

WISH I COULD SHIMMY LIKE SISTER KATE ♦ BASIN STREET BLUES ♦ JADA ♦ I'M A REAL KIND OF DADDY ♦ SAN

JAZZ BOWS

RIVERSIDE RAMBLERS

ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND

BASIN STREET JAZZ BAND

GOOD TIME SIX

SOUTHERN COMFORT

BAY CITY SEVEN

NEW SUNSHINE JAZZ BAND

BAND FROM TEN PAIN ALLEY

BULL RUN BLUES BLOWERS

DIXIE FIVE-O

SIT-IN JAZZ JAMBOREE

# TAILGATE RAMBLINGS

COMPLIMENTARY BEER & SODA

BLOB'S PARK, MD.  
NOON 'TIL DARK

18th SEPT

6th ANNUAL PRJC PICNIC  
SEPTEMBER 18th, 1976



\$5.00 PRJC MEMBERS  
\$6.00 NON-MEMBERS

FREE TO CHILDREN UNDER 16

Blob's Park is located just off the Baltimore-Washington Parkway at the Jessup-Odenton (MD 175) interchange.

YOU GOTTA SEE MAMA EVERY NIGHT ♦ HOW COME YOU DO ME LIKE YOU DO? ♦ SFAKE THAT THING ♦ BALLIN' THE JACK ♦ CLARINET MARMALADE

SOBBIN' BLUES ♦ STRUT MISS LIZZIE ♦ TIGER RAG ♦ MILENBERG JOYS ♦ BABY WON'T YOU PLEASE COME HOME ♦ A GOOD MAN IS HARD TO FIND

ST LOUIS BLUES ♦ SEE SEE RIDER ♦ AFTER YOU'VE GONE ♦ JAZZ ME BLUES ♦ OSTRICH WALK ♦ MAMA'S GONE, GOOD-BY

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**

For the past two and a half years, Dick Baker has been the editor of "Tailgate Ramblings" and has done an excellent job of putting out one of the finest monthly's on traditional jazz found anywhere in the country. In addition to putting the Ramblings together, Dick also found time to attend many festivals and concerts and provided us with his impressions of the events, which were of interest to all of us. It takes a lot of dedication to put out a monthly publication for 30 issues, all in the interest of keeping others informed on traditional jazz happenings. As Dick steps down as Editor, the PRJC Board of Directors, speaking for the club membership says, "Well done, and our sincere thanks", "for your outstanding service in promoting the traditional jazz we all love".

Collator: To gather sheets in order, to arrange them in proper sequence before binding, to assemble in logical sequence.

Since I do not consider myself to be either a journalist or an editor, I think the term collator best fits the function I will perform in getting together the "Tailgate Ramblings". The objective here is to keep you informed of what traditional jazz activities are taking place in the Washington-Baltimore area and, in so far as possible, in the Northeastern United States. Hopefully, there will be articles and information about upcoming traditional jazz events and reports on those that have recently taken place. The Tailgate Ramblings will continue to print signed letters from correspondents, and I hope to receive noteworthy news from all friends of traditional dixieland jazz. To all band leaders, please let me know about your upcoming gigs, so all the foot stompers can catch your act.

Shannon D. Clark

**Picnic committee chairman Fred Wahler is looking for volunteers to set up and decorate the picnic area, and other chores. Those willing to work should call him at 894-6370.**

**PRJC need's help in getting "Tailgate Ramblings" typed. If you would like to help in getting out the monthly newsletter please call:**

**Shannon Clark: Home (703) 931-4162 or Office (202) 254-4518.**

Bobby Barnard's band from Australia was tight and harmonic, but more peppy than fiery in the Max Collie sense - at least on this gig. They provided an evening of pleasant jazz in a middle-of-the-road Dixieland style August 7, a polished and orderly performance. And it went over well before a full house in the Marriott Potomac Room.

Bobby mixed his tempos and tunes well, which helped keep the dance floor full. The band also struck a good balance on the frequency of vocals and added color by changing keys occasionally within tunes and the mutual backing of solos by members of the front line.

As for the tunes, the band strayed from the evergreen just often enough to keep things interesting for the more esoteric jazz fans in the audience. Of particular note were Hoagy Carmichael's Jubilee; Since My Best Girl Turned Me Down; and Davenport Blues (Bix); an excellent, dirty version of Duke's Black and Tan Fantasie, plus his Creole Love Song (which, I discovered, is note-for-note and chord-for-chord a replica of the second strain of King Oliver's Camp Meeting Blues).

Also nice were Blues for Mr. T(garden); Armstrong's Swing That Music and West End Blues; Bechet's Dans le Rue de Antibes; and Oliver's Buddy's Habits. They also played and sang a great tune put together by trombonist John Costelloe and Bobby called Just a Couple of Dudes ("it came to me in the middle of the night," Bobby told me later), and a very slow Dixie. They wound up with - you guessed it- Waltzing Matilda, including a hell of a good drum solo by Laurie Thompson.

As for the front line, Bobby is a superb cornetist - good range, tone, phrasing, control and technique without being too flashy. John McCarthy is a clean clarinetist with a fine sense of harmony and a Goodman-like sound, and he doubled on two other reeds. Cossie frequently sounds like Trummy Young when he played with Louis, which is fitting since Barnard has a lot of Armstrong in him.

The rhythm section was unobtrusive but steady. Cris Taperell sounds like he has listened a lot to pianomen of the Joe Sullivan ilk. He has smooth technique with both hands and reminds me of our own Al Stevens.

Bob Short, the insurance man who owned the baseball Senators here for a few years, tried in vain to produce a club that would be a "financial and artistic success". The PRJC did both on August 7.

-- Gary Wilkinson

### THE REVENGE BAND

(This article first appeared in the Jaz-zologist, and is reprinted here with the permission of the Editor and the author, a chick named Pandora.)

A group of we musicians' wives and/or gal friends were kibbitzing 1 nite lis-tening to our husbands and/or beaux "do-ing their thing" jazzwise when we agreed upon a mutual idea - A REVENGE BAND! As the evening wore on and we became more hysterical with our wit, observations, astuteness and perhaps pathos/grievances the following format for our band took form.

Our gigs would always be on Fri/Sat/Sun nites, every holiday nite and/or day, the week between Xmas and New Year's and certainly unexpected gigs would arise during vacations. As our musicians come home at nite from work - paying kind, we'd meet them at the door as we left, "Sorry no dinner or babysitter, the house a wreck, we gotta gig." The return hour would be far late in the evening (long past the set hour of return), physical condition, "bombed"! As one girl said, "Put on a record of oneself, at full volume, immediately pass out, arouse long enough to say when it was turned off or down, 'Don'e cut that off, I am listening to it'" (Even we had drawn an audience with our gaiety; one of the musician/husbands agreed that was a valid point!) To sit at a band table for 4 hours is no license for pleasure and the "real musicians" prefer we stay at home - less inhibiting that way!

We waxed eloquent, carried away by our cleverness, and proclaimed: "No requests, sit-ins or vocalists; no fawning by hand some or supposedly-so fans of opposite sex (menaces, we call 'em); no notes with addresses or phone numbers; no re-cords of our Revenge Band; a set program of tunes which start on time in correct tempo; no false starts, mike trouble or untuned pianos; no Saints, Closer Walk or the like; no T-shirts advertising name of band or leader; no flirtations with audience or individual thereof "in-nocently(?)"; coordinated and tasteful costumes, a maid to care for our wants, a tap dancer to provide levity rather than the M.C., a band bus to take us to and fro to eliminate need to worry about strong drink and driving (our candidate for bus driver is tres chic among our ranks - she has successfully maintained the ratio of gigs to other social acti-vities divorced from jazz - secretly ad-mired by us wives and strongly resented by husbands & beaux for her damage to their egos.)

When asked by one of the playing(?) mu-sicians, "Who would be in our band?" -

this, we agreed was of little importance Our cause was just. Worldwide we have so many sisters under the skin, talent is not a prerequisite to financial success. We venture that we only have to adver-tise and the donations will flow in from other musicians' wives/girl-friends, ex or not paramours/mistresses, what have you! With all that support, we can hire a band of real pros who can play and who will abide by our rules. A pipe dream, maybe. And what an audience!!!!

### THEY'RE WILD ABOUT WILD BILL

"Wild Bill" Whelan's Bicentennial Jazz Band is in great demand these days. Among his recent billings was the enter-taining of some 60-70 Washington digni-taries at socialite Allison LaLands' Dinner Dance in honor of Senator and Mrs. Robert Dole.

Ten foreign ambassadors; the U. S. Am-bassador to India; Assistants to the President; eight U.S. Senators; two Representatives; and other socially pro-minent persons were among the guests.

### PRJC'er WRITING BOOK ON SHEET MUSIC

Dan Priest, of the New Sunshine Band, has been commissioned to do a book on American sheet music from 1750 to the present. He is at work on the book now and has a Jan. 1 deadline. He's hoping to hear from club members who collect early music or who know of collectors. He is especially interested in seeing sheet music prior to 1890 and for any and all printed references, articles, books, relating to sheet music in the last century and in the first half of the 20th century.

Dan can be reached during the day at 202-296-3049 or in the evening at 301-OL 6-5217. His address is 6808 Brook-ville Rd., Chevy Chase, Md. 20015.

### **THINK JAZZ, BUY PRJC!**

*Members are reminded that the club has for sale a number of items designed to display your PRJC affiliation or to call attention to our existence. The first is our lapel buttons, which make fine souvenirs and are highly envied by other jazz clubs. Next are decals about 3" in diameter showing the same "second line" parosol as the lapel buttons. Finally, our long-lasting vinyl bumper stickers say "Potomac River Jazz Club - Think Dixieland - 630-7752." These items are 50¢ each or any combination of 3 for \$1.*

*Also, we have professionally recorded and packaged stereo cassette tapes of the 1974 PRJC Jazz Picnic, which contain one tune by each of the 13 bands that played that day. They are \$4 each.*

*Order all items from Anna Wahler, 3903 Buck Creek Road, Temple Hills, MD 20031. Checks should be payable to PRJC.*

RECORD REVIEWS

by

Jazzbo Brown from Columbia Town

"The Legendary Sidney Bechet"

(GNP/Crescendo 9037)

"Clarinet Gumbo" Barney Bigard's

Orchestra (RCA APL-1-1744)

"Nobody in Mind" Joe Turner

(Pablo 2310-760)

Each of these - but especially the Bigard - is highly recommended. The first two, of course, offer two of the greatest reed men in the history of jazz; the other features Joe Turner, the indefatigable blues shouter, in a setting which includes two preeminent jazz veterans - Roy Eldridge and Milt Jackson.

The Bechet record chronicles Bechet's last decade - the 50s in France - mostly with the bands of Claude Luter and Andre Reweliotty. This is typical Bechet (Nat Hentoff once called him the Shofar of Jazz) complete with the mile-wide vibrato, the intensely hot intonation, and the aggressive hell-for-leather drive on up tempos.

Not that everything here is upbeat. Bechet plays a rhapsodic "Petite Fleur", and a lovely "Laura". He lines out the melody of "Frankie and Johnny" over a gently swinging band playing unison figures in back of him, and on "Basin St. Blues", recalls an important truth about jazz. Ernest Bornemann, writing years ago in the Record Changer, pointed out that jazz to be great music must reflect great serenity. Bechet's "Basin St." is serene, with Pops overriding everything - absolutely secure in his perception of his art and of himself, never hurried, never edgy, never agitated.

Other high points include a breathtaking version of "Ole Miss" with everyone taking breaks like mad and relying on Bechet to somehow keep things from flying apart - which he succeeded in doing, and an appearance by Jonah Jones, the veteran trumpet player, in a spirited duet with Bechet on "When You Wore a Tulip", hampered not in the least by the fact that the rhythm section doggedly marched to the music of a different drummer throughout.

One jarring note: The liner notes were written by, of all people, Leonard Feather who never did understand Bechet. The Notes are uninformative, rather stodgy, and do nothing to illuminate the music.

.....

Someone recently wrote in this journal that Barney Bigard is not a traditional jazz musician. And I am the King of Bulgaria. Barney is solidly rooted in the

New Orleans tradition and style. His credentials include lengthy stints with King Oliver, Jelly Roll Morton, and Louis Armstrong. In his years with Duke, an important function was to evoke a traditional mood. When he left Ellington and Jimmy Hamilton took his chair, the band's sound changed dramatically away from the last vestiges of traditional flavor and toward a more boppish, modern sound.

The tradition is strong in the very welcome release showcasing Barney as he rarely has been showcased since leaving Duke. His playing is especially lovely in his own "Mood Indigo", a gem - one of the finest versions of this evergreen on record. Throughout, whether on slow, ballady tunes like "Easy on the Ears" or up tempo material like "Wampus", the clarinet is unfailingly mellow and warm. There is a little meaningless messing around on "Tea for Two", but despite that, this is a very good record indeed.

Dick Cary triples on piano, trumpet, and a tasteful, impeccable alto horn. Eddie Safranski is nothing short of sensational on bass (and what a joy to hear him in a small combo rather than in Kenton's huge band). On drums, Nick Fatool reestablishes the credentials he won for himself with Goodman in the salad days when the world was young.

Indeed, for all concerned here there is credit. This is a record that can be unreservedly recommended to any lover of real jazz. ....

I hope that the Joe Turner record was done on one of Roy Eldridge's off days (he must have some; after all, he is human). If not, I terribly fear that Little Jazz - long one of the authentic voices of mainstream jazz - is showing his years. It's not that Roy doesn't swing. Roy will always swing. But the fierce attack and sure-footed precision that has always characterized his work is missing here. Too often he doesn't hit solidly on the notes he wants, and once or twice falters as if to ask, "Now let's see - where were we?" And that overshadows many of this record's real virtues. Milt Jackson is immense; quite clearly the greatest, most sensitive and swinging vibraphonist in the history of jazz. The rhythm, anchored by drummer Charles Randall, gives a sympathetic base to Turner's shouted K.C. blues.

The selections are interesting, ranging from such established blues and ballads as "How Long, How Long", and "I Want a Little Girl", to a rock 'n roll rocker called "Crawdad Hole", to which providentially, no one is urged to bring

The following article entitled "The Editor's Opinion" appeared in the Aug. edition of "Jersey Jazz" and is reprinted here with the permission of the author and editor.

It's tough trying to see all sides, listen to all arguments, and maintain an open mind as an editor and a member of the NJJS Board of Directors when, as a musician and a jazzfan, we have pretty definite ideas about music of our own which are just as firm as anybody else's and in our naturally biased opinion just as valid. And, if it means anything, in spite of those firm opinions we're the first to admit that we're confused by all the shades of controversy over what is good and what ain't, and what some people think jazz is compared to what others do, and where do we go from here--as around in circles.

As you will read in this issue the NJJS--like every other jazz organization--isn't completely united in opinion. In fact, get two members together and you have an argument--so what else is new? But up until now the big difference in the NJJS has been the willingness to compromise, and in spite of the many variances in musical ideas and the infinite shadings thereof, the main idea from the beginning was to live with the other guy's crazy thinking and get the big job done. For that reason the Society has never labeled itself "traditional," or anything else that might categorize the organization or the music, and if we do say so, Jersey Jazz has bent over backwards to maintain this attitude.

Now it seems this hasn't been enough. We find ourselves being branded as reactionaries anyway, and as we should have expected in this modern world where moderation has become as obsolete as good money, the hardest road to steer is down the middle. The "traditionalists" who make no bones about their musical preferences may have the right idea after all, and they don't hesitate to tell their critics where to go. Oddly enough, although they don't always agree with the policies of

the NJJS, they are more tolerant of them than those at the other end--which may or may not mean anything.

Frankly--as many of you are aware--we're not all that broad-minded either. Like Pee Wee Erwin, we don't think that the word "dixieland" is a stigma or something to be ashamed of. We love the music, and in our opinion it's synonymous with jazz. We don't know what the word means, any more than we know what "jazz" means, but neither do you, and although we get a little tired with so-called "modernists" who persist on tagging everything and anything with a trumpet, trombone, and clarinet in the front line "Dixieland," if that's the way it has to be then we'll live with it. And be proud of it. In the meantime, we can't help being a bit irked by the suggestion from certain quarters that this music is inferior jazz, or old-fashioned, or limited in scope, or any of the other opinions that are just as biased as ours. And there's one thing that we know for certain, "dixieland," if that's what it must be called, is happy music. The musicians are happy playing it, and the listener--if he listens--is happy hearing it. To put it bluntly, in *our* narrow and biased opinion, if you don't like it--you ain't listenin'!

Needless to say, the foregoing hard-headed convictions are the sole property of

The Editor, JJ  
The PRJC Editor  
says "AMEN".

#### RECORD REVIEWS - from page 8

a line or a pole. Turner winds up the record with an uproarious reading of "Red Sails in the Sunset", a forgettable ditty from the early thirties of the type which gives nostalgia a bad name. But when Joe roars it out, it - even it - seems to take on life and polish.

Linear notes (a medium of communication - or sometimes, noncommunication - needing far more critical attention) in this case are by Benny Green, the British critic who is perhaps as knowledgeable and discerning as any critic around these days.

#### PRJC PICNIC TO HONOR GEORGE MERCER

This years PRJC Picnic will be dedicated to George Mercer, Jazz Historian, Record Collector, Disc Jockey and one of the Founding Father's of PRJC. George will soon be leaving the Washington area, and PRJC will take this opportunity to say "Thanks" to George for helping PRJC get off the ground.

#### PRJC ANNUAL MEETING

Each year in November, the PRJC elects some new members to its Board of Directors. A nominating committee is appointed to select a slate of candidates, which is then voted on by the members at the general membership meeting. If you would like to be considered by the nominating committee, please forward your name, address and telephone number to PRJC President Eleanor Johnson, 10201 Grosvenor Place, Rockville, MD. 20852.



WARREN VACHÉ at the bottom of things.

## BIX FEST -- 1976

The Bix Beiderbecke Memorial Jazz Festival "76" has done come and gone and it was the most successful of all the five which have been held -- in spite of the boycott by the PRJC. Last year only a hand full showed up, whereas in 1974 we had forty there. This year only Liz and I were on hand and I guess we don't really count, cause we owe allegiance to fifteen other clubs. Bill Bacin didn't make it either, but rumor had it that he was under threat of bodily harm if he showed. But more about this later.

The festivities were kicked off on Thursday night at the Col Ballroom with the traditional so-called "Cocktail Party for Friends of Bix". However, five bucks a head seemed a little steep just for the privilege of buying some questionable drinks at an ordinary public dance using a couple of the bands who would be playing in the park for the next three days. So, we passed this up and went accross the river to Hunter's Lounge in Rock Island with some other Illiana Club members to hear Danny Williams and his Chicago co-horts, some of whom were playing the Bix Fest with Gene Mayl's band. However, this was a mistake too, as Hunter's Lounge was totally unsuited for a band and was so jam-packed and stifling hot, that we left after an hour and hit the sack.

The air conditioning of the Clayton House was a welcome relief and we thanked our lucky stars that we had reservations there instead of the Blackhawk, which folded a few weeks before the festival without advising reservation holders. As a result most of the musicians were quartered in the Quality Motel and some in the Hotel Davenport.

However, the Cocktail Party did come off with Don O'Dette's Davenport Jazz Band hosting the event and also with Bob Barnard's band and the Sons of Bix Band appearing. Esten Spurrier, a boyhood friend of Bix was on hand to sit in using Bix's original horn. Davenport Mayor Robert Duax (who has got to be a better mayor than he is a trumpet player) also performed his specialty "The Saints" -- exactly as written.

Friday morning we met up with some of our musician friends at the corner of West 3rd and Main Streets where the Bob Barnard Band was appearing on a flat bed truck. By the time you read this the PRJC will have already heard this group at your August 7th concert at Twin Bridges. Suffice it to say they were well received and when they did a fancy modulation in changing keys, they got a loud cheer from the musicians looking on.

The Festival proper was kicked off in LeClaire Park at 12:00 noon, Friday by the West Des Moines Dixieland Band. This group started on a low key but gradually warmed to their task as the crowd arrived and the sun got hotter. The Des Moines Band had their regular personnel including cigar smoking Francis Bates and by the time they concluded with "South Rampart Street Parade", they had given a really creditable performance.

Second on the program was Sid Dawson and his New Chicago Rhythm Kings. This group, which plays regularly at the Village Tavern in Long Grove, Ill. has a lot of talent and in my book was one of the two top bands at the festival. Besides Sid on trombone, he had Warren Kime, trumpet, Billy Usselton, tenor, Chuck Hedges, clarinet, Ron Goldman, bass, Mike Schwimmer, washboard, Ed Tillman, drums, and guest Jack Kunc1 on banjo. Sid appropriately opened with a rousing rendition of Chicago and maintained a fast pace that was equaled only by the blazing sun on this beautiful Iowa day. The Bob Barnard Band followed and they benefitted from some shade in the band shell as the sun gradually moved westward.

The afternoon program was closed out by the Davenport Band, which included O'Dette and his local jazzmen plus Norma Teagarden on piano and Ron Deal, Cedar Rapids, on clarinet. It was also a pleasure to hear with this band, a fantastic trombonist from the West Coast, whom I had met last year, Rex Allen. Here is a young man who has not only a beautiful talent but also an unassuming personality, is handsome, and is the kind of guy you would like to introduce as your son. Am sure the Wahlers and Dick Baker will remember him from the Sacramento Jubilee.

After the Friday afternoon Park session, Gene Mayl's Rhythm Kings made an appearance on the flat bed at 3rd and Main. Around the corner in front of the Italian Village on another flat bed was an eight piece band of local and/or visiting firemen including my old friend from Peninsula, Ohio, Moe Klippert. Incidentally, Moe's quarterly Peninsula Library Concerts were written up by Bob Byler in the June 25th issue of the Cleveland Plain Dealer magazine section.

During the three days of the festival, one of the festival bands appeared on every two hour boat trip leaving from the eastern end of the park. Now damn if I can understand what anyone can see in one of those boat trips. When we went last year on Saturday night to hear Smokey Stover, people had waited in line for hours. We were jammed in like sardines on a lower deck with no ventilation and enough motor noise to drown out the music. Never again.

But a word about the park facility. The location of the festival on the levee of the Mississippi has got to be one of the best locations for an outdoor festival of any place in the U.S. The band shell is huge. The sound system set up by Norton Boom is tremendous. At one time I counted sixteen mikes in use and I don't know how many speakers. The music can be heard clearly a half a mile up the river. The park itself is spacious. Because the sound system is so good, many people prefer to sit around the park edge where there are a few shade trees. On Saturday night with about 10,000 persons jamming the park, the space in front of the stand was so solid with people sitting in lawn chairs or lounging on blankets, that it was impossible to maneuver from one location to another. And lastly the weather. During the last three years, I can remember only one mid-night shower in 1974. The last two years O'Dette was so confident of the weather that no spectator tent was provided -- and it was a good gamble. Back to the concert. Friday night's schedule included the New McKinney's Cotton Pickers, Gene Mayl's Dixieland Rhythm Kings, Sons of Bix's Band and West Des Moines Band. The McKinney Band with leader Dave Huston in from Los Angeles (where he now lives) and Dave Wilborn on vocals, brought back the big band sounds of the pre-swing era. All groups were received with enthusiasm by the large crowd which was reported to be the largest of any single night in the history of the festival. The Friday afternoon and Friday night total attendance was reported by the press at 8,000 but the crowd consumed 7,200 cans of beer and 2,400 cans of soft drinks which in my opinion indicates a larger attendance than the 8,000 reported. After a beautiful breakfast at Jumer's Castle, the Saturday afternoon schedule kicked off at noon with the Son's of Bix's Band. Tom Pletcher almost out Bixes Bix. He's clean and neat -- both musically and appearance-wise. The weather was merciful as the sun was under clouds. This band was made up of members from the Jack Pine Savages and the Al Capone Memorial Jazz Band. In addition to Pletcher, Don Ingle played trombone and did the announcing. Russ Whitman played some great bass sax.

The Mayl Band followed and, in my opinion, demonstrated that they were the top band of the festival. Gene used John Ulrich, piano, Ernie Carson, trumpet, Jim Martin, trombone, Gene Bolin, clarinet and Monty Mountjoy on drums. Here was a group of full time musicians who play together more or less regularly, who are extremely talented, imaginative, precise, and as M.C. Pete George says "know what jazz is all about".

The Smokey Stover Memorial Jazz Band was in a tough spot following Mayl. Although there was a lot of talent here, the group just didn't jell. Included were Sid Dawson, Warren Kime, Chuck Hedges, Joe McCreary, Jerry Martin, Tom Solomon, Bill Hunter, Gordon South, Mark Olsen, plus others. Had to leave early Saturday afternoon to

get things ready for our cocktail party so had to pass up the East Street Jazz Band. Had a great time at my own party. Some other guests did too and stayed longer than expected, which resulted in missing our dinner reservations at Ben's Gourmet in Rock Island. Jay Michaels, whom we heard in '75 is still there on piano and organ.

For some reason wife Liz thinks we should take time out to eat at these jazz festivals so it was about 10:30 before I got back to the park in time to catch the McKinney band again. I managed to edge into the crowd close to the band stand and parked below the right hand set of speakers. When the McKinney band concluded their set, I decided to work my way up to the Dock in anticipation of the jam session which would follow the program. This I did when no musicians showed up by 12:30 (except Mike Walbridge, but he had Pat and no horn) I folded. Things did get cranked up later and am told it was a repeat of Friday night's fine jam session.

We passed up the Sunday afternoon concert and headed for Chicago where we caught friends Tom Bartlett and Bob Krenkel performing with Bob Bradley's Band at Shakey's Pizza in Des Plaines. Next stop was Village Tavern in Long Grove where Sid Dawson's Chicago Rhythm Kings, fresh from Davenport, with John DeFauw added on guitar were in good form. It was our pleasure to find there, Les Fields, head honcho of the Turkey River All-Stars from Rochester, Minn., who had missed our Saturday morning breakfast at Jumer's Castle in Davenport. An extra added attraction was the sight of a bus boy dumping a tray of dishes and food on friend Les. As a result Les came away with a beautiful new shirt, an unlimited drink account and a bunch of credible witnesses willing to testify to anything from a concussion to a pain in the derriere. After lunching with Elva "Lady Jazz" Thomas at Luke's in Hinsdale on Monday, things were a little dull in Noblesville that evening.

But it was a wonderful five days. At our party it was fun to entertain M.C. "Pete" George and Albertine, Moe Klippert (the Pied Piper of Peninsula), Elva and Henry, the Dennis Johnsons (Mississippi Rag) from Minneapolis, the Bert Clippingers (V-Pres. Illiana) from Chicago, the Kerchevals (neighbors from Sheridan, Indiana 12 miles away), the Heatters, the Lyons, the Boyds, Dave Edwards (all from Illiana), the Bartletts (Salty Dogs), the Jim Taylors (Detroit the Mountjoys, Gene Bolen, Rex Allen, Freiderich Hachenberg, and others. It was a special pleasure to make the acquaintance of Frederich who was representing the Hanover (Germany) Jazz Club. More important to Liz and I was the company of our daughter Gayle from Phoenix (we hope to have made a convert).

There were a few disappointments. Had hoped there would be more musician friends staying at the Clayton House. Was also disappointed that

Tom Saunders and his Surfside Six did not show (it was impossible for them to get away from the Presidential Inn). But the biggest disappointment was the absence of PRJC friends. We missed seeing the Wahlers whom we enjoyed in St. Louis. We missed seeing the Dietrichs, the Byers, the Wests, the Wilkinsons, the Giltmiers, Eleanor Johnson, Rod Clarke, Ed Fishel, Dick Baker, Jim Nielson, Hal Farmer. We missed Fat Cat sharing M.C. duties. (And here comes the sermon)

But you can't find much fault with success, and the way the Bix Fest is going, they may have the Beiderbecke Memorial before New Orleans gets the Armstrong statue paid for. I know the Bix Beiderbecke Memorial Jazz Band deserves a lot of credit for getting this affair started, but I don't think that should necessarily guarantee them a spot on the program ad infinitum.

But what about the future of jazz? It is encouraging to know that there are sixty-seven jazz clubs in the U.S. (per the PRJC list). It is nice to know that there are a dozen or more jazz festivals available each year. But, you know, my observation of jazz clubs and festivals is that the majority of their supporters are people in their fifties and up. Well, we are not going to be around here too long and what happens then? Will jazz just fade away? We hear that there is a resurgence of jazz taking place but I doubt it -- when I read that 19,000 teenagers and young people attended a single concert in Indianapolis by Elton John -- and when I read that 67,000 (that's right -- sixty-seven thousand) attended a Rock Concert at Hawthorne Park, Chicago on August 15th to hear Yes, Peter Frampton, Gary Wrigt, and Lynyrd Skynyrd??? I'm afraid the word jazz has become associated with old people's music -- at least with the younger generation.

Now, there are hundreds and thousands of dedicated jazz buffs working in jazz clubs and festivals, and I am sure that their motivation is something more than the pleasure of hearing a jazz concert now and then. How else could the PRJC effort on the museum occur?

So, I say, let's concentrate our efforts to interest the young people in jazz -- whether it be traditional or something else. Now I know there are some exceptional groups of teenagers like the Moline Dixie Ramblers whom we heard in 1974 in Davenport. And, of course, there are quite a few College Lab bands like the Millikin University Jazz Lab Band whom we heard at Decatur last February. But, somehow or other we have to educate the mass of youngsters that there is more to music than the ear-splitting chords of a battery of rock guitars. And, if we have to promote the wedding of a bunch of merchants to draw the crowd like at Davenport, or enlist city fathers and news media in a publicity campaign like at Sacramento, let's do it. I'd rather compromise the plan of attack than lose the battle.

One last possibility. Last year the entire Bix Fest was video taped. Ditto for 1976. The 1975 series was shown in total or in part by PBS stations in five states including South Dakota, Nebraska, Michigan, Wisconsin and Ohio. The Iowa Educational Broadcasting Network advises they will have available a 10-part series on the 1976 concerts. How about putting some pressure on PBS in your area to buy these programs. Who knows how many youngsters might have their eyes opened.

Musically yours,  
R.F. "Randy" Richards

#### BOB BARNARD'S AUSSIE BAND PLEASES

The August special event of the Potomac River Jazz Club sparked a joyous weekend of international good will and musical fellowship for area musicians and jazz fans. Bob Barnard's Australian Dixieland Jazz Band presented a concert and dance on August the 7th at the Marriott's Twin Bridges Hotel. Having arrived early, Barnard attended the Thursday dedication of the National Museum of Traditional Jazz in D.C.'s King Library, and later that night he and his crew sat in with Al Webber's Good Time Six at the Bratwursthaus in Arlington. On Friday the band drove to Charleston, W.Va. for a gig. On Saturday night, with a full house at the Marriott, a trumpeter from Breda, Holland (the jazz festival town) sat in with the band from Sydney for a set. He was Hans Van Den Heuvel leader of the Margtown Syncopators. On Sunday afternoon the entire band jammed with local Baltimore and Washington musicians. This was the end of their North American tour. The six Aussies were as charming and friendly on all of these occasions as they were skilled as musicians. They made one want to go "down under" to continue the visits and to hear them play American jazz.

The band was composed of Bob Barnard (trumpet), John McCarthy (clarinet), John Costelloe (trombone and vocal), Chris Taperell (piano), Wally Wickham (base), and Laurie Thompson (drums). They opened their concert with rousing renditions of "Riverboat Shuffle", "Spain", "Fifty Feet", and "Memphis Blues". Later sets gave the avid listeners welcome variety by playing non-chestnut tunes such as "Black and Tan Fantasy", "Peanut Vendor", "Creole Love Song", and "Streets of Antibes". These last two tunes brought standing ovations. The group performed with great precision and ensemble work. It had an outstanding front line. Perhaps the best crowd pleasers were their chorus of voices on "Just a Couple of Dudes" and a barn-burning version of "Swing That Music". An interesting conversation piece and a producer of good sounds was Costelloe's mute: a plain tin can. International courtesies were exchanged by the bands playing "Dixie" followed by "Waltzing Matilda", of course.

## MUSEUM PROGRESS REPORT

PRJC's Bicentennial project - an exhibit to tell "The Story of Traditional Jazz" is in full operation and receiving accolades from the many visitors who are coming to see it. Although it has been open to the public since July 5th, the finishing touches weren't applied until August 5th, the eve of the official dedication attended by many prominent citizens active in local community affairs. Among the highlights of the dedication ceremony were a congratulatory message from Mayor Walter Washington delivered by Dr. Hardy Franklin, Director of the D.C. Libraries; A Memorial to Scotty Lawrence by Ed Fishel and Eleanor Johnson, past and current Presidents of PRJC, respectively; and the award of a handsome Bicentennial flag to the Museum by Elois King, representative of the American Revolution Bicentennial Administration.

Donations continue to be received by the Museum. Among the latest are 45 LP record albums from Felix Grant of WMAL Radio, and a trove of items from Mrs. Gordon Gullickson - about 600 78 rpm records (many rare items including the first jazz record made by the ODJB in 1917, a piano roll of "Maple Leaf Rag" cut by Scott Joplin, a number of books and magazines on jazz historical interest, and extensive amount of sheet music by Jelly Roll Morton, and several letters relevant to the early days of The Record Change (including one from Louis Armstrong). The books, magazines, and correspondence will become part of the Gordon Gullickson Memorial Collection, described in the April issue of TR. Negotiations are now in progress with the staff of the King Library to house this collection there for use by persons conducting research on jazz subjects. Further information will be forthcoming in later issues. The records are in the process of being taped and the tapes will be available for use by Museum members for a contribution. Many of the records will be offered for sale at a later time by auction. Record collectors are invited to submit inquiries.

With the exhibit in full operation, the Museum Board of Governors is turning its attention to further activities. They solicit written suggestions from PRJC as well as Museum members on what form these activities should take. They would also like to hear from persons who desire to be considered for election to the Museum Board of Governors and help plan and make the decisions. As always, funds are required to sustain current operations and provide the basis for implementing plans for the future. Many persons have told me how informative and pleasurable they have found the current exhibit. If you concur in these views, the best way I know to express this is by sending a check to Frank Higdon, our hard working and unsung treasurer. His address is: 815 King Street, Alexandria, Va. 22314. If you are not now a member of the Museum, a contribution of \$15.00 will change all that.

The Traditional Jazz exhibit is open Monday thru Saturday 9:00 a.m. to 5:30 p.m. (9:00 p.m. on Monday and Friday). The King Library is located at 9th and G. Streets, N.W. and is one of the few places in D.C. where you can park free up to two hours, inside. To reach the parking area in the basement, drive south on 10th Street and turn left onto G. Place: the ramp leading to the basement is to the right about halfway down the block. The exhibit is on the second floor in the lobby of the Library for the Arts. If you want to stay longer than an hour, ask the Special Police Officer to mark your parking ticket.

Rod Clarke

AUSSIE BAND - from page 74  
The only possible complaint of the evening was the perennial gripe of PRJC events -- poor electronics. You could not see the player's faces unless you were sitting at the front tables, because there were bright lights behind the stage and no spotlight in front. Also, the mike used by singers and announcers did not amplify enough to enable this critic to hear what they were saying.

Harold Gray

### FOR SALE:

Back Cornet, Stradivarius model, number 25-62, with case. Also, many 78 rpm and LP records. Mrs. Lloyd A. Kaplin (301) 384-5167.

MUSICAL INSTRUMENTS - large private collection, Trumpets, Clarinets, Flutes, Guitars, Banjos, Congas: Call Dale Chiusano (301) 652-4113, Bethesda, MD.

### WANTED VOCALIST:

The "Kingsmen Big Band" is auditioning for sopranos or tenors: Call Sam Laudenslager (703) 978-8642.

Two lovely (and modest!) young ladies would like ride to PRJC picnic from Georgetown - share expenses. Call Pat 333-3972 (home); 737-1255 (office)

# THE END



# WHAT'S THE PRJC doin' now??

Call 630-PRJC for Latest Jazz Information

## REGULAR GIGS

- Sunday CLASSIC JAZZ DISCOTHEQUE, Windjammer Room, Marriott Twin Bridges. Hosted by Royal.
- Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St., Arlington; tel. 524-7431. 8:30-11:30.\*
- Tuesday Peter Henning's ORIGINAL CRABTOWNE STOMPERS, O & F Club, U.S. Naval Academy, Annapolis. 5:30-8:30.
- FEDERAL JAZZ COMMISSION, Pour House Pub, 4811 Wisconsin Ave., 9:00-1:00; starting September 14.
- THE TIRED BUSINESSMEN, Dutch Mill Lounge, 6615 Harford Rd., NE Baltimore; tel. (301) 426-9299.
- Wednesday Dick Weimer's NEW ORLEANS GANG, Bratwursthaus. 8:30-11:30.\* (Except Sept. 8).
- PRJC OPEN JAM SESSION, 2nd. Wednesday of each month, Bratwursthaus. 8:30-? (September 8.)
- Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30.\*
- 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; 8:30-12:00.
- DODI COMBS COMBO, Bratwursthaus, Arlington. 8:30-12:30.\*
- Fri-Sat BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, 231 Hanover St., Annapolis; tel. (301) 268-1925. 9:00-12:00.
- Saturday KENNY FULCHER & CO., Bratwursthaus, Arlington. 8:30-12:30.\*
- FEDERAL JAZZ COMMISSION, Shakey's, Annandale. 7:30-11:30; starting September 11.

## COMING EVENTS

- Wed. Sept. 1 Tony Mack's ORIGINAL STRAWHATTERS BANJO BAND, Sheppard Pratt Hospital Picnic, Baltimore. 5:00-8:00.
- Thru Sept. 9 JOHNNY MADDOX, Il Porto Ristorante, King & Lee Sts., Alexandria; Tuesday-Sunday, 9:00-1:00. tel. 836-8833.
- Sat. Sept. 11 Tony Mack's ORIGINAL STRAWHATTERS BANJO BAND, Boumi Temple, Chas St., Baltimore. 8:30-12:30.
- Sept. 17, 18, & 19 Tony Mack's ORIGINAL STRAWHATTERS BANJO BAND, Baltimore City Fair; 7:00-8:00 and 9:00-10:00 each day.
- Sat. Sept. 18 6TH ANNUAL PRJC JAZZ PICNIC, Blob's Park, Maryland. Noon 'til Dark.
- Sept. 18, 19 "WILD BILL" WHELAN'S BICENTENNIAL JAZZ BAND, The Foundry in Georgetown; Afternoons.
- Sat. Sept. 25 "THE KINGSMEN", Virginia State Fair Sound Stage. 2:00-4:00.
- Thurs. Sept. 30 ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND, "On the Mall", 13th & F Sts., N.W. 12:00-1:00. (Tentative, Check 630-PRJC)
- Sat. Oct. 9 ERNIE CARSON ALL-STARS at the PRJC October Special. Details next month.

\*Dancing area available.

TAILGATE RAMBLINGS, Vol. 6, No. 9

September, 1976

Editor - Shannon Clark

PRJC President - Eleanor Johnson  
10201 Grosvenor Pl., #905  
Rockville, MD. 20852

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 view 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 the editor.

WELCOME, NEW MEMBERS!

James R. Knauss  
Springfield, Va.

John Norris  
Honolulu, Ha.

Robert & Joanne Lowry  
Camp Springs, Md.

Dorothy Melinsky  
Denver, Colo.

Walter & Frances Flanagan  
Alexandria, Va.

Akira Tsumura  
Tokyo, Japan

Conrad Horn  
Rockville, Md.

Norman E. Sondheimer  
Falls Church, Va.

Neil T. Coakley  
Silver Spring, Md.

Bob Dodd  
Centreville, Va.

Shannon Clark, Editor  
TAILGATE RAMBLINGS  
6123 Vista Drive  
Falls Church, VA. 22041



FIRST CLASS MAIL



HOORAY FOR DIXIELAND JAZZ