

TAILGATE RAMBLINGS



"MOMMY O"

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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 YOUR PRESIDENT

The Board met before the Boatripe for its usual third Wednesday of the month meeting. Its first action was the election of Evelyn Franklin to fill the remainder of Bob Thulman's term. Evelyn has been active in the single's group and has served at the door many times at Specials. She is presently in charge of sales and hopes for a good year in that department. New PRJC T-shirts will be purchased in time for the picnic.

The Turk Murphy Special was a financial success. He is a big draw to Washington area members, and it was great to have him back again.

Congratulations are certainly in order for Don Angell for his masterful handling of advance sales for the Severn River Boatripe. This nonpaying job required full-time work, to say nothing of a million phone calls. Tickets were sold on a first-come basis, and it was a sell-out. Musically it was also a great success, and Don also arranged for fantastic weather.

In the hospitality line, it was agreed that individual Board members should handle the gate at least once a year and that more effort should be made to welcome people at special events. The PRJC membership is high -- over 1,000 members -- but the dropout rate is also high. If someone doesn't like the music after joining (incredible as that seems), that is not a problem we can solve. But if someone doesn't find a friendly group, we can do something.

As a service to members we wish to continue allowing the private sale of records or other jazz memorabilia. However, the Board agreed that the PRJC gate will not handle these sales in the future. We are often asked to handle books on jazz or to sell records at a small profit to the Club. But the work involved is tremendous, because it means keeping an inventory and books of receipts and hauling these items to Specials. If anyone in the Club is interested in this undertaking, please let us know.

Also in the hospitality line, musicians who are booked for this area often wish to stay in private homes in order to meet members of clubs. Thanks to the C. Y. Browne's and the Roy Hostettters' who agreed to take four musicians from the Boatripe. Sometimes the left hand doesn't know what the right hand is doing, however, so this plan didn't work out. Contact a board member if you have a comfortable room available and would like to meet some out-of-town musicians. It's fun and cuts down on the overhead for the PRJC.

Our next Special is in August. It's the Natural Gas, a great West Coast jazz band. See you then.

Mary H. Doyle

AD RATES

Display ads in Tailgate are \$90 for a full page, \$55 for a half page, \$35 for a quarter page, and \$20 for an eighth page. Small ads are free to PRJC members (eighth page and downwards). Payment for ad is due with copy submitted. Extra art work that may be required is at the expense of the submitter. Camera-ready copy is required.

TAILGATE DEADLINES

The absolute deadline for Tailgate Ramblings copy is the 25th of each month. Copy that is not in the sweaty and ink-stained hands of the editor will be held over to a possible later issue.

**"HAPPY BIRTHDAY, DEAR SATCHMO,
HAPPY BIRTHDAY TO YOU!"**

by Floyd Levin

The last time I heard that joyous phrase was on the 4th of July, 1976. I had proudly climbed on a flat bed rail car adjacent to Jackson Square in New Orleans to present the new Louis Armstrong statue to Mayor Moon Landrieu on behalf of the 1,000 fans who had contributed to the Louis Armstrong Statue Fund. The Mississippi River was to our backs as we faced the old statue of Andrew Jackson and listened to Danny Barker's band with Blue Lu Barker singing the birthday theme.

Standing tall and proud, the recently uncrated bronze figure of Louis Armstrong looked down on the scene while the TV cameramen recorded the event as part of the nation's bicentennial celebration. Unfortunately, the network editors opted to provide extended coverage of the Tall Ships' foray up the Hudson River. As a result the national TV audience had little opportunity to witness the great honor that had been given to Louis Armstrong in particular - and jazz in general. (The statue is now in its permanent location in the recently dedicated Louis Armstrong Park in New Orleans.)

July 4, 1980 is the 80th anniversary of Armstrong's birth. Over the years, I have had to privilege of sharing that event with Satchmo on many occasions -- both in body and in spirit.

My first meeting with the great man was on his 48th birthday. Despite the passage of 32 years, the event is quite vivid in my mind. He had just returned from a successful European tour with his recently formed All-Stars. The band was booked into The Oasis, a questionable venue in Southwest Los Angeles. With a borrowed Webcor tape recorder, I meekly ventured into Louis' dressing room during an intermission. I asked if he would allow me to tape an interview for my radio program -- which was heard by only those very few who had encountered the recent innovation, FM radio.

I was ushered into an adjacent room, where I was greeted by a smiling Louis Armstrong nibbling a piece of birthday cake -- stark naked! He was changing clothes between sets and agreed to talk to me as he dressed. After our brief conversation, he invited me to remain and interview the members of his band. Before the evening was over, I had recorded conversations with

Barney Bigard, Jack Teagarden, Earl Hines, Arvell Shaw, and Cozy Cole! I had enough material for six broadcasts.

I recall another Armstrong birthday celebration behind the bandstand at Disneyland, where Louis Armstrong's All-Stars were featured in one of the "Dixieland at Disneyland" events that were held for many years in the giant park. I think it was 1967. The occasion was marred by an unexpected rainstorm. As we huddled beneath an improvised canvas shelter, trombonist Tyree Glenn muttered some unprintable remarks about "Sunny California." During that moist intermission, I decided that it would be a good idea to plan a special birthday party for the next year so Armstrong could have 12 months to arrange his schedule for a rare day off. I promised Louis that, if he could attend, we would dedicate the entire day to celebration of his birthday. We'd invite his favorite friends, serve his favorite food, and have a memorable holiday in his honor. He accepted the invitation but could not promise that the Associated Booking Corporation would arrange his schedule to accommodate our plans.

We had the Armstrong birthday party the following year. It was a huge success. Our yard was decorated with toy trumpets dangling in the trees. Our backyard wall was covered with a 70-foot banner that proclaimed "HAPPY BIRTHDAY LOUIS ARMSTRONG, 1968." The vast panorama of the San Fernando Valley below us was obscured by half a hundred revelers celebrating the great occasion. Joe Darnsborg spent several hours in our kitchen concocting pots full of red beans and rice, Louis' favorite. Several musicians began a jam session in the yard that filled the neighborhood with happy sounds. Inside, stereo speakers in every room continually poured forth recorded sounds of the Hot Five, Hot Seven, etc. A huge blowup of Satchmo hung from Lucille's cherished crystal chandelier. We consumed about eight cases of beer and great quantities of liquor as we continually toasted the happy occasion. The only invited guest unable to attend was Louis Armstrong. He sent his regrets from England and indicated that he would have preferred our party to the audience he had with the Queen that day!

Armstrong's most momentous birthday took place here in Los Angeles in 1970. This was his last local appearance and it provided some of the most dramatic moments of his entire career. A sell-out audience in the huge Shrine Auditorium watched Louis climb a flight of stairs to reach the top of

the 800-pound cake that commemorated his 70th birthday. The occasion was the concert production, "Hello Louis!" presented by the Association of Southern California Jazz Clubs to launch the newly created Louis Armstrong Statue Fund.

This was probably Louis' greatest triumph. At the conclusion of the five-hour show, while 6,000 loving fans provided a thunderous standing ovation, Satchmo strode from the stage with misty eyes. His affectionate kiss to this writer's cheek was reported by news services throughout the world. While I was the fortunate recipient of that warm gesture of appreciation for my efforts in producing the event, I somehow felt that the Satchmo smooch carried a broader significance. Perhaps it was meant to be shared by the throng who had just applauded him so vigorously. It might have been his "thank you" to a world that had recognized his talents and made "a boy from New Orleans" one of the most popular figures in entertainment history.

The private birthday party after "Hello Louis" was a memorable evening. Only a small group of his friends shared that event with Armstrong in a Beverly Hills penthouse. The late TV news included brief coverage of the Shrine Auditorium concert held several hours earlier. I remember the sly grin on Louis' face as he watched himself and Hoagy Carmichael recreate their 40-year-old classic, "Rockin' Chair." Louis later told me that this was his happiest birthday.

My last conversation with Louis Armstrong took place on his birthday, July 4, 1971. We had phoned him at his home in New York to extend our usual birthday greeting. He was very cheerful and effervescent. He said his health was improving and the doctor had allowed him to blow his horn again after a long hiatus. He was looking forward to several jobs that were booked in the New York area. He ended his conversation, as he always did, with, "Kiss your Lucille for me." And, as always, I replied, "Kiss your Lucille for me!" We both laughed at our private joke — a continuing reference to our wives with the same name.

Two days after that happy conversation, Louis was dead and I was enroute to New York to attend his funeral. The issue of Time magazine on the plane included a brief mention of Louis' recent "recovery."

So this year, on July 4th, I will hoist a glass to again salute Satchmo. I will undoubtedly be thinking of that wonderful party in 1970 when I last toasted his birthday. I looked searchingly into his beaming face and tried to imagine a world without Louis Armstrong. I realize now that the world will never be without him. As long as a horn is blown, a part of Louis will emerge from its bell. We will never listen to a blues vocal without hearing the tone and inflection of his voice. His toothsome smile will radiate in our minds and the warm sounds of his music will fill our hearts as long as notes are blown and songs are sung.

HAPPY BIRTHDAY, DEAR SATCHMO, HAPPY BIRTHDAY TO YOU, OH YEAAAAH!

(I would like to express my gratitude to the editor, Ken Kramer. By asking me to do this piece, he rekindled glowing memories of a great man. Everyone has his particular memories of Louis Armstrong; his career touched the lives of almost every one of us. When you raise that glass on July 4, you will not be alone! F.L.)

JAZZ BAND BALL SYNOPSES
WPFW - 89.3 FM
SUNDAYS 6:00-7:30 PM

JULY 6: Host Dave Robinson. "Louis Armstrong - The Performer," a program of recorded highlights of the performing career of Louis Armstrong.

JULY 13: Host Sonny McGown. "78s Revisited." Sonny will play unreissued 78 RPM jazz recordings from the 20s, 30s, and 40s. Most of them have not been heard by today's listeners except those who are old enough to have bought 78 RPM disks when they were issued or, as in the case of Sonny, avid enough jazz buffs to seek out those disks still in existence.

JULY 20: Host Jim Lyons. "Harlem Jazz of the Early 30s," featuring the great black orchestras and musicians of that time and place.

JULY 27: Host Nat Kinnear. "Adrian Rollini - Musician Extraordinaire." Rollini, a child prodigy on piano, played bass saxophone, xylophone, vibes, drums, goofus, and invented and played the "hot fountain pen." He was also a composer and band leader and played as a sideman with Bix, Trumbauer, Red Nichols, and others.

BUCK CREEK A HIT AT ST. LOUIS FESTIVAL

NATURAL GAS JAZZ BAND PLAYS HERE AUGUST 2

The Natural Gas Jazz Band, making its first trip to the East Coast, will play for the PRJC on Saturday, August 2, at the Alexandria Holiday Inn.

Since its formation in 1970 by a group of Marin County (California) professional men, the NGJB has become recognized as one of the West Coast's most exciting and entertaining traditional jazz bands. Featuring an exuberant three-horn front line (cornet, trombone, soprano sax) and a driving two-beat rhythm section (piano, banjo, tuba, drums), the band plays its jazz in the San Francisco revival style of Turk Murphy and Lu Watters (yes, Virginia, there is a San Francisco style).

Their music is oriented to disciplined ensemble playing with arranged three-part horn harmonies, still leaving room for improvisation. The band's repertoire includes the early jazz classics of Jelly Roll Morton, King Oliver, W. C. Handy, Louis Armstrong, and Duke Ellington, as well as the more recent San Francisco jazz of Murphy and Watters.

Since 1976, the band has been an annual favorite at the Dixieland Jubilee in Old Sacramento, and more recently at the Dixieland Jubilee-by-the-Sea in Pismo Beach and the Motherlode Jazz Festival in the California gold country. The Gas men also traveled to Phoenix in 1978 to help their friends and hosts, the Desert City Six, stage the Desert Dixieland Classic. Over the July 4th weekend they traveled to Juneau, Alaska, where they were hired to help that city celebrate its 100th birthday. The tour that brings them to our area will begin with their second consecutive appearance at the Bix Beiderbecke Memorial Jazz Festival, in Davenport, Iowa.

The band has produced three record albums, the most recent being a tribute to Turk Murphy and Lu Watters, featuring six original compositions of each. One of the many laudatory reviews this record has received was written for Mississippi Rag by PRJC member Tex Wyndham, who said in part: "By making up an entire LP of this material [Watters-Murphy compositions], the Natural Gas Jazz Band brings the composers' inspirations into welcome and overdue sharp focus."

Without a doubt, and we had none ourselves, the Buck Creek Jazz Band did very well in St. Louis. Three articles have come in, written by enthusiastic fans who were there. Another is due soon, and there will be an article submitted on the band's further triumphs at the Steamboat Days Festival in Burlington, Iowa.

Here are quotes from the articles:

"By the time they were finished (their first set), the crowd was buzzing about this 'unknown' band and the many new followers were planning to get their seats early at the site of the band's next showing."

"Truly pleasing and inspiring was the enthusiastic reception given the Buck Creek Jazz Band...those of us displaying our support by wearing BCJB t-shirts and buttons were confronted with favorable queries and comments. Where do they come from? Where do they regularly perform? They're really good! Do they have record? Don't miss the BCJB!"

Thanks to correspondents Chris and Carmen Sorenson and "Dippermouth." Wish we could have printed everything you said.

PICNIC VOLUNTEERS NEEDED

If you can help for half an hour or so for the PRJC Picnic on 13 September at Blob's Park, please call B. U. Meisel at (703) 893-3713 (or 1040) or Arnold Benze at (301) 997-4348.

FED. JAZZ COMM. ON TV

Viewers of the Maryland Center for Public Broadcasting's "Critics' Place" program last month saw a film clip of the Federal Jazz Commission in action at its weekly Cacao Lane hearing.

Correctly noting that the group had cleaned up the title a bit, Mike Joyce, the program's pop music critic, introduced a short chorus of "All the Girls Go Crazy for the Way I Walk," Bunk Johnson's old stomper.

Both Joyce and John Goodspeed, another member of the show's panel, have attended hearings at Cacao Lane, and they discussed the music knowledgeably. And both commented on the size of the audiences that have regularly attended the regular weekly hearings of the Commission.

BARNEY'S CREOLE CLARINET, 1906-1980

by Floyd Levin

Isn't it strange that among the thousands of talented jazz artists who have passed this way during the last half century, only a handful can justify the classification of greatness? This is probably because jazz, as a viable form of art, is still too young to have firmly established a criterion by which we are able to properly assess its many contributors. We are still witnessing the maturation of those primal seeds of inspiration that began to sprout around the turn of the century. Eventually, there will emerge from its history a true pantheon of or music properly enshrining those responsible for its development.

By what group of standards can we actually judge the relative creativity of jazzdom's great and near-great? A careful analysis of the contributions of the Armstrongs, the Ellingtons, and the Mortons - those who certainly can be considered representative of jazz's loftiest achievement - discloses the factors necessary for qualification as a superstar of jazz: individuality, coupled with sincere feeling, technical facility, and impeccable taste.

Assuming the acceptability of the above hypothesis, we can now must confidently nominate Albert Leon "Barney" Bigard to a permanent chair in the proposed pantheon of jazz. Until his death on June 27, Barney was considered the foremost living exponent of the New Orleans style clarinet. When we listen to those delicately woven Bigard passages, they at first appear to be softly stated tremolos and sweeping flourishes; but do not be misled, they are shouting the clarion message of pure New Orleans jazz! Listen once again to the undulating chromatic runs that flow smoothly as he subtly reshapes a familiar tune into a triumphant Bigard speciality. I cannot count the many times I have heard his apocalyptical "Rose Room." Each performance clearly revealed the depth of feeling that could emerge from his Albert system horn. Can any melody ever surpass the emotional purity of "Mood Indigo," the dreamy Bigard tone poem from 1930? Even the title is perfect!

Jazz history was made during those creative years when Barney Bigard's clarinet added a piquant New Orleans flavor to the urban sounds of the Duke Ellington Orchestra. Between 1928 and

1942, the Duke astutely blended the richness of Barney's style with the elegance of Johnny Hodges, Cootie Williams, Rex Stewart, Ben Webster, Harry Carney, Joe Nanton, and Lawrence Brown. This amalgamation of talent merged to form what should be considered to the greatest jazz orchestra of all time.

Amid Ellington's elaborate arrangements, frequent interludes were reserved for Barney's flowing improvisations which always seemed to amplify the Ellington textures quite perfectly. Hearing the soaring lyricism of his many warm and melodic passages, we are able to conjure images of his musical background - the strong influence of his fine teacher, Lorenzo Tio, Jr. (who also instructed such Crescent City notables as Johnny Dodds, Jimmy Noone, Omer Simeon, and Albert Nicholas); memories of his playing in arcane New Orleans bands led by Armand Piron and Buddy Petit; and those steamy summer night in Chicago's Plantation Club seated alongside Darnell Howard and Albert Nicholas in the Joe Oliver reed section back in 1925.

Barney Bigard's contributions to the Ellington book were monumental. In addition to "Mood Indigo," he was responsible for such tunes as "Rockin' In Rhythm," "Saturday Night Function," "Clarinet Lament," "Clouds In My Heart," and "Sophisticated Lady," to name just a few.

Barney left the Ellington band when travel conditions became increasingly deplorable during World War II. His departure left a void that was never completely filled despite a succession of great reedmen who occupied that exalted chair over the years.

During the mid-40s, Bigard appeared with Freddie Slack and Kid Ory and also participated in several recording dates and studio jobs in the Los Angeles area. (Late television viewers can still see Barney with Louis Armstrong, Zutty Singleton, Red Callender, Bud Scott, Kid Ory, and Billy Holiday in "New Orleans," a flawed film that attempted to capture the romantic flavor of New Orleans from a Hollywood viewpoint.)

It is not generally known that Barney was responsible for Kid Ory's emergence from a long retirement. At Bigard's instigation, Ory came forward to claim royalties from the publication of his classic, "Muskrat Ramble." Ory joined Barney's small combo and began to receive attention from collectors and fans who remembered

his work with Armstrong, Oliver, and Morton several years earlier. Ory eventually formed his Creole Jazz Band, which became the leading contributor to the surging jazz revival that is still gaining momentum. Bigard's participation in this segment of jazz history is probably being revealed now for the first time.

When the Louis Armstrong All-Stars were assembled for a date at Billy Berg's Vine Street Bistro, Barney was selected to handle the clarinet chores in a great band that included Jack Teagarden, Earl Hines, Sid Catlett, Arvell Shaw, and Velma Middleton. Though hastily put together, the All-Stars were immediately successful, and Satchmo brought the sounds of traditional jazz to every corner of the world with this illustrious group.

After 13 years with the great Armstrong, Barney Bigard entered a period of semi-retirement here in Los Angeles. He enjoyed the relaxed style of living after those many years of arduous travel; but he was always ready to pack his Selmer horn whenever called upon for a jazz festival or concert tour. He frequently surfaced for festivals in Nice, New York, New Orleans, and Honolulu. His most active role in recent years was the starring spot in the annual "A Night In New Orleans," the international touring event that brought the sounds of the Bigard horn to fans in the U.S., Canada, Alaska, and Europe.

The triumphant career of Barney Bigard, which began modestly in a little house on Villere Street in New Orleans and eventually blossomed into worldwide prominence, has come to the final bar. He will be missed.

PROGRESS REPORT ON NOTES ON A DAMP NAPKIN CONTEST

The **Big Summer Contest** for names of tunes with an animal reference is now in full swing. There will be a story in the next issue and the announcement of the winner! Our judges are now working on the entries and they (the entries) are great. The beer supply in the area will be much lower by final decision time. Entries up to July 15 will be included.

Warning note: We will not accept a listing of tunes recorded by Bunny Berrigan or Willie "The Lion" Smith as legitimate. We also were impressed and distressed by such entries as "East St. Louis Poodle-oo," "Coal Carp Blues," "The Pooche (as played by "Mutt" Carey), and, ouch, "Salmon Chanted Evening." The contest started as an innocent diversion. It is now a Major Event. It may well change the course of jazz history. Watch for the August issue.

OF PEOPLE, PLACES, AND PLEASURES

by Harold Gray

Don Ewell gave jazz piano lovers a brilliant weekend when he visited the area. In addition to his solo concert at the National Press Club, he found time to play a gig with the **FEDERAL JAZZ COMMISSION** one night and to sit in for a set with the **RIVERSIDE RAMBLERS** another evening.

ON TV. "The Critics' Place," a talk show on Channel 22 about the arts in Washington and Baltimore, recently featured the **FEDERAL JAZZ COMMISSION** playing Bunk Johnson's "All the Girls Go Crazy For the Way I Walk." There followed a few minutes of chatter about tradjazz, mouldy figs, and the crowds of young and old that flock to Cacao Lane in Ellicott City each Friday night.

WORDS AND MUSIC is the name of Al Webber's new enterprise. It will provide music from the Golden Age for private parties and other convivial occasions in the form of a NOJB such as the Fearless Feds, a dixieland trio, or a ragtime/honkytonk pianist and banjo player for listening or sing-along. Musicians or entertainment bookers who want the nostalgic action should call (301) 588-6119. As Al's flack sheet says, "the Good Old Days are NOW."

GUT BUCKET CEREMONY. Tom Niemann, pianist and first president of the PRJC, recently built a gutbucket, explained and demonstrated it one night at the Bratwursthau, and formally presented it to Ken Kramer. Our editor said he would "woodshed" it for a long time before giving his first recital. For the uninitiated, a gutbucket is a washtub, a string or gut, and a pole, and sounds like a bass fiddle when properly plucked. It is as native to the American soil as is the steel drum to the Caribbean islands.

ANNIE STREET in San Francisco has been renamed Annie Street, thanks to petitions from jazz buffs everywhere, including many of us who signed Turk Murphy's petition when he was here last fall. That shrine of jazz was the location of the Dawn Club where Lu Watters launched the West Coast revival of New Orleans music and wrote tunes about that little alley hard beside the Palace Hotel. And inside the old hotel is another jazz shrine: the original "Rose Room."

ST. LOUIS FEST. The 16th National Ragtime Festival on and around the Goldenrod Showboat in

the Mississippi River featured 15 jazz bands and 25 ragtime pianists playing America's music in the area where much of it was created. Our Club was well represented at the event by two bands, BUCK CREEK JB and TARNISHED SIX, plus Jim Fitzroy from BRANDYWINE REVIVAL JB. Tex Wyndham played piano with the BIX BEIDERBECKE MEMORIAL JB throughout the week. Daryl Ott was one of the ragtimers. Bob and Chris Henderson Harris played in a nearby riverfront cafe each afternoon. The Buck Creekers' debut on the festival circuit was well received by the crowds. They were as good as any of the more experienced festival bands.

Many Washington area fans attended, including Don Angell, the Bakers, Brownes, Davis's, Grays, Kennedys, Rohleders, Sorensens, and Wahlers. Also Betty Ritter, Nancy Skillman with daughter Terry, and Nancy Wyndham. Scores of PRJC's out-of-town members were there too.

This was perhaps the closest concentration of great jazz ever. The showboat had four rooms, each with continuous music, and tied alongside were two open-air barges set up theater style with two or more simultaneous concerts. Just downriver was another floating amphitheater, plus the Huck Finn sightseeing steamer serving as a cruising cabaret with a different band on each trip. In all, eight bandstands from which to choose your music, with the performers changing frequently. When the bands were changing at each stage, a ragtime piano duo or trio would hold the crowds in a happy mood. One could sit tight and let the musicians keep changing up front, or wander from band to band trying to hear it all.

Other bands there included Turk Murphy's, the Hot Frogs, and Royal Society Jazz Orchestra from California; Salty Dogs from Chicago; New Black Eagles from Boston; Jim Beatty's from Portland, Oregon; Ernie Carson's from Atlanta; Terry Waldo's from Ohio; and four JB's from St. Louis. Eddy Davis brought an all-star group from New York including Doc Cheatham, Vince Giordano, Herb Hall, Freddy Coleman, and Truck Parham. This bonanza of jazz blasted nightly from six to 1. Then the performers who had not had enough and amateur musicians from the audience would go out on the levee and jam till dawn.



BUBBLING BROWN SUGAR HIGHLY RECOMMENDED FOR JAZZ FANS

Cab Calloway heads the cast in the musical, "Bubbling Brown Sugar," which will be at the Warner Theatre from July 1 for the next three weeks. This show is a high-spirited recollection of the people and places of Harlem from 1910 to 1940. The music is by the many jazz greats who called Harlem home. This is a good one, don't miss it. And the show "Eubie!" comes next to Warner on July 22! Summertime!

K. Lee

LEADER OF DOCS OF DIXIELAND HAS GROUP PRACTICE IN GALESVILLE, MD.

The Docs of Dixieland have been playing regularly at the Officers Club at the National Naval Medical Center in Bethesda since 1963. Our policy is not to inform PRJC members of private party gigs, for the obvious reason that all PRJC members could not attend. Now Jim Cavanaugh, leader of this good band, tells us that he is holding a jam session every Sunday from 5 p.m. to 9 p.m. at the Topside Inn in Galesville, Md. It's an open jam session. Galesville is 15 miles south of Annapolis, on the West River and the Bay.

HOT MUSTARD BAND SPREADS THE GOOD JAZZ NEWS

The National Portrait Gallery gave one of those Washington events last month for the opening of a special exhibit of F. Scott Fitzgerald material. Scotty and Zelda certainly typified the Jazz Age as no other couple. The appropriate music was played by the Hot Mustard Jazz Band. All national TV networks carried the band.

The Hot Mustard Band will be playing on July 4th in the Smithsonian's Museum of Science Technology at two times -- 1 to 2 and 3 to 4. The location is at the giant swinging pendulum. You can bet it will swing in an even wider arc when the band starts playing.

LIFE
SCIENCES
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Peter L. Petrakis, Ph.D., M.P.H.
(Freelance)

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The Potomac River Jazz Club Proudly Presents



NATURAL GAS JAZZ BAND

San Francisco style jazz in the tradition of Lu Watters and Turk Murphy. The Natural Gas Jazz Band has played at the great Sacramento Dixieland Jubilee every year since 1976, and will come east following its second consecutive appearance at the Bix Beiderbecke Memorial Jazz Festival in Davenport, Iowa.

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

SATURDAY, AUGUST 2
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

SWINGIN' ON OLD CAPE COD

There's good news and bad news from the Cape Cod Jazz Festival. First the bad news. The Widespread Depression Orch. is grossly overrated; it doesn't play the music very well. We won't include Buddy Rich in the bad news; his band may be bad, but it ain't news.

Now the good news. The Black Eagles are back swinging after a dry period of some months; Scott Hamilton is a monster; Doc Cheatham and Vic Dickenson are still enriching us all; the Roomful of Blues is recreating important areas of neglected jazz; and the Cape Cod Jazz Fest was a roaring artistic success.

It was a praiseworthy, largely mainstream program sponsored in Hyannis by the Cape Cod Jazz Society. Divided into four 5-hour sessions, the festival offered so much that it is possible to give only impressions in a short review.

First Session (Sat. afternoon): The Eagles came out swinging with "Ole Miss" and a magnificent treatment of Ellington's "Rent Party Blues" (Pringle doing the Cootie Williams thing). Guest Dick Wetmore (violin) and Stan McDonald duetted "Nuages," and Wetmore played "Satin Doll" and "Polka Dots and Moonbeams" with the rhythm section (Newberger's tuba solo on "Satin Doll" was a joy to the ear).

Paired with the Eagles was the Providence-based Roomful of Blues, a band not limited to the K.C. blues style it digs most. It also does Ellingtonia ("Jeeps Blues" with Rick Lataille's alto and the Trick Sam trombone of - trust me on this - Porky Cohen) as well as straight-ahead swinging jive ("Let the Good Times Roll" with the Jacquet-like tenor of Greg Piccolo). About the redoubtable Porky Cohen; the man has unbelievable chops and a vicious attack. His up-tempo reading of "Caravan" almost took the roof off Dunfey/Hyannis' converted tennis barn.

Second Session (Sat. evening): The interest was in the septet of reedman Dick Johnson playing a heavily boppish warm-up for Buddy Rich. Featuring the remarkable drumming of Alan Dawson, who teach Rich a great deal about dynamics, texture, and taste, Johnson ranged from Duke's "In a Mellotone" and Strayhorn's "Chelsea Bridge" to Chick Corea's Spanish-drenched "La Fiesta." In between were heavy doses of Bird, Diz, and Monk, all played well and cleanly.

Jazzbo Brown from Columbia Town
To be concluded in the next issue

MUSICAL NOTES FROM THE EVENTS EDITOR

THE OLD SACRAMENTO DIXIELAND JUBILEE. Hal Farmer found Bob Haven's trombone was the instrument to follow at the Jubilee. Teenage trumpeter Tommy Bridges was a sensation whenever he stepped on stage. The Queen City J.B. wore dark blue T-shirts with the glowing white legend/plea, "GOD SAVE THE QUEEN CITY JAZZ BAND." No need for that, Alan Fredrickson remained absent, and the Queen City remained the well rehearsed band that PRJCers remember. The Polish band, Jazz Band Ball, had lots of showmanship, with the influence of Louis Armstrong apparent in most numbers -- and one band member gave us gravel-voiced numbers in the manner of Louie. A Scottish flavor was evident in the approach of Mike Hart's Society Syncopators (from Edinborough) in such tunes as "Ace in the Hole," "Black Bottom Stomp," and "Buddy Bolden's Blues." The group featured driving, tightly-knit ensemble work and occasional solos. The Mersey-sippi Jazz Band (from Liverpool) was much into the frame of the West Coast revival bands with such tunes as "King Chanticleer," "Chimes Blues," "Tight Like That," and "The Right Key in the Wrong Keyhole."

CHARLIE'S, the new Charlie Byrd enterprise, has opened in Georgetown's Waterfront Center. The address is 3223 K Street, N.W. Don Goldie, a fine trumpet man, is currently featured.

WAZOO. On Wednesday evening, June 18th, the new Wazoo River Jazz Band introduced a lusty-gutsy approach to trad jazz at the Bratwursthaus. Showing for the Wazoo's opening night were Al Webber, trombone; Beale Riddle, drums; Tony Haggert, trumpet; Don Rouse, clarinet; Hap Lowe, banjo; Dave Littlefield, piano; and Jimmie Hamilton, baritone sax.

THE OPEN JAM at Puff's on Sunday, June 22, exceeded expectations, according to Ben Whaley, who maintains the list of musicians who want to jam. So many musicians participated in this 7 p.m. to 1 a.m. jam session -- 26 in all -- that space doesn't allow us to list their names. There were vocalists, too: Louise Kieran and Shirley Fogelman. The most frequent members of the front line were Joe Lazzaro, trumpet; Easy Smith, clarinet; Sam Levine, trombone; and John Doner, trombone. With that kind of turnout, including a sizeable and enthusiastic audience, Shirley Fogelman and Phyllis McLearn, Puff's owners, have invited musicians to come and jam again on Sunday, July 27th, starting at 7 p.m. Call Ben Whaley at 256-2102 to sign up.

PRJC HOTLINE
FOR LATE INFO
24 HOURS A DAY:
573-TRAD

EVENTS EDITOR:
JOE GODFREY
829-4664

All That Jazz!

JULY 1980

TRADITIONAL GIGS

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

Mondays	NOT SO MODERN JAZZ QUARTET
Tuesdays	STORYVILLE SEVEN
Wednesdays	WAZOO RIVER JAZZ BAND
Thursdays	RIVERSIDE RAMBLERS
Fridays	GIDEON'S BAND
Saturdays	BUCKY BUCKINGHAM QUARTET

OTHER REGULAR GIGS

Mondays	TERRY HARTZELL, ragtime piano, Il Porto Ristorante (Upstairs), 121 King, Alexandria, 9 p.m.
Mon-Sat	DARYL OTT, ragtime piano, Fishmarket (Backroom), Union & King, Alexandria, 9 p.m.
	JOHN EATON, piano, Fairfax Hotel, 21st & Mass. Avenue, N.W., D.C., 9 p.m.
Tue-Sun	JOHNNY MADDOX, ragtime piano, Il Porto Ristorante (Upstairs), 121 King, Alexandria, 9 p.m.
Fridays	SOUTHERN COMFORT, Shakey's Pizza, 1471 Rockville Pike, Rockville, 9 p.m.
	FEDERAL JAZZ COMMISSION, Cacao Lane, 8066 Main Street, Ellicott City, Md., 8 p.m.
	JAZZ LTD., Puff's Restaurant, Chain Bridge Road, Oakton, Va., 9 p.m.
	STORYVILLE 7, Southwest Warehouse, 414 4th St., S.W., D.C., 8 p.m.
Saturdays	THE NOTEABLES, Puff's Restaurant, Chain Bridge Road, Oakton, Va., 9 p.m.

ONE TIME ONLY

July 6	QUARTET (see story), Cacao Lane, 8066 Main Street, Ellicott City, Md., 2 p.m. to 5 p.m.
	BUCK CREEK JAZZ BAND, Hilton Hotel, Loisdale Road, Springfield, Va., 8 p.m.
July 9	ROSEBUD RAGTIME ENSEMBLE, Montgomery College, Rockville Campus, 8 p.m.
July 12	BAND FROM TIN PAN ALLEY, The Ballroom, Glen Echo Park, Glen Echo, Md., 8:30 p.m.
July 13	ROSEBUD RAGTIME ENSEMBLE, Allen's Pond, Bowie, Md., 7:30 p.m.
July 23	ROSEBUD RAGTIME ENSEMBLE, White Mansion, Mitchellville, Md., 7:30 p.m.
July 27	ROSEBUD RAGTIME ENSEMBLE, Roundhouse Theater, Silver Spring, Md., 3 p.m.
	ROSEBUD RAGTIME ENSEMBLE, Lubber Run Park, Arlington, Va., 8 p.m.

DOWN THE ROAD A PIECE

July 4	TEX WYNDHAM'S RED LION JAZZ BAND, Green Room, Dupont Hotel, Wilmington, Del. (reservations)
July 10-13	DON GOLDIE, Maryland Inn, Annapolis
July 18-19	BRANDYWINE REVIVAL JAZZ BAND, Ground Round, Philly Pike, Claymont, Del.
July 24-26	WHO'S WHO JAZZ BAND, Angus Room, Sheraton Inn, Fredericksburg, Va.
July 24-27	BOB WILBER SEPTET, a tribute to Benny Goodman, Maryland Inn, Annapolis
Wednesdays	BRANDYWINE REVIVAL JAZZ BAND, Yesteryear's, 611 Chester Pike, Prospect Park, Pa.

JAM SESSIONS

SHY (CALL FIRST)	WEBB IVY (370-8944)/ GEORGE GAILES (345-3113).
OPEN	PEABODY BOOK SHOP & BEER STUBE, 913 N. Charles, Baltimore. Wednesday evenings.
	PUFF'S RESTAURANT, Chain Bridge Rd, Oakton, Va., Sunday, July 24. Call Ben Whaley, open jam manager, 256-2102

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)

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"	"	Oct-Dec	"	10.00	" " " following year

Send application and check payable to PRJC to:

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