



tailgate
rambling

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

AUSTRALIANS TO PLAY HERE AUGUST 7

Bobby Barnard's Australian Jazz Dandies, long one of the top bands in that huge, jazz-crazy country, will play for the PRJC on Saturday, August 7.

Cornetist Barnard and his trombonist, John Costelloe, were big hits in this area when they visited us last summer. That trip led to the entire Barnard band being invited to play at this year's Bix Beiderbecke Memorial Jazz Festival; the following weekend they'll come to Washington to play for us.

The Australian Jazz Dandies will play in the Potomac Room of the Marriott Twin Bridges from 9 pm until 1 am. Admission will be \$4 for PRJC members, \$5 for non-members.

Next month's TR will have more details on Barnard and his band.

SETTING THE STAD RECORD STRAIGHT

Just about every issue of TR contains a few mistakes--a misspelling, a typo, or even a minor factual error, caused primarily by the disorganized manner in which I put TR out each month. Last month's issue, though, contained a gross misstatement, one which aches to be corrected.

In an editor's afterword to Al Webber's June column I described the origin of the expression, "STAD" ("S---, That Ain't Dixieland!"). I attributed the acronym to Eleanor Johnson, when it was actually coined at the first Bix festival in Davenport by the PRJC's most famous travelling jazz fan, Anna Wahler. At that fest Anna was interviewed by, of all things, a reporter from Rolling Stone magazine. When later told Rolling Stone's area of interest, Anna uttered those words which will last forever in the annals of jazz criticism.

A New York chapter of STAD has been formed (NYSTAD), with Mimi and Billy Barnes as Chairperson and Chief Advisor, respectively. They even sent a picture of their headquarters--a rather gloomy gray townhouse with the words "House of NYSTAD" clearly chiseled in the facade. In recognition of my misguided efforts, NYSTAD has presented me with the STAR Award (S---, That Ain't Right).

New TR Editor Sought

Due to a combination of personal and professional reasons, the August issue of TR will have to be my last one. In August I'll be moving from an apartment into a home in need of a lot of repair and maintenance; also, I'll soon be taking a much more demanding job. These reasons, and the fact that I want to make one more attempt at learning to play the piano, say it's time for me to step aside and let someone with fresh ideas have a go at TR.

PRJC President Eleanor Johnson is heading a committee to select a new editor. If you'd like to apply for the job call Eleanor at 493-6606.

A couple of new bands have formed here in recent weeks.

The first is the Federal Jazz Commission (which has placed an ad elsewhere in this issue), led by clarinetist Fred Starr, a Soviet affairs expert who came to Washington a few months ago to head the newly founded Kennan Institute for Advanced Russian Studies at the Smithsonian's Woodrow Wilson Institute. In earlier incarnations Fred founded the Queen City Jazz Band of Cincinnati and the Tin Rainbow Jazz Band in New Haven. He promises that the FJC will exhibit unswerving devotion to the New Orleans sound.

Other players in the FJC are: Al Webber (tb), Bob Harris (cnt), Gary Wilkinson (pno), Ray Osheroff (bjo), and Cyrus St. Clement (tuba).

Another new group is Dick Weimer's New Orleans Gang, with leader Weimer on clarinet and trombone, Bruce Weaver on trumpet, Ed Fishel on piano and Jess Walton on bass. They're intrigued by the different sound produced by that particular combination of instruments and are exploring these possibilities every Wednesday evening at the Bratwursthaus.

Dick Weimer has just returned to this area after a few years teaching in Indiana. In 1971-72 he led a "New Orleans Gang" at the Trolley Car Pizza Depot in Wheaton.

Another recently formed group has taken a new name: the Hot Stuff Jazz Band (reported in last month's issue) has rechristened itself the "Washington Channel Jazz Band." The WCJB was formed out of the monthly open jam sessions, and includes: Dick Underwood (cl), Jim Ritter (tp), John Doner (tb), Mike Kelley (pno), Gerry Fain (bjo), Harry Dudley (dr) and Ken Anoe (bass).

A recent issue of International Musician (AFM) notes that Chuck Liebau, a prime mover on the local scene until he moved to Cape Cod a few years ago, is playing cornet with the Bourbon Street Paraders, a group featuring veteran drummer Buzzy Drootin. The Paraders were, as of that report, playing at the Sheraton-Regal Inn in Hyannis, Mass. Chuck had put his horn aside for some time after his move; it's good to hear that he's playing again.

In addition to his pianistic activities, PRJC tickler Dan Hart (Hot Mustard Ragtime Band) teaches Yoga. Dan says if enough PRJC'ers are interested he could organize a special course for us. Talk to him about it at (703) 790-8118.

TR ADVERTISING RATES

Tailgate Ramblings accepts qualified commercial advertising. Rates are (discount for PRJC members):

- full page - \$50 (20%)
- 1/2 page - \$25 (10%)
- 1/4 page - \$13 (no discount)

TAILGATE RAMBLINGS reaches approximately 1000 jazz fans each month.

JAZZ IN OLD SACRAMENTO

By Dick Baker

The Third Annual Old Sacramento Dixieland Jubilee was held over the Memorial Day weekend. Along with twenty or thirty thousand other visitors were Washington-area PRJC'ers Fred & Anna Wahler, Pat Dudley, Hal Farmer and this reporter.

The Sacramento festival is easily the biggest such undertaking in the world of traditional jazz: 41 bands and 19 guest artists performed at approximately two dozen different locations around town.

The festival is centered around Old Sacramento, an eight-square-block area more or less restored to its 1880's condition--kind of a Wild West Williamsburg.

The focal point of musical activities is the concert site, a huge, football-field-sized excavation in one corner of Old Sacro. It has a stage, huge P.A. system, and seating for several thousand. The stage was miced as well as could be expected, I suppose, but I found the sound and atmosphere unnatural. Listening to a band too far away to see through speakers as big as your car may be de rigueur for the rotten-roll set, but it's no way to hear jazz (I've never heard a drum set miced to sound natural). Bands were rotated through the concert site in 35-minute sets from 7 to 11 pm all three evenings of the fest. I stayed away a lot.

The best places to get near and hear the music were the many cabaret and afternoon concert sites, which were in operation continuously from 10 am until 7 pm and from 10 pm until 2 am, usually at about 15 different locations around town--*simultaneously!* Which brings me to one of my two major criticisms about this festival: it's too spread out physically, and there is just too much going on at one time.

And let's go right on to the other major problem with the Jubilee, since the two work together: too many people! Old Sacramento is a gas of a place, a major tourist attraction in its own right. Over a holiday weekend it's going to be crowded, jazz fest or not. And the festival gets great publicity in Sacramento, so thousands of curious townies show up. Then toss in the thousand or two jazz lovers who come in from all over the country. The only way to get a seat in the cabarets was to arrive two hours before the music started and fight for a chair. And forget about switching locations halfway through the evening to catch some other band you're anxious to hear.

Having come down pretty hard on the good folks in Sacramento, let me ameliorate my criticism somewhat. If the jazz fan will just disabuse himself at the outset of the hope of hearing all or even most of the 41 bands, he'll go away a lot less frustrated. And if he'll plan his schedule carefully and arrive for events early, he'll probably get to hear everything he wants to hear. I always seemed to be spinning my wheels needlessly, trying to go to the wrong places at the wrong times. I think I could do a lot better next year.

There's certainly plenty of good music there to hear. Standout bands included Toronto's Climax JB; the Jazz Minors, from Oregon; Billy Allred's Rosie O'Grady's Goodtime JB from Orlando; Denver's Queen City JB; the Uptown Lowdown JB from Washington state; and the Oregon JB. Several of the lesser-known groups seemed to be pickup bands assembled to fill out the schedule, but only a few played poorly--most were surprisingly good.

I just can't say enough good things about the organization of the festival--the members of the Sacramento Traditional Jazz Society do a tremendous job, from booking your motel room and meeting you at the airport to taking you back to the airport and bidding you a fond farewell Monday morning. Their eight-page program contained every last fact you'd need to know for the fest--including where to get breakfast at three o'clock in the morning.

Excluding travel expenses, the Sacramento fest is the best bargain in jazz--you can attend every musical event physically possible for just \$17.50.

All in all, it was an exciting, jazz-filled weekend, although (as mentioned above) somewhat frustrating in that one could only get to a fraction of what was going on. The thing to do, you see, would be to cut it back to about 15 bands and let them play in about five rooms located centrally--but then, that would be Indianapolis, wouldn't it?

ST. LOUIS RAGTIME FESTIVAL

By The Same Fellow

The St. Louis fest is still the best of them all for my money--the music and setting are superb, and easily accessible.

This year's festival, the 12th annual one, was held, as in past years, aboard the Goldenrod Showboat, moored on the Mississippi River under the magnificent McDonald's Memorial Arch.

What a thrill as I boarded the boat the first day of the fest, Monday, June 14. Out on the front deck was the Bix Beiderbecke Memorial JB, the group that has excited PRJC'ers every March for the past four years. Then into the main lounge, where Dave Jasen, the fine novelty ragtimer and musicologist from New York was banging the ivories. Finally into the main theater, where none other than the legendary Original Salty Dogs were already moving back the walls. All this at seven o'clock in the evening on the first day of the event. And there was music being played two other places on the boat as well!

This situation begs for comparison with the Sacramento festival described in the previous article. True, there is music being played six different places at once in St. Louis, which is a little hard to cover with the one body we're each allotted in the vast eternal plan, but since the rooms and outside decks are only 30 seconds apart at ragtime march tempo, it's easy to dart about hearing your favorite performers. Easy, that is, the first four days of the festival. On Friday and Saturday evenings the crowds are

(cont. on next pg.)

heavy enough to inhibit travel, but it can be accomplished.

This was the first year that the Salty Dogs have played all six days of the fest, and it was much appreciated--they are just tremendous. They've had the same personnel for about nine years now, and it shows--they are tight, tight, tight!

The other featured band of the fest, also there all six days, was the Happy Jazz Band, from San Antonio. This group is a real disappointment to me. They're all professionals and they all play very professionally (not always the same thing). They play almost entirely out of the traditional jazz repertoire, including some obscure but very good tunes. They generally get these tunes under way in the prescribed manner and, in the course of the tune, prove they do in fact know what tasteful traditional jazz is all about. But, invariably, they end up in a ride-out chorus in which it's every man for himself, each trying to show he can play louder, higher or longer than the other. And leader/cornetist Jim Cullum just can't resist closing every tune on a screeching high note, held until his face and my ears are quite red.

The other two major bands of the week, both making their first appearance at this festival, were the Bix Beiderbecke Memorial JB, which played Monday through Wednesday, and the Queen City JB, Thursday through Saturday. We here in Washington know how exciting the Bix band is, and they didn't disappoint us in St. Louis. The group has had quite a few opportunities to play together in recent months, and their playing and broadened repertoire testify to that. The band seemed to be especially well received by the St. Louis crowd; one hopes they'll be asked back. Since this band is evidently no longer to be considered a part of the Davenport festival which they sparked themselves, it is to be hoped that a national platform like St. Louis will be opened to them.

The Queen City JB, which has made a dramatic rise to national stardom since last summer's Indianapolis festival, was hampered by the last-minute illness of their regular drummer. A replacement was found who filled in with them as best he could, but the group plays tight arrangements with lost of breaks and tempo changes, which the substitute drummer played merrily through. The QCJB's new trumpeter, Wes Mix, is a terrific addition to the band. Mix is a fine showman, surprisingly good vocalist, and trumpeter with all the technique in the world--a miniature Al Hirt. His lip pyrotechnics often seem out of place with a band playing the Lu Watters book, but Wes never fails to astound. And QCJB leader Alan Frederickson still gets my vote as the single most entertaining man in traditional jazz --a fine player and a superb wit.

Regular bands for this festival include the St. Louis Ragtimers (who no longer play on the Goldenrod other than festival time), Dan Havens' Mississippi Mudcats (who, unfortunately, only played one night), and the Tiger Rag Forever JB, as swinging a group as you'll ever see playing off charts. Other newcomers to the fest were the

Tin Rainbow Ragtime Band (ragtime pianist, ragtime banjoist and rock & roll drummer--but not bad, really), and the Desert City Six, from Phoenix. Best to send them back to the desert.

A distinguishing factor of the St. Louis festival is the presence of a number of fine ragtime pianists. Over a dozen fine players strutted their stuff, including Mike Montgomery, Tex Wyndham, Butch Thompson, Dave Jasen, Jean Kittrell and Tom Shea. Every year, though, more and more time and space is given over to full bands at the expense of the ticklers. I think that an event billed as a "National Ragtime Festival" could give much more attention to solo pianists (at least two of the six bandstands).

A highlight of the trip for us PRJC members (at least 35 of us were at the festival) was an excursion to see the Jazz Archives at Southern Illinois University at Edwardsville, described in last month's TR. PRJC members Dan Havens and Jean Kittrell, both jazz stars and both on the SIU faculty, organized the trip, which consisted of inspecting the library facility, reviewing videotapes of several top jazz stars and bands, including the late George Brunis, and a luncheon party at the campus faculty club. Here Jean and Dan were joined as hosts by the rest of the members of the Old Guys Jazz Band, SIU's faculty jazz band in residence.

MUSEUM PROGRESS REPORT

Come on down and see for yourself. Although PRJC's Bicentennial project isn't complete, there's plenty to look at. As a result of the tremendous efforts of the three Johns (Morrissey, Pence and Sears) and able assistance from Jim Martin, Hal Gray and others, the projection booths and partitions are in place on the second floor of the Martin Luther King Library. That beautiful paint job was accomplished by Doris Stone, John and Debbie Doyle, Fred and Pat Plitt, Ed Cosimi, Ken Underwood and Eleanor Johnson. The signs and other art work stem from the talents of Fraser and Shirley Battey. Fred Plitt built the benches.

Testing of the audio-visual presentations is going on as TR goes to press. The likelihood is high that these will be ready for viewing during the week of July 6, the target date we set for opening back in March. The stationary exhibits won't be completed until two or three weeks later, but the talented efforts of Ray West, Pat Dudley and Eleanor Johnson are already in evidence. The dedication will be held toward the end of the month when everything is in place. Help is still needed, so if you can, call Eleanor and ask how (493-6606).

(Free parking in the library basement: drive south on 10th St NW, turn left on G Place. Go halfway down block to ramp that leads down into the library.)

- Rod Clarke

A PRIDE OF PREJUDICES

By Al Webber

All the Wrongs You Done to Me. A grand tune, beautiful changes, and a nice, meaty verse. I could play it every night and never tire of it. But I would never play it if Ewing Nunn were within earshot. Too many memories. Embarrassing ones. What happened was this.

In 1960, I picked up record of Doc Evans, whom I had heard of, on a label I had never heard of: Audiophile. Cornetist Evans and his mob were in magnificent form, and the sound quality of the record itself was the best I had ever heard. The jacket carried E. D. Nunn's name and address in Wisconsin. In a spasm of enthusiasm I wrote and told him how much I enjoyed the record. By mail, phone, and occasional face-to-face confrontations we have been exchanging abuse ever since.

Though he is probably the finest living recording engineer, Ewing has treated his recording activities largely as a remunerative hobby, often recording relatively unknown bands. In the early 1960's he expressed interest in the Good Time Six, and when we cut a record in 1963 I sent him a copy. The ensuing critique was a masterpiece of acid criticism. He even pointed out that the hole in the record was off center!

The only comfort I could draw from the encounter was the fact that many of Ewing's tastes in jazz are bizarre. I don't know many people who profess a fondness for traditional jazz and simultaneously put down the likes of Jack Teagarden, Bessie Smith and Brad Gowans.

Years passed, and in the winter of '71 Alexandria's Ragtime Band was hotting things up at the Bratwursthau on Sunday afternoons. We had Johnny Roulet on drums, Doc Bucher on banjo, Mike Pengra string bass, Tom Niemann piano. Front line was Charlie Brown, clarinet, myself on trombone and Tony Newstead on cornet. Johnson McRee added his vocal and kazoo stylings to the general bedlam on most Sundays. Tony was our star turn, of course, and it was his Bixian cornet that brought in the people. But I thought the overall band sound was pretty good, and I sent a tape to Ewing Nunn.

Instead of the scathing diatribe I fully expected, his response was complimentary. It wasn't bad at all, he said, and he found *All the Wrongs You Done to Me* positively enjoyable. When he suggested in a subsequent letter that he wanted to come East and record us, my naive belief in miracles returned.

Ewing, his delightful wife Frieda, and a sedan full of bulky and exotic audio apparatus made it to Bethesda in late April, 1971. After a dinner which he insisted on paying for, Ewing wanted to discuss the band tape and consider tunes for the following day's recording session.

I put the tape on my Sony deck, and out poured the aforementioned *All the Wrongs*. Ewing jerked forward in his chair as if he had been clubbed from behind. "Oh, my God, what's that?" he moaned. What could I say? It was us.

Head in hand, he sat silently, staring at the

floor, through the opening ensemble. Then Fat Cat began to sing. Ewing shook his head violently; "Oh, no, no, no," he wailed. No one else spoke. I switched tracks on the deck (my deck is stereo, but I record mono) to some records I had taped for practice before taping Alexandria's Ragtime Band. Bob Scobey's *Coney Island Washboard* filled the room. Ewing looked up.

"That's not your gang?"

Speechless, I shook my head. The next tune by Scobey was--you guessed it--*All the Wrongs You Done to Me*, with vocal by Clancy Hayes and Scobey playing lovely stuff over sustained background by three trombones.

Scobey and Clancy never knew they brought poor Ewing on a wild goose chase to Bethesea from Mequon, Wisconsin. Not many other people did either, for several years.

Fortunately, Ewing and Frieda have a well-developed appreciation of the ridiculous, and their visit was a real joy. Trying to compensate for the recording mixup, I took the Nunn's to a Maryland restaurant which someone had said was very historic. I told Ewing this, and his response was:

"I hate history."

He remembers the meal though, because, he says, "you could read a newspaper through the steak."

The following letter was included with an application to join the PRJC:

...My wife and I attended the Bix Beiderbecke birthday concert and enjoyed it thoroughly. We met some people we liked. It hadn't occurred to me that so many "young people" (60 and younger) would be fans of Bix Beiderbecke. I have collected his records for years, but after all, I knew him slightly and heard him in person many times.

When the Wolverines were playing at Casino Gardens in Indianapolis, about 1924, I was playing violin in a trio which played at lunch and dinner in one of the popular downtown restaurants in town. Some of the Wolverines used to eat there frequently and Bix and Dick Voynow would occasionally sit in and play piano with us.

I quit playing, except for fun, a couple of years after I graduated from Butler University, in Indianapolis, in 1926. Except for accumulating records I was out of touch with those interested in jazz of the 1920's variety. So I was simply amazed to see how many there were who were interested in the music of that period who couldn't possibly be old enough to have heard any of it "live."

Russell J. Ferree
Easton, Maryland

The club is proud to welcome so distinguished a citizen as Russell Ferree to its ranks. - DB

FOR SALE: 1920 Buescher tenor sax, silver, mint, \$295. 1940 King Cleveland, \$195. Conn alto, silver, mint, \$195. Cleveland alto, \$125. 765-6520.

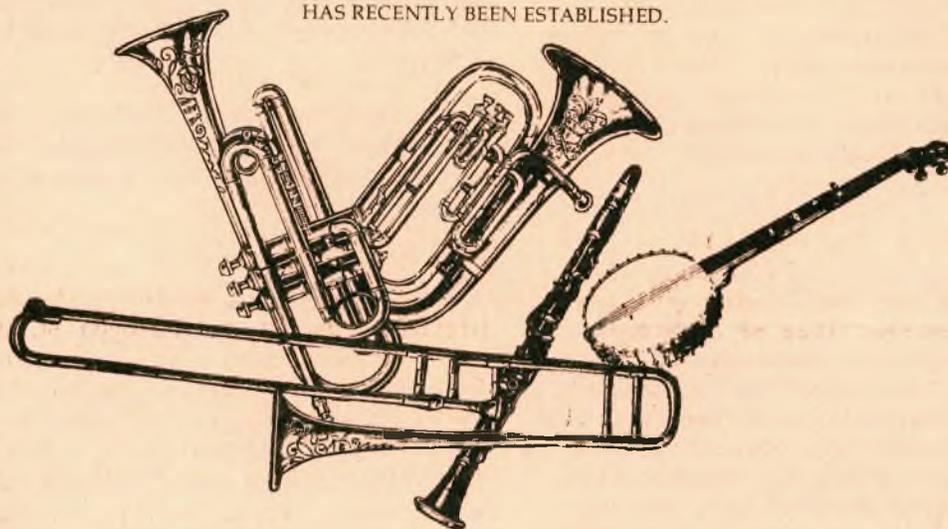
IN ORDER TO PROMOTE
uncompromisingly traditional
NEW ORLEANS JAZZ

IN AND AROUND WASHINGTON, D.C.

A

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JAZZ
COMMISSION

HAS RECENTLY BEEN ESTABLISHED.



THE FEDERAL JAZZ COMMISSION CONSISTS OF SIX MEMBERS,
ALL APPOINTED FOR LIFE:

Robert W. Harris, *Cornet* Tuba, Cyrus St. Clement
Dr. Raphael J. Osheroff, *Banjo* Trombone, Alan C. Webber
S. Frederick Starr, *Clarinet* Piano, Gary H. Wilkinson

THE ABOVE MENTIONED *Commissioners* HAVE BEEN MEETING
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CONVIVIAL OCCASIONS.



AS IS CUSTOMARY, MEMBERS OF THE FEDERAL JAZZ COMMISSION PREFER TO BE
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enquiries

SHOULD BE DIRECTED TO: 223-0147; 965-8853; or 381-5997.

PRJC OPEN JAM SESSION - *And Jam Session, Jr.*

Jam session director Dick Ruppert reports that the June session was a resounding (albeit occasionally cacophonous) success, with 25 musicians on the sign-in sheet.

Those new or returning after some absence included Joe Shepherd (tp), Whitey Smith (tb), Walt Beinke (sax), Jess Walton (bass), Bob Hall (bjo) and Marvin Priest (pno).

This month's jam session (July 14) will see some modifications--Dick Underwood has agreed to take over the sessions temporarily, since Dick Ruppert will soon be returning to teach at the University of Kansas.

Tunes to concentrate on this month include the five from last month:

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

plus these additional tunes:

- 1) When You're Smiling (Bb)
- 2) Nobody's Sweetheart Now (F)
- 3) Bill Bailey (Dm/F)
- 4) Bourbon St. Parade (Ab, occasionally G)
- 5) Struttin' With Some Barbecue (F).

Each set should try to include at least one tune from each list.

Amateur Jam Session for the Crowd-Shy

It has been ascertained that quite a few PRJC musician-members, especially those who are beginners or whose chops are exceedingly rusty after years of disuse (misuse?), find the bandstand and crowd at the Bratwursthaus more than a little intimidating--and that's perfectly understandable. Therefore, a truly amateur open jam session has been arranged at the home of PRJC Board member Polly Wagner. This get-together will be for musicians only--no bandstand, no crowds to please. Veterans Del Beyer (pno) and Dick Stimson (dr) will be there to anchor the rhythm section, but will quickly step aside when players at those instruments show up.

The amateur jam session will be Tuesday, July 20, 7:30 pm, at 302 Timber Lane, Falls Church (turn south off W. Broad St (Rt. 7) onto Oak St, then right on Timber Lane). Give Dick Stimson a call at 585-1496 and tell him which axe you're bringing.

IVY took to the water when the Princeton and Yale Clubs of Washington booked the S.S. America for some Dixieland on their way to the "Sound and Light" show at Mount Vernon on June 22. The boat was completely sold out, with a long waiting list. Gil Carter (dr), Dave Burns (tb), Bryan Battey (pno), "Hot Lips" Siegel (tp), and Reggie Hogg (cl) supplied the trad sound, intermingled of course with a few choruses of Boola Boola. Bullmoose Jackson, tenor man with Lucky Millinder and recording star in his own right, sat in on vocals.

FESTIVALS: *Davenport On, Sedalia Off*

Plans for the 1976 Bix Beiderbecke Memorial Jazz Festival in Davenport have been announced. While the festival no longer includes the band that launched it all, the Bix Beiderbecke Memorial JB, it still boasts an impressive line-up of jazz talent. Scheduled to play are:

- Bob Barnard's Australian Jazz Dandies
- Gene Mayl's Dixieland Rhythm Kings
- Tom Saunders' Surfside Six
- Sons of Bix's
- Sid Lawson's New Chicago Rhythm Kings
- Smokey Stover Memorial Band
- New McKinney Cotton Pickers
- West Des Moines Dixieland Band
- Davenport Jazz Band

Special guest stars will be Norma Teagarden and Billy Allred.

The fest begins Thursday, July 29, with a Friends of Bix cocktail party, and runs through Sunday, August 1. For tickets and more info write the Bix Beiderbecke Memorial Society, 2225 W. 17th Street, Davenport, Iowa 52804; tel. 319-324-7170.

The Sedalia Ragtime Festival, which had been scheduled for the same weekend, has been cancelled due to "lack of interest and financial support."

ROYAL BACK ON THE AIR -

On WGTB and in the Windjammer!

WGTB-FM (90.1) is back on the air, including the fine show devoted to classic jazz, "I thought I heard Buddy Bolden Say..." hosted by PRJC member Royal Stokes every Saturday morning from nine until noon. Royal is also hosting a show entitled "Since Minton's" (Wednesday, 6-9 pm), with jazz music from the 40's to the present.

Royal and his extensive record collection are also on display every Sunday evening (7:30-12) in the PRJC's old home, the Windjammer Room of the Marriott Twin Bridges. The club's contract with the Windjammer Room was terminated several months ago when the management decided to follow the current trend and convert the room to a discotheque; however, the room's manager, Helen DuBois, learned to love jazz when the PRJC was there every Sunday, so she has declared Sunday "jazz disco" night.

The Windjammer has been redone as a lounge with sofas and coffee tables, and a fine sound system. Royal will be playing music from the earliest jazz recordings through the big band era.

FOR SALE: Peavey amp (head only), 120W, \$150; Haynes Jazzmaster amp, 100W w/one 12" spkr, \$35; 15" Eminence bass spkr, \$15. Call Dan Hart, 790-8118.

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: 7/11 - Basin Street JB; 7/25 - Wild Bill Whelan's Bicentennial JB; 8/8 - Original Washington Monumental JB
CLASSIC JAZZ DISCOTHEQUE, Windjammer Room, Marriott Twin Bridges. 7:30-12. See p. 8.
- 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. 7/5, 7/19, 8/2 - FF+2; 7/12, 7/26 - BC7.
- Tuesday Peter Henning's ORIGINAL CRABTOWNE STOMPERS, O & F Club, U.S. Naval Academy, Annapolis. 5:30-8:30.
THE TIRED BUSINESSMEN, Dutch Mill Lounge, 6615 Harford Rd, NE Balto; tel. 426-9299.
- Wednesday PRJC OPEN JAM SESSION, 2nd Wednesday of each month, Bratwursthaus. 8:30-? See p. 8.
GATSBY, featuring Joe Ashworth & Dick Cramer, Post & Paddock, Kirkwood Hwy betw. Newark & Wilmington, Del; tel. 302-366-9730. 9-12.
Dick Weimer's NEW ORLEANS GANG, Bratwursthaus. 8:30-11:30.* (Except July 14)
- 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, 1471 Rockville Pike, Rockville; tel. 881-6090. 8:30-12.
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.*
- 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

- Sat, July 3 ANACOSTIA RIVER RAMBLERS, Falls Church Recreation Center, 4-6.
- Sun, July 4 TONY MACK'S ORIGINAL STRAWHATTERS BANJO BAND, County Home Park, Cockeysville, 6-7.
- Sun, July 4 HOT MUSTARD RAGTIME BAND, Crab feast & pool party, Tyson's Corner Ramada Inn, 12-6. 893-1340 for further information.
- July 6-18 JUNIOR MANCE, King of France Tavern, Annapolis. 261-2206 for reservations.
- Thu, July 8 WASHINGTON CHANNEL JAZZ BAND, Wheaton Regional Park bandshell, 7:30-9:00.
- Thu, July 8 WOODY HERMAN'S BAND, Maryland Inn, Annapolis, 9-1.* Reservations 261-2206.
- Sat, July 10 TONY MACK'S ORIGINAL STRAWHATTERS BANJO BAND, Boumi Temple, Balto, 1-5.
- July 16-17 STRAWHATTERS, Perring Plaza Mall. Fri 5-9; Sat 12-4 & 5-9.
- Sun, July 18 "KINGSMEN," Kings Park, Springfield, Va, 7-9.
- Tue, July 20 Amateur Jam Session, musicians only. See story p. 8.
- Tue, July 20 SOUTHERN COMFORT, lakefront in Columbia, near main entrance (Rt. 29), 8-10:30.
- Fri, July 23 WASHINGTON CHANNEL JAZZ BAND, Tavern Square, Alexandria, 7:30-10.
- Mon, Aug. 2 "KINGSMEN," Fair City Mall, Rt. 236 & Pickett Rd, Fairfax, 7-9.
- Sat, Aug. 7 BOBBY BARNARD'S AUSTRALIAN JAZZ DANDIES for PRJC Special. Potomac Room, Marriott Twin Bridges, 9-1.*

TAILGATE RAMBLINGS, Vol. 6, No. 7

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Editor - Dick Baker

This Month's Cover - Harry Roland

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Dick Baker, Editor
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