

Tailgate Ramblings

JULY 1979



tom ballenaer

TAILGATE RAMBLINGS

Vol. 9, No. 6

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TAILGATE RAMBLINGS IS THE MONTHLY PUBLICATION OF THE POTOMAC RIVER JAZZ CLUB. THE CLUB STANDS FOR THE PRESERVATION, ENCOURAGEMENT AND ADVANCEMENT OF TRADITIONAL JAZZ. THIS MEANS JAZZ FROM 1900 TO 1930, IN THE NEW ORLEANS, CHICAGO AND DIXIELAND STYLE, INCLUDING THE VARIOUS REVIVAL MOVEMENTS OF THE SAME, AND INCLUDES BLUES AND RAGTIME. TAILGATE RAMBLINGS WELCOMES CONTRIBUTIONS FROM READERS.

Ted Chandler

For the first time in a long period, Ted Chandler's name is missing from our masthead. Ted asked that he be dropped as a contributing editor.

Happily, Ted is not leaving traditional jazz. He will be writing for other jazz publications and as we told him, Tailgate will reserve reprint rights from time to time.

Ted stood up for his beliefs in jazz. No one could fail to know where he stood. With knowledge based on an adult lifetime of studying jazz, Ted knew his subject. As editor of Tailgate, he broadened coverage of jazz, and defended it like a lion. The paper became a lively forum and those who agreed and disagreed with this or that particular article had their jazz knowledge broadened by the experience.

Tailgate wishes Ted well in whatever his further contributions to jazz may be. We will miss his sometimes bristling, and always provocative, statements.

THE PRESIDENT'S CORNER

Jazz lovers, you are really hanging in there with your support. Another of our special events, the Dick Hyman Concert in May, produced a modest net return of \$239 for PRJC. So far, no losers in our 1979 Special Event series. Thanks for your patronage, you are helping to keep the beat going.

Although you may read this elsewhere in Tailgate, if you intend to join us on the July 14 Jazz Boat Ride, your chances of getting a ticket are rapidly dwindling. Don Angell, Boat Ride Chairman, tells us that as of mid-June 75% of the tickets were sold.

Joe Shepherd will serve as chairman of the Annual PRJC picnic, set for September 22 at Blob's Park. Joe plays trumpet all over town and we are grateful for his acceptance of this assignment. Joe will need a big group of volunteers, so step forward and give him a hand.

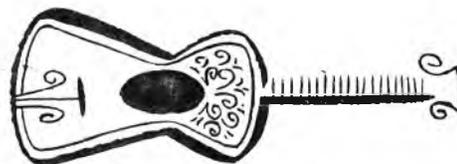
Chuck Enlind has generously volunteered to relieve Esther West of the duties of PRJC Treasurer. Chuck is undergoing a short indoctrination period, following which the Board of Directors will vote on his election to office.

The Board, at its June meeting, decided that a financial statement of the PRJC will accompany the ballots mailed prior to the General Membership meeting in November. The financial books of the PRJC are available for review by any member at any time, as has always been the case.

As I am writing this, my thoughts are on the June Special taking place this evening. It is the first of a new PRJC project: the presentation of local bands in a setting similar to that used only for out-of-town bands. And, TWO bands are sharing the spotlight. This is a golden opportunity to show our support of our fine local jazz musicians.

Good listening and happy sounds,

Ray West



NO GENIUSES, PLEASE

by Al Webber

Being self-taught on the trombone via the play-along-with-Brunis records method, I am always overawed by players who can read music and perform similar feats of legerdemain.

And it never fails to amaze me when, in the midst of a rouser like "Cakewalking Babies", in the very eye of the storm as it were, some keen-eared member of the Federal Jazz Commission will shrill, "You're sharp, Al!"

How gratifying it would be if, just once, it were a reference to my taste in haberdashery. But it never is. Always it is an accusation that I am playing out of tune. Not much, mind you; excess isn't my bag; just enough to shatter Waterford crystal and elicit a moan or two from any canine within earshot.

So I pull out the tuning slide a smidgen and keep pulling until a committee of my peers reckons my brays and whinnies are more or less in pitch. Or at least close enough for jazz.

Perfect pitch and musical literacy are marvellous attributes. But I blush and paw the ground when in their presence. I have come to value other bandstand traits no less.

Jazz is a music of emotion, doubtless. Nevertheless, players who possess reserves of phlegm and cheerfulness are good to have around when: (1) acoustics are bad and the piano piano is three-quarters of a tone flat; (2) the audience expects a mixture of polkas, waltzes, and hard rock instead of traditional; and (3) the band has to pay for drinks that allegedly were on the house.

No Geniuses, Please (continued)

In my book it looks like hell when a band straggles back to the stand at three minute intervals after intermission! Appearances suffer, too, when a bandleader has to coax, wheedle, and beg his sidemen to leave their booze or loved ones and get up and start blowing. Most irritating of all is the musician who never goes to the john until the end of the break.

Mere physical presence has its charms. Paul Whiteman may not have fretted if one of his 20-odd sidemen missed a gig, unless it was Bix. It's something else when you have booked a job with seven men and at five minutes to kick-off time, one of them hasn't shown. It's no compensation when the missing yo-yo breezes in as you are kicking off the first tune. By this time you have been juggling phone money in one pocket and Tums in the other for the last 15 minutes, and you're lucky if you haven't swallowed the dimes.

No thanks. Keep your geniuses. Give me the cat who is reasonably competent and who is on the bandstand, tuned up, zipped up, and ready to blow at the end of each intermission and 20 minutes before show time. Whatever else he may be, he is a pro.



OUR LOCAL BANDS

FAT CAT'S FESTIVAL JAZZERS

Johnson McRee, "Fat Cat" himself, is the founder and leader of this versatile Condon-styled band. It has been slamming along since 1970 and to date in 1979 has played twice to Wolf Trap throngs and has livened up TV's "Panorama."

Formed after Alexandria's Ragtime Band dropped out of the local traditional band scene, and successor to Fat Cat's Bull Run Blues Blowers, the present line-up includes some of the most accomplished traditional musicians in the area. The dropping of the Blues Blowers name cheered up announcers no end, particularly those with high anxieties and a mild speech defect.

The band has played in three Bratwursthaus locales - Springfield, early on; Manassas, and the Mother Shrine, Arlington.

Trumpet players in the beginning were Kenny Fulcher, now with Southern Comfort, and Johnny Thomas, now playing six nights a week with a traditional band in Tampa. Joe Shepherd is now on trumpet. Wild Bill Whelan was with the band in some of its peak performances.

The great Slide Harris was the first trombone with the band. Steve Welch followed him and Glenn Sullivan played until recently. Doug Powell, a powerhouse trombone man from Richmond, is now with the band. Charlie Robb played trombone in the middle period.

Jimmy Hamilton and Country Thomas were in the first units, both of them are still on the reeds. Bob Thulman, Bay City clarinet, is frequently in the front line as well.

Ed Fischel on piano was in the early versions of the band. Al Stevens followed Ed at the ivories; Bill Andrews and Chuck Howze are alternate piano men with the band now.

Skip Tomlinson, Tom Martin, Johnny Roulet, all were drummers in the first several years of the band. Gil Brown, who came from a 12-year musical timeout two years ago to join this band, is now the drummer. Gil, whose dynamics on the drums has pushed several local bands forward, is one of the standout musicians on the local scene.

Charlie LaBarbera plays guitar with the band, and is always an asset.

Bass players for this band began with Stan Booth, now on the West Coast. Van Perry played with the band, giving his solid beat to the unit. Dean Keenold and Dave Casler are the present bass players.

This band is Fat Cat's chief musical instrument. As leader he sets the tempo, selects the tunes, and sings a vocal or two, and wails out jazz on his kazoo. Loose ensembles, with a happy beat, coupled with strong solo work bring back memories of Nick's and Condon's. The band plays many tunes a little slower than the average traditional band and people like to dance to it.

The theme song of the band is the haunting tune, "I'll Be a Friend". In the book is a moving version of "Dixie," sung slowly and sadly with the band giving out with strong organlike chords. After this Old South voicing, the great college tune, "Washington and Lee Swing" blares out. This was Fat Cat's school and it isn't every college graduate who can salute the old place with such excellent music.

Other notable tunes played by the band are "Wherever There's Love," "Darkness on the Delta" "You Brought a New Kind of Love to Me," and a lot of Fats Waller's music. Johnson McRee rightly regards Waller as being the very top man in jazz composition.

The band plays, naturally, at the Manassas Jazz Festival. Their two appearances at Wolf Trap in recent weeks have resulted in several new gigs.



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COMMODORE RE-ISSUES LIVEN SUMMER
JAZZ LISTENING

Milt Gabler is a jazz stalwart who deserves the hallelujahs of every jazz fan. From the mid-Thirties until the late Forties his Commodore jazz label carried a proud listing of the best musicians at the peak of their form.

The Commodore Music Shop on East 42 Street in New York, across the street and east one block from the Commodore Hotel and Grand Central was a lamp unto the feet of the jazz people. Crowded with fans and musicians and thousands of good jazz 78s, it was where you could hear the jazz truth.

It was the home of Commodore Records, Milt Gabler's label. The label only recorded jazz; good and true jazz based on Milt's excellent selection. Long out of print and collectors items in their original state, Commodore Records are back with a stunning first set of ten records. These records are: New Orleans Memories Plus Two, Jelly Roll Morton; That's a-Plenty, Wild Bill Davison and His Commodores; Fine and Mellow, Billie Holiday; Windy City Seven and Jam Sessions at Commodore, Eddie Condon; Big T and Mighty Max, Jack Teagarden and Max Kaminsky; The Chocolate Dandies and Leonard Feathers All Stars, Coleman Hawkins; Two Kings of the Tenor Sax, Ben Webster-Don Byas; Kansas City Six and Five, Lester Young; Three's No Crowd, Bud Freeman, and The World is Waiting, Mel Powell and Joe Bushkin.

The original sound of the recordings is admirably preserved. No monkeying around with phoney stereo, no accenting of this or that phase - these records come out as they sounded on the mint ten inch 78s in the late Thirties. Except our sound equipment is better now and the cactus needle is back on the desert from whence it came.

Tailgate plans to review all of these records. We are open to volunteers who wish to review the remaining eight. Your reward is jazz immortality via Tailgate and the record itself. Write, or call me at 354-7844 for the record you want. The reviews will be two each month for the next four months, starting with the August issue.

The Reviews:

New Orleans Memories Plus Two -
Jelly Roll Morton. Commodore XFL 14942
CBS Records:

The Plus Two are two previously unissued sides from the 1939 General Record sessions by Jelly Roll. Sporting House Rag and the Naked Dance No. 2 haven't been heard since they were first cut and the masters mislaid until Milt Gabler found them. Still lost, Milt reports, is Animule Dance.

Here is Jelly Roll in his mid-Fifties and a long way from his Creole New Orleans past in every way but musically. He never left the music of his childhood and youth when the sounds of jazz emerged from the fertile alluvial musical soil of New Orleans. A master musician, a prolific and excellent composer and holder of a phenomenal memory of past sounds, Jelly Roll formed jazz. These piano sides show his contribution at its basic best.

The best segments of this record are those with vocals by Jelly Roll. He sings in a haunting, back room voice, thick with the sounds of summer nights in the Old Quarter in New Orleans. The foundation of jazz is the blues, and here they are, sung as they should be, and accompanied by the singer's piano.

Jelly was there in the early ragtime period. He played it, sharply and competitively, as he did most other things. His version of Joplin's Original Rag is a strutting testament to the spirit of ragtime. The previously un-issued Naked Dance No. 2 is a raunchy throwback to the uninhibited bawdy house music of Jelly's younger years.

The record ends with a wonderful Michigan Water Blues. The words, "Michigan Water tastes like cherry wine" sung by Jelly creates a mood that few jazz records of any sort can match. Get this record; it is an essential part of any jazz library.

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That's a-Plenty - Wild Bill Davison and His Commodores. XFL 14939. Wild Bill Davison (t); Pee Wee Russell(cl); George Brunis(trb); Eddie Condon(g); Gene Schroeder(p); Bob Casey(b), George Wettling(dr); On Clarinet Marmalade, Original Dixieland One-Step, and Baby Won't you Please Come Home, Edmond Hall replaces Pee Wee on clarinet.

When this band sat down to record the tune That's a-Plenty, the gods who watch out for recording sessions were in the best of moods toward mortal man. This is, with no doubt, one of the greatest recordings in jazz. It is the greatest dixieland record. It was one of those times when everything anyone attempts turns out perfectly. Great small band jazz is a blend of instrumentalists at their full power and the extra ingredient of total musical rapport. If I had to take one record to that desert island of exile I would be hard pressed to decide between this record and Louis' West End on a Vocalion. Right now I would take That's A Plenty from this album.

All but two of the cuts on this record are the originally issued sides from 1943 and the alternate takes. Wild Bill is the outstanding star, with his trumpet leading the others in a major steeplechase of driving sound. Pee Wee never played better on a dixieland record, Brunis, the stalwart linebaker of the trombone supported Wild Bill as never before nor since. The rhythm, set by Eddie Condon, never lets up. The entire result of these records made in late November, 1943, is historic; here they all are at their best.

Wild Bill is 73 this year. He played in Sacramento last month, undiminished in tone and fervor. Hearing him on these records made 36 years ago is a wonderful reprise of a major contributor to our music. Get this record, by all means; don't have a home without it.

K. Lee



AIN'T MISBEHAVIN' IS HIT AT WARNER

Fats Waller was in one big man these things in music: a major jazz and popular composer; a superb stride piano player; a great leader of a jazz band, and an entertainer of extreme capability. His zest for life combined with his major talents gave him an almost Superman aspect. I know his early and most sudden death came as a shock to all of us, we felt that somehow Fats couldn't die.

The revue, Ain't Misbehavin', now at the Warner until mid-August would have made Fats cheer along with the audience. It presents his music with verve, enthusiasm and continual excitement on stage. The cast of five and an on-stage orchestra under the direction of J. Leonard Oxley, brings us the sights, sounds, sweats and some of the sorrows of Harlem of the late Twenties and early Thirties.

The thirty songs in the show are sung, danced, mugged and given some of their best workouts since Fats was around. The closing number of Act I, The Joint is Jumpin', is pure Harlem at its most frenetic. Black and Blue is sung solemnly and the audience was hushed by the depth of emotion in this great song of Fats. Ken Prymus was great in the ultimate Harlem putdown song, Your Feet's Too Big. Teresa Bower's voice, of great range and flexibility, pleased me the most. Yvette Freeman sang, danced and lit up the stage. Addriene Lenox, a 22 year old dynamo, wriggled, twisted and showed fine comic skills. Ken Prymus and Ben Harney, both with great skill, carried their part of the show very well indeed. So effective was the staging and direction, that the big stage at the Warner seemed filled with a gathering of black artists up to almost twenty instead of the five in the revue. This is a show worth seeing, for the jazz music first, but also for the great spirit of joy that comes through everywhere in the performance. Fats, they have done you well.

HELLO, NEW MEMBERS
WHEREVER YOU ARE

We have just looked at Volume I, Number 1 of Tailgate Ramblings. The editor, Al Webber, bemoaned the fact that the PRJC had less than fifty members. Records were being given as rewards for bringing in new members. The first issue came out strongly for traditional jazz, gave a listing of local bands and denied rumors that the club was a front for commercial interests. Now nine years later we still are for traditional jazz, we still feature local bands but the record premium for bringing in new members is no longer necessary and we haven't heard the rumor that the club is a front for commercial interests for a long time. One thing is still very true -- new members are as much wanted and as equally welcome as they were nine years ago. We hope you will take an active part in club activities - attend the special events, go to where our jazz is being played and take on some of the volunteer responsibilities that keep the club running. If you feel like writing, send something into Tailgate. If you want to help in other ways, call Ray West at 370-5605. And now, welcome to the people who have joined in the last month:

Laurence Shields
Arlington, VA.

Barbara and Morton Simons
Washington, D.C.

Shirley Snyder
Alexandria, VA.

David Stoddard
Avondale, PA.

B. Rhett Summers
Arlington, VA.

Mary and Lee Swartz
Rockville, MD.

Kate and Sam Westbrook
Burke, VA.

Erminie and Dave Hall
Wilmington, DE.

Barbara and Maynard Hanson
Arlington, VA.

Lolly and Harlan Mills
Potomac, MD.

Connie and Frederick Sims
Oxon Hill, MD.

Elaine Dull
Reston, VA.

Mary Ann and Devereux Palmer
Silver Spring, MD.

Shirley and Harold Bohlman
Arnold, MD.

Jean Lambert
Falls Church, VA.

Isaiah Zimmerman
Washington, D.C.

Joe North
Baltimore, MD.

Richard Grann
Silver Spring, MD.

Kathleen and William Reich
Falls Church, VA.

Fat Cat's Festival Jazzers (continued)

Virginia's senior Senator, Harry Byrd (Ind.) was at Wolf Trap and enjoyed the band. With S. I. Hayakawa (R) already an advocate of traditional jazz, we hope an enthusiastic Democratic senator will step forward and declare for trad as well - we like to be totally non-partisan.

A slimmed down Fat Cat keeps this band moving along. It has good musicians, a consistent point of view and the presence of a unique sustainer of traditional jazz in Fat Cat to make this a good listening bet at any time.

K. Lee

/continued next column

IS IT TRUE WHAT THEY SAY???

A LONG WAY, BABY

California natives couldn't believe how many PRJC members traveled to Sacramento for the eighty-band, four-day Sacramento Dixieland Jubilee over the Memorial Day weekend. But then, bands came from Poland, Scotland and Japan. There were three days of great jazz in historic Old Sacramento. Where could you see a movie star (OK, NYC has Woody Allen on some Monday nights), a TV star and a movie director in one band. The Beverly Hills Unlisted Jazz Band has George Segal (live!), who looked a touch classy on banjo, Conrad Janis of Mork & Mindy, as leader on trombone, and five other Hollywood-based musicians. They played very well, with great appeal to the 75,000 on hand. They were a hard act to follow, but the Queen City, New Black Eagles, and Climax and others could do it. Many pledges were heard to go again in spite of gas shortages, DC-10 pylons and good old inflation. One PRJCer, Hal Farmer, ignored all three and took in the Festival, Yosemite and the Grand Canyon. What gas crunch?

WELL MET IN ST. LOUIS

Those from PRJC who attended the St. Louis Festival, the 16th annual, held early in June, declared it fantastic. On the Mississippi, with the bands playing on barges and showboats, and spread out over a six day period, music could be heard at a more relaxed pace. Sleep was possible in the daytime after a late night. The Salty Dogs and Turk Murphy were in St. Louis, and like Sacramento, this is a no-miss event.

LOCAL CELEBRITIES

Johnson Fat Cat McRee's Festival Jazzers played at Wolf Trap twice in June and were live on Panorama on TV. Joe Shepherd, at a recent social gathering, had the heady experience of being recognized as a TV celebrity due to his Panorama appearance. The charming lady cried, "I saw you on TV!" Heads turned, and Joe modestly acknowledged that she had.

The Seldom Scene, one of our top local blue grass bands, was on WETA TV, with Tom Gray on string bass. Tom is the son of PRJC stalwarts, Harold and Lida Ruth Gray. Tom also plays with local jazz groups.

Janice Cole, one of our club's favorite traditional jazz songbirds, was a great hit in the recent Hexagon show at the Trinity Theatre.

The Bay City recently played at Sully Plantation at an antique car show.

Johnny Maddox is back at Il Porto in Old Alexandria. His opening night was a sell-out.

THAT CHIMING SOUND

Chris Henderson (banjo with Bay City 7) and Bob Harris (former trumpet with the Federal Jazz Commission) were married in Baltimore last month. Best wishes from the PRJC, and a symbolic wok for good luck from Is It True.

SAILING DOWN THE CHESAPEAKE

Bus tickets are still available for the trip to Annapolis for the boat ride on July 14. Call me at 280-2373. Press your yachting duds and be ready to go hear great jazz from the Original Crabtowne Stompers.

SUPPORTING YOUR LOCAL BANDS

As we go to press we are very happy to report that our June event with the Federal Jazz Commission and the Riverside Ramblers was a great success. The Potomac Room at the Marriott Twin Bridges was comfortably filled, the bands performed at their best and a happy and jazzy atmosphere was the order of the evening. See you all at the next double band feature on Saturday August 25, same place - two bands, Bay City 7 and Stutz Bearcats.

Mary H. Doyle



OUR FAR FLUNG CORRESPONDENTS ---

REPORT FROM LAS VEGAS by Jim Hard

After four days in the city that glitters I can report that traditional jazz in Vegas is heard during the daytime. The musicians work the big shows at night so traditional jazz lovers have to adjust their hours accordingly. So, one goes to the Royal Inn casino every afternoon to hear people like Henry "Hot Lips" Levine, famed for radio and recording days of NBC's Chamber Music Society of Lower Basin Street-and whose vocalist then was a young singer named Dinah Shore. Sunday jam sessions at the same place, bring your axe!

Another afternoon show is the Mickie Finn band at the Union Plaza in downtown Vegas. Fred Finn, formerly of San Diego, is calling himself Mickie now after he and Mickie split. Two shows, 2 pm and 4 pm, \$6, same fast-moving, fun-loving format you remember from the club in San Diego. Good scene.

Not forgetting the night owls, try to get to Pogo's on Decatur on Friday nights, round about midnight. The pros show up then to jam on whatever suits them, and inhale the proprietor's free drinks. When you walk in Pogo's you will think you are in the damndest redneck place you ever saw, but you will hear fine music by real professionals. Like a local trombone player named Tommy Turk who outblew two other 'bone players who were there. Your reporter requested a fine version of I've Found a New Baby. I left at 2 am under protest since the group was now equipped with an instrument I can only describe as a soprano tuba. There's no telling how long it went on.

Wingy Mannone is reported to be living in Vegas but apparently is not playing since the locals said they've not seen him in some time. His son Jimmy is playing drums professionally in town.

Lots of music in Las Vegas, perhaps not worth a special trip but good to dig when you get there.

Jimbo from B-town



THE JAZZ BAND BALL - Sundays 6-7.30 pm
WPFM 89.3 FM

- July 1-Host, Harold Bates: Victorian Jazz. Jazz from Victoria, Australia. Melbourne jazz musicians Graeme Bell, Ade Monsborough, Frank Johnson and Len Barnard featured.
- July 8-Host, Dick Baker: Interview with Johnny Maddox". Maddox, whose Crazy Otto Medley was the first million-selling ragtime record, has been one of the country's most popular players since the early 50's.
- July 15-Host, Lou Beyers: Billie Holiday. A program of rare recordings of the Great Lady Day.
- July 22-Host, Don Rouse: Chicago Clarinet Frank Teschemacher. Spotlighting the legendary Chicago clarinetist.
- July 29-Host, Jim Lyons: Coleman Hawkins. The music of Coleman Hawkins in contrast to other saxophonists of many eras.

COMING EVENTS

ANNUAL PRJC BOATRIDE JULY 14
Probably sold out but call Don Angell at 280-1999 anyway

AUGUST 25 AUGUST SPECIAL
Two bands in CONTRASTS IN STYLE -
Marriott Twin Bridges - 9 pm
BAY CITY 7 and STUTZ BEARCATS

THE PICNIC! THE PICNIC! THE PICNIC!
Blob's Park SEPTEMBER 22
All day - All fun - Our BIGGEST event

OFF THE BELTWAY

CENTRAL CITY COLORADO - 12 bands and
Alberta Hunter, doyen of the blues
August 17, 18 and 19

NEW BLACK EAGLES, Mt. Gretna, PA.
August 17 and 18. Tickets \$5.
Music at Gretna, Box 356, Mt. Gretna
PA. 17064

TRIBUTE TO BILL CHALLIS, JULY 7
Irem Country Club, Wilkes Barre, PA.
\$15, Suzy Joseph, 409 East
Northampton St, Wilkes Barre, PA.

DIXIELAND AT KLEIN'S GROVE --

The Second Annual Dixieland Jazz Fest at Klein's Grove, PA. will be held on July 29, a Sunday, from noon to 10 pm. Three bands, including Parke Frankenfield's and Chuck Slate's with jazz greats Pee Wee Erwin and Dick Wellstood. Advance tix \$5.00, House of Music, 4034 Easton Ave, Bethlehem, PA. 18017.

Klein's Grove is 1.5 miles north of Bath, PA. which in turn is near Allentown and Bethlehem. Wie gates, bruders!!

SHY JAMS

The Shy Jams are still going strong. This is a good spot to tune up the old horn, pull up those tired chops and get with the rest of the PRJC musicians.

Call Webb Ivy 370-8944 or George Gailes 345-3113 or 345-8660

GOOD NEWS FROM ST. LOUIS

The Wahlers tell us that the BUCK CREEK JAZZ BAND has been invited into the elite circle of bands at the ST. LOUIS JAZZ & RAGTIME FESTIVAL for 1980. This annual event includes the top traditional bands and we are all happy for the success of this band. More on dates, etc. in Tailgate.

JOE GODFREY NEEDS TO KNOW ----

Band leaders, club owners, musicians! Call Joe Godfrey, Events Editor of Tailgate, to report new gigs, date changes in old ones, or changed bands - 829-4664.

Joe reports beginning June 11, the Mason Thomas Quartet has been engaged at Ashbys in the Washington Hilton. Long time followers of the area trad/jazz scene recognize Mason as a musician who is versatile with many instruments, tho best known for his reed work and bass fiddle playing. Word is that Mason got a terrif response with an initial trial appearance at Ashbys. Reservations may not be essential every nite, but remembering that this is DCs largest hotel, reservations are encouraged. Mason can be heard Mondays thru Sats 9-1 am.

* BAY CITY 7 ON FRIDAY, JULY 13 9-12 pm *
* ***** *
* The Bay City 7 will be appearing *
* in the Banquet Room *
* of the Carriage House Restaurant *
* Route 40 and St. Johns Lane *
* Ellicott City, Maryland *
* Located just a few gallons from both *
* Baltimore and D.C. *
* ***** *
* The Banquet Room is attractive both *
* acoustically and physically, with a *
* varied light menu and assorted *
* beverages available. *
* The Carriage House management is *
* considering making our music an on- *
* going attraction if sufficient *
* support is forthcoming. This brief *
* notice, of course, is an effort to *
* further ensure that eventuality. *
* Reservations are suggested : 465-0400 *

It's a new location and new restaurant in the Oakton Shopping Center at 2916 Chain Bridge Road, called "PUFF." It opened June 8, with ABC beverages, and a jazz entertainment policy. Shirley and Phyllis are the two ladies operating PUFF. There's a small dance floor with jazz bands appearing from 9-2 am three nights a week.

Wed. Bob Gideon Jazz Band
Fri. Ed Fischel's Jazz Limited Quartet
Sat. Dave Littlefield's Sultans of Swing



PRJC HOT LINE
703-573-TRAD

All That Jazz!

Events
Editor
Joe Godfrey
829-4664

JULY, 1979

TRADITIONAL JAZZ GIGS

At the Bratwursthau, 708 North Randolph, Parkington Shopping Center 8.30 pm.
Mondays Federal Jazz Commission
Tuesdays Storyville Seven
Wednesdays Dudley Fosdick Memorial Jazz Band
Wednesday, July 11 Monthly Open Jam Session, Coordinator John Donner 536-7674
Thursdays Riverside Ramblers
Fridays Oakwood Mac Jazz Band (6 pce) and Not-so-Modern Jazz Quartet
Saturdays Band from Tin Pan Alley Quartet (or Trio)

TRADITIONAL JAZZ GIGS

OTHER LOCATIONS

Sundays Charlie LaBarbera Trio, Devil's Fork, 1616 Rhode Island NW, 11-3 pm
Mondays Falstaff Five+2, Overlea Hall North, 6908 Belair Rd, Baltimore
Tuesdays Nightblossoming Jazzmen, Frankie Condon's, 254 N. Washington, Rockville
Tuesdays Tired Businessmen, Dutch Mill, 6615 Harford Rd, Baltimore, 9.30 pm
Tues/Weds C. LaBarbera, Betty James vocals, Fishmarket, 105 King St. Alexandria
Thurs/Fri/Sat Marshall Bros, Betty James vocals, Fishmarket, 105 King, Alexandria
Tues/Sun Johnny Maddox, ragtime piano, Il Porto Ristorante, 121 King, Alex.
Mon/Sat Darryl Ott, ragtime piano, The Back Room, Union @ King, Alexandria
Fridays Southern Comfort, Shakeys Pizza, Rockville Pike, Rockville
Fridays Original Crabtowne Stompers, Buzzy's Pizza, West Street, Annapolis
Sun, July 1 Doc Dikeman's JB, Lubber Run, Arlington 8.30 pm
Sun, July 1 Federal Jazz Commission, Foundry Mall, Georgetown, 2.30 pm
Tues. July 3 Hot Mustard JB, Smithsonian Museum History/Tech., Const. & 12, 5-6 pm
Sun. July 8 Riverside Ramblers, Chinquipin Park, Alexandria, 2-3 pm
Sun. July 8 Great Jazz Pianos, M. McPartland, G. Shearing, T. Wilson, Wolf Trap
Fri. July 13 Bay City 7, Carriage House Rest., Ellicott City, MD. 9-12 mid.
Sun. July 15 Doc Dikeman's JB, Glen Echo Amphitheater, Bowie, MD. 7.30 pm
Thurs. July 19 Tin Pan Alley Band, Tea Dance, Spanish Ballroom, Glen Echo PARK 8p
Tues/Wed July 24/25 Preservation Hall JB, Wolf Trap 8.30 pm
Fri, July 27 Southern Comfort, Craft Fair, Frederick, MD.
Sun, July 29 Charlie Byrd Trio, Foundry Mall, Georgetown

DOWN-THE-ROAD-APIECE LOCATIONS

Sun. July 1/8 Tarnished Six JB, Coffee Grinder, State College, PA. 12.30-4.30 pm
Fri. July 6 Tex Wyndham's Red Lion JB, Green Room, Hotel Dupont, Wilmington (res.
Fri/Sat July 20/21 Brandywine Revival JB, The Ground Round, Claymont, Delaware
Fri. July 27 Tarnished Six JB, The Phyrst, State College, PA. 10 pm



PRJC MEMBERSHIP APPLICATION
(please print)

NAME _____ SPOUSE'S NAME _____

STREET _____ CITY _____

STATE & ZIP _____ TELEPHONE (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 are \$10 per year, prorated as follows:

Those joining	Jan-Mar	pay	\$10.00	through	end	of	year
"	"	Apr-Jun	" 7.50	"	"	"	"
"	"	Jul-Sep	" 5.00	"	"	"	"
"	"	Oct-Dec	" 10.00	"	"	"	following year

Send application and check payable to PRJC to:

Doris Baker, Membership Secretary
7004 Westmoreland Road
Falls Church, VA 22042

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Tailgate Ramblings
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