

# TAILGATE RAMBLINGS

JUNE 1976



MAYBE NEXT  
YEAR CAPT.  
BLIGH WILL  
BUY HIS PRIC  
BOAT RIDE  
TICKETS EARLY!

FJB

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**

Tidbits from the Editor's Desk:

No need to check your calendars--this issue is in fact a little early. And next month's will be a little late, since your editor is leaving to get his musical batteries charged, first at the Sacramento Dixieland Jubilee, then at the St. Louis Ragtime Festival. Should have a lot to write about next month if I survive the trip.

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The summer season for the Georgetown University Pub has been announced. Note that it contains one performance by the Hot Mustard Ragtime Band, the group which knocked so many of us out at the Tyson's Corner Ramada Inn earlier this year. The HMRB, looking for action, has placed an ad in this issue. Tear it out and pass it to the club owner or manager of your choice.

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FLASH--the club has signed Bob Barnard's Jazz Band, from Australia, to play here August 7 at the Marriott Twin Bridges. The Barnard band, long a favorite down under, is coming to these shores for the first time to play at the Bix Beiderbecke Memorial Jazz Festival; we're getting them the following weekend.

Also for those who like to plan well ahead: our jazz picnic for this year is set for September 18!

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Cruise Director Fred Wahler reports that fewer than 30 tickets are left for the club's jazz boatride June 26. No more time for procrastination; if you don't want to be left awash like Capt. Bligh on this month's cover, get your check to Fred at 3903 Buck Creek Rd, Temple Hills, Md 20031. Tickets are \$9 for members, \$10 for non-members.

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A mainstay on the local jazz scene has dropped jazz. O'Carroll's Seafood Restaurant in Arlington, which has been presenting local bands five or six nights a week for several months, will now feature the Tom Niemann Trio. Niemann, a PRJC founder and fine jazz pianist, will play electric organ at O'Carroll's. Sigh.

Hi! I'm the New Sunshine Jazz Band. Fly me!

TR has come into possession of the in-flight entertainment guide for Northwest Airlines. One of the one-hour programs is entitled "Ragtime Jazz." The first three tunes in it are The Smiler, 12th Street Rag and Scott Joplin's New Rag--played by our own New Sunshine Jazz Band.

PERSONAL: Don Field - your cassette set of Bix is ready. Call Mac McGown, 524-1382.

Do ya wanna dance and hold my hand...

In response to numerous requests from members enamored of the terpsichorean muse, TR will endeavor to indicate on the "Regular Gigs" page which of the various bistros presenting jazz provide dance floors for artful practitioners of the slide and glide. Since this was a last-minute decision, with no time for research, the listing will undoubtedly be incomplete this month. Members are urged to send cards to TR updating the information on that page.

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Distressing though it is to reveal the inner workings of this journal, our hand is forced. The May issue contained several typographic errors in one article, and we have received a complaint from the author, Ed Fishel. We thereupon cuffed Big Ed roundly about the head and shoulders and reminded him that he is TR's chief (and only) proofreader, but that he'd played hooky the day that issue was typed--something about a massage parlor appointment, as I remember. Also, Ed's articles are always written at the eleventh hour, 59th minute. (For example, as I type these words he has just handed me three items. It is 4:30 am, Thursday, May 20. TR is due at the printer's by 9:30 this morning.) Thus, Ed's stuff tends to go unproofed. Which serves him right, but anyway, as a service to our customers, we'll repeat the last paragraph of his tribute to Scotty Lawrence, where the only truly puzzling typo occurred:

The thing I'll miss most is his chuckle at the end of a number that meant it had gone well and it was a great thing to be here.

Jazz Archive at Southern Illinois University

In response to recent reports in TR about the archival material being collected by the National Museum of Traditional Jazz, PRJC member-cornetist-bandleader Dan Havens writes in to tell about the Ragtime & Jazz Archive where he teaches--Southern Illinois University at Edwardsville. Its holdings include:

1. 3,000 78-rpm records, 300 LPs.
2. Color videotapes, recorded on the campus, of Eubie Blake, Don Ewell (solo & trio), Singleton Palmer All-Stars, Turk Murphy JB, George Brunis' JB, Sammy Gardner's Mound City Six, St. Louis Ragtimers, Art Hodes' All-Stars, Max Collie Rhythm Aces and others.
3. 150,000-item sheet music collection.
4. Taped interviews of jazz musicians, photographs of musicians and bands.
5. Tapes of the 1972 jazz festival held on the SIU campus.

Edwardsville is just an hour east of St. Louis; Dan invites all PRJC'ers attending the festival there in June to come out and visit the archive.

## A PRIDE OF PREJUDICES

By Al Webber

Anyone who has ever scratched a living from the trade of reporter, rewrite man or copy editor knows better than most what it is to be expendable.

As he frets over a lead, stuffs hyphens where they will do the most good, and searches for another way of saying "he said," he is haunted by the knowledge that scores of younger, brighter guys and dolls are eager to do his job for less. Worse still, he knows some of them could do it as well or better.

If that is the lot of the working stiff, think what a crazy good deal Tailgate Ramblings editor Dick Baker has. Here he is, barely old enough to go out with girls, and already he is editor of his own magazine.

What a lucky guy! He doesn't get a nickel for his labors, so nobody lusts after his job. He is independent! A free man! No wonder he struts and sneers, rides roughshod over contributors and readers, reduces musicians to tears with his icy stares.

Talk about clout. Just think of the carnage Baker could wreak because his job is safe. A new harpsichord player, Humboldt Horschttte, comes to town, joins PRJC, starts looking for gigs. Humboldt is fabulous, plays like Jelly Roll Morton with a dash of Liberace thrown in for seasoning.

He gets all the right local exposure--soirees at Anna Wahler's, plays four-handed piano with Fishel at the Bratwursthau, donates his adenoids to the jazz museum, and revives breakfast dances at O'Carroll's.

Instant stardom...the PRJC at his feet... And then Humboldt and Baker collide over an olive at a free lunch counter. Two proud men. Neither gives way. The olive is crushed. So is the harpsichordist. In the next issue of Tailgate, Baker raises the question: Did Tony Jackson play harpsichord in the bagnios of Storyville?

No by God, he did not! Humboldt must be a fraud. Cries of "STAD!" go up. Those who fawned at the harpsichordist's feet now boo and hiss his stomp-time rendition of *Tiptoe Through the Tulips*, once acclaimed as a jazz classic. Some throw olives.

Exit the hapless harpsichordist, squashed like a bug.

But basically Our Dick is a nice fellow, even if he is a bug-crushing, power-hungry media maniac, and what follows would be more in character.

An evening's debauchery (after all, the guy is a bachelor, and everybody knows what *they* do) leads our swashbuckling editor into a low den off Lee Highway. There, propped against the bar, barely able to scratch thimbles over galvanized iron, a rum-soaked washboard player ekes out a bare existence. He belches, misses breaks, mutters vile imprecations under his breath.

A pathetic specimen. Even Baker is moved. He tosses the derelict a nickel and commands:

"Play it again, Sam."

As Baker heads for the door, pondering life's paradoxes, a comely wench in a Frederick's-of-Hollywood blouse throws herself at his feet.

"Oh, please, good sir," she wails. "By the sheep dip you rinse your beard in I know you must be Dick Baker-The-Editor. Please stop pondering paradoxes and help my father regain his rightful place in the jazz limelight."

Always an easy mark for a prostrate wench, Baker murmurs kindly: "When you're up, get me a Schlitz and pray tell me who this foul-smelling rumdum you claim as a parent really is."

The wench dabs her eyes with a Kleenex artfully concealed in her bodice and in a broken voice says, "He is Moishe MacTavish and has played before the crowned heads of Europe and at Grossinger's. If he hadn't done a stretch for selling adulterated salami, he would still be..."

Baker waves an imperious hand, cuts her off. "Enough! We are all prone to temptation. We'll get your old man a new set of thimbles and a clean washboard and he'll have star billing at the Bratwursthau on Thursdays."

And so it is with an unpaid editor. Since he knows the only competition for his job comes from premature graduates of St. Elizabeth's, he can give free play to his fantasies, make bums into stars and vice versa. With a well-placed superlative he can make Moishe MacTavish a household word, cast doubt on the talents of Humboldt Horschttte...

Funny thing is Baker doesn't do these things. Month after month he does spend countless hours and days collecting and writing copy, editing it, typing it into galley, pasting the galleys, making sure he has cover art, and finally getting the whole package to the printer; a damn good package, I think.

Twelve times a year he goes through this, evenings, nights and weekends. For not quite three years I put out only four issues a year and I thought I had troubles. On a monthly basis I would have been a prime candidate for the funny farm in no time flat.

I don't know how Baker finds the time to put out this sheet, and there are times when I'm hard put to figure out *why* he does.

All I know is that I'm glad he *does* edit Tailgate. I wouldn't take the job back on a bet--no pay for umpteen hours work and criticism from all sides.

Would you?

*Kudos from TR founder Webber, himself a professional editor, are especially appreciated. I'll never forgive him, though, for not willing me his own stable of wenches when I took over TR 2½ years ago. I thought they came with the job.*

*For the benefit of newer members, "STAD" is an acronym coined several years ago by our current president, Eleanor Johnson. Upon hearing some jazz band deviate from the true faith, she cried, "S---, that ain't Dixieland!" The phrase was reduced to STAD, a neat four-letter word which can be applied to musical impurity. By those who demand purity. - DB.*

Musician sign-ins at the monthly jam session, keeping fairly steady at about twenty, have brought the sessions back from the nadir of a few months ago. Enthusiasm among both musicians and audience seems to be strong.

The sessions meet at the Bratwursthau, 708 N. Randolph St (near Wilson and Glebe), Arlington, the second Wednesday of each month at 8:30. All musicians, both novice and experienced, are encouraged to attend and play.

Recent newcomers (or those returning after some absence) have included: Howard Dickson, Bill Wrigley, Bill Weston and Bob Sanford on trumpet or cornet; Jim Lande, clarinet; George Green, Bryan Battey and Bill Martin, piano; George Combs, harmonica; Ken Anoe, bass; Bob Schmidt, bass sax; Jay Converse, tuba; Tom Martin, drums; Bob Walker, banjo; John Sears, bones; Miriam Dvorin, violin & vcl; and Shannon Clark, wash-board & vcl.

Dick Ruppert, who has temporarily assumed the task of organizing the sessions, is trying to set up a combined telephoning and advisory committee, at least one musician from each instrument, to help set jam session policies and to keep attendance high. In addition to volunteers for this committee, help is also needed (1) to write a monthly jam session recap for Tailgate Ramblings, and (2) to sign in musicians, form bands and distribute PRJC information to fans at the sessions. Call Dick at 946-4938 if you can help.

Finding new tunes is a problem for the jam session, because musicians who don't play together regularly tend to keep to safe standards--and beginners may very well not know these. So that novices will have some idea of which tunes to focus on, it has been suggested that several tunes be stressed each month. Five tunes are suggested below for June 9 in the hopes that at least two will be played each set. These tunes are from the "PRJC Practical Fake List," copies of which will be available at the sessions.

- 1) *Muskrat Ramble* (Bb, sometimes Ab)
- 2) *Sweet Georgia Brown* (Ab)
- 3) *Mack the Knife* (C)
- 4) *Milneburg Joys* (Bb)
- 5) *St. James Infirmary* (F minor or D minor)

Beginners should not be too hesitant to come to the jam sessions. One purpose of them is to provide experience, and novices can be teamed on a set with more experienced players. For this to work, experienced musicians need to show; those who have been aided in their careers by jams should have some responsibility to reciprocate. Especially needed are banjo/guitar, bass and piano players.

Another problem the session faces stems from success in meeting one of its goals: formation of new bands. Just as the Basin Street Jazz Band emerged from the jam session, it looks like two more bands are currently developing. A question: should a band that is forming from the session be permitted to perform a set as a group to gain audience experience, or should its members only

be permitted to play the jam sets on the standard first come, first served basis? Again, anyone with advice or ideas is encouraged to contact Dick Ruppert.

*One band that has come out of the session recently is the Hot Stuff Jazz Band: Jim Ritter (tp), Dick Underwood (cl), John Doner (tb), Mike Kelley (pno), Bill Weinig (dr), Ken Anoe (bass) and Gerry Fain (bjo).*

#### TROLLEY MUSEUM TO PRESENT "ROARING TWENTIES" DAY

The National Capital Trolley Museum will present its fifth annual "Roaring Twenties" Day on Sunday, June 20. The atmosphere of that colorful era will be re-created by the Southern Comfort Jazz Band, playing music of the 20's on the station platform from 1:30 to 4:30 pm.

Included in this year's celebration will be a display of 20 beautifully restored cars of the period presented by the Nation's Capital Model T Ford Club.

To complete the lineup from that glorious decade, James Romans will operate his "Fricase" steam tractor.

There is no admission charge and the public is cordially invited to attend. It is suggested that visitors for the musical performance bring blankets, cushions or folding chairs for sitting on the lawn.

The Trolley Museum is located in Northwest Branch Regional Park on Bonifant Road between Layhill Road and New Hampshire Avenue, north of Wheaton, Maryland. Its European and American antique trolley cars are on their spring schedule. They operate every Saturday and Sunday from noon to 5:00 pm. There is a nominal charge for trolley rides.

#### *Dixieland Breaks Out in Dixie*

The PRJC's respectably numerous Richmond contingent will be glad to learn that there is now a weekly Dixieland gig in the capital of the Confederacy. A letter from the management of the Flying Machine on West Broad Street informs us that they've instituted Dixieland night on Thursdays and that the response, "although not overwhelming, has been encouraging." We hope to name names of bands and bandmen in the next issue. For schedule details see p. 11.

*WANTED: Photographs, tape recordings or any other memorabilia of the Shakey's Dixieland Band (Tuesday nights, Annandale) from 1971-72. Will pay for privilege of copying tapes and photos and will return originals in tip-top condition. Especially sought: photos of the Nixon victory sketch. Contact Ray "Doc" Osheroff, 5249 Duke St., Suite 208, Alexandria, VA 22304; tel. 370-8338.*

By Ken Kramer

Since I was moved to recall the real story of Big Spider Beck there has been a totally overwhelming demand for more Little Journeys into the Land of Nostalgic Jazz. One of my sons wrote (an event in itself) and said I ought to try again. Another good soul said he had been developing a novel on Big Spider for the Princeton Alumni Review, but had dropped the project when faced with the facts as I recalled them. So with these summonses as a mandate, and it being both a Presidential and an Olympic Year, here we are back at Lakeside Park, listening to the Rhythm Boys.

At that point in time jazz was considered a major danger to health and morals, and, as a result, had its greatest popularity. Young girls were admonished on the sure ruin that would await them when, inflamed by the barbaric sounds of jazz, they would leap into rumble seats and never be the same again. Those warnings were, happily, totally accurate.

The Whiteman band was playing on this particular night at old Lakeside. Their complex tonalities and incisive cross-rhythms were driving the writhing crowd of jazz-maddened youth to frantic new versions of the dance of the hour, the Oak Lane Dip. This dance later gave its name to a major ice cream cone discovery. Bix, sometimes confused with our regional hero, Big Spider, was there. Tommy and Jimmy and Jack and Ferde Grofe, and in front of it all the King--Whiteman himself. A vast man of rotund joy, King Whiteman was already a legend in his time.

I remember well how, as I was being carried exhausted from the dance floor during the madness of *Whispering*, I saw a row of faces behind the glass at the entrance doors. There were six young black men, their eyes shining and their hands clutching instruments. One I knew from a high school class in Elementary Ethics, a modest youth named Sidney Bechet. Between gasps for breath I hailed him and was told that he and his friends had come to hear these magic new sounds. He casually introduced me to the others, named, as I recall, Louis, Zutty, Johnny, Kid and Montudi. How these budding young classical musicians drank in this music! One, Louis by name, told me he had mastered *Carnival of Venice* on his cornet after six years of hard study, but that all this was now behind him; from that night on he would play jazz. I understand they stayed, transfixed, through the whole evening, even talked with the musicians at intermission. I have often wondered what happened to those eager young men. Most likely, that was the biggest night of their lives.

It was the sister resort to Lakeside, daringly named Lakewood, where the great jazz tune *Sister Kate* originated. A family of housebreakers, the Fenstermachers, were noted for their great skills in breaking and entering, except for one brother, Augie, who frequently was caught. His sister Kate, one of our earliest liberated females, was particularly adept. One night at Lakewood Augie

said, "I wish I could jimmy like my sister Kate." Eddie Condon, passing by on his way to the woodshed for some woodshedding, heard the remark; however, he understood Augie to say "shimmy." This was likely due to a slight Pennsylvania Dutch accent endemic to speech in those parts. Jimmy Dorsey, for example, was called Shimmy Dorsey quite often in the more remote rural areas, causing him to gyrate unreasonably from time to time. At any event, Eddie called out the phrase, King Whiteman pushed three pianists, Juanita, Juniata and Mary Lou, from the bench and a song was born.

Early jazz history has been well researched by experts such as George Kay and many others. Many of my memories, as in the above, are well known and thoroughly documented. My final stumble down Memory Lane for this issue may not be so well known to all--the origin of the word "jazz."

"Jazz" was not used to describe our music until May 9, 1924. Before that our music was known as "that music," "the real stuff," "wow music" and many other localisms. The origin of "jazz" as a generally accepted term for our music came through a teacher of the harmonium, or parlor organ, in New Ringold, Pa, named Professor Francis Nunnemacher. While he preferred the more dignified title of Professor, his following in the Lizard Creek Valley invariably called him "Faz." During his later years, starting about 1910, his harmonium style grew more syncopated and daring.

According to one researcher it was known as "Faz' music" by 1916. One day, while playing a concert for employees of the roundhouse and machine shop lunch time fun period, he was overheard by the concertmaster of the Philadelphia Orchestra, George Baquet. The great artist was so taken by this music that he turned in his violin, took up the clarinet and ever after played only what he called Faz' music. A typographical error in a playbill of May 9, 1924, described it as "Jaz Music" and a careless reporter from a Hazleton, Pa. newspaper added another "z" in the final edition that day. And there it was: Jazz!

*Well-read jazz fans should be aware that the Kramer explanation, albeit highly probable, is but one of a number of theories of the origin of the word "jazz."*

*Those who want to study the subject in more detail should refer to the transcript of the famous Tennessee vs. Ringwort trial of 1925, in which rival factions tried to prove their theories on the evolution of the word. While valuable as a research tool, the trial itself was inconclusive, ending in a hung jury when the star expert witness, ragtime organ-grinder Emilio Pastafazool, made a monkey out of the prosecuting attorney, brass-tongued orator William Jennings Furd. - D.B.*

FOR SALE: 3-hour set of Bix on tape (like the ones sold at the Bix Bash in March), \$10. Mac McGown, 524-1382.

## RECORD REVIEW

By Jazzbo Brown from Columbia Town

Joe Turner: "Another Epoch--Stride Piano"  
(Pablo Records 2310-763)

"The Changing Face of Harlem--The Savoy Sessions" (Savoy 2208)

Two new releases now in the racks deserve notice in TR: One because it documents the piano style of an important--though obscure--practitioner of the art of stride piano; the other because it revives memories of an almost forgotten group of extraordinary musicians with names like Frankie Newton, Pete Brown, Hot Lips Page, Clyde Hart, Al Casey, and Budd Johnson.

Of greater interest to PRJC members is the Joe Turner album. Turner (no relation to the K.C. blues shouter) has spent most of his career in Europe, and is virtually unknown to American audiences. One side of the Pablo album was made in England last fall, in fact. The other was made this winter in New York.

Thanks to Norman Granz of Pablo Records, we can now hear for ourselves that Turner is a remarkable musician. There are some uneven spots which we will discuss, but when Turner goes to work on such stride classics as Fats Waller's *Viper's Drag*, *Smashing Thirds* and *Squeeze Me*, or Earl Hines' *Rosetta*, and when he ties into one of his own compositions such as *Salute to the Lion*, *No Idea* or *Cloud 15*, he shows himself to be a driving, exciting, yet always coherent and composed musician. On this record he often seems to be easily the peer of James P. Johnson and Fats Waller--the two pianists with whom he most invites comparison. At his best--and he frequently is at his best--Turner is a very brilliant jazz pianist.

Benny Green, in his liner notes, alludes to Turner's fondness for Art Tatum. The only evidence of that here is a rather Tatumesque, but ultimately unsatisfactory, reading of *Gone With the Wind*. Turner also finds himself a little at sea with Duke Ellington's *Caravan*. Interestingly enough, he essays Thelonius Monk's *Well You Needn't* with far better success, but mainly shows us what that bop tune would have sounded like had Monk been a stride pianist.

*Wedding Boogie* can only be termed unfortunate. Turner is no better at eight-to-the-bar than were Hines and Tatum when they made disastrous tries at the genre back in the thirties.

All that is minor when compared to the strengths of this album, however. Turner--nearing his seventies--has come home to show us that he takes no back seat at all to the other great names in stride piano. He's a fiery, exciting musician.

The Savoy album is a different kettle of fish--and perhaps it isn't yours. The range of artists in the old Savoy stable of WWII years went only from Kansas City swing to bop's beginnings, a fairly narrow spectrum.

Nonetheless, some of the cuts in the present two-record album are of considerable interest to

jazz traditionalists. The most interesting are four selections by Buck Ram's band, including the great Frankie Newton on trumpet, and Tyree Glenn, later of the Ellington band, on trombone.

(Newton was truly a transitional figure in jazz. His first record was cut behind Bessie Smith in the famed John Hammond session which produced *Give Me a Pigfoot* and *Take Me for a Buggyride*. He was 17 at the time, and fresh from the hills of West Virginia. He once told me of his astonishing solo on *Pigfoot*: "I was so scared my fingers kept slipping off the trumpet keys. I had no idea of what I was playing until I heard it played back." When these records were cut he was starting into a long decline which ended with his death--victim of ladies, booze, and too many herbs. Yet through the forties, Newton was still frequently a touching and talented jazzman.)

There are other treasures in the set. Hot Lips Page has one full side in which to explore his remarkable hot trumpet style and blues vocals. Benny Webster plays three standards--*Honeysuckle Rose*, *I Surrender Dear* and *Blue Skies*--on his full-throated rhapsodic tenor sax, and is given sensitive, intelligent backing by Johnny Guarneri and Oscar Pettiford.

A rather bopish group led by pianist Clyde Hart offers some very good moments with leader Hart and tenor man Budd Johnson--and some very indifferent ones. A young lady of not unlimited merit billed as Miss Rhapsody sings some undistinguished blues, but is backed by the lovely trumpet of the badly underrated Emmett Berry. Al Casey and Slam Stewart keep popping up throughout the album doing their guitar and singing bass things as expertly as always.

There's no way you'll like everything on this set. Herbie Fields--featured here extensively--was really an unforgivable saxist, and the Bird, while by most yardsticks a giant of jazz, probably has few fans among PRJC members. But there is enough of interest--not to say excitement--here to make it an excellent buy none the less.

## MUSEUM PROGRESS REPORT

All systems are go for the opening of PRJC's Bicentennial Exhibit at the Martin Luther King Memorial Library in early July. This exhibit is being prepared by the National Museum of Traditional Jazz to tell the story of jazz and the pioneers who created it.

Tapes for the audio-visual presentations were prepared in May by Dick Baker and Al Ross. About the same time, construction of the display fixtures was begun by a team which includes John Sears, Jim Martin, John Pence, Ken Underwood, Fred Plitt and John Morrissey. Preparation of the memorabilia and other supplementary materials that will be exhibited on the partition panels is being coordinated by Eleanor Johnson; this team includes Ray West, Shirley and Fraser Battey, Pat Dudley and Jeff Palmer. However, much more help is needed in that area. Please give Eleanor a call at 493-6606 and find out what you can do.

- Rod Clarke

## Scotty Lawrence Tapes Still Sought

No less than six people have come forward with tapes of Scotty Lawrence's music, but we're still lacking a representative collection of his numerous specialties. Scotty was only once recorded under anything approximating studio conditions, so we're prepared to accept tapes (or even cassettes) of audio quality that would otherwise be considered inferior for an album. For that matter, a little audience background or bandstand chatter will only make the record more Scottyish --he was at his best when the ambience was loose and easy. Some of his specialties on which we have no clearly recorded vocals are: Ace in the Hole, After My Laughter Came Tears, Baby Won't You Please Come Home, Glad Rag Doll, I Had Someone Before I Had You, Jelly Bean, Ragged But Right, Sister Kate, Some Day You'll Be Sorry, 'Tain't Nobody's Business If I Do, Wise Guy, and You Can Be Kissed. And we would like a wider selection of Scotty's trumpet playing.

If you have any tapes containing his music, please let us know.

Hal Farmer - 946-4408

Ed Fishel - 536-8065

*FOR SALE: Giant photos (40 x 30") of the Whiteman band with Bix, Duke Ellington band, Modern Jazz Quartet, Hollywood Palladium with crowd. \$10 each. Dave Burns, 525-5524 (res) or 632-5346 (off).*

## JAZZ COURSES AT UM, GLEN ECHO

Lecturer and radio host W. Royal Stokes (PhD, Yale) will teach a course on "the history and appreciation of Classic Jazz from its beginning to today." It will include recorded examples of the music, slides of the artists and locales, discussion of the cultural and societal background and an introduction to the literature of jazz. The course will begin May 27 for eight consecutive Thursdays at the University of Maryland's Center of Adult Education in College Park. For registration information call 454-5241.

A shorter course, concentrating on the early years of jazz through the 40's, will be taught Tuesday evenings beginning June 29 under the Glen Echo Creative Education Program, in Glen Echo Park. For more information call Royal Stokes at 483-2180 or 462-3639; or call Glen Echo at 229-3031.

Royal's Saturday morning program of classic jazz, "I thought I heard Buddy Bolden say..." (WGTV, 90.1) is scheduled to resume as soon as that station goes back on the air. Look for that to happen in late June or July.

*HIRE A PRJC JAZZ BAND for your civic or fraternal organization's next party. For a list of bands and leaders' phone numbers contact TR.*

## JAZZ FEST NOTES -

*Sedalia Ragtime Festival July 30-August 1  
Bix Beiderbecke Memorial JB to St. Louis*

The long-awaited word is out, in the form of a letter from Rudi Blesh, that a Third Annual Sedalia Ragtime Festival has been planned. The fest had been put in jeopardy by the difficulty of finding financial support in a town as small as Sedalia.

The festival will feature performances by Eubie Blake, Terry Waldo, Dick Zimmerman, Ian Whitcomb, Dave Jasen, the St. Louis Ragtimers, the Et Cetera String Band, the Houston Ragtime String Quartet and many other ticklers and bands. In addition to concerts there will be seminars, shows, cutting contests and jam sessions. For more information write the Sedalia Ragtime Festival, Box 967, Sedalia, Missouri.

Tex Wyndham called in with the good news that the Bix Beiderbecke Memorial JB has been signed to play the first three days of this year's St. Louis Ragtime Festival (June 14-19). The BBMJB thus joins the Salty Dogs, the Happy Jazz Band, the Queen City JB, the St. Louis Ragtimers and many other bands and ragtime pianists for this fest, always one of the season's best. Tex himself will stay on as a soloist for the second half of the activities. For more info write the Goldenrod Showboat, Showboat Landing, St. Louis, MO 63102 (tel. 314-621-3311).

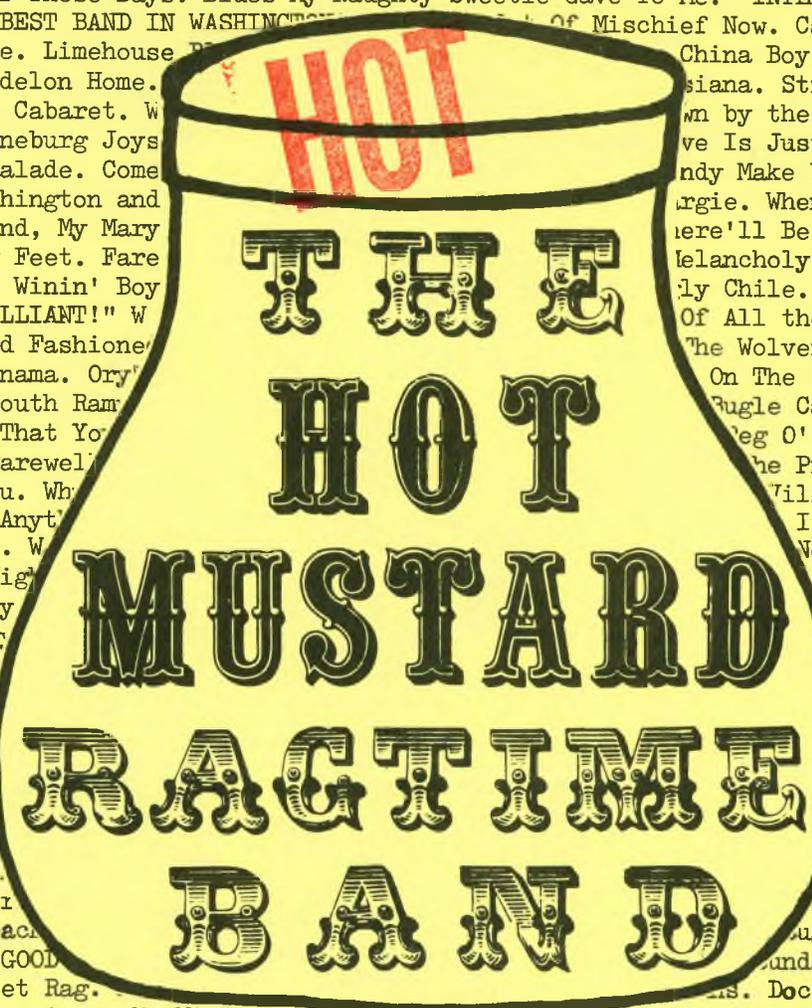
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JAZZ

**JANSCO**  
PROUDLY PRESENTS

A COLLECTOR'S SERIES  
OF THE IMMORTAL  
**BOB SCOBEY**

FOR INFORMATION  
WRITE TO  
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BEAT, GREAT SOLOS!" After You've Gone. You Always Hurt The One You Love. Rose Of Washington Square. Ain't Mi  
Rose Room. Ain't She Sweet? Rosetta. Ida. "WE HAD A BALL!" Royal Garden Blues. Alexander's Ragtime Band. I Can'  
Down. If I Could Be With You. Runnin' Wild. All By Myself. I Got Rhythm. Saint James Infirmary. "DIXIE FOR DANCING"  
I'll Be A Friend With Pleasure. "WE LOVED IT!" Saint Louis Blues. Am I Blue? I May Be Wrong. San. Angry. I Never  
" At the Jazz Band Ball. Is It True What They Say About Dixie? September in the Rain. "YOU GUYS HAVE GOT IT TOGETHER"  
Avalon. It's A Sin To Tell A Lie. September in the Rain. Baby Won't You Please Come Home? "BEST IN TOWN!" I've F  
k in You Own Back Yard. I Want A Little Girl. Singin' The Blues. Ballin' The Jack. I Wish I Could Shimmy Like My  
g Butter and Egg Man. Jada. Somebody Else Is Taking My Place. Won't You Come Home Bill Bailey? "OUTSTANDING!" Jay  
cole My Gal. "LIKE NICK'S ON A REALLY GOOD NIGHT!" Birth of the Blues. Jazz Me Blues. Some Day, Sweetheart. Black  
ser Walk With Thee. Some of These Days. Blues My Naughty Sweetie Gave To Me. "INTENSELY VIGOROUS!" South. Buddy  
On Alabama. "THIS IS THE BEST BAND IN WASHINGTON!" Sheik Of Mischief Now. Canal Street Blues. Lazy River.  
PLAIN GOOD!" Careless Love. Limehouse Blues. China Boy. Mack The Knife. Rockin' Cha  
ke You. Vilia. Paddlin' Madelon Home. siana. Struttin' With Some Barbecue. "THE  
esome Road. 's Wonderful. Cabaret. W m by the Riverside. "TERRIFIC!" Dinah  
"WHAT MUSICIANSHIP!" Milneburg Joys ve Is Just Around The Corner. Sweet Sub  
With A Horn. Clarinet Marmalade. Come ndy Make Up Your Mind. "GREAT PARTY, GR  
rinna. Poor Butterfly. Washington and argie. When You're Smiling. The World Is  
Of An Aching Heart. Maryland, My Mary ere'll Be Some Changes Made. "AND THAT'  
' Davenport Blues.. Fidgety Feet. Fare melancholy. Pennies From Heaven. When My  
Is Hard To Find. Oh Baby! Winin' Boy ly Chile. "AN ALL-STAR GROUP!" When You  
ngletown. "TECHNICALLY BRILLIANT!" W Of All the Wrongs You've Done To Me. The  
ed Hannah. New Orleans. Old Fashione The Wolverines. "REAL PRO'S!" Yes Sir,  
ly! Beale Street Blues. Panama. Ory On The Sunny Side Of The Street. Orig  
Sensation. "THE BEST!" South Ram ggle Call Rag. Bye and Bye. Honeysuch  
g Babies. I Can't Believe That You eg O' My Heart. You Took Advantage  
Ev'rybody Loves My Baby. Farewel the Preacher. You Made Me Love You.  
ody Till Somebody Loves You. Wh Vilia. "THE BEST!" I'm Gonna Sit  
ve Gone. I Can't Give You Anyt I'm Comin' Virginia. Blue Turnin  
s Blues. Storyville Blues. W Nobody's Sweetheart Now. Yellow  
s. Georgia Camp Meeting. High "THE BEST TRAD BAND IN TOWN!" I  
n Blues. None Of This Jelly Alexander's Ragtime Band. For  
CAN WAIL!" Blues My Naughty Bill Bailey. Cabaret. Tea Fo  
o. Night Train. Memories o Lazy River. Ida. "JUST GREAT  
Two. Doctor Jazz. Coquette 'Way Down Yonder in New Orle  
ned Love. Please Don't Ta hat's A Plenty. Tin Roof Bl  
Blues. Chicago. Alabama Hindustan. Monday Date. Mel  
gia Brown. "BEST IN TOWN! ophisticated Lady. Memphis  
ty. The Saints. Tishoming YOU GUYS CAN PLAY ANYTHING!  
Blues. Wang Wang Blues. ndiana. It Had To Be You. Mal  
ALL NIGHT!" Prelude To A Can't Give You Anything But  
With Some Barbecue. Ciribir I'M FROM MAINE BUT I LOVE THIS  
e Jack. Back in Your own Back Sugarfoot Strut. Nobody's Sweethe  
"LIKE NICK'S ON A REALLY GOOD unday. Royal Garden Blues. Rose R  
et Blues. Oh! Twelfth Street Rag. s. Doctor Jazz. I Can't Say. Mr. Jel  
"WE DANCED ALL NIGHT!" Georgia on My Mind. How Long Blues. Beale Street Mama. Dallas Blues. Fidgety Feet. Love  
Blues. Just A Little While To Stay Here. South. Some O' These Days. That's A Plenty. Blue and Brokenhearted. Swe  
sing Down That Old Green River. And Then He'd Row, Row, Row. On The Sunny Side Of The Street. Mack The Knife. M  
om Heaven. Nobody Knows You When You're Down and Out. Ain't Gonna Give Nobody None O' This JellyRoll. "BEST BAND  
Hole. Atlanta Blues. Dinah. I Want A Little Girl. "WHAT MUSICIANSHIP!" Smiles. Singin' The Blues. Runnin' Wild  
I'VE EVER HEARD!" Clarinet Marmalade. Original Dixieland One-Step. I Found A New Baby. Lady Be Good. When It's S  
I'm Confessin'. Undecided. Young Man With A Horn. Body and Soul. Dixie-Battle Hymn Of The Republic. Waitin' Fo  
Blue. Do You Know What It Means ++++++aven. Rockin' Chair. One Hundre  
Right To Sing The Blues. "GREAT ++++++stompin' At the Savoy. At The Ja  
Farewell Blues. Copenhagen. Laz ++++++ "BEST TRAD BAND IN TOWN!" Hello  
and Egg Man. Bye and Bye. Sensa ++++++t's A Sin To Tell A Lie. Storyv  
N SING UP A STORM!" My Gal Sal. ++++++ Poor Butterfly. Are You From Di  
ines. Ugly Chile. Somebody Loves ++++++ Please Don't Talk About Me When  
ues. "REAL PRO'S!" Margie. Lones ++++++ Canal Street Blues. Sheik Of Ar  
ke You. Ory's Creole Trombone. W ++++++"WE LOVED IT!" Careless Love. I  
ndiana. I Found A New Baby. Oh, ++++++ Sweet and Lovely, Lady Be Good.  
DI DIXI!" Bourbon Street Parade. ++++++Ja-Da. Five Foot Two. Saint Jame  
en's Blues. Georgia On My Mind. "THAT LARRY KOPP HAS GOT ONE GREAT VOICE!" Coquette. Trouble In Mind. You're Luc  
ues. Nobody Knows You When You're Down and Out. Careless. Just A Closer Walk With Thee. High Society. If I Could  
" Sugar. You Took Advantage Of Me. Shanty Town. Rose Of Washington Square. "THIS IS THE BEST BAND IN TOWN!" Do Y  
Mame. On The Sunny Side of the Street. Yellow Dog Blues. Sweet Georgia Brown. Lady Be Good. Makin' Whoopee. Da  
Ballin' The Jack. Ain't She Sweet? "HARD-DRIVING BEAT, BRILLIANT SOLOS!" Dallas Blues. Who's Sorry Now. The Sh  
andman. Cabaret. Mack The Knife. Vilia. Tiger Rag. You've Got To See Mama Every Night. Bluin' The Blues. Washing  
!" New Orleans. Sister Kate. Birth Of The Blues. All Of Me. Mood Indigo. "DIXIE FOR DANCING!" Mandy. The Saints  
Hole. "THE BEST!" Jazz Me Blues. Rockin' Chair. Memphis Blues. Dippermouth Blues. Just A Little While To Stay H  
PY, GREAT MUSIC!" How Long Blues. After You've Gone. Baby Won't You Please Come Home? It Had To Be You. "WE DANC  
et Blues. Way Down Yonder In New Orleans. 'Sposin'. Young Man With A Horn. "THE BEST!" When It's Sleepy Time Dow  
e Blues. Squeeze Me. Somebody Loves Me. Sweet Lorraine. "UNTERSATZLE!" My Gal Sal. Mack The Knife. Saint James Infirmary



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phone: weekdays: 632-5346 or -5347  
evenings, weekends: 525-5524



# THE SCENE

Call 630-PRJC for Latest Jazz Information

## REGULAR GIGS

- Sunday JAZZ AT THE PUB, in the basement of the Healy Bldg, Georgetown Univ, 37th & O Sts NW. 8-12. Following Sundays only: 5/23 - Original Washington Monumental JB; 5/30 - Hot Mustard Ragtime Band; 6/13 - Basin Street JB; 6/27 - Barnstorming JB.  
BOB SAUER ORCHESTRA, Skyline Inn, S. Cap. & I Sts SW; tel. 488-7500. 3-6 pm. June 6 & 20 only. \$2 cover goes to band.\*
- Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St, Arlington; tel. 524-7431. 8:30-11:30.\*  
FALLSTAFF FIVE + 2 and BAY CITY SEVEN, alternating at the Pimlico Hotel, 5301 Park Heights Ave, Balto; tel. 664-8014. 9-1. 5/31, 6/14, 6/28 - FF+2; 5/24, 6/7, 6/21 - BC7.
- Tuesday THE TIRED BUSINESSMEN, Dutch Mill Lounge, 6615 Harford Rd, NE Balto; tel. 426-9299.  
Peter Henning's ORIGINAL CRABTOWNE STOMPERS, O & F Club, U.S. Naval Academy, Annapolis. 5:30-8:30.
- Wednesday PRJC OPEN JAM SESSION, 2nd Wednesday of each month, Bratwursthaus. 8:30-? See story p.5.  
GATSBY, featuring Joe Ashworth & Dick Cramer, Post & Paddock, Kirkwood Hwy betw. Newark & Wilmington, Del; tel. 302-366-9730. 9-12.
- Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30.\*  
"Dixieland Night" at the Flying Machine, 6000 W. Broad St, Richmond; tel. 804-282-3123.
- Friday CHARLIE LABARBERA (banjo) & BILL OSBORNE (piano), Shakey's Pizza Parlor, 7131 Little River Turnpike, Annandale; tel. 256-8500. 6:30-11:30.  
SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville; tel. 881-6090. 8:30-12:30.  
Tex Wyndham's RED LION JAZZ BAND, Mencotti's Restaurant, 1101 Philadelphia Pike, Wilmington, Del. First Friday of each month only, 8:30-12:30. Reservations 302-792-2818.\*  
BRYAN BATTEY (piano), Apollo Restaurant, Falls Church; tel. JE 2-8400. 7-11.
- Fri-Sat BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, 231 Hanover St, Annapolis; tel. 301-268-1925. 9-12.  
BAY CITY SEVEN, S.S. Nobska Restaurant, shoreline at Light St, Balto; tel. 752-7981. 8-12.

## COMING EVENTS

- Thu, May 27 TONY MACK'S ORIGINAL STRAWHATTERS BANJO BAND, Golden Ring Mall, Balto. 6:30-8:30.
- Sun, June 13 "THE KINGSMEN" (big band), Ashbourne Community Center, Burke, Va. 7-8 pm.
- Sat, June 19 OLD DOMINION JAZZ BAND, Cellar Club, 1474 N. Beauregard St, Alexandria. 8:30-12:30.
- Sun, June 20 "THE KINGSMEN," Kings Park, Springfield, Va. 7:30-8:30.
- Sun, June 20 STRAWHATTERS, Hunt Valley Inn, Towson, Md. 10:30-2:30.
- Wed, June 23 STRAWHATTERS, National Bicentennial Celebration, Frederick County Fairgrounds, 7-11 pm.
- Sat, June 26 PRJC JAZZ RIVERBOAT RIDE. Advance ticket sales only, see p. 3.
- Thu, July 1 "THE KINGSMEN," Fort Ward Park Amphitheatre, Alexandria. 7:45-8:45.
- Sat, July 3 "THE KINGSMEN," Annandale Bicentennial Celebration, Annandale Methodist Church grounds, 6935 Columbia Pike. 6:30-7:30.

\*Dancing area available.

June, 1976

Editor - Dick Baker  
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*Articles, letters to the editor and ad copy (no charge for members' personal ads) should be mailed to the editor.*

WELCOME, NEW MEMBERS!

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**HOORAY FOR DIXIELAND JAZZ**