

TRAILGATE RAMBLINGS

AUGUST 1975

CHOPS

ANOTHER PRJC
BOAT RIDE - AUG 22
"M.V. FREEDOM"
(SEE PAGE 3)



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

**Another Jazz Boatripe to Be Held
August 22, *Monumentals to Play***

In response to popular demand, the Club has scheduled another jazz boatripe for Friday, August 22, 8-midnight. The Original Washington Monumental Jazz Band will play.

Our June boatripe was a tremendous success; well over a hundred people asked for tickets after the boat sold out weeks in advance of the sailing date.

A second boatripe had originally been ruled out by the Board of Directors, due to the fact that the boat will cost us nearly twice as much to rent the next time, but interest is so high that we decided to try it at slightly increased ticket prices. The cost for PRJC members will remain \$7, but non-members will have to pay \$8 per ticket. Also, club members buying tickets for non-member friends will have to pay \$8 each for these tickets.

As before, order tickets from Fred Wahler, 3903 Buck Creek Rd, Temple Hills, Md 20031 (checks payable to PRJC). Please give your PRJC membership number when ordering tickets.

We sail at 8 pm on the M.V. Freedom from the Wilson Line pier at 6th & Water Streets S.W.

The personnel of the OWMJB is:
Ken Underwood, drums/leader
John Skillman, clarinet
Al Stevens, trumpet
Glen Sullivan, trombone
Jack Wiggin, piano
Jerry Addicott, banjo
Mike Pengra, bass

Remember that the 5th Annual PRJC Jazz Picnic will be held on Saturday, September 20. That date also happens to be the birthday of Jelly Roll Morton; your Board of Directors is looking for ways to pay tribute to Jelly in the course of the festivities.

PRJC member John I. Bott died on July 10. He is survived by a son, John I., Jr., of Washington, and daughter Wendy, of Fort Worth. The PRJC sends its condolences to both.

Festival Notes:

There was an unconfirmed rumor floating around St. Louis that next year's festival will be scheduled in June. This would be a welcome change for two good reasons: one, July is already too crowded with jazz fests; and two, it would be cooler than July, which can be murder in St. Louis.

Also in St. Louis, I talked to Larry Melton, organizer of the Scott Joplin Festival in Sedalia. That event had originally been scheduled for the third weekend in July, but had to be postponed one week, putting it into unfortunate conflict with Davenport. Larry explained that Sedalia is the home of the Missouri State Fairgrounds; due to the limited hotel accommodations in a town that size, the festival is totally at the mercy of Fairgrounds activities: they got bumped. Larry couldn't promise anything, but said that next year they'll try to schedule the Joplin Festival the weekend before St. Louis, making a very convenient package for those who want to attend both.

Sad news from Davenport: the Bix Beiderbecke Memorial Jazz Band, the group which launched the Bix fest there, did not play the fest this year. The band requested only travel and hotel money to appear, but the Memorial Society's festival committee could not see its way clear to provide that, so the band stayed home.

As TR goes to press, some 63 PRJC'ers are packing their bags for the World Championship of Jazz (Indianapolis, August 1-3). Latest word is that Turk Murphy cancelled out, but the organizers have added to the line-up the Queen City Jazz Band from Denver and a New Orleans band with Orange Kellin. Looks like a real blast--read all about it in next month's TR.

Royal Stokes informs us that on Saturday, August 16, his weekly radio program of traditional jazz ("I thought I heard Buddy Bolden say...", WGTB-FM, 90.1, Sat. 9-12 noon) will feature a segment on Australian jazz. At about 10 am Royal will be joined in the studio by Hal Farmer, the PRJC's Aussie-in-residence. They will play recordings from Hal's extensive collection of Australian jazz, and Hal will comment on the music and on such musicians as Tony Newstead, Geoff Bull, Roger Bell and Graeme Bell.

1975 ST. LOUIS RAGTIME FESTIVAL

This year's St. Louis Ragtime Festival (July 7-12) was the biggest and best of the three I have attended, featuring no less than three of the best jazz bands in the world: the New Black Eagle Jazz Band, the Salty Dogs and the Max Collie Rhythm Aces. For the first time, the festival was extended to six days, beginning on a Monday night.

Actually, the term "Ragtime Festival" has become somewhat of a misnomer for this particular gathering. True, it had its beginnings about twelve years ago when Trebor Tichenor, Tom Shea and several other ragtime ticklers started getting together in St. Louis each year to compare notes, but the emphasis has since shifted to band jazz, with comparatively little time devoted to piano soloists. *Comparatively* little is still quite a lot, however, considering the incredible amount of music played during the festival.

There are no fewer than five different places where jazz bands or pianists play simultaneously each evening: the main theater, upstairs bar, downstairs bar, front deck, and a barge moored alongside the Goldenrod Showboat. With literally dozens of bands and ticklers rotating around these five places, the festival-goer is constantly frustrated at not being able to hear everything at once. Some took the option of planting themselves in one room and listening to everything that came through; I tended to stay on the move, catching 15 minutes here, 20 there.

Let me at this point give a *partial* list of the bands and other musicians at the fest. The bands: Max Collie Rhythm Aces, New Black Eagle JB, Salty Dogs, Waldo's Gutbucket Syncopators, Tiger Rag Forever JB, St. Louis Ragtimers, St. Louis Saints, Jazz City Six, Et Cetera Ragtime String Trio (Kansas City), Riverside Jazz Band (also Kansas City). Some piano players: Tex Wyndham, Bob Ault, Ben Conroy, Charlie Booty, Dave Jasen, George Hicks, Mike Montgomery, Jean Kittrell, Daryl Ott, Tom Shea, Butch Thompson, Terry Waldo. Also much in evidence was banjo player Jack Freckman, from Louisville, Kentucky. As the week wore on more and more musicians began showing up from all over the country and the festival organizers took care to

incorporate them into various pick-up groups and jam sessions.

Before commenting on the music, a few words about the physical facility. The Goldenrod Showboat was recently sold by its St. Louis owners to a business group in Colorado which runs a similar enterprise in that state. The new owners are a very well-organized bunch. They had more than enough ushers, bartenders and waitresses, so that one never had to struggle to get a drink. On the other hand, the prices were up 25 cents over last year to \$1 for a beer, \$1.50 for a mixed drink. A welcome innovation was the upstairs dining room, which featured an eat-all-you-want buffet each evening from 5 until 8 pm, replete with ragtime music. At \$4, no way to beat it, especially in view of the way prices have gone up at the hotel dining rooms. Another positive note: the weather was perfect. For the last two years it's been oppressively hot and muggy for the fest, but this year was just right.

And now a gripe: too crowded! This has always been a complaint at the St. Louis fest; since it takes place in a confined area, only so many people can be accommodated before extreme discomfort sets in. This year was no exception, especially on Wednesday and Saturday nights. The fest gets extensive local ballyhoo and attracts a multitude of curious local folk and coincidental tourists. I know they pay just like we do, and that all the talent on the boat costs money, but it galls me to drive two days to the fest and then stand in line behind some yo-yo who liked "The Sting" and hopes this Scott Joplin chap will score another movie soon.

And now to the music! The Black Eagles are, for my money, the best jazz band in existence, bar none. And made out of iron they are: they played every night of the fest and also spent all day Wednesday and Thursday in the recording studio with Ewing Nunn. The PRJC's own Al Webber was there to assist; he will write the liner notes for the ensuing album.

Just as many folks will tell you the Salty Dogs are the best there is, and they were superb. All the more admirable in view of the fact that leader/cornetist Lew Green moved to New York two years ago and only occasionally gets together with the rest of the band. For the last year the Dogs have been sporting a lady vocalist, Carol Lee. Her vocal range is quite limited, but she has

(cont. on p. 8)

THE SAN FRANCISCO SCENE

by Joe Murphy

On Saturday, July 12th, I boarded United for my annual escape from the world's most trying government agency and into the free-wheeling world of San Francisco's unique repository of the music that it's all about.

Arrived there at noon on Saturday, checked in at the St. Francis, then promptly walked to 630 Clay Street to make sure Murphy's saloon was still there. At 8:00 en punto entered the door under the new lighted sign and spent the evening enjoying the same great six who have been together the last three years I have visited there. Had some memorable chats with a very friendly Bob Helm, who is never too occupied between sets to answer what must by now be rather tiring questions about the Beginning. Like Dean Acheson, Bob was "Present at the Creation"--a different Creation, the creation ordained in 1937-38 by Lu Watters. Again like Acheson, Bob walks around with volumes of information on the personalities and events which make up the large story of how it really was. Also had an interesting sales exchange with a very charming Mrs. Murphy, who found some Murphy recordings that I had not found previously, including one with 16 Morton tunes that is locked up in my safe.

Wandered up one afternoon to the Hyatt on Union Square and heard one Mimi Gina and her Medicine Men playing on the plaza, featuring Phil Howe, a great clarinetist whom I'd seen before playing with Turk Murphy and last year with Jim Maihack at McGoon's. The band is paid by the Hotel to perform during the period 11:30 a.m. to 12:30 p.m. Mimi can knock a set of drums as well as anyone I heard during the week and for a bonus - are you ready? - she's very young, is sculpted like all women dream about and few ever make it, and is cuter than any drummer you'll ever see. She and Phil both told me they'd like to bring the band to the December convocation at Manassas. You all know what Brigham Young said. So bring her.

Phil leads a well-known group called by the Shavian appellation "The Phrisco Phunction." In addition to playing with

several other bands, he also plays with a group that entertains the baseball fans in Oakland at the A's home games. He's busy.

There is a sad note. Sidewalk bands have become the thing in San Francisco. But not all are hired and paid for their music. I saw musicians whose names many readers would recognize and whose pictures and stories are found on dozens of recordings in my collection playing on the sidewalks for change and an occasional green paper thrown into a banjo case or a passed hat. I wondered if the Russians aren't right about some of our values. I'm not talking about half-trained amateurs, but people who have spent many years trying to make traditional music their sole source of income and some of whom played with many of the great bands of another era. Just a few years ago I saw the same people playing the kind of West Coast Jazz that made a convert out of me. And they were *inside* the hotels then. It's sick.

In trying to find Lu Watters (it ain't easy), to learn from the Man what I can about the history that is found only in a few liner notes, I talked with Earl Watkins by telephone at the musicians' union. He recorded with Bob Scobey in the middle 50's (see GTJ L-12009). Earl is typical of all the musicians I've talked to in the Bay area: friendly and eager to tell the West Coast story. Earl traveled with Earl Hines for many years, who, incidentally, lives in the Bay Area and plays occasionally around the City. I got involved in a question and answer session with Earl Watkins the last day of the trip and damn near missed my plane and (hopefully not) was almost rude in trying to get off the phone.

Other goodies during the week: Burt Bales on Monday at the Washington Square Bar; Wally Rose Tuesday at the Palace Corner; and Jim Diamond late every night up the hill at the Fairmont. And, of course, McGoon's on Tuesday and Wednesday evening early. Thursday was sad at plane time. Now it's back to saving box tops for the next pilgrimage to Powell and Geary.

Would the reader believe I attended every session of a very high level annual conference? I'll be back next July. Don't read the March issue of Tailgate Ramblings. It ain't so what the man said.

Committee Reports Progress on Traditional Jazz Museum Project

Recognizing that only five months remain before the start of the Bicentennial year, the PRJC committee for the Traditional Jazz Museum has moved ahead with dispatch since the project was approved by the Board of Directors on June 18. Reporting to the Board at its July 16 meeting, Chairman Rod Clarke outlined progress in three areas-- exhibit, financial, and personnel planning.

Early in July visits were made to the Smithsonian Museum of History and Technology, the New York Jazz Museum, and the Library and Museum of the Performing Arts at Lincoln Center in New York. Each of these visits provided valuable insights into creating and operating a museum. Of particular value was the Smithsonian visit, where PRJC member Carl Scheele conducted a tour through the special exhibit he is creating for the Bicentennial. Although the TJM will be much smaller and simpler due to time and other resource limitations, the committee members believe that the concepts they observed regarding the integration of themes with available materials and display techniques will be directly applicable. Scheele has volunteered to provide technical advice to the TJM project.

With regard to financing the enterprise, the committee reported that they believe that only through tax-deductible donations and grants can the TJM be realized. Although PRJC is a nonprofit corporation, its methods of operation and principal activities do not qualify it for tax-exempt status under IRS regulations. As a consequence, the committee recommended and the Board approved the establishment of a separate corporation to create and operate the TJM, one that would qualify for tax-exempt status. \$500 was appropriated to underwrite this action. Inasmuch as the officers of the new corporation will be the five Board members who comprise the committee, the TJM will essentially continue to be a PRJC project except for financial aspects. This action will also protect PRJC from possible legal problems that might arise in the future.

The checklist form located elsewhere in this issue (Inventory of Jazz Materials and Skills) is intended as a means of providing the planners with an estimate of the resources that might be available within PRJC.

Those who respond (and we hope everyone can contribute *something*) will be contacted individually to work out details. A prompt response will speed the planning process and increase the likelihood of a successful opening early in 1976.

One item that is not included in the "inventory" is a building to house the TJM. John Sears is heading a subcommittee looking into this problem. Anyone having any ideas on this subject should pass them along to John at 703/573-0018.

(The enclosed form--pp. 9-10--can be torn out and mailed to the TJM Committee.)

ARMSTRONG STATUE FUND SEEKS MORE DONATIONS

The last issue of "Rag Times" (publication of the Maple Leaf Club) had an article by Floyd Levin, president of the Southern California Hot Jazz Society, on the status of the proposed Louis Armstrong statue.

The artist working on the statue is world-renowned sculptress Elizabeth Catlett, currently residing in Mexico City, but originally from Washington, D.C. In addition to an impressive list of professional accomplishments, Miss Catlett knew and admired Louis Armstrong, making her an ideal artist for the statue.

Miss Catlett recently brought the initial model for the statue to Los Angeles for consultations with the art committee of the Statue Fund. She is presently at work incorporating their suggestions into a second model. When that is completed and approved, she will begin a ten-foot clay version, which will be cast in bronze and transported to New Orleans. If all goes according to plan, on July 4, 1976, a nationwide television audience will witness the unveiling of the statue in Louis Armstrong Park.

Most of the money originally collected for the statue has been expended, and the Fund is trying to raise another \$15,000 to complete the project. Each contribution will be acknowledged and a Louis Armstrong button will be mailed to the donor. The names of all contributors will be placed on a scroll at the base of the statue. Contributions should go to: The Louis Armstrong Statue Fund, P.O. Box 60244, Los Angeles, CA 90054.

[Even as I wrote this I was moved to whip out the Dick Baker Memorial Checkbook and send off twenty bucks for this good cause. Who's next?]

**WANTED: Candidates for the PRJC
Board of Directors**

This is a call for people to come forward who are willing to take a hand in running the PRJC--willing to put their names on a slate of nominees for five positions on the Board of Directors to be filled at the annual meeting of the general membership in November.

There are 15 directors and the terms of five of them expire each year. In the early years of the club the board was self-elected out of necessity. Last year's meeting, when we re-elected one original director and elected four new ones, was the first time our staggered-terms system came into full operation.

At that time we had eight candidates for five positions. But the nominating committee still had work to do in enlisting enough candidates to insure a healthily contested election.

Now, a year later, we have matured to the point where, one hopes, the nominating committee can just sit back and write down the names of people who swarm forward to offer themselves as candidates.

We need new blood, and not simply because some of the old blood may be getting tired. And there is a lot of good new blood out there in the ranks that we're not using. I doubt if any other organization of our size in this metropolitan area can claim a cross-section of professional and cultural talents as impressive as the assemblage of abilities--abilities pertinent to the direction of an organization like this one--that we've assembled in our beer-drinking, racketsy PRJC.

Tailgate Ramblings will keep this subject alive until election time. Watch for next month's sermon.

Ed Fishel



TRIANGLE JAZZ LIMITED
TRADITIONAL JAZZ SPECIALISTS

DICK RIPPEY

Lake Quivira
Kansas City, Kansas
66106
Ph. 913 631-8032
649-9510

TOM RIPPEY

19701 11th Ave. NW
Seattle, Wash.
98177
Ph. 206 542-3640

RECORDS

BAND BOOKINGS

(Formerly Bob Rippey Jazz Enterprises)

BUZZY'S PIZZA WAREHOUSE
ANNAPOLIS
FRI. AND SAT. NITES

GANGPLANK

PLUNKERS
RAGGED-TIME BAND

SINGALONG, NOVELTY, RAGTIME !!

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

GREAT NEWS FOR ELLINGTON BUFFS. FROM ITALY
AT LONG LAST.....VOLUME 9, 1953-55....\$5.50
THE DUKE ELLINGTON STORY ON RECORDS. PPD.

PIANO MAN: THE STORY OF RALPH SUTTON 6.75
THE BABY DODDS STORY: GARA 2.30

BIG BAND JAZZ: MC CARTHY 13.50
THE DANCE BAND ERA: MC CARTHY 4.85

WHAT JAZZ IS ALL ABOUT: ERLICH 6.25
IMPROVISING JAZZ: COKER (PB) 2.25
JAZZ IDIOM: COKER (PB) (\$1.75) 5.95

WHO'S WHO OF JAZZ: CHILTON 5.95
COMING SOON. BILLIE'S BLUES: CHILTON ---
WE CALLED IT MUSIC: CONDON 13.95
OH, DIDN'T HE RAMBLE: GILLIS/MINER 8.50
STORYVILLE, NEW ORLEANS: ROSE 14.95
JAZZ RECORDS: JEPSEN 5.25

(IN STOCK. VOL. 1/2/4C/7/8) MORE COMING..
THE WORLD OF SWING: DANCE 10.95
MENTION TAILGATE RAMBLINGS.....PLEASE

OAK LAWN BOOKS BOX 2663 PROVIDENCE RI 02907

St. Louis (cont. from p. 4)

terrific stage presence and never fails to wow the crowd.

The Max Collie Rhythm Aces played just two nights, Monday and Friday. Max recently opened his own club in St. Louis and was playing there on the other nights. They were, as usual, excellent; I still think the PRJC's "bet" on them in the World Championship of Jazz is a well-placed one.

Terry Waldo's Gutbucket Syncopators were a bit of a disappointment, but then Terry has been tied up in New York for some months working on a ragtime musical on the life of Warren G. Harding, and they had to bring in one or two subs, so perhaps the band shouldn't be judged by their performance at the festival.

The St. Louis Ragtimers continue to do what they've done so very successfully for many years aboard the Goldenrod; personally, I would rather the rest of them take a break and let Trebor Tichenor play alone. He's one of the best players in the country in the "Missouri school" of ragtime and I never once heard him playing solos.

The Et Cetera Ragtime String Trio was probably the success story of the festival. The three very young men (mandolin, violin, guitar) wandered into the fest unannounced Friday night and asked for a chance to play. They were immediately a big hit and were called upon to play in the downstairs bar most of Saturday evening.

Among the piano players was Tex Wyndham, making his first appearance in St. Louis. Tex was a big hit with his fine rags and entertaining early novelty vocals. Ben Conroy and Charlie Booty did their solo and four-handed boogie-woogie thing. These guys are the best pure boogie-woogie players around; somebody should record them. The 1920's novelty ragtime contingent consisted of Dave Jasen and George Hicks from New York and Daryl Ott, brought out from Colorado by the boat's new owners. Piano-roll expert Mike Montgomery was there to play and organize jam sessions. Jean Kittrell was a real show-stopper with her lusty vocals, fine playing and eye-catching costumes. Terry Waldo played solo piano the last two nights of the fest--not near enough exposure for his great talents. Butch Thompson, with his fine Jelly Roll stylings, proved himself Minnesota's answer to Washington's Bob

Greene. A real treat was getting to know Tom Shea, now living in Raleigh, North Carolina. Tom also plays in the Missouri school of classic ragtime and has many fine compositions to his credit. He and wife Margaret joined the PRJC and have promised to join us at our picnic in September. Let's hope so!

Another personality of note at the fest was Australia's Graeme Bell, who has been one of the top names in Australian traditional jazz for about 30 years. Graeme is visiting our country for the first time, doing research on the music he's been playing so well for so long.

Fun things in life: watching Wayne Jones (Salty Dogs) play the drums, Jack Gilbert (Rhythm Aces) play the clarinet, and Eli Newburger (Black Eagles) play the tuba.

All in all, a great way for the real jazz lover to spend a week--I recommend it highly!

-- D.B.

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.

Experienced vocalist looking for work with jazz bands. Call Dolores Brown, 965-1231.

TRADITIONAL JAZZ MUSEUM

Inventory of Jazz Materials and Skills

The PRJC committee planning for a Traditional Jazz Museum needs to determine what materials, equipment, and labor skills would be available to assist in establishing this Bicentennial Celebration project. To a large extent the success of the project will depend on the generosity of PRJC members and other jazz lovers. It is anticipated that donations will be tax-deductible. Please indicate the areas where you can help and mail back this checklist form as soon as possible.

Name _____ Phone _____

Address _____

1. Jazz Materials. Which of the following would you be willing to donate, loan, or sell to the TJM?

- 0 Books about traditional jazz _____
- 0 Magazines (Record Changer, Down Beat, etc.) _____
- 0 Records/tapes of jazz performances _____
- 0 Photographs of jazz personalities _____
- 0 Movies/videotapes of jazz performances _____
- 0 Sheet music/arrangements _____
- 0 Posters advertising jazz performances _____
- 0 Musical instruments _____

2. Display Equipment.

- 0 Projectors, audio equipment, display means, etc. _____
- 0 Photo-enlarging and darkroom equipment _____
- 0 Carpentry, electrical, artist tools, etc. _____
- 0 Furniture (desks, tables, chairs, etc.) _____

3. Skills. To which of the following activities would you be able to devote your time and talents?

- 0 Archivist (supervise collection, storage and use of jazz materials (jm) _____
- 0 Search for and locate jm _____
- 0 Set up and maintain files of jm _____
- 0 Conduct research in jm for inputs to audio/visual presentations _____

(see other side)

- 0 Design over-all exhibit _____
- 0 Design of individual displays _____
- 0 Write texts and scripts _____
- 0 Narrate scripts for recordings _____
- 0 Prepare illustrations, maps, etc. for display _____
- 0 Copy/enlarge photos and process them _____
- 0 Mount photos, illustrations, etc. _____
- 0 Type or letter captions and texts _____
- 0 Build display fixtures (carpentry work) _____
- 0 Install electrical fixtures, lighting, etc. _____
- 0 Install/maintain audio equipment _____
- 0 Install/maintain projection equipment _____
- 0 Transport construction materials and equipment _____
- 0 Give lectures _____
- 0 Conduct guided tours _____
- 0 Operate projection equipment _____
- 0 Act as receptionist/sales clerk _____
- 0 Edit quarterly newsletter _____
- 0 Type administrative letters _____
- 0 Other (please list) _____

POTOMAC RIVER JAZZ CLUB

stamp

First Class Mail

Eleanor W. Johnson
 10201 Grosvenor Place, Apt. 905
 Rockville, MD 20852

The Potomac River Jazz Club



For Latest Jazz Info
Call (301) 630-PRJC

** WINDJAMMER ROOM **

August	3	DIXIE FIVE-0
	10	ANACOSTIA RIVER RAMBLERS
	17	FAT CAT'S MANASSAS FESTIVAL JAZZERS
	24	FREE STATE JAZZ BAND
	31	BAY CITY 7
September	7	GOOD TIME SIX

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:
8/3 Bay City 7
8/10 Barnstorming Jazz Band (end of summer season)

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. (Extended through August)

Tuesday NIGHTBLOOMING JAZZMEN at O'Carroll's.

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.

PRJC OPEN JAM SESSION, second Wednesday of each month (thus August 13). 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.

COUNTRY THOMAS' FOURGONE CONCLUSIONS at O'Carroll's.

Friday FOURGONE CONCLUSIONS at O'Carroll's.

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, rotating bands.

BAY CITY 7, Captain's Helm, Harford Rd & Cold Spring Lane, NE Balto. 9-1:30. No cover.

COMING EVENTS

8/18-28 John Spicer's Monumental City Six Dixieland Jazz Band, 9 dates and locations around Baltimore August 18-28. Call Balto City Bureau of Music for details: 523-4643.

Tue, 8/19 Original Washington Monumental Jazz Band, Waterfront Park (near Wilson Line docks in SW D.C.), 7-9 pm, free concert.

Thu, 8/21 Anacostia River Ramblers, for Johnnie's Gang Singles Club, Arlington. \$3.50 admission includes pizza. Call Johnnie Morgan (521-8016) for complimentary membership card.

Fri, 8/22 PRJC Jazz Riverboat Ride, 8-midnight. See p. 3 for details.

TAILGATE RAMBLINGS, Vol. 5, No. 8

August 1975

Editor - Dick Baker

This Month's Cover - Fraser Battey

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*

WELCOME NEW MEMBERS!

Tom & Helen Koebel
Springfield, Va

John G. Montgomery
Arlington, Va

David K. Pyle
Alexandria, Va

Cynthia S. Botsford
Bethesda, Md

Regina Bach Hyman
Baltimore, Md

Clayton & Val Teunis
Bethesda, Md

David W. Littlefield
Washington, D.C.

Gerard A. Spiegel
Scarsdale, N.Y.

Billy J. Smith
Falls Church, Va

Bob Rippey
Waukesha, Wis.

William J. Meisel
Arlington, Va

Rosemary F. Atkinson
Arlington, Va

F. A. Hawthorne, Jr.
Richmond, Va

Ella M. Elman
Bethesda, Md

Jacob A. Stein
Washington, D.C.

Milton E. Rose
Gaithersburg, Md

Tom Shea
Raleigh, N.C.

Edgar & Jean Cosimi
Arlington, Va

Patricia K. Dudley
Washington, D.C.

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

FIRST CLASS MAIL



HOORAY FOR DIXIELAND JAZZ