go.

*Tex Wyndham came down from Wilmington, Delaware to play with the Manassas Festival Jazzers in the Windjammer Room on June 1. Another reason for the trip was for Tex to record some of the many rags and early novelty tunes he does so well. Look for a Tex Wyndham record to come out of Fat Cat's cornucopia of good sounds.*

*Speaking of Fat Cat's Jazz, don't miss his new release, "Natalie Lamb Wails the Blues" (FCJ 152). Natalie Lamb is, as always, a gas, and the liner notes were written brilliantly by an up-and-coming jazz journalist destined to make his mark in the written history of jazz.*

(His mark **X** )

The PRJC's most distant member right now is Fred Pope, who is on a one-year trip to the Soviet Union as an administrator with the USIA exhibit "Technology for the American Home." Fred spent February and March in Tashkent (where he heard the Leningrad Dixieland Jazz Band, only recently reformed after the death of its original leader) and April-June in Baku. He'll be in Moscow when this TR reaches him; before returning to Washington early next year the exhibit will also visit Zaporozhye, Minsk and

(cont. on p.10)

## LET'S GET TOGETHER (Part II)

*A Report on the PRJC's Move to Associate With Other Jazz Clubs*

Last February we printed an article by PRJC President Ed Fishel in which he called attention to the fact that over one-sixth of our members live outside the Washington-Baltimore area--in 26 states and four or five foreign countries. Ed's purpose was to point out that if over 100 people living in distant places will join our purely local club, there must a terrific urge among jazz lovers to associate with one another--and that the existence of that urge means there ought to be a national or international jazz organization.

Rather than attempting to head straight into so formidable a project as a world-wide association, Ed proposed that a logical preliminary step would be for local jazz clubs around the country and the world to exchange newsletters.

PRJC ex-presidents Shannon Clark and Fred Wahler, between them, had the addresses of 52 local clubs. Ed appointed Fred to take charge of interclub liaison, and Fred sent a letter to the 52 clubs, together with a copy of Tailgate Ramblings containing Ed's "Let's Get Together" essay. Here is Ed's report on what happened next.

Well, it was a noble effort. Initially we received responses from exactly four clubs--all clubs whose newsletters some of us were already receiving. More recently, returns have drifted in from a scatteration of other clubs, but these were letters unaccompanied by any publications. The results are far short of what we hoped for.

Here we have one of those mysteries of jazz. The commonest mystery is, how can this music be loved by so many people and yet have to survive as a quasi-underground? Now we have a subsidiary mystery, namely, how can so many people demonstrate an urge to associate and yet so few of their clubs respond to an invitation to get into communication?

Part of the answer to this new riddle may lie in the mysteries of group psychology: the *individual* jazz lovers in all those distant places want to associate, but their own local *clubs* somehow don't get around to doing it.

But more of the answer appears to lie in a much less mysterious area: We find there

are not nearly as many jazz-club newsletters as there are jazz clubs. Most clubs, it seems, issue flyers to advertise their activities but don't have any kind of periodical publication.

The next step, then, is to find out exactly what jazz-club publications there are--periodical or spasmodical. We'll publish a list of these (with their editors' addresses) next month and add to it in succeeding issues as new findings come in.

Because people are sure to ask why we go to all this trouble (names and addresses don't make very jazzy reading matter), I'll restate the purpose of it all: so that a jazz club in Grabass Gulch, Arkansas, can communicate with a jazz club in Neon City, California, etc. The core of the explanation lies in that "etc.," which signifies interclub relationships multiplying in geometric profusion until everybody has so many correspondents around the world, and so many people belong to so many other people's local clubs, that we organize nationally or internationally purely as self-defense against chaos.

SO THIS IS AN APPEAL to all our distant readers: If there is a jazz club in your locality, please send us the wherewithal for including its publication, if any, in next month's list.

If you were one of the recipients of Fred Wahler's letter last winter and you haven't responded, please do so now, even if you have to report that your club has no publication.

And if your local club does have a publication, please put the PRJC on its mailing list--twice. For we need your publication in two places--one copy for Fred's liaison activities, the other for the Tailgate Ramblings editor, who proposes to start a "From the Exchanges" column. We think this magazine would be a lot more valuable if it could report jazz activities that go on around the country, and other countries, that the writers within our present reach don't get in on.

Of course the PRJC will be glad to reciprocate with a copy or copies of TR for your club. We're offering you our Hot Copy so we can print yours.

The addresses for your letters or publications are: Fred Wahler, 3903 Buck Creek Rd., Temple Hills, MD 20031; and Dick Baker, 2300 S. 25th St., #101, Arlington, VA 22206.

## BOURBON AND OTHER STREETS -

*A Look at the New Orleans Jazz Scene*

*By Lou Byers*

*(PRJC member and Globe columnist Byers wrote about the New Orleans Jazz & Heritage Festival (April 23-27) in last month's TR. In this article Lou looks long and hard at the music played in the Crescent City and at the nightclubs which present it.)*

During the incubation of jazz Bourbon Street was strictly an industrial and commercial area; Keppard, Oliver, Ory and Petit could most likely be heard in the honky-tonks on Iberville Street, or in the dance halls along Basin Street, which is now merely an access road into the French Quarter. But Bourbon Street today is the night-life center of a city in which night life, of various and questionable styles, is a major industry. This neon-bathed thoroughfare is now reserved exclusively for foot traffic from dusk to dawn; occasionally, between the strip joints, clip joints, gay bars, porno pads and tourist traps, one can still hear some good traditional New Orleans jazz.

Unfortunately, many night club operators along Bourbon Street regard jazz as a tourist attraction for commercial exploitation rather than as a legitimate art form that could be profitably presented in a sympathetic environment. This catering to the uninformed at the expense of musical quality takes two basic forms: (1) placing the bandstand within easy view and hearing of passersby on the street, compelling the trumpeter and drummer to play as loudly as possible so as to attract gullible and curious tourists into the establishment, under the misconception that they are hearing real jazz in its natural habitat, and then fleecing them by peddling weak drinks at preposterous prices; and (2) in the interest of economy, reducing the absolutely necessary six- or seven-piece band to a quartet or quintet, with only two melody instruments, thus eliminating the contrapuntal triumvirate front line on which traditional jazz is based. Other clubs along the street take the theatrical approach: they present full bands containing all the necessary instruments which perform the expected and familiar standards in mish-mash styles ranging from be-bop to cocktail-lounge, but never approaching real jazz.

THE FAMOUS DOOR (339 Bourbon), long a great jazz club, now offers Kid Sheik with an interesting but incomplete (no trombone) group of veterans on weekends that can be heard for a mere \$2.85 per six-ounce beer. During the week Nick Gagliardi and His Last Straws (an apt name) share the stand with John Sansone and his Jazz Group. We listened to both from the street and, thus forewarned, moved on.

THE PADDOCK LOUNGE (309 Bourbon), another venerable and historic establishment that in years past has had the likes of Papa Celestin and Lee Collins ring the rafters, is still presenting one of the finest trumpeters in New Orleans--Wallace Davenport. Unfortunately, he plays with another incomplete band, but his spectacular and strictly traditional trumpet work certainly warrants a visit. Drinks are in the two-dollar range.

THE MAISON BOURBON (641 Bourbon) features two great trumpeters playing under the handicap of incomplete accompaniment, except on weekends, and in a commercial atmosphere that has become typical of Bourbon Street. The soulful horn of Thomas Jefferson, shackled by the loudest and most obnoxious drummer I have ever heard, alternates with that of Roy Liberto, playing a dynamic, forceful style reminiscent of George Girard. The playing of the two principals, and this alone, justifies stopping in at Maison Bourbon.

We skipped AL HIRT'S (501 Bourbon), believing that this commercially-oriented trumpeter wasn't worth the \$25 per couple minimum.

PETE FOUNTAIN'S FRENCH QUARTER INN (231 Bourbon) continues to present one of the best jazz shows in town, and at reasonable prices. The great clarinetist features Eddie Miller on tenor sax and Charlie Lodice playing drums with a solid, full-sized unit that nevertheless misses trombonist Jack Delaney. Here is fine traditional jazz of the Irving Fazola school, presented in a classic environment with good acoustics, excellent service, and comfortable seating. Pete's Place gets this writer's number two rating among year-round jazz clubs.

A few doors down Bourbon Street from Pete Fountain's is the BLUE ANGEL, an establishment that earned the honor of presenting the poorest jazz we heard in New Orleans. The regular cornetist, George Finola, was off the night we visited the Blue Angel; it

*(cont. on p. 9)*

PRJC TO PLAN A TRADITIONAL JAZZ MUSEUM

At its June meeting the Board of Directors approved the establishment of a committee to plan a traditional jazz museum in the Washington area. Establishment of such a museum was proposed by Rod Clarke as the principal PRJC project for the Bicentennial. Its purpose would be to increase national awareness of the pleasures of traditional jazz, promote recognition for the jazz pioneers who created America's most unique contribution to world culture, and increase the opportunities available for jazz performers. In addition, it would strengthen PRJC's educational posture, necessary to preserve our nonprofit status.

Rod was appointed to head the committee and is being assisted by Scotty Lawrence, Johnson McRee, Eleanor Johnson and Dick Stimson. Rod gave TR the following statement of his ideas for the museum.

The museum will tell in simple terms the story of how jazz was created, its characteristics, and of its practitioners, both historical and current. We expect to achieve this through several media, including:

- dynamic sound and light displays (projected slides advanced by cassette tapes containing music and commentary) activated by the visitor;
- portrait galleries of jazz greats with samples of music and commentary broadcast to individual listening devices carried by the visitor;
- maps to illustrate the historical and contemporary aspects of jazz, such as its time-phased dissemination; details of such jazz locales as Storyville in New Orleans and the south side of Chicago in the twenties; and establishments throughout the world where live jazz can be heard regularly today. (This latter information will be of benefit not only for the Washington-based traveler, but also the out-of-town visitors in helping them locate live jazz activities in their home towns);
- listening booths equipped with cassette players on which visitors can play tapes borrowed from a PRJC library;
- a library of jazz literature and sheet music for the use of scholars and others interested in digging deeper into the foundations and personalities of jazz. Bibliographies and discographies will be

available;

-- various types of jazz memorabilia such as photographs, sheet music, posters and record jackets will be displayed; however, only a little space will be devoted to displaying Joe Blow's mouthpiece and similar treasures.

All of this would appear to be grandiose and beyond the capabilities of a group such as the PRJC [Rod continues]. What I've been describing is a vision of the ultimate institution. We have lots of talent in many areas within the club and we think we understand at least some of the pitfalls. We intend to achieve this objective in incremental, building-block fashion.

We intend that the Traditional Jazz Museum (TJM) be self-supporting through the extensive use of volunteers (although the curator would most likely be compensated); nominal admission charges; sale of jazz books, records and memorabilia; and loans and donations of funds and exhibit materials from individuals and institutions. In its initial form we expect that the TJM will be a tenant of a local bar or restaurant that caters to jazz devotees. Before raising one's hands in horror, it should be recalled that it was in the honky-tonks and sporting houses of New Orleans that jazz was born. We hope to gain the counsel of professionals --curators, scholars, librarians and educators--from representative institutions in the Washington area. We also expect to consult with the jazz museums in New Orleans and New York, hoping to profit from their experience.

The achieve even the first approximation to the ultimate described above by 1976 will require careful but prompt planning followed by vigorous implementation. If the project is to be successful, we'll need lots of help from PRJC members, everything from ideas about the contents and how they should be presented to help with typing letters and licking envelopes. Assuming that the Board approves the plan we're preparing, the success of the museum will be largely dependent on the number of volunteers we can recruit.

(If any of you would like to help, give Rod (524-6780) or one of his committee members a call or buttonhole them at one of the club gigs.)

## On the Road with the Traditional Jazz Band of Sao Paulo, Brazil

By W. Royal Stokes

*(Royal was the manager of the TJB on their recent U.S. tour. The band cancelled the last two weeks of that tour and returned to Brazil)*

In New Orleans you listen to music around the clock for five days and later read about bands you didn't even know were there. In Jackson you make friends over sourmash who invite you back for a visit to Bessie Smith's "real" birthplace. In St. Louis you meet people who call everyone "Babe." And so forth and so on.

Toward the end of the 6000 miles the manager remarked to Tito Martino that he had had some of the best moments of his life during the past several weeks. "I, too," Tito replied, and quickly added, "and also some of the worst."

The "worst" for the seven musicians of the Traditional Jazz Band of Sao Paulo can be summed up in an expression that all are familiar with: culture shock.

Strange foods and stranger preparation thereof, by Brazilian standards. And this despite the fact that we ate in first-class restaurants and private homes. Tight schedules (I append again) by Brazilian standards. For the trip had only a couple of rough spots. If we found ourselves on occasion piling out of the van onto the bandstand hungry and with road dust still in our throats, it was because the consensus had been to sleep late and pull out after lunch.

And the tension resulting from eight sensitive people together constantly. And the language barrier. And the loneliness.

As for the manager, yes, he too had his worst moments. His very worst moments came on those occasions when he found himself holding the needle on eighty, making mental calculations on the basis of watch and odometer, his stomach tighter than the proverbial drum. And vowing that the next day they would leave after an eight o'clock breakfast.

Those best moments? The music and the response to it. The TJB really astounded people everywhere they played. They astounded the manager night after night. In the cities where they played more than one gig people returned for seconds and even

thirds. In New Orleans, in fact, there were folks who showed up at all five or six places where the TJB performed. And at Toledo devotees drove a hundred miles or more to hear them. One cat had come from Montreal to Chicago Heights. And upon arriving in Washington (D.C.) we learned that the word had reached California. An inquiry appeared in the newsletter of the Sacramento Traditional Jazz Club: Whom do we contact to book this group?

But this attention, in turn, was to create problems, problems which will not be discussed in detail here. A lot of things still need sifting, as can be the case with any complex experience. Suffice it to say that a super-star syndrome took shape as the tour wound its way across the Midwest. For some members of the TJB, personal considerations superseded the interests and welfare of the band as a unit by the time we reached D.C., and so the decision to cancel the final two weeks of the tour gradually evolved. Let it be said that the manager did not concur.

That turn of events is still disturbing. Ill will was created within the band and between the manager and the band, and the good people who had worked hard to line up gigs back in the Midwest, Florida and elsewhere were inconvenienced, embarrassed and angry. Opportunities for publicity were thrown away, recording dates were cancelled, fees were forfeited. Inexplicable? Well, perhaps it was just another aspect of the "Brazilian way," a concept that Tito sometimes alluded to but never expatiated upon. As I said, it still needs sifting.

Several related aspects of the traditional jazz scene have come into sharper focus for me, a by-product of the tour that I would like to pass along. For one, the appeal of the music to young musicians is evident in every band from outside the borders of these States. And by their testimony the audiences they play to in their homelands are largely young. Can one say this of circumstances here? NO. There are, here and there, a few young people playing this music. But only a few. As for the audiences, those who frequent the functions of a traditional jazz club can see for themselves that there are few under forty in attendance.

But if the effort is made to expose the young to the music the response is gratifying in the extreme. For they really dig it! Certainly some of the greatest moments of the tour were in the high school assemblies

*(cont. on p. 8)*

*TJB Tour (cont. from p. 7)*

in Massachusetts and New Hampshire that the TJB received standing ovations from.

On this theme, let me include another memorable experience. If you walked into your neighborhood public library and heard a seven-piece band blasting away with your favorite music, would you be surprised? Well, in a New Jersey county library they have a jazz concert one Sunday afternoon a month. On May 18 the TJB played there, our last gig of the tour. The audience ranges from toddlers to those who grew up with the music way back when. Now that's bringing the music to the people! In fact, one group that has played there several times is called the No-Gap Generation Jazz Band.

Sometimes it all comes back, the good parts, the bad parts, the excitement, the exhaustion, the exhilaration, the depression. Picking them up at the airport and rushing them into New Orleans for their first appearance. Tito and Sergio marching with the Tuxedo Brass. Alvin Alcorn, Louis Barbarin, and a half dozen other N.O. musicians joining the TJB for a fifteen-minute "Saints." A 9 am live TV appearance in Boston--we shared the bill with Marcel Marceau. Sitting in with Max Kaminsky at Jimmy Ryan's. The manager being arrested in N.H. on the way to a gig with a van full of musicians: not yielding the right-of-way, \$50 bail ("I can put the handcuffs on you right here if you want"). An uproarious several hours in one of Louis Armstrong's favorite restaurants after playing the New York Jazz Museum (when we returned the next evening I learned from Luchin that word had quickly circulated among the restaurant staff that the "troglodytes" were back). Francisco, a banjo player who was disconcertingly hard to locate at critical moments. Laurindo, a washboard virtuoso whose only drink was sparkling water with one ice cube. Daniel, a bass player who always seemed in a trance while playing but never missed a beat. A family in St. Louis who put us up and whom all of us fell in love with. The many dedicated supporters of this music who gave their time and energy to help make the tour the success that it was. The final parting in front of a hotel off Times Square. Did they have everything? Where's that last bottle of whiskey? Goodbye... ciao..write...send the photos...take care...

*"First Annual Twin Bridges Summer Swim Steak Sizzle Jamboree" To Be Held July 19, will feature Free State Jazz Band*

That's right, that is what the Marriott folks are calling the Saturday evening pool-side steak fry listed among coming events on p. 11.

The price is a bit stiff (\$15, including tax and gratuities), but it does buy you quite a lot:

- from 6 to 7 pm, tropical rum punch and an assorted chip and snack bar;
- 6:30-10:30, music by the Free State JB;
- whenever you want it, a full steak dinner (steak, corn on the cob, potato salad, garlic bread, open salad bar, watermelon, beverage);
- swimming--the party is at poolside, so bring your towel & suit and jump in.

Advance reservations are necessary, and can be made by calling 628-4200.



*Tapes of the 1974 PRJC Jazz Picnic are available from reputable dealers in your neighborhood.*

*FOR SALE: collection of old 78's. Mrs. Hester Galvin, tel. FE 8-1510.*



## ERNIE CACERES REMEMBERED

by Tommy Gwaltney

The late Ernie Caceres was, in my opinion, the best jazz baritone saxophonist who ever played the instrument. He was a featured member of the Jack Teagarden and Glenn Miller bands; he also recorded a great deal with the Condon bunch, and was a longtime fixture on clarinet and baritone at Nick's in the Village. Ernie and Harry Carney (Ellington) battled it out for years for the No. 1 spot in the All-Star polls. I played with Ernie in the Bobby Hackett band from 1955 until 1957.

CACERES had a great personality and a marvelous sense of humor--a real character!

When the Hackett band was on the road, this stocky little cat, built like a small Sherman tank, and I travelled together, roomed together, ate and drank together. Mexican-born, raised in South Texas, Ernie spoke mostly Spanish until he was 15 or 16 years old and retained a definite accent all his life. Some aspects of the English language baffled him, but he could have cared less.

WE LEFT DETROIT on a warm summer morning, having finished an engagement there the previous night, and headed for our next gig in Toronto. It's a pretty good drive, and the two of us made frequent stops for liquid refreshment and salt tablets. I recall that we made an especially long stop at a tavern in Buffalo.

Later, upon arrival at the border stop at Niagara Falls, we were both very animated. Caceres was telling me of the wonderful engagements he had played in Canada, emphasizing the warmth and friendliness of the Canadian people.

A cold-eyed Customs official approached my car and asked a number of questions regarding our status and eligibility to enter his country. Ernie was the personification of graciousness and hail fellow. Finally the official asked, "Have either of you ever been denied entrance into Canada?"

"No, sir," I replied.

Flashing his dynamic smile and spreading his hands in a gesture of international friendship, Ernie said magnificently, "Many times!"

"Please leave your car and follow me."

Caceres thought he was about to receive

the key to the city or maybe the Dominion. However, we were escorted to a small room in a nearby building and told to wait.

"What the hell," Ernie asked, "did we do something wrong?"

"I think we're being detained," I told him. "Maybe you misunderstood the man when he asked if you had ever been denied permission to enter Canada."

"Denied?" My Mexican friend seemed perplexed. "I think the S.O.B. ask me if I ever *try* Canada, so I say 'many times.'"

Shortly thereafter two other Customs officials came in and straightened out the misunderstanding. Glad to be released from the law, happy to be free in Canada and well on our way to Toronto, I noticed Ernie's previous good humor appeared to have abated.

Finally he shook his head sadly.

"We must be careful here. These people don't speak such good English as we do."

Then he brightened, lit up like a Christmas tree and roared with laughter. "Say, have you ever drunk Canadian ale? Very *deelees-shush!*"

*Clarinetist/vibraphonist Gwaltney has played with most of the great musicians for the last three decades. Last year he toured extensively with the Tommy Gwaltney Quartet, featuring legendary bandleader/pianist Claude Hopkins. For the last few months he's been leading the house band at the Summit Manor in Arlington. TR hopes to further mine his rich lode of personal reminiscences in future issues.*

Potential advertisers are reminded that TR is now able to accept commercial advertising. Rates are (discount for PRJC members):

full page - \$40 (20%)

1/2 page - \$20 (10%)

1/4 page - \$10 (not discounted)

TAILGATE RAMBLINGS goes out to nearly 1000 jazz fans each month and gets passed to many more.

*The Editor's Desk (cont. from p. 3)*

Leningrad. Fred took a large supply of cassette recordings of American Dixieland bands, to listen to himself and to give away to any Soviet musicians or jazz fans he meets. We'll ask Fred for a musical report when he returns.

# The Potomac River Jazz Club



For Latest Jazz Info  
Call (301) 630-PRJC

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

July 6 GOOD TIME SIX  
13 THE BAND FROM TIN PAN ALLEY  
20 SOUTHERN COMFORT  
27 ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND  
August 3 FAT CAT'S MANASSAS FESTIVAL JAZZERS

## 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. 8-midnight. \$1 admission. Open to public.  
JAZZ AT THE PUB, in the basement of the Healy Building, Georgetown University, 37th & O Sts. NW. 8:30-11:30 pm. No cover. Rotating bands:  
7/6 Bay City 7  
7/13 Manassas Festival Jazzers  
7/20 Original Washington Monumental Jazz Band  
7/27 Good Time Six  
8/3 Bay City 7  
8/10 Barnstorming Jazz Band

Monday THE BAND FROM TIN PAN ALLEY, Bratwursthau, 708 N. Randolph St., Arlington. 8:30-11:30, then sit-ins.  
JIMMY HAMILTON'S NIGHTBLOOMING JAZZMEN, O'Carroll's Seafood Restaurant, 2051 Wilson Blvd, Arlington; tel. JA 4-5066. 8:30-12:30, no cover.  
FALLSTAFF FIVE + 2, Tyson Place, 227 W. Chase St., Balto; tel. 539-4850. 9-midnight. (July only, beginning July 7)

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

Wednesday NIGHTBLOOMING JAZZMEN at O'Carroll's, same details as Monday.  
PRJC OPEN JAM SESSION, second Wednesday of each month (thus July 9). 8:30-midnight. Crystal Nero (formerly Cinders Steak House), 1500 S. Joyce St., Arlington.

Thursday GOOD TIME SIX, Bratwursthau, Arlington. 8:30-11:30, then sit-ins. (On July 10 & 31 the Anacostia River Ramblers will sub for the GT6.)

Friday Tex Wyndham's RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Delaware. First Friday of each month only, reservations suggested: 302/770-7530.

Saturday JAZZ AT O'CARROLL'S, 9:00-1:00. Different band each week, check 630-PRJC.

## COMING EVENTS

Thu, 7/3 Basin Street Jazz Band, The Corsican, 1716 I St. NW, D.C. 8-midnight, \$2 cover.

Sat, 7/5 Same as 7/3 (BSJB may continue at the Corsican on Friday or Saturday nights, check 630-PRJC for later information).

Sat, 7/5 Benny Goodman Sextet, Wolf Trap Farm Park.

Tue, 7/8 Gene Franklin's Pier Five Jazz Band, Ridgely Junior H.S., Lutherville, Md. 8 pm; free.

Wed, 7/16 Pier Five JB, Woodlawn Square, Woodlawn, Md. 8 pm; free.

Wed, 7/16 Anacostia River Ramblers, poolside concert at Southern Towers Apartments (I-95 & Seminary Rd). 7:45-9:00 pm; open to public.

Thu, 7/17 Anacostia River Ramblers, free outdoor concert at Fairfax County Central Library, 3915 Chain Bridge Rd, Fairfax. 7-9 pm.

Fri, 7/18 Original Washington Monumental Jazz Band, Waterside Mall, 7-9 pm.

Sat, 7/19 Free State Jazz Band, Poolside Steak Fry at Marriott Twin Bridges. See p. 8 for details.

Tue, 7/22 Preservation Hall Jazz Band, Wolf Trap Farm Park.

Wed, 7/23 Original Washington Monumental JB, Washington Monument Grounds, 12-1 pm.

Thu, 7/24 Anacostia River Ramblers, for Johnnie's Gang Singles Club, Arlington. \$3.50 admission includes pizza. Call Johnnie Morgan (521-8016) for complimentary membership card.

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Editor - Dick Baker

This Month's Cover - Harry Roland

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

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

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