

TAILGATE RAMBLINGS

SLIDE HARRIS
1903-1976

NOV.
1976



FJB

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

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PHONE NO. _____ OCCUPATION (Opt.) _____

RECORD COLLECTOR? () YES JUST A JAZZ FAN? () YES

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INTERESTED IN ORGANIZING OR JOINING ONE? _____

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- () Check here if you are now or ever have been a member of the PRJC.
- () 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. Please provide first name of spouse.
- () Special membership - \$10.00 per year. An individual purchasing a special 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: Secretary-Treasurer of the PRJC
Mark S. Taylor
8323 Draper Lane, #265
Silver Spring, Md. 20910



Slide Harris Dies; Jazz Trombonist

By Hal Willard
Washington Post Staff Writer

Walter Slide Harris, a man who articulated his feelings of love and joy and beauty through jazz music, died yesterday in Greater Southeast Community Hospital after suffering a series of strokes and a fractured hip. He was 73.

Some fellow musicians regarded Mr. Harris as one of the greatest jazz trombone players who ever lived. Others simply recognized the fact that when nationally famous traditional jazz musicians came to Washington to play, the first musician they asked for was Slide Harris.

No one knows when people began calling him Slide, but it became so much a part of his name that he listed himself in the telephone book as Walter Slide Harris.

Mr. Harris was born in Augusta, Ga., in 1903. He learned to play music in an orphanage in Savannah at age 17, went on the road with the old de Paris Circus Band in the 1920s, and ended up in Washington where he stayed and played with virtually every traditional jazz musician who lived here or who came here until he suffered his first stroke on May 5, 1974, on the bandstand at the Twin Bridges Marriott Motel.

The essence of jazz is improvisation and expression of feelings. Slide Harris was an ordinary man who lived an ordinary life and had an ordinary job with the Winslow Paint Co. But on the bandstand, playing the trombone, he became extraordinary.

He could communicate with music as clearly as a poet with words. And his message was love, joy and beauty.

A few months before he suffered the stroke, Slide Harris was playing and Tito Martino, leader and clarinetist with the Traditional Jazz Band of Sao Paulo, Brazil, was listening to one side.

Suddenly, in the middle of Mr. Harris' solo, the clarinetist picked up his instrument, walked over to him and began playing in response to him.

Slide was old, Tito was young; Slide was black, Tito was white; Slide was American, Tito, Brazilian; Slide spoke English, Tito, Portuguese—and the twain met.

Famed pianist Claude Hopkins, playing with Mr. Harris, once was observed watching him take a solo. Seeking to describe the expression on Hopkins' face, a woman said it was "love—love for those lovely notes, for the person who can produce all that loveliness."

That incident is reported by Arlington jazz pianist Ed Fishel on the jacket of one of the many records Slide Harris made for Fat Cat Records of Manassas, Va.

In those notes, for the record entitled "The Art of Slide," Fishel dealt with the question always asked by people listening to Mr. Harris: could he outplay the musical stars if he wanted to? "Foolish question," Fishel wrote, "you couldn't get him to want to."

All musicians who played with him and other close listeners heard Slide Harris say at least once at each performance that he didn't know the song about to be played.

"The fact, one suspects," wrote Fishel, "is that Slide knows all the tunes, including the ones he has yet to hear for the first time."

In short, his musicianship was masterful, his display of it restrained.

As his time ebbed, Slide Harris asked musician friends to give him a traditional New Orleans jazz funeral procession, with the dancing leader and jazz musicians playing and parading along behind. He gave the same instructions to his wife.

Besides his wife, LaVallee, of the home, 114 46th Pl. N.E., Mr. Harris is survived by a son, waiter II; five daughters by a previous marriage, Barbara Brooks of Lanham, Patricia Arthur of New York, and Jean Stevens, Doris Ingram and Sue Carol Hawkins, all of Washington; 13 grandchildren and four great-grandchildren.

He also had adopted his second wife's grandson, Walter Raymond Harris, and in addition cared for her granddaughter, Ellen Boyd.

Slide Harris cared for those children out of love, not duty, the family says, and his friends say that simple capacity for deep feeling was what made his music great.

"He never had anything but good to say about anyone," Ed Fishel said, "and no one ever had anything but good to say about Slide."



Walter Slide Harris is shown performing at jazz concert at Watergate in 1964.



—Washington Star Photographer Paul Schmick

Musicians mourn the passing of trombonist Walter "Slide" Harris as they march down a cemetery path.

A Tuneful Farewell to a Trombonist

By Earl Byrd

Washington Star Staff Writer

A soul-moving moan of mourning drifted through St. Luke's Catholic Church yesterday as nearly 300 friends and relatives of Walter "Slide" Harris attended funeral services for the man they called one of the greatest trombonists who ever lived.

The New Orleans-styled jazz funeral began with mass at 11 a.m. The music was sad and moving and slow and said goodbye to an old friend.

"Our presence here testifies that brother Slide had a gift most of us could never have," Father Edward Shiffrilca said.

"Thank God he shared part of himself with us," Shiffrilca continued, "for he could communicate with the music as clearly as a poet with words. And his message was love, joy and beauty."

TRUMPETER KENNY Fulcher, who played hymns with six other musicians at the front of the church, had tears streaming down his face as the mass ended at noon and "Abide With Me" tore from his horn in full, clear tones.

Although 16 musicians were on hand with their instruments out, only six others played with Fulcher in the church. They were:

Marshall "Skip" Tomlinson, drums, Wally Garner, clarinet, Johnson MacKee, kazoo, Van Perry, bass, Glen Sullivan, trombone, and Al Stevens, piano.

Slide Harris, 73, was born in Augusta, Ga., and learned to play the trumpet in an orphanage band there. When he was 18 he went to Savannah and switched to trombone.

Although he never achieved national fame, he played with a professional Washington band from 1921



Jazz floats over the grave.

until 1948. Then he started working at the Winslow and Paint and Wallpaper Co. He continued that job, gigging on the side as a musician, until 1974 when he had a stroke while playing at the Twin Bridges Marriott Motel.

DUKE ELLINGTON and Louis Armstrong were among the musicians who asked Slide Harris to play with them whenever they came to town.

After church services, a 50-car procession proceeded to the Maryland National Memorial Park Ceme-

tery, where Mrs. LaVallee Harris remembered her husband as a man who "liked to make people happy. His music was his life."

Having been raised in an orphanage, however, Slide's family was his greatest love.

He leaves a son, five daughters, 13 grandchildren and four great grandchildren.

After the musicians assembled their instruments at the cemetery — this time they all played! — family and friends lined up behind them and began a slow march down a white gravel path to Slide Harris' final resting place, a quarter mile away.

The drums beat slowly and the horns mournfully blared, "Just A Little While To Stay Here."

AS THE MOURNERS reached the top of a small hill halfway to a blue canopy where Slide waited, the tempo changed. The beat quickened to, "Oh Didn't He Ramble."

And when the ceremony ended with Father Shiffrilca saying, "... may he rest in peace," the musicians swung into, "When The Saints Go Marching In" before heading for a musical jam-session-wake at the nearby College Park American Legion Hall.

Dazzling red and blue decorated umbrellas were raised and the music began a slow climb to crescendo.

Mourners eyes were dried and heads and feet began tapping and bopping in time to the beat of the music. The sad, soulful mourn had become a joyous celebration of one man's life.

Perry put down his bass and was leading the band through a medley of up-tempo tunes. His teeth were flashing a toothy grin as he said:

"This is how Slide wanted it to be."

PRJC ANNUAL MEETING AND DANCE

The Annual PRJC General Membership Meeting will take place on Saturday night, 13 Nov 1976 at the Capital Yacht Club, located at 1000 Water Street, Washington D.C. Water Street runs parallel to Maine Ave., and the Capital Yacht Club is located next to and just west of the Flagship Restaurant. The business meeting and election of Board members will begin promptly at 8:00 p.m. Music and dancing will start following the business meeting, probably about 9:00 p.m. This is the one time each year we open the door to members only, and the Club Treasury buys the beer and set-ups. You have received a letter describing the election and a ballot from the Chairman of the Nominating Committee, Harold Gray. If you cannot attend the meeting/dance and want to vote, mark your ballot and send it back to Harold before 12 Nov. Those who do come to the meeting should mark the ballot in advance and be prepared to turn it in upon arrival.

CARSON-ALLRED ALLSTARS PLAY
PRJC OCTOBER SPECIAL

A PRJC Allstar Band led by Atlanta cornetist Ernie Carson and Orlando trombonist Bill Allred provided the jazz for our October concert/dance. Mason "Country" Thomas, clarinet, subbing for Tommy Gwaltney who was ill, rounded out the front line. Backed by a solid rhythm section of Al Stevens, piano, Van Perry, bass, and Skip Tomlinson, drums, this band really got off the ground. While sticking mostly with traditional Evergreen tunes, the band played with great drive and enthusiasm. Those who chose not to attend missed a most memorable evening of traditional Dixieland Jazz played by an outstanding group of professional musicians.



Ernie Carson, above, plays regularly in the Atlanta area



Bill Allred

DANCING JAZZ - WAHLER BIRTHDAY PARTY

The two band dancing jazz/Fred Wahler Birthday Party, held at the Twin Bridge Marriott Motor Hotel was attended by about 150 PRJC members and friends of Fred Wahler. Music in the West Coast style by the Bay City Seven from Baltimore and New Orleans style by the Federal Jazz Commission provided the dancers many opportunities to trip the light fantastic on the hard boards. Doris Stone prepared a beautiful birthday cake decorated in the same design as the PRJC membership button (which was designed by Anna Wahler) which Dick Stimpson presented to Fred during one of the intermissions. Congratulations to the Bay City Seven and Federal Jazz Commission bands for a fine jazz dance and to honor Fred for his many contributions to jazz and PRJC on his birthday.

BLACK EAGLES - SALTY DOGS WEEKEND

About 20 or so travlin' jazz fans from PRJC had themselves quite a jazz weekend following the Boston-based Black Eagles and the visiting Chicago Salty Dogs as they played a series of concerts. The Old Opera House in Wilmington, Delaware was the site of the opening concert on Thursday evening, 21 Oct. 76. Both bands played two sets each and joined together for the last two numbers of the last set, touching off a standing ovation from the appreciative audience. From there the action moved to the Stickey Wicket Pub in Hopkinton, Mass., for a Friday night concert for a full house crowd. Both bands were in great form, as Lew Green's MCing keeps everybody in stitches. On Saturday night, Sandy's Jazz Revival in Beverly, Mass., provided the setting for the next concert. Sandy's great sound system made this concert the most audible of all. Both bands closed with "Cake Walking Babies from Home", with Carol Leigh on vocal.

On Sunday it was back to the Stickey Wicket Pub for the afternoon close-out concert. These two bands were voted 2nd and 3rd in the World Championship of Jazz held in Indianapolis in August of 1975. Most TJFers who attended would agree these two bands are among the best in the country.

ALVIN ALCORN & THE SILVERLEAF JAZZMEN
AT THE TYSON RAMADA

Legendary New Orleans trumpet player Alvin Alcorn teamed with the Silverleaf Jazzmen from Toronto for an evening of traditional jazz on Friday, 29 Oct., at the Tyson Corner Ramada Inn. Alvin's golden horn, which can be heard regularly at Commander's Palace in New Orleans, blended perfectly with the Silverleaf Jazzmen whose style of playing is reminiscent of the George Lewis Band of New Orleans.

Both shows were well attended. The Ramada served an excellent Prime Rib dinner complete with Burgundy wine prior to each show. Lew Beyer did an excellent job of getting the word out to all the local jazz fans. It is hoped the Ramada will present more traditional jazz as part of its entertainment policy.

MUSEUM NEWS - by Rod Clarke

Success of the National Museum of Traditional Jazz in its first year of existence has been demonstrated in several ways. The most dramatic indicator is the request by the Director of the D.C. Public Libraries to keep the exhibition - "The Story of Traditional Jazz" - in operation at its present location for the rest of 1976. In addition, he has indicated that he is investigating means for finding a permanent location for the exhibit in the King Library. These steps have been taken because of the very favorable reception that the exhibition has received from the citizens of the community, particularly the school teachers who have written requesting that it be preserved so their classes can take advantage of its message. A less dramatic indication, but just as important, is the many members who have renewed their commitment to this Bicentennial idea of telling the people of America about their unique heritage of traditional jazz. They have done this by sending in their cash contributions to help support the continuing program of the Museum. Also, they attended the annual membership meeting on Oct. 12 at which additional members of the Board of Governors were elected and proposals for further activity were discussed and approved. The new Governors are Ernest Dyson, Lida Ruth Gray, John Morrissey and Ray West. Continuing on the Board are Rod Clarke, Frank Higdon, Eleanor Johnson and Johnson McRee. Museum activities approved at the meeting include:

- Maintaining the exhibition at the King Library for as long as possible with suitable improvements to stimulate new interest and encourage continued attendance;
- Repackaging the audio-visual portions of the exhibit in a form that will permit them to be "exported" to other locations such as outlying schools and libraries;
- Preparing and installing an archives at the King Library for the use of students who desire to research various aspects of jazz more fully; and
- Holding periodic meetings to foster the opportunity for jazz lovers to develop a deeper appreciation of the music. Next to the exhibition itself, the archives project is the one nearest to fruition. These archives are to be dedicated to the memory of Gordon Gullickson who started one of the earliest jazz publications here in Washington in 1942. The Record Changer was devoted to promoting traditional jazz and held the fort, so to speak, during the onslaught of the be-boppers during the forties and fifties. Past issues of TR have

described the concept of the archives and several persons who have made significant contributions of materials to be included in it. But much more is needed. If you have any books, magazines, correspondence, pictures, recordings, or other materials relevant to jazz scholarship and research, please call me at 524-6780 or write to 1204 N. Evergreen St., Arlington, VA 22205. Of course, contributions such as these are tax-deductible, as are cash donations to the Museum. Either way, you can become part of this important effort to preserve America's unique musical heritage.

CLUB SUPPORTS RADIO JAZZ PROGRAM

WAMU-FM, the American University radio station (88.5), presents the "Jazz Anthology" hour each weekday at 5:30 a.m. and at 6:00 a.m. on Saturday and Sunday. The program consists of tapes prepared by George Mercer, one of the Club's founders, covering the history of the "real jazz". It is loaded with recordings by all of the greats with narratives about the musicians during the golden age of jazz. To assure continuation of this type of programming, to honor George Mercer, and to help WAMU's current fund drive, the Board of Directors voted a \$500 contribution to the station. In return, WAMU-FM will give PRJC some air time in the future so that we may present our own programs. In making the donation, the Club urged that the program be shifted to a more convenient hour, and that the Mercer tapes be preserved for posterity. This educational grant will help the Club maintain its non-profit status, tax-wise.

Cover - Fraser Battey

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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 not later than the 20th of each month.

DIXIELAND AT VIRGINIA BEACH

by Gary Wilkinson

Jeep Bennett is not only alive and well, he is blowing the roof off down at Virginia Beach. Jeep (Norman), swing era fans might remember, played with Glenn Miller, Tommy Dorsey and Charlie Barnett. But this is Dixieland, mostly, with some swing standards thrown in and a lusty treatment of any and all requests (which sometimes taxed the band to the point that Jeep had to aim notes at the rhythm section and the other members of the front line).

Jeep is something else. He's 59, slim, not a gray hair (his wife Polly swears it's not dyed). He plays clarinet with this band but in the big band days he also played vibes, alto sax, guitar, bass and drums at one time or another. When he takes hot solos Jeep hops up and down without any evident ill-effects on what he is doing, although I worried about his mouth, his mouthpiece and his reed. But can he play! I'd put him up with anyone - good ideas, great sense of harmony and plenty of fire. He took the best solo on "That's A Plenty" I've ever heard from a clarinet.

The rest of the band is okay, but Jeep is the standout. They include Al Smith on bass, whose sister Dottie is married to Billy Butterfield; Ronnie Hallman (tp) who played on Fatcat's Chesapeake Bearcats LP along with Al Morris (tb); Bill Mitchell (p); Lee Guthrie (d); Vernon Piland (bj); and Polly on some vocals (she says she once was "the only lady cocktail drummer in the South"). The front line sings frequent vocals together, with mixed results.

The place (the Yardarm in the heart of town) was jammed, as I understand it is every Sunday, with about 100 people and there were turn-aways. They were really with it (our waitress, a college student from Ohio, said "Geez, I like working here on Sundays!"). They play from 5 til 8, and were just starting a Friday and Saturday night gig down the road at the Gangplank II in the White Heron Motel. Some cat came in off the beach and sat in on the electric piano (used by necessity at the Yardarm, not choice) and knocked everyone out. He turned out to be Charles "Top" Schneer, who played with Charlie Byrd and now lives at Virginia Beach.

Another "sit-in" was vocalist "Tiny" Hutton, who is Rep. Tom Downing's Administrative Assistant and who goes down to that area on weekends. Lookout Fatcat, you've got competition!

Another listener that day was Mark Russell, well known in the Washington area as a piano player-entertainer-political satirist.

I have since learned that Jeep's and went over so well at the Gangplank that they are now also playing on Thursdays. I also have learned that Tommy Gwaltney plays in that area six nights a week with a piano player at the Ice House and also at Icabod's with a larger group from 4:30 to 7:30 on Sundays.

Letter from the German Jazz Group, the HALLELUJA RAMBLERS

Dear "Poppa and Mama" Wahler!

It was a great surprise and pleasure to us to take around your friends Patt and Karl in Constance. As you may have heard we are going to pay a visit to the U.S. again the year to come. The day of our departure has already been fixed. We'll take off from Zurich airport on April 2, 1977. And we intend to fly back to Germany on the evening of April 15, 1977. We are mightily looking forward to our journey and hope to have some jazzy days again in Washington. So far we have made the following plans for our journey: Visit to Washington, perhaps some concerts on the way to New Orleans, and then if the New Orleans Jazz and Heritage Festival should take place at that time, we'd want to participate in it. Moreover we'd like to give a concert again at Tulane University. Then we'd like to play in New York either at the beginning or at the end of our journey.

Apart from all that we intend to make a studio or live concert tape-recording of our band in New Orleans and have records printed from that tape in Germany. We are also looking for some addresses of jazz clubs in New York and on the road from Washington to New Orleans.

Konstanz, GER Kurt Schreiner
Editor's Note: Anyone who might assist the Ramblers in obtaining some bookings during their April '77 visit to the USA, please call Fred Wahler, 301-894-6370.



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full page - \$50 (20%)

1/2 page - \$25 (10%)

1/4 page - \$13 (no discount)

TAILGATE RAMBLINGS reaches approximately 1000 jazz fans each month.



HAPPENINGS

by Lou Byers

It is incredible that jazz vocalist Carrie Smith, who literally broke up the house a couple of weeks ago at the King of France tavern in Annapolis, has been singing professionally since 1961 with such little national recognition. This situation is perhaps due to the fact that Carrie, who started out as a gospel singer, and, at the urging of her minister, turned to jazz and the blues, has spent much of her time overseas. Carrie is destined to become the foremost jazz vocalist in the music business, a status she has already achieved among instrumentalists, as she is definitely a musician's singer.

Carrie Smith was born in Fort Gaines, Georgia, a small town some sixty miles from Albany, and moved to Union, N.J. at the age of seven, where she still resides with her parents. Her first musical experience took place in a local Baptist church singing alto in the junior choir and later moving up to the gospel chorus. She got most of her formal training from her minister, who was also a music instructor and organist, an influence Carrie regards as vital to her career; she still sings regularly in church whenever her busy schedule permits.

Her obvious talent in the spiritual field earned Carrie a job with the great Mahalia Jackson; her first appearance in Carnegie Hall took place as a back-up singer in Mahalia's choir. In 1961 Carrie Smith performed at Town Hall as a single; her first major recital was well reviewed by the New York Times, and her reputation as a gospel singer was growing apace.

But other influences were at work as Carrie moved toward the top in her chosen idiom: as a child she had been brought up on the recordings of Bessie Smith (her mother has a complete collection of Bessie originals) and had regularly listened to the songs of Butterbeans and Suzie and other popular singers of the day. Because of her admiration for Dinah Washington, Billie Holliday, and Louis Armstrong, and a growing personal desire to sing the blues, Carrie soon moved into the world of jazz. Unlike Mahalia Jackson, who disdained clubs and secular singing, Carrie enjoyed the complete approval of her pastor, who recognized her talent as well as her need: "Get out and do it," he advised.

Carrie's first major affiliation in the jazz field was with stride and ragtime pianist Big Tiny Little, a favorite of the Lawrence Welk show, with whom she worked for two and one half years touring Western Chain hotels. Her travels included Las Vegas, Denver, and finally New Orleans in 1969, where she met trumpeter Al Hirt. Al was gassed by Carrie's singing, and persuaded Little, who was more interested in Carrie's career than his own contract, to let her join his band. Thus began nine magical months in the jazz capital of the world, as Carrie first soaked up the sounds along Bourbon Street while singing in Hirt's club, and then went on tour with him, winding up in Carnegie Hall for the second time.

Because Al Hirt began to encounter contractual and agent problems, Carrie joined forces with trombonist Tyree Glen, who was featured with the Louis Armstrong All Stars until Satchmo's death in 1970. Glen, an excellent player on vibes as well as sliphorn, had formed his own combo, and

welcomed Carrie Smith to an extended engagement at the Royal Box in New York, where her work came to the attention of several top jazzmen, including pianist Dick Hyman and the late cornetist Bobby Hackett. When Glen was stricken with the kidney ailment that led to his premature retirement and untimely demise, Carrie's reputation was such that she was asked by Dick Hyman to sing with the famous New York Jazz Repertory Company for a State Department-sponsored tour of the Soviet Union.

The Company's director, George Wein, was somewhat reluctant to add Carrie to its tour, as he had heard little about her. It took only one audition to convert Wein into a Carrie Smith fan, so off to Russia she went as part of a salute to Louis Armstrong. The choice was a natural, as Carrie Smith's vocal style is so closely related to Louis' incomparable singing and trumpet phrasing.

The 1975 Russian tour was a landmark experience for Carrie Smith. She travelled from Leningrad to Siberia to the China border, appearing in gigantic amphitheatres, in front of crowds numbering twenty thousand or better every day. Like many of us Carrie marvels at the popularity of American jazz outside of this country; even the Mongolians, she discovered, know more about our music than most media-brainwashed Americans. The Soviet government, she remembers, very carefully prohibited any personal contact between the American performers and its citizens, "almost bussing us into the halls, and providing separate dining facilities."

Following her Annapolis engagement Carrie was featured at Dick Gibson's annual jazz party in Denver, Colorado, and on Sunday, September 19, will be part of the great gathering of the jazz clan at the Meadowbrook, in Cedar Grove, New Jersey, to honor the memory of Bobby Hackett. "He was an inspiration in my career," Carrie recalls, "and has recommended me to many places. I went to the Jazz Festival in Nice, France on his recommendation, as well as to the Basin Street club in Toronto, Canada. He is quite a legend in my book."

Carrie Smith makes no bones about preferring to sing the older songs, and her admiration for the work of Bessie Smith. Her first album was just recorded in Barcelona, Spain, for the French Black Lion label, and includes such numbers as "Don't Be That Way," "I Cried For You," and "Send Me Someone to Love." As usual with her personal appearances, it features an all-star American jazz band.

She will be returning to the King of France Tavern, where she made so many new fans, in the near future, perhaps during the first two weeks in December. If so, she will be available for the afternoon sessions of the Manassas Jazz Festival.

Carrie Smith is the best in the business



WHAT'S THE PRJC

doin' now??

Call 630-PRJC for Latest Jazz Information

REGULAR GIGS

- Sunday PRJC PRESENTS JAZZ AT THE WINDJAMMER ROOM, Marriott Twin Bridges Motor Hotel, located at the Virginia end of the 14th Street Bridge. 8 - midnight. *
- November 7 Bay City Seven
14 Riverside Ramblers
21 Washington Channel Jazz Band
28 Federal Jazz Commission
- Monday THE BAND FROM TIN PAN ALLEY, Bratwursthau, 708 N. Randolph St., Arlington; tel. 524-7431. 8:30-11:30. *
- Tuesday STORYVILLE 7, Bratwursthau. 8:30-11:30. * (Arlington)
THE TIRED BUSINESSMEN, Dutch Mill Lounge, 6615 Harford Rd., N.E. Baltimore; tel. (301) 426-9299 *
- Wednesday Dick Weimer's NEW ORLEANS GANG, Bratwursthau. 8:30-11:30. * (Except Oct. 13).
PRJC OPEN JAM SESSION, 2nd. Wednesday of each month, Bratwursthau. 8:30-? (October 13th)
- Thursday GOOD TIME SIX, Bratwursthau, 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.
- Fri-Sat. BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, 231 Hanover St., Annapolis; tel. (301) 268-1925. 9:00-12:00.

COMING EVENTS

- Nov. 1 - 6 Buddy DeFranco, Blues Alley, Georgetown. tel. 337-4141
- Nov. 2 - 28 Ethel Ennis and the O'Donel Levy Quartet, King of France Tavern, Maryland Inn, Annapolis. tel. 261-2206
- Mon. Nov. 8 Bob Sauer Big Band, Crossroads Supper Club, Bladensburg. 8:00 - 11:00. tel. 927-3636 *
- Nov. 8 - 13 Joe Venuti, Blues Alley, Georgetown. tel. 337-4141
- Sat. Nov. 13 PRJC Annual Membership Meeting and Dance, Capital Yacht Club, Washington, D.C. - see article.
- Sun. Nov. 14 Wild Bill Whalen Bicentennial Jazz Band at the Pub, Georgetown University, basement of the Healy Bldg. tel. 625-4762.
- Nov. 15 - 20 Urbie Green, Blues Alley, Georgetown. tel. 337-4141.
- Sat. Nov. 20 Tony Mack's Original Strawhatters' Banjo Band, Chesapeake Ranch Club, Lusby, Md. 9:00 - 1:00.
- Mon. Nov. 22 Bob Sauer Big Band, Crossroads Supper Club, Bladensburg. 8:00 - 11:00. tel. 927-3636.
- Nov. 22 - 27 Tim Eyermann and the East Coast Offering, Blues Alley, Georgetown. tel. 337-4141.
- Dec. 3 - 5 Manassas Jazz Festival, Ramada Inn, Manassas.

WELCOME, NEW MEMBERS!

Sanford E. & Bessie Blumenthal
Columbia, Md.
Alden Boyd
Fairfax, Va.
Virginia Cummings
Rockville, Md.
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