

# TAILGATE RAMBLINGS

FEBRUARY 1979



# Tailgate Ramblings

February 1979

Volume 9 No. 2

Editor: Ken Kramer



## The President's Corner (Continued)

These Board members are working together to achieve a better PRJC and more and better traditional jazz and ragtime in our area. They deserve your support. Tell them how you feel about your club and pass on any ideas you may have about what we can do to make it better.

At the January meeting we made, most reluctantly, the decision to increase the admission at the monthly special events from \$5.00 for members and \$7.00 for non-members to \$6.00 for members and \$8.00 for non-members. We have held the line against inflation much longer than good judgment permitted. PRJC needs to be kept on a sound financial basis if we are to survive. We are sorry about this necessary increase.

Also at the January meeting we received an interim report dealing with local band support. We are expecting a final report at the February meeting, details in the next Tailgate. The 1979 budget was approved—thanks to Don Angell, for his work on it. Any member can receive the details upon request.

A report on January wouldn't be right without the great news of the wonderful Special Event on Saturday, January 27th, at the Twin Bridges Marriott. Carol Leigh came to sing, the Buck Creek Jazz Band came to play—and what happened was one of the great PRJC evenings. The room was filled, and people were shoe-horned into every corner. Seventy new members, of the great class of '78, checked in, thirty people came from the various foreign missions, and fans of Carol and the Buck Creekers showed up in gratifying numbers. The Buck Creek band played yeasty, zesty music, hard hitting Dixieland. Carol Leigh, singer in the great Bessie Smith line, brought back the basics of the blues. Her voice and costume deserve full view and sound preservation in the Smithsonian.

Ray West

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TAILGATE RAMBLINGS IS PUBLISHED MONTHLY BY THE POTOMAC RIVER JAZZ CLUB. THE ONE THOUSAND MEMBERS OF THE CLUB STAND FOR THE PRESERVATION, ENCOURAGEMENT AND ADVANCEMENT OF TRADITIONAL JAZZ.

## The President's Corner

Greetings, fellow members. The PRJC started 1979 off royally. Our New Year's Eve party was a sold-out affair with good jazz and a good time for all. Wild Bill Whelan's band did a great job. The co-chairpersons, Mary Doyle and Doris Baker, and their volunteer co-workers by the score, deserve full marks for a job well done.

Lou Byers, a longtime friend of jazz, has resigned from our Board of Directors for health reasons. At our January meeting the Board elected Beale Riddle to serve in the seat vacated last month by the resignation of Ted Chandler and Joe Godfrey was elected to Lou Byers seat. Both Beale and Joe were candidates for the Board in our recent election and both have been long-time jazz enthusiasts and workers for the Club.

The Board of Directors meets at least once each month. The current Board membership is as follows:

Don Angell	Dick Baker
Mary Doyle	Joe Godfrey
Eleanor Johnson	Ken Kramer
Charles LaBarbera	Johnson McRae
Jim Nielsen	Beale Riddle
Jim Ritter	Royal Stokes
Kennard Underwood	Ray West
Gary Wilkinson	

## A WORD ABOUT OUR TYPE SIZE

### IN THIS ISSUE

This editor's first issue was in December. After a page was typed and ready for the printer we did not have the page and type reduced. The paper was more readable but had a little less copy. So in the January issue we put more on a larger page and had it reduced to 8½ by 11. The type came out pretty small. People made some remarks about having to get new glasses. This month we are back to the original idea- what you read is the same as typed. If we had a typewriter with larger type we might be able to have more copy.

Another way we like to dress up the pages is to have drawings here and there. We pirate these from any available source. Other papers are welcome to grab any drawings we may use.

Some readers with 20/20 vision will opt for more copy. Others will like the size of type we use in this issue. We long ago discovered the futility of trying to please everyone at the same time. So unless there is a major outcry and rioting in the streets we plan to continue the current page and type size.

### ADVERTISING IN TAILGATE

Ads placed in Tailgate Ramblings by PRJC members are free.

We seek ads from commercial interests in jazz- record companies and dealers, clubs featuring jazz, sellers of jazz publications and the like. PRJC is a strong club. Our one thousand plus members puts us, we believe, at the top, or very close, in club membership. Jazz fans have money for their interests in our kind of music and spend it. Advertisement income will help make a better Tailgate. We hope readers will help us in getting more ads. Rates below will hold for the next four issues- March, April, May and June. We will then look over our costs and possibly make upward adjustments.

#### Rates

Full Page- \$50.00  
Half Page- \$25.00  
Quarter Page- \$12.50  
One-Eighth Page- \$7.50  
Send copy to the editor-

## MARCH! THE MONTH FOR JAZZ SPECIALS!

There will be no PRJC Special Event in February. There will be two super-specials in March.

ON MARCH 10, THE ANNUAL BIX BEIDERBECKE BIRTHDAY CELEBRATION WILL BE HELD AT TWIN BRIDGES MARRIOTT. THE BAND WILL BE THE ORIGINATORS OF THE BIX REVIVAL- the BIX BEIDERBECKE MEMORIAL JAZZ BAND. FOR THE SIXTH STRAIGHT YEAR THIS OUTSTANDING BAND WILL BE ON HAND, AND ANY AND ALL WHO ATTENDED IN THE PAST KNOWS WHAT A GREAT NIGHT THIS WILL BE.

BUT THAT AIN'T ALL, FOLKS-

WE HAVE THE TRADITIONAL BAND RANKED NUMBER ONE- ANYWHERE- HERE AT ANOTHER PRJC SPECIAL ON SATURDAY NIGHT, MARCH 24- AGAIN A SATURDAY NIGHT AND AGAIN AT TWIN BRIDGES MARRIOTT, AT THE VIRGINIA SIDE OF THE 14th STREET BRIDGE FEATURING

### THE NEW BLACK EAGLES!

Anyone knows that these two events are top events in traditional jazz. Remember- no February special- two super-events in March.





BUDDY BOLDEN MUGGED

IN GEORGETOWN

Cats from Mintons  
Hit as Well

Royal Stokes' great Saturday morning jazz show, "I Thought I Heard Buddy Bolden Say", died this past week. As we went to press we heard that the station, WPTG, was closing down. Also no longer to be aired was Royals' fine Wednesday night show, "After Mintons".

"Buddy" had been on the air for six years, three hours a week of fine traditional jazz, ragtime, blues and mainstream. Royal, as knowledgeable a DJ as we know, gave us all many hours of the best of jazz. He played familiar and obscure sides, all well annotated. He gave maximum exposure to jazz being played in the area. He was enthusiastic, informed and so very professional in his selection of the best of jazz. He supported all activities of the Potomac River Jazz Club. He helped make for the success of the club.

It is a low down crying dirty shame that this had to happen. With all the air time on both AM and FM stations there just simply isn't enough now of our own great music, let alone the loss of Royal's shows. With all the junk music blasting us at almost every twist of the dial we hope that some station will recognize the value of renewing the kind of music Royal put out. Why don't you call or write your favorite station and tell them there is a very good jazz program available. Royal and Buddy are two good friends we don't want to do without.

DUDLEY FOSLICK SPECIAL EVENT

SET FOR WEDNESDAY, FEBRUARY 7

The home port of traditional jazz in this area, the Bratwursthau in Arlington, Va. will be the scene of a gala Dudley Fosllick Birthday celebration on Wednesday night, February 7th. The festivities start at 8:30.

The Dudley Fosllick Memorial Jazz Band celebrates the memory of Dudley Fosllick, an artist in jazz in the Twenties. A graduate of Columbia, Dudley and his brother Gene, two boys from Indiana, organized one of the pioneer early bands, the University Five. This band came after the Original Dixieland Jazz Band and was active in the New York area right after World War I. Dudley played the mellophone and his records from the Twenties show a mastery of this difficult instrument. He played with Ted Weems, Red Nichols and many others in his career. It was a solo on a Red Nichols side that brought him to the attention of Dick Parks, the Memorial band leader.

The band was organized last year and rapidly came into form, playing the dance and popular tunes of the Twenties in jazz style. They have been playing three Wednesdays a month at the Bratwursthau. The band plays well and is building up a following.

There wasn't too much known about Dudley Fosllick's life, other than his recordings until George Kay, a Tailgate national contributing editor called from Florida. George, a longtime jazz scholar and writer, knew Gene Fosllick well. From him he got the full story of Dudley Fosllick's interesting life and an article in the English "Jazz Journal" in the Fifties resulted. George sent a collection of items about Dudley Fosllick, highly interesting programs from old dance dates in the Twenties, newspaper clippings and other items. They will be presented to the band, with the best wishes of George Kay and the PRJC on February 7th. It promises to be a good evening- come on out to the Bratwursthau- it is in the Parkington Shopping Area where Wilson Blvd. and Glebe Road meet.

SAD NOTICE TO THOSE WHO HAVE NOT SENT IN THEIR 1979 DUES- THIS WILL BE YOUR LAST ISSUE OF THIS COMPEDIUM OF TRADITIONAL JAZZ NEWS, VIEWS AND WHO'S WHO. DUES ARE \$10.00 A YEAR, FOR AN INDIVIDUAL OR A COUPLE. PRJC MAKES JAZZ LISTENING MORE FUN.

BIX BAND BACK MARCH 10—

AND JOE'S COMIN' TOO !!



The PRJC's seventh annual celebration of the birth of the legendary cornetist will take place right on Bix's birthday this year, Saturday March 10th. Back again is a band the launched a movement, the Bix Beiderbecke Memorial Jazz Band. And the really great news is that the exciting front line of that group is together for the first time in Washington since 1976: Billy Barnes (tp), Dick Cramer (tb), John Schober (C-mel sax and cl) and the long-missing Joe Ashworth (cl). For the last few years Joe has been in California (where he founded the Hot Frogs Jumping Jazz Band). The band has discovered that Ashworth is so important to the sound which got them invited to St. Louis, Breda, Holland and other festivals they just didn't want to assemble here without him, so we're flying Joe in from California for that evening.

The rhythm section has undergone only slight changes in recent years. Our good friend Tex Wyndham is still on piano. Bill Taggart is on tuba. Vinnie Giordano has been the banjoist since original star John Gill joined the Turk Murphy band. The only newcomer to the band is drummer Richie Barron. And of course the founder and leader of the band, Bill Donahoe, will play his washboard.

The last major engagement for the band was the Breda(Holland) Jazz Festival last May. The Festival drew the amazing total of 74 bands and all reports are that the Bix Beiderbecke Memorial Jazz Band stole the show.

The BBMJB will play from 9 pm until 1 am in the Commonwealth Room of the Marriott Twin Bridges on Saturday, March 10. Please note that beginning with this event, the admission cost of our band specials will be \$6 for members, \$8 for non-members.

IS IT TRUE WHAT THEY SAY.....

PASSING THROUGH- Don Ewell, in town for a jazz piano concert at the Smithsonian, stopped by the Bratwursthau at played for the delighted guests. Don's old Baltimore buddy, Ellis Baker, played drums and sang "Winin' Boy".

Bob Greene, piano star of the reviewed in this issue record, "Pretty Baby" also dropped in the Bhaus later in the week and worked over the piano with his Jelly Roll stylings.

NEITHER RAIN NOR SLEET- The Bay City 7, that Baltimore band of national note had a great reception at their recent gig in Columbia. It was a night of lousy weather, sleet, snow, rain and wind but fans like the Bakers, Grays, Wahlers, Whitey Smith's, Meredith Keck and Margaret Smith plus more for a full house showed up. And Bay City has a new record, the aptly named "Pride of Baltimore". Doris Baker, Jim Ritter and members of the band have copies for sale. Tailgate will carry a review in the March issue.

YOU ARE WHAT YOU EAT- The New Year's Eve Party had great music and great food. The breakfast was catered by the Iron Skillet and very well indeed. A surprise was a three-tiered cake, with a miniature beer keg on top, a gift from the owners of the Bratwursthau. PRJC thanks them for this gesture.

JAZZ IS BUSTING OUT- Lots of jazz around as our inside back cover shows. Members recently have been seen at El Porto in Alexandria where Johnny Maddox plays; at One Step Down for a fine evening with Big Nick Nicholas, accompanied by the fine Keter Betts Trio; at Blues Alley for Scott Hamilton and Buddy Tate; at the Scott Fitzgerald setting of the Biltmore Ballroom where Ed Fishel plays on Sunday nights, and at the Sunday brunch at the Devil's Fork where Dick Walter's Trio is still great.

Mary H. Doyle

# OUR LOCAL BANDS



## Storyville Seven(Continued)

The Storyville Seven is, as they say, "idiomatically unfocused". The band culls its repertoire from diverse sources, playing homage to a variety of styles while retaining its own recognizable sound. Swing, cakewalks, ballads, marches, classic jazz, ragtime, blues are all part of the group's repertoire of traditional jazz.

The band was formed in August of 1976 and started playing the Tuesday night slot at the Bratwursthaus. A random list of available area musicians resulted in an assemblage of skilled men and consequently the group represents a diversity of ages, styles and backgrounds, blending together to form its distinctive sound. Three original members have left due to illness or cross-country moves.

The band works from its own head arrangements. A specialty is obscure tunes not played anywhere else, some never recorded. Sittins are welcome.

The leader is Dave Robinson, cornet and flugelhorn. Not a music major at Chapel Hill, Dave played in marching bands, jazz and classical music and had an exciting stint in the pit for the musical "Hair". He is a audio salesman, a record and tape collector and he likes the style of Bix, Louis, Jabbo Smith, the English star, Kenny Ball and Rudy Braff. Young, adept with his instrument and thoroughly into traditional jazz, he plays a strong lead in the front line.

The trombone player is George Gailles. A former trumpet player in local groups, George put his horn on the shelf in 1955. Interest in traditional jazz brought him back to the scene with his new instrument, the trombone. This Catholic University graduate is an asset to any traditional front line. George favorite trombonist is Lou McGarrity.

The lyricism of the clarinet of Steve Duda and his drive on the tenor sax bring back the sounds of earlier Twenties music. Steve, a native of New Castle, Pa., played with a fine territorial band, the Castleton Jazz Band in the swing period. Now retired from

the Postal Service, Steve's musical idol is Benny Goodman, followed closely by Artie Shaw and Pete Fountain.

Bucky Buckingham is one of those rare birds, a Washington native. He has played his fine jazz piano all around this town for a good long time. Eight years at Almas Temple, other years with Les Tracy Band, other years at Shakey's in various sites around the Beltway- belting out traditional jazz. Retired now from the government, Bucky keeps rolling along.

Hap Low is a happy banjo player. A native of Seattle, he is a retired naval architect who designed our oceanographic ship. He has played banjo in night clubs and caberets, was a steady substitute for banjo player Bob Walker and he provides his share of the rhythm section of the pulsing Storyville sound.

Bob Schmidt, genial master of the bass sax, is a native of St. Louis, where he first played C Melody Sax in the Boys Band in 1931. He played in stage bands, played clarinet and was with groups getting into traditional jazz in Oklahoma and Tulsa. An oil geologist Bob got his bass sax in Mississippi and has played it ever since. The late Joe Rushton was his model and Priscilla, Joe's widow, gave him Joe's mouthpiece.

Dick Harlow, the drummer, is one of many fine musicians coming from Eastern Massachusetts. He started drums at age 11 and played in various small groups in the Boston area. Next the Navy, in Europe, Far East and Korea, then college and his present career as a writer and editor. Four years ago Dick moved to Washington, and fifteen years of limited activity in music ended when, as he puts it, "evil companions" got him back playing regularly.

This is the third in our series of profiles of our local and area bands. Next month we will be reporting on the Bay City Seven and will review their new record.

## JOHNNY MADDOX (SETTLES) IN ALEXANDRIA

By Dick Baker

One of the genuine greats of ragtime piano is back at El Porto Ristorante in Alexandria- this time to stay! Johnny Maddox has agreed to make El Porto his permanent base of operations, playing there nine months a year; his off months will be spent at his home in Minneapolis. He'll play every night but Monday through April 29, then again June 5 to Sept. 23 and November 6 to December 9.

Maddox has been a top recording artist and much sought-after club performer for nearly thirty years, His first record, Crazy Bone Rag and St. Louis Tickle, made in 1950 was the first release of Dot Records. It and later hits by Maddox put Dot on the map. Since 1950 Maddox has cut 87 singles, 42 LPs and produced 4 volumes of piano rolls. By 1971 he had sold over 11 million records.

Maddox's career began in 1950 with a gig in Dallas. Maddox books most of his own gigs and travel to them by auto, which is how he'll get back and forth to Minneapolis on his vacations.

Nicknamed "Crazy Otto" from the title of one of his greatest hits, the monicker has long been a source of confusion and discomfort to Maddox. The name was a fine gimmick in 1955 but Maddox would very much prefer to leave it in the past--something those who publicize his appearances are loath to do.

On a typical evening Maddox devotes the first set to warming things up; his fingers, the piano and the crowd. He does this by playing a series of medleys of ragtime, jazz, blues and pop tunes from the 1890s through 1939 (the closing date in his "book"). Each tune gets one chorus, and he moves through an amazing number of them in an hour.

The pattern for subsequent sets is different; he still plays 15-minute medleys, but he will construct them thematically and play most tunes in full, often prefacing them with brief comments about composers and dates. He also solicits requests, blending them in with whatever he has in his own mind.

The listener really gets his money's worth in an evening with Johnny Maddox. He plays 50-55 minute sets at a blistering pace and takes very short breaks, these almost always spent in talking with fans in the audience. He goes through an incredible number of tunes in an evening. Listening is a fascinating exercise for lovers of pre-1940 music.

Johnny Maddox does not have a piano in his home in Minneapolis. When I asked him how he

incorporates new tunes from his vast sheet music collection, he explained that he has the ability to study a score, commit it to memory, and play it the next time he approaches a keyboard.

Most of the records Maddox cut for Dot are long out of print, although a few have been reissued recently. Unhappily, the new owners of Dot have chosen not to pay any royalties for these issues, something Maddox is now fighting in court.

The upshot of all this is that in recent years he's been producing and publishing his own records. The first of these records, "Amourese" is sold out; the second "Tres Moutarde" (with liner notes by Rudi Blesh), is available from Johnny at El Porto-- you'll have to ask for it though since Maddox has always steadfastly refused to hawk his records from the stage.

Two more records are due out soon, one is a cooperative effort with Denver clarinetist Vern Baumer, featuring jazz tunes of the 20s; the other, entitled "Songs That Made the Flappers Cry", is a collection of early pop ballads made with violin and cello accompaniments.

Anyone who appreciates early 20th century American ragtime, jazz, blues and popular music, played with consummate technique, owes it to himself to hear Johnny Maddox.

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February Programs

Feb. 4 Host- Al Webber; "The Southland  
Label"

A record label produced in  
New Orleans by Joseph Mares, brother of  
Paul Mares. The recordings are of hometown  
musicians, some well-known, some obscure.  
Host Webber wrote the liner notes for many  
of these records.

Feb. 11 Host- Jan Rossen; "Obscure  
Territory Bands of the 20s and 30s".

From Rossen's collection comes the  
sound of jazz infrequently heard-the bands  
who were best known in their own home terri-  
tory. Lots of surprises and joys.

Feb . 18 Host- Don Farwell "San Francisco  
Jazz"

The best of recent years from the  
Bay area. Bands are Ted Shafer's Jelly Roll Jazz  
Band, Phil Howe's River City Six, The South Fris-  
co Jazz Band, Dick Oxtot's Jazz Band and many  
others. Recordings are from the archives of the  
New Orleans Jazz Club of Northern California.

Feb. 25 Host- Carl Scheele: "The Jazz  
Vocals of Bing Crosby" .

March 4 Host- Ray West : "Big Band Dixie--  
Land- Bob Crosby".

Bing's brother , Bob, leading the  
most succesful adaptation of traditional jazz  
sound to the big band format. The program will  
consist of traditional jazz music as recorded by  
the Bob Crosby big band during the late 30s and  
early 40s.

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Davidsonville, Maryland

Helen and Abe Sheingorn  
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William Stott  
Silver Spring, Maryland

Eleanor and Frank Sumption  
Fairfax, Virginia

Frank and Bucky Wagner  
McLean, Virginia

Darlene and Emmett Wright  
Annapolis, Maryland

Elizabeth Bertrand  
Bethesda, Maryland

Mary Geiger  
Kensington, Maryland

Shirley and Mickey Toperzer  
Bethesda, Maryland

Verlene and Konrad Luken  
Falls Church, Virginia

Steve Ballou  
Arlington, Virginia

Lavenia and Richard Tilley  
Laurel, Maryland

Jean and Dave Lanham  
Bethesda, Maryland

Carol and Burton Seiwel  
Silver Spring, Maryland

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## JAZZ CLUBS ALONG THE DELAWARE

Because of proximity many PJCR's attend jazz events in the Delaware Valley. Here is a report for all of you TJFs out there.

First Fridays in Wilmington are a favorite stop. Tex Wyndham and the Red Lion JB play in the Green Room of the Hotel duPont in Wilmington. Reservations are a must.

Upriver in the New Jersey suburbs of Philadelphia, Joe Seigle and his Delaware Valley Jazz Fraternity have staged Sunday dinner concerts for the past five years featuring the best jazz artists of New York and elsewhere. Recently a new name was adopted: Penn Jersey Jazz Friends, and Joe remains the director from 14303 Delaire Landing Road, Philadelphia, Pa. 18114. Classic jazz concerts are continuing on occasional Sundays in Mercerville, N.J., near Trenton.

Meanwhile, a spin-off group has organized the Delaware Valley Jazz Society and is promoting concerts in South Jersey with local jazzmen. Honcho is John Smith, P/O Box 276, Bellmawr, N.J. 08031.

A new Pennsylvania Jazz Society has been organized in the Allentown-Easton area with George Fraley as president. A leading Board member is

## JAZZ CLUBS ALONG THE DELAWARE(Cont.)

Parke Frankenfield, the band leader and musical entrepreneur of Bethlehem. This club's first concert is on March 11 at the Green Pond Country Club, east of Bethlehem, with two bands, Frankenfield's Dixielanders and the New York Jazz including Ben Ventura, Marty Napoleon and Scott Hamilton. Mailing address is 4034 Easton Ave., Bethlehem, Pa. 18017.

Also in the Allentown-Bethlehem area is a stag social club called Fugowees Jazz Club, with an American Indian motif. Members, we have heard, sometimes bring their sqaws to the jazz parties.

Out of the Delaware Valley but not that far away is the great New Jersey Jazz Society, but that's another story

Harold Gray

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John Schober	—	C-melody sax	Richie Barron	—	drums
Joe Ashworth	—	clarinet	Bill Taggart	—	tuba
		Bill Donahoe	—	founder, leader, washboard	

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PRJC Hot Line

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Tuesdays " " The Storyville Seven  
Wednesdays " " The Dudley Fosdick Memorial Jazz Band  
Wednesday February 14 Open Jam Session-Bring Your Axe and Sit-In  
Thursdays 8:30 to 11:30 pm Riverside Ramblers  
Fridays " " Mac McGowns "Not So Modern Jazz Quartet"  
Saturday 9:00 to 12:00 m The Band from Tin Pan Alley Quartet

## OTHER LOCATIONS

Tuesdays 9:30 pm The Night Blooming Jazzmen Frank Condon's 254 N. Washington  
Rockville Md.  
Tuesdays 9:30 pm The Tired Bussinessmen J.B. Dutch Mill HarfordRd. Baltimore  
Wednesdays 9:00 pm The Sheiks of Dixie Biltmore Ballroom 1811 Columbia Rd, DC  
Fridays 8:30 pm Southern Comfort Shakey's Rockville Pike Rockville Md  
Friday Feb 5-March 2 Tex Wyndham's Red Lion JB Hotel duPont, Wilmington Del.  
Friday Feb 2-Feb 16 The Tarnished Six The Phyrst State College, Pa.  
Friday Feb 2 Rosebud Ragtime Ensemble White Flint Mall- Rockville, Md.  
Fridays and Saturdays Crabtowne Stompers Buzzy's Pizza West st Annapolis Md.  
Friday & Sat, Feb 16-17 Brandywine Revival JB Ground Round 1101 Phila Pike  
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Sundays 10am to 4pm N.O. Jazz Brunch Charlie LaBarbera Trio Devils fork  
1616 R.I. av DC  
Sundays 9 pm The Band from Tin Pan Alley Biltmore Ballroom 1811 Columbia Rd  
DC  
Monday Feb 19-25 Steve Hancoff, Ragtime Guitar Food for Thought Conn. and  
Florida av NW DC  
Tuesday through Sunday Johnny Maddox(see review this issue) El Porto Alexandria  
Sundays 8pm to 12 (except Feb 18) Doc Dikeman's Ambassadors Olney Inn, 16800  
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Tuesday through Saturday Norris Hansen, gtr. John Biero ,p. Fish Market 105 King st  
Alexandria, Va.  
Friday and Saturday 8:30pm Betty James, vo. Fish Market, 105 King st  
Alexandria, Va.

Frankie Condon's Lounge 254 N. Washington, Rockville, Md.

Mondays- Mike Crotty's Sunday Morning Big Band  
wednesdays- Bill Potts and Friends- Jam Session

Thursdays- Frankie Condon's Big Band

Friday and Saturdays Frankie Condon's Trio, Toni Rae, vocals

King of France Tavern Church Circle Annapolis, Md.

Opening Feb 6th Jimmy Witherspoon

" Feb 13th The Hot Three Kenny Davern, Art Hodes, DondeMichaels

" Feb 20 Joe Morrelo Trio, Noreen Gray, vocals

" Feb 26 Herb Ellis, gtr.

Blues Alley rear of 1075 Wisconsin av NW

Feb 6 to 11 Zoot Sims, tenor sax

Feb 13-17 Ron Carter, bass

Feb 21-25 Charlie Byrd Trio

Feb 27-Mar 4 Milt Jackson

One Step Down Lounge 2519 Penna av NW Washington DC

Feb 2,3,4 Wade Beach Trio

Pigfoot  
1812 Hamlin NE  
Washington DC  
Thurs, Fri and Sat-  
Bill Harris, gtr and  
blues vocals

PRJC MEMBERSHIP APPLICATION  
(Please Print)

NAME \_\_\_\_\_ SPOUSE'S NAME \_\_\_\_\_  
STREET \_\_\_\_\_ CITY \_\_\_\_\_  
STATE AND ZIP \_\_\_\_\_ TELEPHONE NO. (optional) \_\_\_\_\_  
MUSICIAN? \_\_\_\_\_ WHAT INSTRUMENTS? \_\_\_\_\_  
PRESENTLY MEMBER OF BAND? \_\_\_\_\_ CARE TO JOIN ONE? \_\_\_\_\_  
DESCRIBE JAZZ INTERESTS BRIEFLY (WHAT STYLES, ARTISTS YOU PREFER. WHY? optional)  
\_\_\_\_\_  
\_\_\_\_\_

PRJC DUES THRU 1979 - \$10.00 Checks payable to Potomac River Jazz Club.

Mail to: Doris B. Baker, Membership Sec'y  
7004 Westmoreland Rd.  
Falls Church, Va. 22042



Ken Kramer, Editor  
Tailgate Ramblings  
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