

Trailgate Ramblings

DEC. 1976

"NO, DEAR, IT'S TOO
SOON FOR HIM. THAT'S ONLY
A... DRUMMER!"



CHERRY
PROG

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME _____

STREET _____

CITY _____ STATE & ZIP _____

PHONE NO. _____ OCCUPATION (Opt.) _____

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

MUSICIAN? (What Instruments?) _____

MEMBER OF ORGANIZED BAND? _____

INTERESTED IN ORGANIZING OR JOINING ONE? _____

INTERESTED IN JAMMING OCCASIONALLY? _____

READ MUSIC? () YES

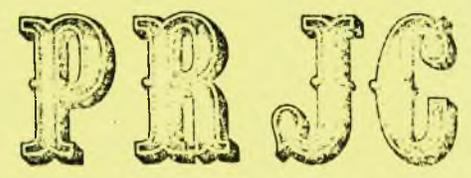
DESCRIBE YOUR JAZZ INTERESTS BRIEFLY (What styles interest you, etc.)

- () 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



NEW YEARS PARTY A BARGAIN

The Club's third annual New Years Eve party and dance will again be held in the Odd Fellows Hall, 105 Maple Ave., Falls Church, Va., starting a 9 p.m. on Friday December 31. This location is only 1½ blocks from the town's main intersection of Route 7 and Route 29-211. Polly Wagner will manage the event.

This is another benefit of Club membership. Where else could one celebrate the New Year for only \$10 per person? It is the best buy in town for members and their guests. This price includes a good local jazz band, setups, breakfast at 12:30 a.m., and you may BYOB. An early sellout is expected, because the hall will only accommodate 150 people.

Mail your reservations and checks soon to Polly Wagner, 5147 North 15th St., Arlington, VA 22205. It will be "first come - first served".

A band is being recruited by Dick Stimson (drums). At press time it included Al Webber (trombone), Fred Starr (clarinet), Jerry Addicot (banjo), Gary Wilkinson (piano), Jay Converse (tuba) and Jim Ritter (trumpet).

NON-AUDIENCE OPEN JAM SESSION

The non-audience open Jam Sessions for Fledgling Jazz Musicians are held the 3rd Friday of each month at the home of Dave Littlefield, 6809 Fifth St., N.W., Washington, D.C. (between Aspen and Butternut Streets). The sessions are from 7 to 10:30 p.m. and it's BYOB. Dave can be reached at 723-9527.

RED LION JAZZ BAND FINDS NEW HOME

Beginning January 7th the Red Lion JB will play the first Friday of each month, 8:30-12:30, in the Green Room of the Hotel duPont in Wilmington, Delaware. Address: 10th & Market Streets, Telephone (302) 656-8121 for reservations. Dancing area available. Dinner can be ordered.

KINGSMAN TO PERFORM AT JAZZ FESTIVAL

"The Kingsmen", dance band of the Kings Park Civic Band, will appear at the Tenth Annual Manassas Jazz Festival, in Manassas, Virginia, December 3-5. The performance, in the ballroom of the Manassas Holiday Inn, will start at about 9:30 pm on Saturday, Dec. 4, according to Festival promoter Johnson McRee.

The appearance by the 18-member "Kingsmen" big band, along with that of the 16-strong Bob Sauer Band marks the first time that the "big band sound" will be heard at the traditionally dixieland and combo style jazz festival. The Sauer Band, also from Northern Virginia, will appear on the Saturday afternoon program.

"The Kingsmen", a Glenn Miller-style band, is sponsored by the Kings Park Civic Association of Springfield, Va. The band plays for civic and community events throughout the area, and performed at the 1976 Virginia State Fair in Richmond.

LA BARBERA, UNDERWOOD ELECTED TO BOARD

Two new members were elected to the PRJC Board of Directors and three incumbents were reelected, all for three-year terms, during the annual business meeting on November 13, 1976, at Captial Yacht Club. Charlie LaBarbera and Ken Underwood, both musicians, will replace Shannon Clark and Polly Wagner, who "did not choose to run". Polly was hostess of the meeting and dance that followed. Reelected were Dick Baker, Eleanor Johnson and Fred Wahler. Retiring President Johnson gave a report on her stewardship for the past year, and she got a rousing vote of thanks for her service.

Music was provided by Johnson (Fat Cat) McRee's Manassas Festival Jazzers composed of: Joe Shepherd (trumpet), Mac McGown (clarinet), Steve Welch (trombone) Mike Kelly (piano), John Wood (bass), Skip Tomlinson (drums) and Charlie LaBarbera (banjo).

They will be heard again in their namesake city's 11th annual jazz festival on December 3-5.

Also sitting in for one set was the entire Washington Channel Jazz Band, led by Dick Underwood.

GRAY, DOYLE AND TAYLOR ARE NEW OFFICERS

As provided in the By-laws, at the first meeting of the Board of Directors following the annual meeting of members, the following officers were elected for the coming year:

President, Harold Gray of D.C.
Recording Secretary, Mary (Mrs. John F.) Doyle of Fairfax

Secretary-Treasurer, Mark Taylor of Silver Spring.

Mrs. Doyle replaces Doris Stone and Taylor succeeds Esther West.

Election of a Vice President was deferred until the January meeting. Meanwhile, Dick Baker will continue to serve in that post.

Other business conducted at the meeting on November 17th included:

- * Preparations for the annual New Years Eve dance at Odd Fellows Hall, 105 Maple Ave., Falls Church, 9-2, (\$20 per couple) managed by Polly Wagner;
- * Queen City Jazz Band from Denver on February 4, 1977;
- * Bix Beiderbecke memorial stomp in March;
- * A memorial concert for the late Slide Harris;
- * Air time on WAMU-FM and WPAC-FM for the Club;
- * Production & sale of cassettes featuring the best tunes played by the 14 bands at the annual picnic;
- * Resolution of thanks for Esther West's service as Secretary-Treasurer; and
- * Appointment of a committee to study revisions of the By-laws: Eleanor Johnson, Chairman, Gil Carter, Ray West, Doris Stone and Ken Underwood.

"JAZZ BAND BALL" - PRJC'S OWN RADIO SHOW
by Rod Clarke

Don't be surprised when you hear Bob Scobey's vibrant horn blasting out his swinging rendition of "At the Jazz Band Ball" on Sunday, December 26th at 6:30 pm. That's when PRJC's new weekly program of traditional jazz is scheduled to be inaugurated on WPFW-FM (89.3 MHz). Host for the first show will be Bill Riddle, long-time jazz buff, drummer extraordinaire, and founder of the Washington Jazz Society in the Fifties when things used to swing at the Charles Hotel.

The theme for the first show will be "Male Jazz Singers". This theme is particularly appropriate for a traditional jazz show in that the New Orleans style in large measure evolved from the attempts of newly-emancipated blacks to emulate the human voice on wind instruments. With few exceptions, singing to a rhythmic accompaniment was the principal musical experience of most of those in bondage on the rural plantations. In the aftermath of the Civil War when these freedmen flocked to New Orleans and settled there, they were confronted by the intense musical atmosphere that permeated every aspect of life in the Crescent City. The pawn shops of the city were glutted with surplus army band instruments and it is not surprising that these inventive souls would take advantage of this opportunity to join in the spirit of the community. Lacking formal musical training and too poor to acquire it, we are infinitely richer today for their inspirational efforts to master these instruments in such an unorthodox manner. Of course, there were other factors that shaped the ultimate nature of traditional jazz, but none were more important. WPFW-FM is a newcomer to the local broadcasting scene. It is a non-commercial, listener-sponsored station with the objective of providing access to the broadcast medium for those who are not served by commercial stations. It is the fifth station established by the Pacifica Foundation, the brainchild of author-journalist Louis Hill who pioneered the concept of non-commercial radio in Los Angeles (KPFK) in the early Fifties. Since then similar stations have been established in Berkley, New York City, and Houston. Emphasis at WPFW-FM will be on balanced programming to include community affairs, drama, news, and a wide spectrum of music. Of course, jazz - modern as well as traditional - will be featured.

The date of 26 December for the first PRJC jazz show is tentative in that WPFW's transmitter is still in the process of being installed and unforeseen events could delay initiation of broadcasting. However, if not that Sunday,

then the next and each subsequent one for a full hour and one-half. Dick Baker has agreed to serve as the coordinator of programming for the show and Bill Riddle and I have agreed to assist him. Dick will need several additional hosts to make this effort a success and one that we can be proud of. So here's your chance to be a radio celebrity. Give Dick a call at 698-8017 and pass along your ideas for future shows.

MUSEUM NEWS by Rod Clarke

Current efforts of the Museum workers fall into two principal areas: (1) cataloging and taping the many 78 RPM records that have been donated to us and (2) cataloging and preparing the books, periodicals and other jazz-related publications that will be placed in the Gordon Gullickson Memorial Archives.

With respect to the taping efforts, Hal Farmer has just about finished taping the 900+ records donated by Bob Rippey last year. His yeoman labors have produced 20 (7") reels or some 60 hours of fine music. Mac and Sonny McGown have started in on the remainder of our record acquisitions but they need help. Are there others of you (with suitably high-quality rigs) that are willing to help?

The archives project is also moving along quite well but we really could use more suitable materials to give it a proper beginning. Here is a list of the sort of things we are looking for:

- * Books about jazz
- * Sheet music/arrangements
- * Record catalogs
- * Posters/photographs
- * Jazz magazines such as

The Second Line (New Orleans Jazz Club Record Changer (espec. Jul 43, Jan 44, Apr 44, Dec 50, Nov 53, Mar 54, Sep-Nov 54, Vol 14-5)

Jazz Information (pub. by Gene Williams in the early 40s)

Jazz Report (Pub. by Art Hodes in the mid-40s)

Jazz Report (pub. by Bob Koester in the 50s)

Jazz Report (pub. by Paul Abfeldt in the 60s and 70s)

The Jazz Report (pub. by Hentoff and Williams in the 60s)

Jazz Monthly (pub. in England in the 50s and 60s)

Jazz Notes (Indianapolis Jazz Club)

Jazzologist (pub. by Bill Bacin)

Manassas & other Jazz Festival Programs
Down Beat, Metronome, Pickup, Matrix, Jazz Finder, Coda, Record Research, etc.

Of course there are many more. Anyone who has such materials will be concerned about how their prized possessions will be cared for should they donate them.

Let me assure you that they will be maintained in a professional manner with proper catalogs and access limited to

responsible people who know and respect the value of such materials. Certainly it will be a far better place than a dusty attic or a damp basement. And their donation to the Archives could have a particularly beneficial payoff for the donor in terms of many fine articles for publication that would result from the research that such a collection would afford. Even if you only have one or two such items, don't hesitate to let me know. These may be just the missing links that stand in the way of completing appuzzling problem. Call me at (703) 524-6780, or write to 1204 N. Evergreen St., Arlington Virginia 22205.

MANASSAS JAZZ FESTIVAL

Although the only shots heard will be rimshots, this Northern Virginia rail junction will again be the scene of some memorable musical battles when the 11th Annual Manassas Jazz Festival opens up on Friday, December 3, 1976!

Three of the four performances during the 3-day affair will be held in the Manassas Holiday Inn, I-66 and VA Rte. 234. The Saturday afternoon concert will be held in the Hayloft Dinner Theater. The Friday and Saturday evening concerts will start at 9:00 pm, and the Saturday and Sunday afternoon shows at 1:00 pm.

In a slight departure from the usual bill of fare, Friday's session will feature a joint confrontation between Gene Mayl's Dixie Rhythm Kings with cornetist Ernie Carson, and Jacques Kerrien's New Orleans Ramblers, with his soaring soprano saxophone. Promoter Johnson "Fat Cat" McRee said that, in addition to the usual star-studded line-up of internationally-known traditional jazz artists, the Saturday sessions will have initial Jazzfest appearances of Bob Sauer's orchestra and the Kingsmen. These fine groups feature the Big Band Sound, and their smooth yet jazzy arrangements will bring a Swing-era flavor to the 11th Manassas.

Among the individual musicians in concert this year will be Spiegle Willcox, who played his smooth trombone alongside the legendary "Bix" Beiderbecke in the Jean Goldkette Orchestra in the 20's; Joe Muranyi, featured clarinetist with the late Louis Armstrong; Tommy Saunders and Warren Vache, Jr., nationally-acclaimed trumpeters; along with Washington area favorites John Eaton, John Phillips, Billy Taylor, and Billy Reichenbach. Advance tickets at \$7 per concert (\$8 at the door) will be available until Dec. 1 by mail from PO Box 458, Manassas, VA 22110. The hall will be set up cabaret-style, and legal beverages will be available. Further information on the Festival can be obtained by phoning (703) 368-2137 in Manassas, or (703) 631-1165 in Fairfax.

PRESIDENT'S REPORT

The outgoing PRJC President, Eleanor Johnson, reported on accomplishments and events of the previous year at the Annual Meeting at the Capital Yacht Club on the evening of November 13. The following were noted:

The loss of two well-loved PRJC musicians, Slide Harris and Scotty Lawrence.

The success of two established yearly events the boat ride and the picnic, due largely to the ability and efforts of the Chairman, Fred Wahler.

PRJC's Bicentennial project - the successful launching of the National Museum of Traditional Jazz and its first exhibition at the King Library - mainly attributable to the dedication and persistence of Rod Clarke.

The successful "special" events - the fantastic Bix Birthday Party in March, Bob Barnard and the Australian Jazz Babes, Ernie Carson and Bill Allred. Two "specials" that were financial failures - the Mardi Gras Party where Pier 5 played, and the Tarnished Six gig. The excellent work of Shannon Clark, Special Events Chairman, and Johnson McRee (for the Carson /Allred event) was acknowledged in lining up the out-of-town bands for these events.

Plans for the coming year include the possibility of bringing in the Queen City Jazz Band from Denver, a teen-age trad group from the West Coast, and the Hallelujah Ramblers from Konstanz, Germany.

PRJC's recent contribution to WAMU's fund drive, in recognition of their continued scheduling of George Mercer's Jazz Anthology program, was mentioned.

The offer of a new station - WPFM-FM - to give PRJC one- and-a-half hours of prime time for a jazz program of our own was announced. Bill Riddle and Rod Clarke are working on this.

The Social Chairman, Polly Wagner was thanked for making the arrangements for the meetings.

Thanks are also due Ester West for her efficient handling of the demanding office of Secretary-Treasurer for the past two years.

The membership was reminded that the PRJC New Years Eve Party is still the best buy in town.



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THE LU WATTERS ENIGMA?

This year my annual July hegira to San Francisco was delayed until October. For a number of years I have tried to find a way to visit and talk with Lu Watters on my annual trips to the West Coast and have had no luck. Musicians in San Francisco knew that he had left the City but told me only that he was "living up North somewhere". The liner notes on many of his recordings list the town of Cotati, California, as his first refuge from San Francisco when he dropped out of music in 1951. Outside of Bob Helm, the genial gentleman of Turk Murphy's front line who is always helpful to wandering tourists, no one was certain of the Lu's whereabouts. However, when I called in July, 1975, from San Francisco to Cotati, the operator informed me that there was no telephone listed to Mr. Watters. The worst is that Cotati is not mentioned on a lot of maps (such as were and are available) which is a bit discouraging. I had always tried the San Francisco Local of the Musicians Union when in the City, but with no positive results. Last year turned up Earl Watkins, who played drums in 1955-56 with Bob Scobey and is now employed by Local 6 in San Francisco. Earl told me that he wasn't sure of Lu's locality because, as he put it, Lu's Union records were not too clear (the reader may translate). That did it for the summer of '75.

The matter rested until Harlan Woods' article on Lu appeared in the Summer, 1976, issue of "The Second Line" in which he added to my misgivings about trying to locate Lu when he quoted Lester Koenig: "...He has remained an enigma to his closest friends and associates, but even his enemies admit he is one of the strongest, most interesting and gifted personalities in a business which attracts unusual people." (The quote is from liner notes written by Koenig on Good Time Jazz 12002, recorded by the Watters band in 1946.) But the article only prompted me to go all all out this year.

So, with a rented car, I drove over the Golden Gate Bridge and headed North. About 60-70 miles up Route 101 appeared a sign "Cotati, California, Pop. 1407". After leaving the gighway, the first sight was the center of the town blocked off from traffic and hundreds of strange looking denizens of the wastelands gathered in the town square holding a rock festival. None in the crowd had ever heard of Mr. Watters. I started knocking on doors and driving on the wrong side of Rt. 101 (which divides the town in half) for over an hour, then decided to cross to the West side where, I had been informed, there might be a farm on which Lu resided. Any reader who has Homespun

Record H-105, "Memories of the Bodega Battle", which Lu made in 1963, after a 12-year hiatus, has a picture on the album cover of an old farm building with Lu standing on what appears to be a small porch. I was looking for that building on the hunch that the picture of Lu had been taken in front of a building on his property.

It still took some digging to find someone who knew Lu - a neighbor who wished me good luck and who directed me down an unpaved road through a thick grove of trees where I found the building in the picture and Lu's ranch-style home nearby. Having made it to his property I began to wonder whether, in view of the image of Lu that had been created by my contacts in San Francisco as well as in the bits and pieces of written materials in my files, I would be met by two one-inch barrels set closely together, or worse. After all, I was totally unannounced, uninvited, and, perhaps, an unwelcome trespasser on the premises.

I knocked and Lu invited me in. For the next hour I enjoyed a most delightful conversation with the man who started it all in 1937. If he is enigmatic or difficult to know, as has been contended by many people, I must have met the wrong Lu Watters. We discussed in a sketchy way - time being short - some most interesting views he has on the subject of traditional New Orleans jazz and why he left the big bands in the 30's to rescue many of the tunes that probably would be in the ashcan of obscurity by now. Turk Murphy, in giving credit to Les Koenig (owner of Good Time Jazz Records) for his taking a chance on recording music in 1941 that hadn't been heard since 1930, said that it took even more courage for Lu to leave a comfortable living with the big commercial outfits to put his group together during the big band era of the 1930's. Recall that in 1938, when Lu was well on the road to establishing the kind of music his YBBB would later record, Jelly Roll was down and out in Washington D.C., King Oliver was working as a clean-up boy in a Savannah pool hall, Bunk Johnson was driving a truck in Iberia, La. and Kid Ory was a mail clerk in a Los Angeles Post Office (and a part time chicken farmer). Benny Goodman was king, and Glenn Miller was great in the old Coliseum in Baltimore. I know. I was there.

What musical drive brought about the Yerba Buena Jazz Band at this most unlikely period? And what brought about Lu's getting out of music at age 39? Les Koenig speculated: "It may well be that Lu felt he had said all he could say, or all he wanted to say, in traditional jazz forms". Not so, it turns out. I could have stayed the week-end asking the many

that occurred to me during the several years that I tried to find Lu, but most will have to wait. I suggested to Lu - nothing new, of course - that his musical history should have been written long ago. Koenig also wrote: "Many words have been written about Lu, and undoubtedly a great many more will be written". True. Unfortunately, a great deal of what I have read is inaccurate. I'd like to read his story by him.

On Saturday afternoon, October 16, 1976, when I talked with him, Lu was not well and has not been well for some time. Even so, I can believe those stories about his great power with the trumpet in the presence of other musicians who tried to overpower him. He is a tall, powerfully built man who comes through in conversation like his trumpet playing has been described: in command; and in sparkling diction. (Read his liner notes written in 1973 on "Memories of the Bodega Battle" supra, for an idea of his sense of humor and unusual command of the language). After an hour, I felt that any longer stay was uncalled for and reluctantly departed the premises. Before leaving, I promised to write and to send a couple of written items about him that he didn't have and to get back to Cotati as soon as I could (with advance notice). He assured me that I was welcome at any time.

That evening I was in San Francisco again doing my usual penance in Earthquake McGoon's from 8:00 p.m. to closing time. I sent a note to Turk (as is the custom in McGoon's) requesting any one of three Watters' originals, signed the request and noted that I had visited Lu that afternoon. When the set was finished, Turk came off the front of the stage looking for me. He made Cookie's (my Mrs. Murphy) day when he asked how come that an antique like me was married to a generation gap like her. His Mrs. Murphy was not present (as is her custom on Saturday nights) because of illness, so I did not bring back any recordings gems that she usually finds for me.

The next set began with a flattering announcement, after which the band played the Big Bear Stomp. Lu wrote the tune while on a boat trip to Honolulu in 1945 in memory of the Big Bear Tavern, a typical 1930's roadhouse in Redwood Canyon near Oakland where, literally, the Yerba Buena Jazz Band was born in 1937-39. There were all night sessions involving musicians who had played with commercial bands earlier in the evening or, during the lean times of 1937, after Turk had worked a ten-hour day at the Don Lee Cadillac garage in Oakland. Turk's band hasn't changed personnel in the last four or five years and the band sounds like it. Super. What's better, it's been a long time since Claire Austin and Pat

Yankee, but he now has Judy Durham, an Australian who can shake the stage canopy. She, as Bob Scobey once said of Lizzie Miles, makes Sophie Tucker sound like Shirley Temple. (No offense, Madam Ambassador.)

The late Don Byas, then with Count Basie, wrote a tune in the middle 40's called "Byas'd Opinions". I am, and it is there, as I have written in times past, on the West Coast. And there is so much history available in Cotati that I feel sure that some board of director's meeting or an equally frivolous excuse will soon wind up in my driving a rented car across that Bridge, and up California Route 101. To paraphrase St. John 21:25: "There is so much more that I heard in one hour and so much to be heard that it would take books..."

- Joseph P. Murphy

JAZZ EXHIBIT AT KENNEDY CENTER

During December will be your last chance to see and hear the excellent jazz exhibit which is a part of the Bicentennial display on the top floor of the Kennedy Center called "America on Stage - 200 Years of Performing Arts". While it covers Chautauqua, circus, theater and dance, the section on music is a must for Club members. The displays of jazz memorabilia are reminiscent of the exhibits at our own National Museum of Traditional Jazz. It also includes a room called the "jazz club" which is set up with chairs and tables, and an automatic free juke box plays classic jazz records such as Earl Hines on "Rosetta", Cab Calloway's "Minnie the Moocher", McKinney's Cotton Pickers' "Wrap Troubles in Dreams", and Jelly Roll Morton's "Seattle Hunch". Also "Diga Diga Doo" by Joe Venuti, "Your Feet's Too Big" by Fats Waller, and "Somebody Stole My Gal" by the Benny Moten K.C. Orchestra. Plus Duke Ellington's "Mood Indigo" and Erskine Hawkins' version of "Rose Room". It is a joy to see the smiles appear as people of all ages hear the happy music when they walk into that room. Much smaller space is devoted to gospel, rock'n'roll and pop music. You are urged to catch this tribute to jazz before this year is gone. It is funded by a grant from IBM. Hours are 10:15 a.m. to 8:15 p.m.

PRESS CLUB HOLDS JAZZ NIGHT

The National Press Club will hold its Second Annual Jazz Night on Friday, December 10, 1976. The festivities will start with a cocktail hour at 6:30, followed by a roast beef buffet at 7:00. Music and dancing will start at 8:30. The jazz will be provided by Kenny Fulcher, trp., Wally Garner, clt, Charlie Butcher, trb, Steve Jordan, guitar, Van Perry, bass, Larry Eanet, piano, and Skip Tomlinson, drums. Reservations may be made with Paul Mean at 737-2502. \$12.50 per person for buffet and jazz.

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A highlight of the year is our convention, a two-day affair held during the month of August.

For more information contact: SECRETARY, 90 Prince George Drive, Islington, Ontario M9B 2X8 Canada

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PRJC Combo Welcomes Mondale

At about 10:45 on the night of Thursday, November 9, lively Dixieland music floated from the porch of 3473 Lowell Street over the quiet neighborhood of Cleveland Park. As Secret Service men peered from the shrubbery, the few people standing quietly along the street were joined by others until about 75 waited in anticipation of the arrival of the senator from Minnesota.

At about 11:15 Vice President-Elect Walter Mondale arrived directly from a press conference in Plains, Ga. Despite his busy day, he made a few remarks and in unhurried fashion greeted the neighbors and well-wishers. He also recognized the six PRJC musicians by coming to the "bandstand" next to his house, thanking them collectively and shaking their hands individually.

The man who organized and led the band and thereby provided this PRJC footnote to history was Dave Burns, bass and tuba player for the New Sunshine Jazz Band. Those who performed the feat of playing the notes were two fellow band members, Don Rouse, clarinet, and Fred Stork, banjo, plus Syd Levy, trumpet, Brian Battey, electric piano, and Sam Smith, drums.

- Fred Stork

THE HOT MUSTARD BAND:

The Hot Mustard Jazz Band made its first appearance at the Kennedy Center in December, 1974 and has played at numerous engagements in the Washington area. As most of the current jazz bands in Washington, it is an outgrowth of the Potomac River Jazz Club of Washington organized several years ago by traditional jazz enthusiasts. Many of the PRJC members are former professional musicians or talented amateurs, who like nothing better than to get together in some one's basement for a jam session. Dave Burns, a charter PRJC member, is the leader (trombone, vocals) and organizer of the Hot Mustard Band. Trumpeter Dick Mains formerly played with the bands of Teddy Powell, Charlie Barnett, Buddy Morrow and with the Benny Goodman bands of 1946-48. Pianist Dan Hart played with Alvino Rey and the King Sisters and for many "headliners" at the Las Vegas nightclubs. Ron Hackett, on clarinet, majored in music at Princeton. Charley LaBarbera is "Mr. Banjo" in the Washington area. Drummer Gene Egge formerly led the famed U.S. Air Force's "Airmen of Note" until his recent retirement, and bass player Jeff Jeffries is an accomplished musician and featured soloist with a number of nationally-known bands and orchestras.

The Hot Mustard Jazz Band pays homage to many jazz styles, but concentrates on the early ("traditional" or "Dixieland") jazz of New Orleans, as well as small-band swing. They feature ragtime numbers by Scott Joplin, Blues by W.C. Handy and Bessie Smith, and the classic New Orleans style of Buddy Bolden, King Oliver and Louis "Satchmo" Armstrong. They also play compositions by Fats Waller, and Jelly Roll Morton. From the Swing era, they feature tunes by Duke Ellington, and other numbers associated with Coleman Hawkins, Bunny Berigan, Jack Teagarden and Billie Holiday.

Dave Burns

WILD WEST REPORT:

The "Upper Dallas Jazz Band" will be performing at the State Fair of Texas -- We are playing the Rodeo. As far as I know, no "jazz" band has ever done a real, live rodeo. They have played ballrooms, apartments, speakeasies, warehouses, boats, barges, parades, funerals, vetch festivals, bar mitzvahs, wedding receptions, comings, goings, bringings, leavings, openings, closings, balls, halls, night clubs, trite clubs, finally some of the right clubs, saloons, stills, rocks, rills, concerts in the park, concerts for a lark, no pay places, out of the way places, slow pay places, sometimes everyday places -- but never a rodeo!

I hope it will go well. My biggest problem seems to be in finding tunes that last for eight seconds. These events go very fast and I'm just a little worried about the pacing. I'm sure I'll get the "hang" of it before too long. We are planning to do ten performances and I think they will be during the second week of the Fair.

Tommy Loy, Leader
Upper Dallas Jazz Band

Editor's Note: For those of you who may not know Tommy, he can be seen locally whenever the Dallas Cowboys are on National T.V. Tommy plays a trumpet solo of the "National Anthem" prior to the start of each Cowboy home game. Tommy played in the S.M.U. Band while in college, and has been active on the local Dallas jazz scene ever since. He has recorded with Rusty Brown and the Cell Block 7, and with the Levee Band. Tommy was with the Levee Dixie Band, playing at The Levee on Mockingbird Lane, for 14 years. One of the longest gig's for a jazz band anywhere. (Most don't last 14 weeks.) For those of you who may be traveling thru Dallas, Tommy and his "Upper Dallas Jazz Band" can be heard at the "Railhead" in North Dallas every Sunday night.

COVER - FRASER BATTEY
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TYPIST - PEGGY SPEAKES
PRJC PRESIDENT - HAROLD GRAY
5050 FULTON ST, NW
WASHINGTON. D. C. 20016

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.

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" parasol 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.

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TAILGATE RAMBLINGS reaches approximately 1000 jazz fans each month.

THE END



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. *
- December 5 The Basin Street Jazz Band
12 The Band From Tin Pan Alley
19 The Good Time Six
26 DARK
- 1977
January 2 DARK
9 Dixie Five-0
16 Bay City Seven
23 Riverside Ramblers
30 Washington Channel Jazz Band
- Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St., Arlington; tel. 524-7431. 8:30-11:30. *
- Tuesday STORYVILLE 7, Bratwursthaus. 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, Bratwursthaus. 8:30-11:30. * (Except Oct. 13).
PRJC OPEN JAM SESSION, 2nd. Wednesday of each month, Bratwursthaus. 8:30-? (October 13th)
- 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.
- 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. 29-Dec. 4 Ray Bryant, Blues Alley, Georgetown. tel 337-4141
- Fri. Dec 3 Original Washington Monumental Jazz Band will play for the Alexandria YWCA Annual Christmas Gala, in the Alexandria Ramada Inn. 9:00 - 12:00. Call 549-0111 for reservations. *
- Dec. 3 - 5 Manassas Jazz Festival, Holiday Inn, Manassas. For information tel. 631-1165.
- Mon. Dec. 6 Bob Sauer Big Band, Crossroads Supper Club, Bladensburg, Md. 8:00 - 11:00. tel. 927-3636 *
- Dec. 6 - 11 Barbara Carroll, Blues Alley, Georgetown. tel. 337-4141.
- Fri. Dec. 10 Wild Bill Whelan featured with Southern Comfort at Shakey's in Rockville, Md.
- Sat. Dec. 11 Royal will have Jack Towers as his guest on his "I Thought I Heard Buddy Bolden say" radio show. Jack is an Ellington collector and jazz scholar who will have many of his rare records and tapes with him, which he will play and discuss. 9:00 am - 12:00 noon, WGTE-FM (90.1).
- Fri. Dec. 17 Non-audience Open Jam Session. At the home of Dave Littlefield, 6809 - 5th St., NW, Washington, D.C. tel. 723-9527.
- Sat. Dec. 18 Bay City Seven at Perry's Original Cross Keys Inn, Village of Cross Keys, Baltimore, Md., 9:00 - 1:00.
- Mon. Dec. 20 Bob Sauer Big Band, Crossroads Supper Club, Bladensburg, Md. 8:00 - 11:00. tel. 927-3636. *
- Fri. Dec. 31 PRJC Third Annual New Years Eve Party.*(See article for info.)

* Dancing area available.

WELCOME, NEW MEMBERS!

Lillian Pawlic
Arlington, Va.

Arthur Natella
Adelphi, Md.

Scott Mitchell, Jr.
Oxen Hill, Md.

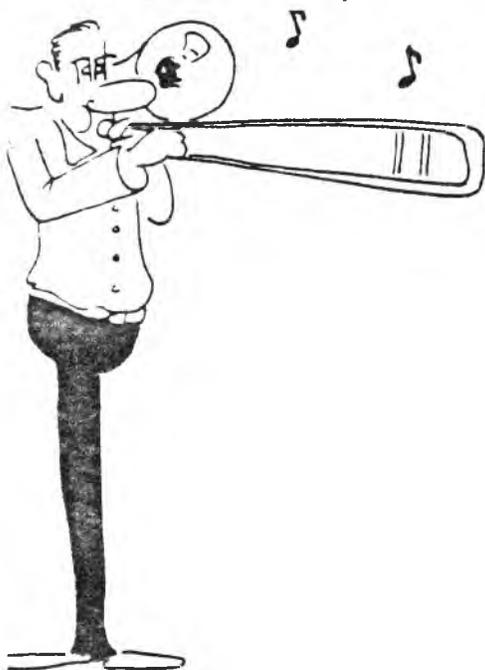
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