

Tailgate Ramblings



"You knew when you married me that I couldn't shimmy like my sister Kate."

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TAILGATE RAMBLINGS
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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 styles, including their various revivals, as well as blues and ragtime. **TAILGATE RAMBLINGS** welcomes contributions from its readers.

GREETINGS FROM THE PRESIDENT

At the regular PRJC board meeting on the third Wednesday of the month, the board heard an oral report on the Jazzathon. The PRJC has been asked to participate (and will consider) a similar event next year. The D.C. Society for Crippled Children made about \$1,000, which was certainly creditable. Much of the credit should go to Jim Ritter, the unflappable chairman, and many thanks to the fine musicians and others who gave their time. As those who attended know, the Gateway Center is the home of the Wax Museum. Early on, someone got the idea of bringing Louis Armstrong's image out and outfitting it with a trumpet. A great idea whose time hadn't come, as Louis just didn't work out and had to be carried back to the museum to sit out this year's Jazzathon.

The Board voted unanimously to donate \$200 to WPFW, which is having a fund drive this month. That station sponsors our club's hour and a half show every Sunday. Such discrimination needs support.

JAZZ BAND BALL SYNOPSES
APRIL 1980

WPFW, 89.3 FM
Sundays, 6:00-7:30 PM

April 6. Host Jim Lyons. "Between Reisenwebers and the Lincoln Gardens" -- how we jazzed our way through World War I, women's vote, and into Prohibition. Documented -- recorded live!

April 13. Host Sonny McGown. "Bobby Hackett" -- tracing the career of this famous cornetist/trumpeter from 1938.

April 20. Host Nat Kinnear. "Pioneers in Traditional Jazz," the history of the Original Dixieland Jass Band.

April 27. Host Lou Byers. "Wild Bill Davison," a potpourri of his most famous recording dates and best known sessions.

It was announced that Burt Bales, a well-known West Coast jazz pianist who made records with Lu, Turk, and Bunk and presently plays at two places in San Francisco -- Dick's at the Beach and the Washington Square Bar & Grill -- was coming to the Washington area on short notice. A group effort was being planned to organize a "room rent" party for Burt. Hope you got the word-of-mouth notice about this event.

Best of all news is that PRJC member Bill Meisel has stepped forward and accepted what can only be called a challenge -- the Chairmanship of the Picnic -- our great fun day and important PRJC moneymaker. Bill assisted Joe Shepherd last year and qualifies from the experience he gained in the process. Joe will assist Bill in scheduling the bands. Both did a great job last year. I hope all members will help if called upon. Suggestions will even be considered at this pre-planning time, so if you have any let us know.

See you next month.

Mary H. Doyle

BERLIN BAND RETURNS APRIL 12

THE NEW ORLEANS JAZZIN' BABIES, the band that made such a big hit at our annual meeting in November 1978, is returning to be the PRJC's featured band in April.

The band was originally formed as Papa Ko's Jazzin' Babies in 1958. The founder was a popular drummer, vocalist, and bandleader -- Gerhard "Papa Ko" Kobelt. Dismayed at the commercial Dixieland (in the pejorative sense) revival then going on in Berlin, Kobelt assembled a band to recreate the earlier New Orleans sound of such bands as those of Sam Morgan, Papa Celestin, Clarence Williams, King Oliver, and the (only) slightly later sounds of Armstrong's Hot Five and Seven and Jelly Roll's Red Hot Peppers.

Renamed the New Orleans Jazzin' Babies in 1970, the group stands as the oldest jazz band in Berlin and still adheres to Papa Ko's principles of concentration on the earliest New Orleans music. In addition to all the well-known classics of Armstrong, Morton, Oliver and others, their repertoire includes such tunes as "Lina Blues" (Jabbo Smith), "Mobile Stomp" (Sam Morgan), "Sweet Mumtaz" (Luis Russell), "Long, Deep and Wide" (Fats Waller), and many others.

The PRJC concert will come on the last day of a 17-day U.S. tour that will take the band to Charlottesville, Charleston (W.Va.), St. Louis, Decatur (Ill.), Grand Rapids, Boston, and Meriden (Conn.), with plenty of time out for sightseeing, since their very brief trip here in 1978 gave them little time for travel.

The concert will take place at the Holiday Inn #2, Telegraph Road just inside the Capital Beltway, Alexandria, Virginia, 9 till 1, Saturday, April 12. No reservations. Admission: PRJC members, \$6; nonmembers, \$8.

--Dick Baker--

WANTED TO BUY/TRADE/BORROW: Discographies (besides Rust) from any source for Louis Armstrong's All Stars, Eddie Condon, Bunk Johnson, George Lewis, Wild Bill Davison, other traditionalists of heavy/varied-source output -- and/or Jepsen volumes except 5 and 6. Xerox okay. **Please call Dave at 273-6139.**

PRJC STALWART JACK TOWERS WINS GRAMMY AWARD FOR RECORD

Little did Jack Towers realize one stormy night in Fargo, North Dakota, 40 years ago that belated fame would come to him when the recording he made then of the Ellington orchestra received a Grammy Award earlier this year.

The band was playing a dance date, one of an endless stream of one-night stands. Jack and an associate brought their good sound equipment to the ballroom and recorded the whole evening of great band jazz.

Then at its most likely best, an amazing balance of veterans and newcomers, all pulled together by Ellington's genius, the band brought the great sounds of jazz to Fargo that night. The recording turned out well, and sat, as so many did, back on the shelf for many years. Brought out, re-recorded with the best of modern equipment, it finally came on the market.

Unlike so many records of great jazz, which suffer from lack of good distribution, this record caught the ear of the people who run the record end of the Book of the Month Club. They distributed it through their many members. It caught on and got a fair hearing at last. Next came the Grammy Award people, who heard and enjoyed.

The award ceremony was on national TV, with Mercer Ellington receiving the award. Jack Towers, watching quietly at home was thunderstruck when the award was announced. Thunderstruck and quietly delighted, for his part in preserving a typical night of a great band so that all those who couldn't be in Fargo that night could enjoy the live presentation of that high point in Ellington's career.



The Potomac River Jazz Club Proudly Presents

NEW ORLEANS

Jazzin' Babies

BERLIN



The Jazzin' Babies first visited this area in 1978, as cultural ambassadors of the City of Berlin (in the "Friendship Force" exchange program). Their very warm reception by Washington-area jazz lovers prompted plans for a return trip. Their April 12 performance here will be the final concert of a 17-day tour taking them as far west as St. Louis and as far north as Boston.

The Jazzin' Babies play jazz in a pure, early New Orleans style, taking their inspiration from King Oliver, Jelly Roll Morton, Clarence Williams, Papa Celestin, Sam Morgan and other classic masters.

HOLIDAY INN #2
TELEGRAPH ROAD JUST
INSIDE CAPITAL BELTWAY
ALEXANDRIA, VIRGINIA

SATURDAY, APRIL 12
9 PM - 1 AM
NO RESERVATIONS

ADMISSION: PRJC MEMBERS \$6
NON-MEMBERS \$8

For more information on this and other area jazz activities, Call 573-TRAD

WHY LIMIT THE JAZZ REPERTOIRE?

There is much in these days of international brouhaha and general malaise which causes one to wrinkle the brow and flare the nostrils. It is not my intent to add to this melange of discontent, as a careful application to my prior writing will make clear.

I am, however, somewhat bemused by an increasingly evident desire on the part of some to compress the jazz vocabulary into such a limited matrix that we wind up with everybody playing "Wrought Iron Rag," "Dans Les Rues D'Antibes," "Gatemouth," and little else.

As these comments are written, Vic Dickenson is on my stereo playing a witty, luminescent jazz solo on a Claude Hopkins pop tune called "Crying Out My Heart for You" -- a tune which never showed up in a street parade, but which enriches jazz literature when Vic plays it.

And that's the point. If a guy plays jazz, it really doesn't matter whether the tune is "Papa De Dada" or "Send In The Clowns." Indeed, if a musician seeks a steady diet of "Papa De Dada" to the exclusion of anything more recent, one must wonder if he has anything to say, or whether he is maybe letting the old masters speak for him.

It's not a question of style. There is no suggestion here that a staunchly classic jazz band ought to -- or could -- play "My Little Suede Shoes," or "Bags' Groove" (although that great, grizzled old stride piano master Joe Turner rides the hell out of Monk's "Well You Needn't").

There's a central point here that is not in contention. Many of the old goodies need restatement. I love them and wouldn't wish to see them out of the repertoire. But they are, after all, only one small area of the literature, and not necessarily the area favored by many great jazzmen.

Even a sketchy glance at some repertoires will confirm this. Consider Sid Bechet during the Victor/Blue Note years -- roughly 1939 to 1947. There were some impeccable classics on

the list: "Nobody Knows the Way I Feel This Morning," "Shake It and Break It," "Wild Man Blues," "Texas Moaner," "Mandy," "Tiger Rag," etc. But there was also Ellingtonia ("The Mooche," "Old Man Blues," "Stomp Jones"), Gershwin ("Summertime"), Herbert ("Indian Summer"), Basie ("One O'Clock Jump"), and other assorted standards like "I'm Coming Virginia," "The Sheik," "Dear Old Southland," and "I Know That You Know." Bechet even recorded "Muskrat Ramble" and "The Saints" -- tunes clearly not good enough for most of our bands today.

Many reasonable men consider the Muggsy Spanier Ragtimers sessions in 1939 for Bluebird the crowning achievement of white jazzmen. The 16 tunes included exactly one Oliver ("Dippermouth") and one Morton ("Someday Sweetheart"). Clearly, Muggsy was not reaching for unfamiliar material. Among others, he picked "Sister Kate," "Dinah," "Lonesome Road," "At Sundown," and "Jazzband Ball." The results were historic.

Later, in a series for Commodore, Muggsy intermixed such classics as "Snag It," "Weary Blues," and "Riverside Blues" with heterodoxy like "September in the Rain," "Alice Blue Gown," "Sweet Sue," and "The Lady's In Love With You." They all swung quite nicely.

Bunk Johnson and other rediscoveries of the early 40s were not particularly well served by the jazz collectors who, recording them, insisted that they play only a strict New Orleans repertoire. When Bunk escaped from Bill Russell long enough to record for Columbia, the tunes he selected, in addition to a group of old rags, included "Chloe," "Till We Meet Again," "You're Driving Me Crazy," and "Maria Elena," and were certainly compatible with Bunk's style.

Currently, the most exciting trumpet player in the mainstream/traditional bag may well be Doc Cheatham. It is instructive to see his choice of tunes on a recent LP featuring him. They include "Rosetta," "I Cover the Waterfront," "Blues in My Heart," "What Can I Say, Dear," "St. James Infirmary," "Sugar," "If I Could Be With You," and "Rose Room." On each, Cheatham has a fresh, hot, interesting statement.

The clear lesson of all this is that while

Continued next page

we do indeed need continuing interest in the old and obscure, we must not stop there. There's a hell of a lot of material for hot jazz lying right out in the open where nobody ever thought to look. Sooner or later, someone is going to play "Send In the Clowns" and make it swing like crazy. Vic Dickenson probably already has!

— Jazzbo Brown from Columbia Town —

OF PEOPLE, PLACES, AND PLEASURES -- IN FLORIDA

by Harold Gray

Two jazzfaxes became apparent after a vacation in Florida: (1) tradjazzfans should go to Fort Lauderdale rather than Miami, and (2) trad bands that work every night throw in a lot of show biz, vaudeville, and razzmatazz to fill the halls.

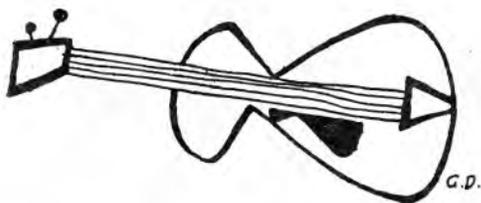
Starting in Orlando, Lida Ruth and I found Rosie O'Grady's Good Time Emporium jammed to the rafters with happy customers listening to Jim Maihack's band and enjoying the corny show with Charleston and can-can dancers on the bars and runways. At Walt Disney World, Billie Barnes' and other jazz bands perform daily in the great theme park. And nearby, just outside the gates, is the Village Lounge, which operates like Blues Alley or the Maryland Inn with an impressive rotation of nationally-known stars accompanied by a house band — the Bubba Kolb Trio. We caught the great Red Norvo and his vibes there.

Bill Allred, who formerly led the band at Rosie's, moved to Fort Lauderdale and created a similar fun-place, Auntie Mame's Old Time Saloon. He also organized the Continental Jazz Band for the new place, and they pack 'em in six nights a week. The jazz is better than at Rosie's and the show more sophisticated with big band hits and Broadway show tunes. The band includes Allred, leader and trombone; our own John Thomas and Charles Bertini, trumpets; Bill Burns (formerly with Phil Napoleon), reeds; Ray Leak (from the Queen City JB), piano; Dave Gannett, bass; Dennis Rasmussen, drums; and Lee Floyd, banjo. Both of these nostalgic joynts are in the historic old downtown districts of their respective cities. It was SRO by 8 PM at both Rosie's and Auntie's. Allred and Thomas send best regards to all their fans in Manassas and Washington. They will take this band to the Sacramento Jubilee, May 23-26.

Under the guidance of expatriate PRJGers Amber & Mort Middleman, we found two other Dixieland bands that make a living in Fort Lauderdale, playing an average of six nights a week, but not at the same spots all week. Andy Bartha's Deep South Dixieland Band plays two nights at the canalside Cottontail

GOOD NEWS FROM SPRINGFIELD

The management of the Springfield Hilton has responded to the success of the BUCK CREEK JAZZ BAND by extending their dates to these Sundays at 8: March 30, April 13, April 27, May 11, May 18, June 1, July 6, July 27, August 10, and September 7. In between these dates this exciting band will appear in three festivals: St. Louis, Steamboat Days, and Central City, Colorado. Glad to hear of this, and a tribute to the band and the support by people like yourself. Puff's, the Ground Round, the Sheraton in Fredricksburg, Cacao Lane in Ellicott City, and the King of France Tavern in Annapolis are other good places with traditional and mainstream music. Keep them all filled with happy jazz fans!



JOHN MORRISEY ENHANCES SOUND SYSTEM BY FINE CRAFTSMANSHIP

Our new sound system travels from place to place safely and in fine style due to the work of member John Morrisey. John built the excellently crafted carrying cases. Not only are they sturdy, to handle the bumps and jars, but their good looks make our whole show a class act. We are grateful to John Hennessey for the donation of his time and skill to the club.

**BOOK REVIEW -- AND THIS TIME
ABOUT A VERY, VERY GOOD ONE**

Lounge, one night on the Hidden Harbor showboat, Sundays at Stan's, and they play specials most other nights. Don Goldie and the Jazz Express perform Saturday afternoons at Hialeah Race Track, Sundays down on the Keys, and his trio is at the Bahia Mar Hotel Thursday-Saturday nights.

Other jazz spots in the Lauderdale/Pompano area include Beowulf with the Flip Phillips quartet every night (recent guests were Peanuts Hucko and Lionel Hampton) and Bubba's, which tends toward contemporary jazz. The Galt Ocean Mile Hotel had Sammy Kaye and Wayne King with their orchestras during our sojourn. Didn't realize they were still around. Did you? The nearby West Palm Beach convention hall books bands like Buddy Rich, Lawrence Welk, and Count Basie, as well as having a one-day jazz festival produced by George Wein, which included Eubie Blake and The World's Greatest Jazz Band.

We attended the regular 4th Sunday jam session of our sister jazz club in Fort Lauderdale, officially called the New Old Jazz Society of Everywhere, but members refer to it as Preservation Hall--South. Any trad musicians around are welcome to come and play at their monthly sessions. John Dengler, its founder, played bass sax; Hal Donavan, MC, and Will Connelly, the Society's honcho, were on trumpets; and Bobby Rosen handled the 88. Some sets had 7 musicians, some 10, and the finale included 12 jazzmen blasting away with mucho gusto. A pleasant surprise there was to meet some PRJCers from Rockville: Mary and Lee Swartz. The Middlemans are enjoying the Florida lifestyle, but they miss the good Potomac jazz and their friends from Baltington and Washimore.

Don Ewell lives in the area and plays occasionally. He had just returned from New Orleans where he played at Preservation Hall, Maple Leaf Club, and the Plantation.

Small World Note: While strolling along Las Olas Blvd. we bumped into Mary and Bill Bason, now living in Santa Rosa, California, who were on their way to hear Bill Allred. They hope to see a good delegation of their PRJC friends at the Sacramento Jubilee.

We also took in the annual fiesta along Calle Ocho in Miami's Little Havana. This multicultural, bilingual festival had more styles of Latin music than we knew existed,

The book is "The Making of Jazz", by Collier, published by Houghton-Mifflin, 1978, Boston, Mass., hardcover edition \$20.00. Paperback edition published 1979 by Dell, \$6.95.

Jazz authorities Robert L. Kinney and George Kay both said the same thing -- this is the one indispensable book to have. And I agree.

Mr. Collier is a musician, a writer on music, and a man who has listened long and well to jazz. His other works led to this major effort in jazz history and interpretation. He writes lucidly about the reasons why jazz is a different musical art form. His explanations of the pattern of jazz as music are very clear and one does not need a Juillard degree to understand what he is saying. No, it is not simple -- no art is. But to know what jazz musicians are doing it is necessary to have some knowledge of music, and this book supplies it without making you reel with technicalities.

The beginnings and growth of jazz are excellently covered, with credit to the figures of genius among the musicians. For a welcome change, proper recognition is given to the early white New Orleans musicians, as well as to the basic root and growth blacks. Collier follows the music through to the present time, giving us one of the clearer views of the bop and modern movement. Short of personally supplying a copy for every PRJC member, an unlikely project given our economy, I can only urge you to buy a copy, read it well, and the next time you hear the music it will sound just a little bit better.

--Ken Kramer--

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RECORD REVIEW

by George Kay

THE NEW BLACK EAGLE JAZZ BAND -- "ON THE ROAD" (NBE Be-Four). Black Eagle Records, 128 Front Street, Marblehead, Mass. 01945. \$7.50.

Personnel: Tony Pringle, cornet, leader; Stan McDonald, clarinet and soprano sax; Stan Vincent, trombone; Eli Newberger, tuba and finger cymbals; Bob Pilsbury, piano; Peter Bullis, banjo, manager; and C.H. "Pam" Pameijer, drums.

Tunes: (Side A) Oriental Strut; Jelly Bean Blues; The Mooche.

(Side B) The Martinique; Mon Homme (My Man); Cherry; Shake it and Break It.

Recorded live: (Side A) Mt. Gretna, Pa., August 19, 1978. (Side B) York College, Pa., November 1, 1978. Sound quality: excellent. Liner notes by John S. Wilson.

The New Black Eagles chose an appropriate title for this album. In 1978, the band played 140 engagements and nearly half of them were away from their home base at the Sticky Wicket in Hopkinton, Mass. The tours have included St. Louis, New Orleans, Manassas, Breda in Holland, and other major jazz festivals and concerts. John S. Wilson makes a perceptive comparison between the life styles and musical inspiration of the NBEJB and those of the early New Orleans pioneers:

"If you're wondering how seven men with full-time, demanding daytime commitments can summon up both time and energy to do this year after year, they can point to an example that has been set for them. Their example is the old New Orleans musicians from whom so much of their musical inspiration comes -- musicians who had day jobs as bricklayers, plasterers and dockworkers, who did a full day's work and then found joy in their horns at night. This, along with the music they play, is part of the tradition that the New Black Eagle Jazz Band is carrying on."

The mechanics of playing jazz is an endless

fascination. Its creative process is often incomprehensible even to those who are personally involved in the music. Whitney Balliett probably came closest to the heart of jazz when he titled one of his books, "The Sound of Surprise." The essential element of surprise abounds on every track of this album. The selection of tunes assures "the unexpected" in a varied repertoire consisting of New Orleans "hot" jazz, earthy blues, romantic ballads, and swinging dance music.

Oriental Strut: Tony Pringle's driving cornet captures Armstrong's fiery attack and muscular tone of the early Hot Five recordings of 1925. Vincent's trombone springs right out of Kid Ory to lay a firm foundation for Pringle's brilliant solo on his second chorus. McDonald stays closer to Bechet than Johnny Dodds in his excellent reed work. Although the number is over seven minutes long, the soloists don't overextend themselves; thus they allow plenty of room for the supporting instruments to blend into the ensembles.

Jelly Bean Blues: Bullis' banjo sets a slow, easy tempo for Pringle's poignant solo on Ma Rainey's classic blues recorded in 1924. Pilsbury's spare, single-note excursions recall the dreamy "Mamie's Blues" piano of Jelly Roll Morton. Newberger's moving tuba, Vincent's expressive blues-tinged trombone, and Bullis' flowing banjo accompaniment wrap up this outstanding performance of 10:55 minutes.

The Mooche: This is the third time the NBEJB has recorded The Mooche.... The band displays an uncanny ability for expanding on proven material and reworking it into something new.... McDonald's thrilling solo on soprano sax is completely original and different from Bechet or Bigard of the Ellington Orchestra. Newberger's tuba and Pilsbury's piano are first rate in providing color and excitement to the performance. Special mention is due Pameijer for his superb drumming on The Mooche as well as his impressive work throughout the set. His expert use of tom toms, wood blocks, snare, and bass drums provides the underneath pulse of the band in the tradition of Baby Dodds and Zutty Singleton.

The Martinique: Wilbur deParis would heartily approve of the NBEJB's revised and extended

RECORD REVIEW, continued

version of this classic tune.... McDonald's clarinet weaves along flowing melodic lines with slightly less fullness of Simeon's "fat" tone. Collectors who have the deParis Atlantic album 12333 may want to compare Vincent's brash attack on trombone with deParis's more polished tone and studied phrasing. Pringle's muted cornet has the same bite and swagger that Sidney deParis adopted on trumpet. The sturdy compositional structure of The Martinique makes this great deParis tune an indispensable jazz standard of lasting value.

Mon Homme: This sultry torch song of the 1920s was featured with great success by Fanny Brice, Ruth Etting, and, most recently, Barbra Streisand. Sidney Bechet recorded it in Paris in 1949, marking the first time the tune was popularized in a strictly jazz context.... McDonald on soprano sax makes this version his own showpiece. He emulates Bechet's melodic inventions on the verse and chorus in his long and adventurous solo....

Cherry: Don Redman wrote and arranged this number for the seven brass-four reed section of McKinney's Cotton Pickers. There is no similarity between McKinney's 1928 Victor record and this performance by the NBEJB. Newberger's deep throated tuba and Pilsbury's semi-stride piano are noteworthy in this distinctive version of the Redman composition.

Shake It and Break It: The geneology of this old burlesque tune written by Joe Frisco around 1912 is covered by Wilson in his text. It was recorded by many groups including the Original Memphis Five, Speed, Webb, Zach Whyte, and King Oliver. The Black Eagles chose the fiery driving version of the 1940 Victor recording by Sidney Bechet and his New Orleans Feetwarmers. They couldn't go wrong for a flagwaving finale and all hands step forward to blow a roaring, swinging rideout.

This album, replete with evidence of the New Black Eagle's accelerated musical growth during their surprisingly short lifespan, is recommended on all counts.

(Reprinted, with gratitude, from THE SECOND LINE, Winter, 1980.)

SINGLES CELEBRATE SPRING WITH SUPER-SUPPER AT SEGAL'S

The PRJC Singles Club, a mainstay group for traditional jazz, will hold their monthly potluck supper and jazz gathering at Mary Segal's home in Rockville, Md. on Sunday April 20, from 3 to 7. For information on location and other items please call Mary Segal, home number is 881-6549, office 340-3010. You can also call Jim Nielsen, home number is 931-6695, or Evelyn Franklin at home, 946-5325, office 353-4780. The singles are always happy to have other single people join up, so why don't you plan to be with them on April 20?

GOOD SOUNDS TO THE SOUTH

Tom Martin, drummer and entrepreneur of North Carolina, tells us that on Saturday, May 2, at the Southern Pines Elks Club, and on Sunday, May 3, at the Whispering Pines Country Club, same place, the following jazzmen will perform: Tommy Pletcher on cornet; Bob Haggart, bass; Dill Jones, piano; Spencer Clark, bass sax; Ron Hockett, clarinet; Joe Robinson, trombone; and Tom Martin, drums. Bob Haggart! Dill Jones! and the others. Sounds like a good bet for a springtime trek.

DELAWARE VALLEY JAZZ SOCIETY HOLDS ALL-STAR CONCERT APRIL 3

Our good friends of the Delaware Valley Jazz Society are bringing together an authentic All-Star group for their April concert.

They do have some dandies on tap -- Lou Green, cornet; Dick Wellstood, piano; Herb Gardner, trombone; Russ Whitman, clarinet and sax; Vince Giordano, bass sax; and Richie Barron, drums, plus that dynamic belter of the blues, Carol Leigh.

This aggregation of aces will be at the Dutch Inn, Gibbstown, N.J., Sunday, April 13, from 6 to 10 PM.



**MUSICAL NOTES FROM
THE EVENTS EDITOR**

- **From the Hall Bros. Jazz Emporium**, Mendota, Minn., comes news of their first annual spring jazz festival. Lasting two days, Friday April 11 - Saturday April 12, the festival will host the guest talents of the SONS OF BIX and the well-known CAROL LEIGH in addition to the HALL BROS. JAZZ BAND, alternating on the bandstand at the Mariner Restaurant. Time is 7:30 PM to 1:00 AM each day of the festival. Advance sale tickets are \$7.00, checks to the Jazz Emporium, P.O. Box 712, Mendota, Minn. 55150
- **Bill Sutherland**, President of Coon-Sanders Nighthawks Club, has announced the 1980 reunion for the weekend of May 16/May 17, at the Uptowner Inn, Huntington, W. Va. In addition to "COON-SANDERS NIGHTHAWKS CLUB ORK.," the bands will be JOE RONK'S STARDUSTERS, BOB HAMER'S WEST VIRGINIA WOLVERINES, RUTH SUTHERLAND'S LUCKY JAZZ BAND. Individual jazz notables expected: Earl Roberts, banjo; Paul O'Conner, trombone; Rex Downey, trombone; and Terry Waldo, piano. Contact J. "Curly" Godfrey for the details.
- **Duke Ellington's Birthday** is Tuesday, April 29. In celebration, the Arts Section, D.C. Public Library, Martin Luther King location, will have three days of activity:
 - Saturday, April 26, 1 to 3 PM, Room 216 -- A film festival featuring the Ellington Band, 1929 to 1956.
 - Monday, April 28, Noon, first floor lobby -- Jones-Haywood School of Ballet, "Dance Formation to Music of a Keyboard."
 - Tuesday, April 29, Noon, Room 316 -- Tape excerpts: Duke Ellington at Fargo, North Dakota, 1940. Jack Towers, the album's sound master, holds informal discussions.
- **One of the harbingers of spring**, jazzwise, is the resurgence of Johnson "Fat Cat" (now known as "Thin Cat") McRee leading jazz groups at Northern Virginia sites. On Monday, March 17, McRee began a regular Monday gig at the Bratwursthaus with the MANASSAS FESTIVAL JAZZERS. In addition to "Thin Cat" on kazoo and vocals, personnel on opening night included Joe Shephard, trumpet/fluegelhorn; Doug Powell, trombone/fluegelhorn; Jim Hamilton, clarinet/baritone sax; Charlie Howze, piano;

Gil Brown, drums; and Dave Kassler, string bass. Nick, the Bratwursthaus proprietor, advises that patrons will find the band at the the Bratwursthaus on most Mondays henceforth. The FEDERAL JAZZ COMMISSION has the gig on the last Monday of each month.

- **Too late for the March RAMBLINGS** was the news of the opening of a gig led by "Thin Cat" at a new spot known as the Joker's Wild, on Maple Ave (near a High's Dairy store) in Vienna, Virginia. It's on Friday evenings. Trio features Steve Jordan on guitar.
- **John Eaton**, one of Washington's top pianists, left the Atrium Room on March 3 and moved across the street to play at the Fairfax Hotel's piano bar, 21st at Massachusetts Ave., in D.C.
- **The manager of the Springfield Hilton** has been so pleased with the success of the BUCK CREEK JAZZ BAND that he has booked them into September. The dates: April 13, April 27, May 11, May 18, June 1, July 6, July 27, August 10, and September 7.
- **The Boyd Raeburn big band sound**. On Friday, May 9, the Mike Crotty/SUNDAY MORNING JAZZ BAND, together with vocalist Toni Wilson, will present the Boyd Raeburn sound at the Smithsonian (probably in Baird Auditorium). The scores, charts, and arrangements of the Raeburn band were rediscovered some months ago.

AUTHOR'S QUERY

For a biography of Jack Teagarden, trombonist, I would appreciate receiving any previously unpublished material, private correspondence, information as to sources of such material and any other pertinent information.

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PRJC HOTLINE:
573-TRAD
FOR LATE INFO

All That Jazz!

EVENTS EDITOR:
JOE GODFREY
829-4664

APRIL 1980

At the Bratwursthau, 708 N. Randolph (Parkington Shopping Center), Arlington, 8:30-11:30.

Mondays MANASSAS FESTIVAL JAZZERS (FEDERAL JAZZ COMMISSION, APRIL 28)
Tuesdays STORYVILLE SEVEN
Wednesdays
Thursdays RIVERSIDE RAMBLERS
Fridays BOB GIDEON QUARTET
Saturdays BUCKY BUCKINGHAM QUARTET

OTHER REGULAR GIGS

Sundays BILL OSBORNE (piano), Back Room, Fish Market, Union & King, Alexandria
Mondays TERRY HARTZEL (ragtime piano), Il Porto Ristorante, 121 King, Alexandria
BIG BAND JAZZ CONCERTS, Helen of Troy Restaurant, Holiday Inn, 8777 Georgia, Silver Spring
Mon-Sat DARYL OTT (ragtime piano), Back Room, Fish Market, Union & King, Alexandria
JOHN EATON (piano), the bar, Fairfax Hotel, 21 & Mass. Ave., N.W., D.C.
Tuesdays JAM SESSIONS, Helen of Troy Restaurant, Holiday Inn, 8777 Georgia, Silver Spring.
Tue-Sun JOHNNY MADDOX (ragtime piano), Il Porto Ristorante, 121 King, Alexandria
Wednesdays GUEST JAZZ SINGER, Helen of Troy Restaurant, Holiday Inn, 8777 Georgia, Silver Spring
Fridays SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville
FEDERAL JAZZ COMMISSION, Cacao Lane, 8066 Main Street, Ellicott City, Md.
JAZZ LTD., Puff's Restaurant, Chain Bridge Road, Oakton, Va.
Fri-Sat FRANKIE CONDON COMBO, Helen of Troy Restaurant, Holiday Inn, 8777 Georgia, Silver Spring
Saturdays THE NOTEABLES, Puff's Restaurant, Chain Bridge Road, Oakton, Va.

ONE TIME ONLY

Saturday, April 12. PRJC SPECIAL: **THE NEW ORLEANS JAZZIN' BABIES**, from West Germany.
Alexandria Holiday Inn (Telegraph Road), 9 till 1

April 1-6 KENNY DAVERN (clarinet), ART HODES (piano), DON DE MICHAEL (drums), King of France Tavern,
Maryland Inn, Annapolis
April 8-13 TEDDY WILSON, King of France Tavern, Maryland Inn, Annapolis
April 13 BUCK CREEK JAZZ BAND, Springfield Hilton, Springfield
April 22-27 GAP MANGIONE (piano), King of France Tavern, Maryland Inn, Annapolis
April 27 BUCK CREEK JAZZ BAND, Springfield Hilton, Springfield

DOWN THE ROAD A PIECE

Fri. Apr. 4 TEX WYNDHAM'S RED LION J.B., Hotel DuPont, Wilmington, Del. (reservations suggested)
Sun. Apr. 6 TARNISHED SIX J.B., Highway Pizza, State College, Pennsylvania
Apr. 18-19 BRANDYWINE REVIVAL J.B., Ground Round, 1101 Phily Pike, Wilmington, Del.

JAM SESSIONS

Open: (Just walk in with your ax.) PEABODY BOOK SHOP AND BEER STUBE, 913 N. Charles, Baltimore,
Wednesday evenings

Shy: (Call first.) WEBB IVY, 370-8944; GEORGE GAILLES, 345-3113

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:

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|---------------|---------|-------------|---------|--------|----------------------|
| 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
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Tailgate Ramblings
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