

tailgate ramblings



JAN '76

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

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[] 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

LAST CHANCE FOR NEW YEAR'S EVE!!!

The weekend before New Year's Eve is the last chance to make your reservations for the PRJC's New Year's Eve Party, to be held at the Odd Fellows Hall in Falls Church. The band will be:

- Bob Harris (cnt)
- Ken Lee (cl)
- Jack Gurin (tb)
- Charlie LaBarbera (bjo)
- Ed Fishel (po)
- Ellis Baker (dr)
- Tom Gray (bass)

And, unannounced last month, there will be a special surprise floor show 11:00-11:30. Setups & ice will be provided, champagne to welcome in the New Year, and a catered breakfast, all for just \$10 per person. Call Polly Wagner at 534-0566 to make reservations.

!!

TARNISHED SIX TO PLAY FOR PRJC JANUARY SPECIAL

The Tarnished Six, from State College, Pa, will play for the PRJC special event for January, to be held in the Potomac Room of the Marriott Twin Bridges Motor Hotel

The Tarnished Six first played in this area for a PRJC special two years ago in the Windjammer Room, where they kept an overflow crowd laughing and clapping with a fine combination of good jazz and high humor.

Their leader is banjoist/vocalist Phil Cartwright, who also appeared with a PRJC All-Star band on the club's second annual jazz riverboat ride in June, 1974. The other players are John Thomas (ssax), Roger Munnell (tb), Jim Ressler (tp), John Kovalchik (tuba) and Dick Greene (drums).

The Tarnished Six was formed way back in 1967 by Cartwright, Thomas, Munnell and Ressler, and that nucleus has been together ever since. For the last five years they've played every week in the Bush House Hotel in College Park.

Football fans might be interested to know that in Pennsylvania the group is often billed as "Joe Paterno's favorite band." Others might be gratified to learn that most of the band are PRJC members, having joined long before their first trip down here to play for us.

The Tarnished Six will play from 9 pm until 1 am in the Potomac Room, one of the basement conference rooms right under the main lobby of the Marriott Twin Bridges. The bar will be open at 8:30. At this point we can no longer avoid announcing the fact that inflation has finally caught up with us: beginning with this event, admission to PRJC specials will be \$4 for members, \$5 for non-members.

Anybody know what became of Choo Choo Berkowitz?

Judging from all the periodicals I receive, the January issue is the one in which editors traditionally wax philosophic about the status and future of their particular field of interest. Well, if you're expecting paragraphs of pontification from me, you'll be disappointed. The pressures of holiday preparations, and of getting TR together early because the printer wants to shut down for the holidays, have left me no time for the sort of reflection necessary for a meaningful assessment of the future of jazz. However, I did happen to look through the January 1975 issue of TR recently, and one thing caught my eye which begs for comparison with this January--that being the "Regular Gigs" listing on the inside of the back cover.

The jazz lover looking for some music in the area last January could go to three different places on Sunday night (the Windjammer Room, the Lighthouse and the Pub--not bad), one place on Monday night (the Bratwursthaus) and one on Thursday night (the B-haus again). That's it. Nothing on Tuesday, Wednesday, Friday or Saturday.

Now look at this issue's listings: four places on Sunday, one on Monday, four on Tuesday, three on Wednesday, five on Thursday, five on Friday, and three on Saturday. A total of twenty-five "band-nights" of play per week, as opposed to five a year ago--a 500% increase. (For purposes of this assessment, Tex Wyndham in Wilmington, the Bay City 7 in Pennsylvania and the PRJC Open Jam Session were not counted.)

True, the economy is in somewhat better shape today than a year ago, but not to that extent. I prefer to believe that PRJC activities have led to dramatically increased awareness of, and demand for, traditional jazz music. Certainly our increased membership reflects heightened awareness of our brand of music: we now have almost 900 members! The growth rate has far outstripped the most optimistic predictions made by the Board of Directors last April (the beginning of our fiscal year) in its budget deliberations.

I think then that we enter the Bicentennial year with both the club and the area jazz scene in the best shape ever; barring calamity, I see 1976 as the best year yet in Washington for both jazz lovers and souvenir salesmen. Happy New Year!

This issue marks the introduction of a new column, entitled "A Pride of Prejudices," by Al Webber. Al's been around the music a long time, as a player, bandleader, writer and critic. He was the founder and first editor of TAILGATE RAMBLINGS. We'll be looking forward to his pearls of wisdom each month.

This is the first issue of TR I've ever done with no proofreading whatsoever. Straight out of the typewriter and to the printer. We'll award a prize at the New Year's Eve Party to the person who finds the most mistakes.

10TH ANNUAL MANASSAS JAZZ FESTIVAL

TR was able to get two reports on this year's Manassas festival. The first was written by two folks who listened--Hal & Lida Ruth Gray; the second is by one of the musicians who performed at the fest--Al Stevens.

The music presented at this year's Manassas festival deserved SRO attendance at every session; it is to be deplored that they were never even filled to capacity. Those of us who attended got our full money's worth, and had a weekend similar to New Orleans, St. Louis and Davenport. We look forward to the next Manassas--the one national-level jazz event that does not require distant travel.

Friday evening at the Ramada Inn we were treated to five sets of great jazz by the Original Traditional Jazz Band, from Patch's Restaurant (E. 70th St, NY), led by Stan Levine (drums), and by Doc Evans' All-Star Band, composed of Evans (tp), Billy Allred (tb), Tommy Gwaltney (cl), Bob Hirsch (po), Gene Mayl (bass), Skip Tomlinson (dr), and Butch Hall (gtr).

The unison and drive of the New York band on their renditions of *San*, *Milenburg*, *Bogalusa* and *The Mooche* had the audience shouting for more. Jacques Kerrien's soprano sax solos drew a standing ovation on *Old Fashioned Love*. The all-stars pleased the crowd with a vocal duel between Fat Cat and Tommy Gwaltney on *Blues in E Flat*. Maxine Sullivan wowed us with *World on a String*, *Lady Is A Tramp*, *Georgia on My Mind*, *St. Louis Blues* and *Just One of Those Things*. Bob Hirsch delivered an outstanding solo on *Struttin' with Some Barbecue*. Dave Wilborn's vocals on such songs as *Little Girl*, *Cherry* and *Sunny Side of the Street* made everyone glad he came. Fat Cat's management and emceeing pieced the whole event together into an easily listenable experience.

On Saturday afternoon, in the auditorium of the All Saints Catholic Church, jazz fans were treated to seven different sets from seven different groups of musicians. Leading off was our familiar local band, the Manassas Festival Jazzers, led by McRee. They were especially good on *Christopher Columbus*.

An all-star group followed led by Tommy Saunders (cnt), and including some of Friday's stars plus Wally Garner (cl), Cliff Leeman (dr) and Billy Goodall (elec. bass). Then came a happening that all purists will love: the electronics blew a fuse, killing the electronic bass and bringing Van Perry in to fill in on his big standard bass. This group drew a standing ovation at the end of their set.

Next came a group of five from the Original Traditional Jazz Band: Kerrien, Levine, Vinnie Giordano (tuba), John Halsey (po) and John Gill (bjo). Max Kaminsky led the next group, with some of the above men plus Al Winters (tb), Art Hodes (po) and Spencer Clark (bass sax). Hodes' piano artistry made this a memorable set. Entering the next set were Tex Wyndham (po), Joe Muranyi (cl) and Van Perry. Maxine Sullivan's *100 Years* drew another standing ovation. The entire Original Traditional JB returned for another

set. Its unison and drive brought the audience to its feet again. The seventh set of the afternoon featured John Eaton (po), Danny Williams (tb), Ken Underwood (dr), and with Goodall's electric bass working again, Spencer Clark's solo on the gigantic bass sax was a rare treat. Dave Wilborn brought the afternoon and his medley of songs to a rousing close with *Sometimes I'm Happy*.

After all that jazz, who could ask for more? Well, we got eight more even livelier sets on Saturday night lasting until 2:20 am. The first group contained no newly-arrived musicians; it featured Bob Hirsch's stride piano work with a driving *Farewell Blues* and *Running Wild*. Billy Barnes (tp), Bob Thompson (dr) and Natalie Lamb joined the second group. Natalie sang *St. Louis Blues*, *I've Found A New Baby*, *Basin Street*, and got us off our duffs for vertical applause with her *Cakewalking Babies from Home*. The third group again featured Spencer Clark's bass sax.

Then came the entire Manassas Festival Jazzers band with the following personnel: Country Thomas (cl), Wild Bill Whelan (cnt), Charlie Robb (tb), Ron Hockett (sax), Al Stevens (po), Stan Booth (bass), Johnny Roulet (dr) and Johnson McRee, leader and vocalist. Sitting in was Pierre Atlan (cl) from the High Society Jazz Band of France. He even sang *Jelly Roll in French!* Three more rousing sets followed with varying personnel and with vocals by Max Kaminsky, Dave Wilborn and Maxine Sullivan. The evening ended with the OTJB playing another dynamic set.

The Sunday afternoon concert back at the Ramada Inn featured eight different groups. It opened quietly with a quartet composed of Kaminsky, Hirsch, Mayl and Leeman playing "tea music." The next thrilling set honored Bix with a six-man group featuring Dick Sudhalter (cnt), just back from Europe. Art Hodes' smooth rendition of *Poor Butterfly* almost brought tears to all. Then came a five-man combo accenting John Eaton's piano work and Maxine Sullivan singing several songs, ending with her famous *Loch Lomond*. Tommy Saunders led the next band with cornet, vocals and witticisms. Fat Cat sang *Someday You'll Be Sorry* and Dave Wilborn presented Dorsey-era songs.

During intermission Tex Wyndham presented songs, ragtime and commentary. The Manassas band came next, augmented by Spencer Clark's bass sax and the Parisian jazz of M. Atlan, including his vocal on *Sheik of Araby* in French. Gwaltney-Garner clarinet duets followed, with rhythm back-up by Thompson, Perry, Hall and Stevens. In the next grouping six all-stars accompanied Natalie Lamb in a series of hearty songs. Her *Evil-Hearted Woman* and *I'm A Woman* had the crowd crying for more. The final jam session featured Allred, Evans, Perry, Hirsch and Miss Sullivan on her little pocket trumpet. Then all the musicians still in the hall joined into the rousing finale with *Someday You'll Be Sorry*.

All of the concert halls this year were set up in cabaret style with cash bars at each. This
(cont. next page)

10th Manassas (cont. from previous page)

helped to overcome the annoyance of every session starting late. Credit should go to Hank O'Neal and Hal Farmer and their crews of technicians who recorded it all for posterity on videotapes and sound tracks. Furthermore, Elizabeth F. Bennett, a New York artist, made drawings of the musicians in action. We had the feeling throughout it all that we were attending an exclusive recording session.

So, after a patrons party with a lot of impromptu jazz, and with a pale quarter-moon sinking slowly in the west, we reluctantly headed homeward with a montage of jazz still ringing in our ears and a weekend of great musical fellowship imbedded in our memories. We really got our "kicks on Route 66." - Hal & Lida Ruth Gray

A MUSICIAN LOOKS AT MANASSAS

It had occurred to me that in the past, the finest jazz to be heard at Manassas usually emanated from the band room. Invariably several musicians would, in the course of warming up, congregate around the piano and give forth with some fine sounds. I told Dick Baker about this and he immediately impressed me into voluntary servitude, to observe and note these happenings for a report in TR. Well, old Fat Cat slipped us some catnip, because neither of the '75 sites had a band room. We warmed up in the parking lot or not an all! So, how do I report on the best sounds of '75? That's simple, because the best sounds of any Manassas festival to date came straight from the bandstand this year. Those of you who opted for a different city's festival this December made a strategic error, because Manassas was the best I've heard--ever! This comes from a usually cynical, critical, disgruntled and all-around ne'er-do-well piano player.

I'll not try to recount the highlights chronologically, because my memory's not that good, but here are my random recollections of superb happenings of Manassas '75.

1. Van Perry's vocal on *Old Folks*, which left not a dry eye in the house. (This was particularly special for me, because my own father died less than three months before.)
2. The delightfull surprise of the charm and showmanship of Max Kaminsky.
3. The resurrection of Doc Evans' chops.
4. Every precious note sung by Maxine Sullivan.
5. The sets which featured a front line of Tommy Saunders, Wally Garner and Billy Allred.
6. Fat Cat's moving tribute to the late Frank Marshall.

This list could be endless. There are of course some non-musical anecdotes associated with every festival and this year was no exception. It started off with a bang--the bang being a power failure which disabled the sound system, the amplified fretless Fender bass of Billy Goodall, and the recording machines. There were those present who thought the best set of the year went unrecorded because of that power drop, and in a church, no less.

Then of course there is the graciousness of everyone associated with jazz. A very happy little thirteen-year-old girl collected a book full of autographs, a life full of memories, and was treated like a princess by everyone there. I guess the only sad note of the festival was the reluctant acceptance on the part of this father that his daughter Sharon is finally old enough to have concurrent crushes on Tommy Saunders and Billy Allred.

If I were to look for something to criticize, I'd have to attack the condition of the pianos and the food at the patrons' party. No festival of this import should be conducted using less than a concert grand piano, carefully selected and tuned after the move. The fool spoke for itself--for several days thereafter.

Of course, this review could not be closed without mention of every drummer's hero, Cliff Leeman. He was there--what more needs to be said?

- Al Stevens

BLACK EAGLE HALL OPENED IN BOSTON, Eagles and Salty Dogs Mark Event

By Dick Baker

The first weekend of December was a great one for jazz on the East Coast. In addition to the doings in Manassas described above, there was a mini-festival in Hopkinton, Massachusetts--a small town just west of Boston. The occasion was the dedication of Black Eagle Hall in the Sticky Wicket Pub, best known as the home of the New Black Eagle Jazz Band. The Sticky Wicket opened in summer of 1971; the Eagles began playing there a month later. The music room originally seated 100, but the Eagles and the other musical attractions (bluegrass two nights a week, Dixieland banjo band two nights, Eagles on Thursday) filled the room to overflowing so consistently that owner Foster Yeadon had another room built alongside the first. When that room was finished the wall between was knocked out, creating a new room seating 200. The room was named after the Black Eagle band, and the Original Salty Dogs of Chicago were invited in to help break in the room properly.

They did.

It was a weekend of musical excitement which I will not soon forget, nor will the other thirteen Washington-area PRJC'ers who made the long trip north. The Eagles and Dogs put on the most consistently high-quality performances I've seen in all the festivals I've attended in the last few years.

The first two sets Saturday evening set the tone for the whole weekend. The Black Eagles started it off with a fifty-minute set of almost excruciating intensity, culminating in a driving *Lou-Easy-An-I-A* (their spelling) which had the whole room rocking and which brought most of the audience to its feet for a standing ovation.

Undaunted, just nine minutes later (I timed them!) the Salty Dogs launched their first set with one of their specialties, Lu Watters' *Annie Street Rock*--and they tore the house down. They

(cont. on p. 9)

NEW SUNSHINE JAZZ BAND

(The following was prepared by the Sunshine Band as part of the series on PRJC bands,)

The New Sunshine Jazz Band is unlike all other bands in the PRJC and, for that matter, unlike most bands in the U.S. that are playing traditional jazz music.

The band reads, and enjoys reading; accepts only those gigs that offer some premise of a sympathetic audience; is incorporated; does not pay its members for playing gigs but puts all of the money into a band fund; rehearses regularly, and likes to rehearse; has made two long-playing albums and is working on a third.

The band has also demonstrated a strong heartbeat and remarkable stability in personnel. The group began more than a decade ago and the nucleus of the group is still active: Tony Hagert, trumpet and leader; Dan Priest, cornet and business manager; Don Rouse, clarinet; Gary Wilkinson, piano; Clayton Eakle, trombone; and Dave Burns, originally trombone but now bass. Fred Stork on banjo and Gil Carter on drums are band "newcomers"--they have been with the band for five years, but were not in the original group.

One aspect of the band is their disdain for the time-honored Dixie instrumentation. They've always had two trumpets and from time to time they'll add a second trombone or a second clarinet or sax. Dave Sager has been playing alongside Eakle and occasionally filling in for him on gigs.

The Sunshine group believes in the vocal and has added Anne Stanfield to their regular ensemble and even into the hallowed halls of the corporation. Her addition has meant a marked improvement in the band's appearance and dusting off of some fine old Bessie Smith tunes that deserve attention.

Their first album was cut for Johnson McRee's Fat Cat label back in 1970. Their second was released last year on the Flying Dutchman label, distributed here and abroad by RCA. The album, "Old Rags," drew excellent reviews from John Wilson, *Stereo Review*, *FM Review* and other music publications.

While sales have not made RCA forget Elvis Presley, they have been better than anticipated. The company has put out a single from the album to cash in on the ragtime trend. It coupled *Scott Joplin's New Rag* with *12th St. Rag*.

(PRJC'ers who haven't yet picked up on the album can get it at area record stores [Discount, and Record & Tape Ltd always keep it in stock], or they can call 296-3049 during business hours and order a collector's edition with special liner notes, which is available only from the band.)

Drawing from Hagert's collection of early sheet music and band orchestrations, the NSJB regularly resurrects tunes which have not been recorded before. Favorite composers are Joplin, Handy, Oliver and Morton, but not the tunes generally associated with them. Thus the Sunshine band works on Morton's *Honey Babe*, Oliver's *Junk Man Blues*, and Handy's *Stomp Upstairs*, as well as Joplin's *New Rag*.

Hagert likes to point out that the band performs the tunes in a manner that hews as closely as possible to the original concepts of the composer in terms of tempo, mood, and with all of the strains. "Much good music has been lost by reducing everything to Dixieland band terms," says Hagert. "The NSJB enjoys playing fresh material and hopes that it is making a contribution toward public understanding of the ways in which jazz has developed over the years."

NY Jazz Repertory to Play Bix February 8

The Smithsonian Institution is bringing the New York Jazz Repertory Company to town February 8 to do the Salute to Bix Beiderbecke which won such high critical acclaim in New York.

As is customary for the Smithsonian jazz series, there will be a free workshop at 4:30 pm, with a concert at 8 pm. Tickets are \$4.50 for general admission, \$3.50 for students and senior citizens. The concert will be held in the Baird Auditorium, in the Museum of Natural History.

These concerts are usually sold out, so order tickets in advance from the Smithsonian Central Box Office, P.O. Box 23345, Washington, D.C. 20024, or call 381-5395 for ticket information.

BIG BAND/DIXIELAND OFF TO SLOW START

(The following letter was written by bandleader/promoter Dave Burns to Bob Sauer, who last month began a series of jazz sessions alternating his big band with different PRJC bands.)

Dear Bob,

Just a fan letter--my first!--to let you know how very much I enjoyed and admired your band last Sunday.

Individually and collectively they are technically brilliant, very musicianly and tasteful, good solos, good everything. The arrangements are fine, the ensembles tight and clean...what more can I say? This is a swinging powerhouse of a big band. Congratulations to you and to the very talented crew...I just wish I had the sightreading chops to cut some of those charts...

But where was the audience?

Oh sure, the Redskins are a factor and a lot of us might otherwise be home watching the tube, but I *still* can't understand it. Washington is a big metropolitan area, maybe about four million people. Where *were* they?...

I don't have the answer, but there was certainly nothing wrong with the music. It was outstanding.

Again, congratulations to you and your musical colleagues, and good luck!

Dave Burns

Your editor attended the first of these concerts and can vouch that the Bob Sauer band is superb, the room is fine for music, and the drinks are reasonable. My own feeling is that a combination of the Christmas crunch and the Redskins' exciting play kept folks away.

When the season's smoke has cleared, look in on this scene--you should enjoy it.

MAX COLLIE ON WCJ

Last month's TR summarized a letter by Dan Simms, who served as co-director of this summer's World Championship of Jazz, which charged WCJ organizer Sam Johnson and (to a lesser extent) Max Collie with a number of fraudulent activities in connection with the Championship. TR sent a copy of the Simms letter to Johnson and Collie, soliciting their response. Sam Johnson has not responded; Max Collie sent the following letter.

REPLY TO MR. SIMMS' SLANDER

Sam Johnson has been the US manager and tour organizer for the Max Collie Rhythm Aces for the past two years, during the four coast-to-coast tours we have undertaken in that time.

The World Championship of Jazz was originally scheduled to take place at Telemark Lodge, Hayward, Wisconsin. The organizer was Sam Johnson, and the financial backers Sam Johnson, Tony Wise and myself. However, I eventually received a phone call from Sam Johnson during which he indicated that there was not enough accommodation available at Telemark Lodge, and, secondly, that Tony Wise did not have the cash to carry his share of the expenses. Sam had moved the festival to Indianapolis, as they had a large thriving jazz club, and the facilities for running such an event there were ideal --as anyone who was there can attest! I was asked to increase my share of the backing capital from 33 1/3% to 50%, to which I agreed. Sam Johnson was to provide the other 50%, either on his own or in conjunction with other backers.

Daniel M. Simms knows more about the finances of the festival than I do. I have not seen a single audited account of the incomings and outgoings, so I must rely on his figure of \$43,000 loss--although I had estimated it might be around this figure. I have paid a total of \$24,689 into the WCJ, and received nothing. That is well over the 50% for which I am liable, and if Dan's figure is correct, the balance of \$18,311 is for the account of Sam Johnson--in fact, Sam then owes me \$3,189.

It is thus pointless Dan Simms' haranguing me (in fact, I have never heard from him since the last day of the festival. I was not even aware that he had not been paid). I have documented proof of my contributions, and I have paid my share. I do not have access to any of the accounts, bank accounts, etc. of the World Championship of Jazz, and I am as much in the dark about the finances as they stand as anyone else. Sam Johnson tells me that he is trying to raise the money he owes, and that is all I know except that his bank account in Indianapolis has been frozen by a court injunction from the Stage Hands Union.

I deliberately kept out of the running of the Championship and generally confined my advice to the publicity side of the affair. I will not enter into recriminations with Dan, because I think he did his job as Director of the Championship to the best of his ability, but I would like to say that there are some very wild statements in his "letter to all concerned." A major example is his statement about the St. Louis club.

(Simms charged that Sam Johnson had helped Collie to "skip out of a club they had opened in St. Louis, leaving the staff there broke and unpaid." - Ed.) The St. Louis club was owned by Sam Johnson and managed by Debra Enot. We played there as employees, and as such I had no legal liabilities as all--I did not "skip out." as Dan suggests. We were, in fact, just the hired band. Please get your facts right, Dan, instead of rushing into print with wild, unfounded accusations! Dan also says that I promised the WCJ staff that I would cover their salaries, and any losses. I absolutely deny having said this. I had no idea before I arrived in Indianapolis who was on the staff, so why on earth would I have made such an undertaking? Dan states, too, that when the World Championship of Jazz "went under" by \$43,000 on August 4th I put a freeze on my personal bank account and left for England. Not true again, Dan: I wrote a check for \$7,850 to the WCJ on August 5th, and did not leave the US until August 9th, when our tour ended. I know there is bad blood between Dan Simms and Sam Johnson, but I really think the statements in Dan's "letter" are a bit much!

It is a great pity that the financial side of the festival is not straightened out as yet, as artistically it was a great success. As we all know, the presidents, secretaries and committees of most of the major jazz clubs in the US were there, and to a man they acclaimed it as the highest quality jazz festival they had ever attended. There was not a single band there of even mediocre quality; all of them were first class. If this financial problem can be resolved, the festival will go on annually and I am sure will be the greatest Traditional Jazz festival in the world. I know from the comments and praise of people who came this year that it would treble in attendance if repeated next year. The whole festival was conceived as a showcase for the best in traditional jazz--an attention-getter which would raise the flat of Traditional, New Orleans and Dixieland Jazz and put it back in its rightful place in the music scene, rather than leave it the outcast it is at the present. It is an American cultural heritage and as such should be accorded the respect and attention it deserves, both from the public and from the media. I have tried honestly to do my best, and I do not feel guilty of anything. I have paid my way, and have proof of it. I only hope that the balance of the money owing will be raised as soon as possible.

Yours sincerely,

[s] Max Collie

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

TAILGATE RAMBLINGS reaches approximately 1000 jazz fans each month.

MUSEUM PROGRESS REPORT

Prospects for the success of the National Museum of Traditional Jazz, the PRJC's Bicentennial project, increased dramatically on December 11 when representatives of the Martin Luther King Public Library agreed to allow the NMTJ to place its exhibits on display there for an extended period next year. Located in the whole block of G Street NW between 9th and 10th, and diagonally across the street from the National Portrait Gallery, the King Library is ideally suited for attracting tourists and visitors to Jazz Museum exhibits. The space where these exhibits are to be displayed is on the second floor in the lobby of the Library's Art and Music Department. Although no opening date has been set yet, it is expected to be in the Spring of 1976.

What this means is that we can now concentrate all of our energy on creating the exhibits and the means of displaying them. Of course, we're still very interested in obtaining a building of our own, but the likelihood of achieving this in time for the Bicentennial Celebration is not high; time enough for this when we have demonstrated what we can do. And this is no easy job. Much more money and effort is needed before we can open. For example, the equipment and materials for the displays will cost about \$3500 and the amount we have raised is far short of this. But if we all pull together, I'm confident that we can do it.

The Museum activity for January will be held on Friday the 16th from 8 to 11. It will feature the Free State Jazz Band providing the music for a lecture given by Scotty Lawrence on "Jazz of the Twenties and Thirties." The place is the Missouri Room* of the National 4-H Foundation, 7100 Connecticut Ave, Chevy Chase. Light refreshments will be served. A contribution of \$3 for Active museum members and \$4 for others will be requested.

*Located in the "Old" building at the end of the driveway leading off Conn Ave. There is ample parking in front of this building. A receptionist will be on duty just inside the main entrance.

- Rod Clarke

MARTIN WILLIAMS SURVEY OF JAZZ HISTORY

Martin Williams, author, critic and lecturer, will present a two-term survey course in jazz history for the Smithsonian Institution beginning January 19.

According to the catalogue of the Smithsonian's Resident Associate Program, "the course is designed not only for the interested nonprofessional, but also for music educators, instructors, and students of American studies and American culture at all academic levels." The first term will begin with ragtime and continue through the swing era; the second will pick up at the 1940s and continue through current jazz.

The first term will meet every Monday at 6 pm for ten weeks, beginning, January 19, in the Division of Performing Arts in L'Enfant Plaza. The cost for each term is \$55. For information on registering call the Smithsonian Resident Associates at 381-5157.

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(MENTION TAILGATE RAMBLINGS, PLEASE)

JAZZ LECTURES AT MT. VERNON COLLEGE

PRJC member W. Royal Stokes, host of the radio show "I thought I heard Buddy Bolden say..." (WGTV-FM, Sat 9-12 noon) will teach a course entitled "Classic Jazz" for the Continuing Education Department of Mount Vernon College. It will take place Monday evenings, 7:30-9:30 pm, January 19-February 23.

Subject headings for the lectures include: African and European Backgrounds, the Blues, Spirituals, Ragtime, New Orleans, Chicago, Kansas City, Swing, Bebop and Cool '50s, Free Form and Fusion.

The course will include slides, tapes and guest performers.

To enroll send the tuition fee of \$35 to:

Mrs. Nicole Long, Director
Continuing Education
Mt. Vernon College
2100 Foxhall Road NW
Washington, D.C. 20007

For more information on course material call Royal Stokes at 667-4247 or 483-2180.

Black Eagles/Salty Dogs (cont. from p. 5)

played a red-hot set which ran over fifty minutes and which earned them a standing ovation. And damned if the Eagles weren't playing again seven minutes later.

Well, that's the way it went for over five hours Saturday night and six Sunday afternoon-long sets, brief pauses between sets--and only one tune was repeated all weekend! All this served to maintain the intensity of the experience at an incredibly high level; it was like getting four or five days worth of jazz festival in two days.

And what musicianship! Oh, these gentlemen are *good*. Whatever else may come out of Indianapolis, the fact remains that several hundred of the most avid and (presumably) knowledgeable jazz fans in the country assembled out there and voted these bands the two best on this continent.

But the question which comes immediately to my mind is, how much *better* could these guys be if they could devote all their time to jazz? The Black Eagles do play together once a week, but they are all professional men with demanding careers--music must remain a hobby with them.

Even more amazing are the Salty Dogs. Their only regular gig is the St. Louis Ragtime Festival each summer! Other than that, they play together just a few times a year on special occasions like Indianapolis or this weekend. Some (but not all) the Dogs play together fairly regularly in a group called the Chicago Footwarmers, but leader/cornetist Lew Green has been living in New York for the last couple of years. What could they sound like if they played together every week? It boggles the mind.

So plan your jazz festival visits carefully. Follow the Salty Dogs and Black Eagles when you can. But when they appear together--don't miss it!

A PRIDE OF PREJUDICES

By Al Webber

In the early 1960's, the late Edmond L. Souchon was kind enough to let me sound off occasionally in the pages of *The Second Line*, the New Orleans Jazz Club magazine of which he was then the editor. On one occasion I gathered up a considerable collection of biases and highly personal likes and dislikes in jazz and strung them together in a single article. Fishing around for a head, I came up with "A Pride of Prejudices."

Dick Baker has graciously consented to let me spill a little ink in a column in TAILGATE RAMBLINGS. And, since it will reflect nothing more than the prejudices and wrong-headed opinions conceived in the course of a 35-year love affair with traditional jazz, I think I will stick to that title.

My own bag of preferences and prejudices reflects, I suppose, the jazz sounds which first hit me hard. In 1939 my father bought a record player which played through our old Gothic cathedral-fronted Philco radio. To sweeten the deal, the store threw in a dozen or so records. One of them, a Bluebird, was a pairing of *Shoe Shiner's Drag* and *Bugaboo*, by Jelly Roll Morton's Red Hot Peppers. Though I still own the record and today regard it with a certain amount of awe, the genius of "the Roll" was wasted on my 14-year-old ears. The only side I played regularly was *Bugaboo*, and I did so only because my six-year-old sister hated it. Two or three playings would work her into a fine tantrum.

In the summer of 1941, I heard The Truth via a Connecticut disc jockey: *The Jazz Me Blues*, by some unknown Dixieland outfit using the pseudonym "The Suitcase Six." I didn't know the music was Dixieland, but I knew I loved it. I spent an hour in a record store booth playing every version of the tune I could lay hands on, and found that the Bob Crosby Bob Cats matched the sound of the Suitcase Six.

It was a musically memorable summer for me. Before the leaves turned, I had stumbled onto the NBC program, "The Chamber Music Society of Lower Basin Street" (featuring Henry "Hot Lips" Levine and his Barefoot Philharmonic), discovered Commodore records, and learned that the older brother of a girl friend knew--actually knew, to talk to--Eddie Condon, Bud Freeman and Zutty Singleton. I swallowed unquestioningly the Condon credo: that only six- or seven-piece improvising bands could play bonafide "hot jazz" and that the music of the big bands was, with exceptions made for Ellington and Fletcher Henderson, "commercial swing." It was ignorance, it was bliss, and the memory lingers on.

Midwest jazz promoter Pete George sends word of a major new festival: The First Annual Central Illinois Jazz Festival, to be held in Decatur Jan. 30-Feb. 1. Four concerts over three days, eight bands. For details write Pete at 713 Lafayette Ave, Mattoon, IL 61938.



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* Sundays, 8 - 12

The NEW SUNSHINE JAZZ BAND

* Tuesdays, Wednesdays, Thursdays

8:30 - 12:30

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25 MANASSAS FESTIVAL JAZZERS
February 1 BAY CITY 7

REGULAR GIGS

Sunday PRJC weekly jazz session in the Windjammer Room of the Marriott Twin Bridges Motor Hotel, at Virginia end of 14th Street Bridge. 8-mid. \$1 admission. Open to public.

JAZZ AT THE PUB, in the basement of the Healy Bldg, Georgetown University, 37th & O Sts NW. 9-1. Rotating bands: 1/18 Barnstorming Jazz Band
1/25 Basin Street Jazz Band
2/1 Original Washington Monumental Jazz Band

BIG BAND AND DIXIELAND, featuring the BOB SAUER ORCHESTRA with different PRJC bands and combos, Crossroads Supper Club, 4103 Balto. Ave, Bladensburg (at Peace Cross); tel. 927-3636. 2-6 pm. \$2 cover goes to band. Check 630-PRJC for each week's band.

NEW SUNSHINE JAZZ BAND, Ramada Inn, 7801 Leesburg Pike, Falls Church; tel. 893-1340. 8-12. (Begins 1/18, see ad elsewhere in this issue.)

Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St, Arlington. 8:30-11:30.

Tuesday Harold's Rogue & Jar, 18th & N Sts NW; tel. 296-3192. PRJC Pick-up bands. 9-1, \$2 cover.

Tue-Wed JIMMY HAMILTON'S NIGHTBLOOMING JAZZMEN, O'Carroll's Seafood Restaurant, 2051 Wilson Blvd, Arlington; tel. JA 4-5066. 8:30-12:30.

Tue-Thu HOT MUSTARD RAGTIME BAND, Ramada Inn, Falls Church. 8:30-12:30. (Begins 1/20)

Wednesday SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville; tel. 881-6090. 8-11:30.

PRJC OPEN JAM SESSION, second Wednesday of each month (thus Jan. 14). Bratwursthaus.

Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30.

SOUTHERN COMFORT, Shakey's Pizza Parlor, 10860 Lee Hwy, Fairfax; tel. 273-3140. 8-11:30.

Thu-Fri COUNTRY THOMAS' FOURGONE CONCLUSIONS, O'Carroll's, 8:30-12:30 (9-1 Fri).

JOSEPH & THE GOOD SHEPHERDS, Johnny's Grill, 5145 Lee Hwy, Arlington. 8:30-12:30 (9-1 Fri).

Thu-Sat BRYAN BATTEY (piano), Apollo Restaurant, 7161 Lee Hwy, Falls Church; tel. JE 2-8400. 7-11. Also vocalist Laura Hols Fri-Sat.

Friday GENE FRANKLIN'S PIER FIVE JAZZ BAND, Bowman's Restaurant, 9306 Harford Rd, NE Balto; tel. 665-8600. 9-1:30, \$1 cover.

CHARLIE LABARBERA (banjo) & BILL OSBORNE (piano), Shakey's Pizza Parlor, 7131 Little River Turnpike, Annandale; tel. 256-8500. 6:30-11:30.

TEX WYNDHAM'S RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Delaware. First Friday of each month only, reservations suggested: 302-798-8282.

Fri-Sat BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, Annapolis. 9-12.

Saturday JAZZ AT O'CARROLL'S, rotating bands, 9-1.

BAY CITY 7, Townhouse Restaurant, Media, Pa; tel. 215-566-6141. 9-12:30. First and third Saturdays of each month only. (Begins 1/17)

COMING EVENTS

Wed, Dec. 31 PRJC NEW YEAR'S EVE PARTY--see p. 3.

Fri, Jan. 16 FREE STATE JAZZ BAND, "Jazz of the '20s & '30s," with comments by Scotty Lawrence, for National Museum of Traditional Jazz. See "Museum Progress Report" for details.

Sat, Jan. 17 TARNISHED SIX from State College, Pa, at PRJC special in Potomac Room of Marriott Twin Bridges. 9-1, \$4/5. See p. 3 for more information.

January 1976

Editor - Dick Baker
This Month's Cover - Harry Roland
PRJC President - Eleanor Johnson

TAILGATE RAMBLINGS is published monthly 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:

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