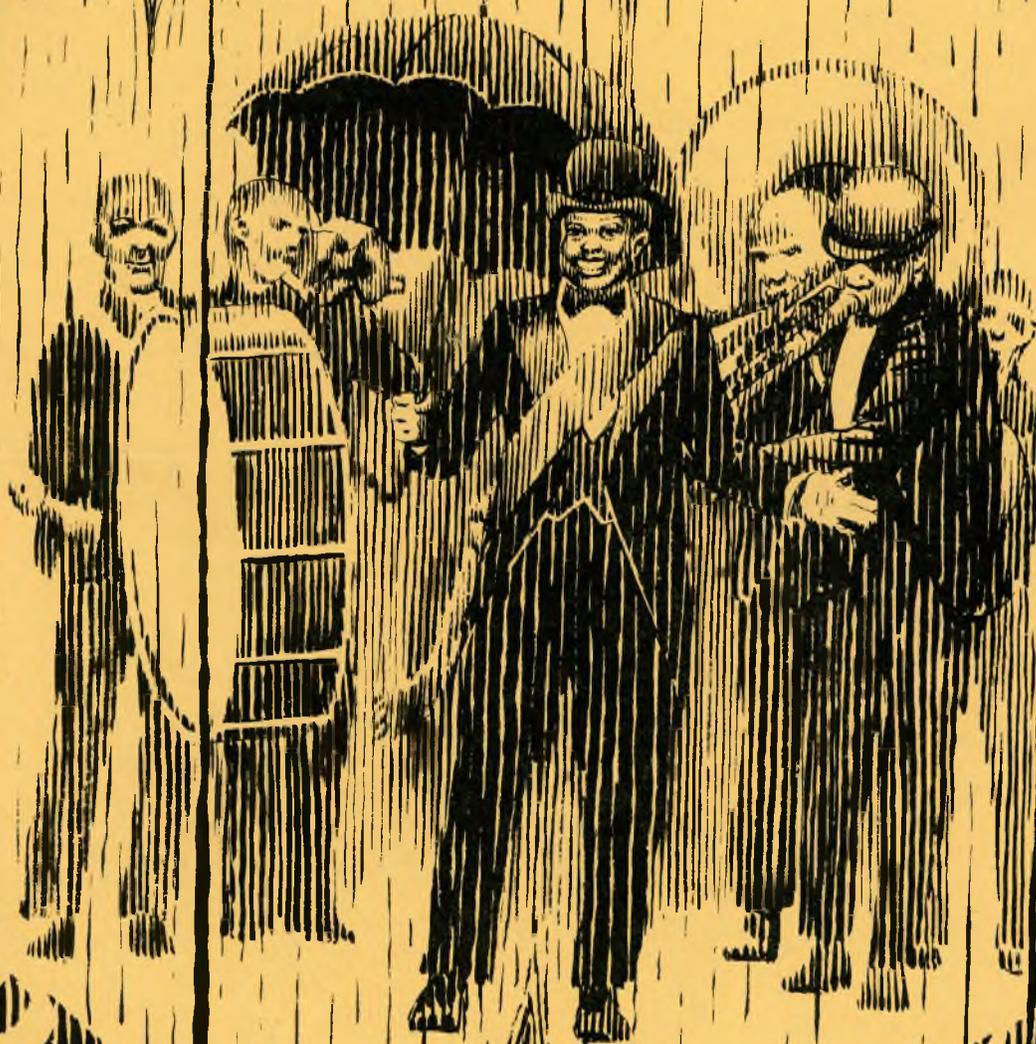


YALGATE



YALGATE

October 1980

TAILGATE RAMBLINGS

Volume 10, Number 10

October 1980

Editor: Ken Kramer

Contributing Editors:

Joe Godfrey Harold Gray
George Kay Dick Baker
Floyd Levin Vivienne Brownfield

Cover Artist: Harry Roland!

PRJC President: Ken Kramer
(703) 354-7844

*The Potomac River Jazz Club is affiliated
with the Cultural Alliance of Greater
Washington*

* * * * *

THE REAL EDITOR'S CORNER:

We recently picked up a comment we liked from Andre Previn. Previn is a distinguished symphony conductor, and a scintillating jazz pianist as well. In the current *Stereo Review* he admits there is one kind of music he doesn't like: "I have a blind spot about rock. I used to fall for what I'd read on record liners about how it was the key to the absolute and the greatest thing since the 12-tone system, and I'd take the records home and find it the same old nonsense except for one more chord added."

Traditional jazz fans do not go so far as to take rock records home. But we hear them, oh, how we hear them. Carry on, Andre!

\$200, and Don't Forget to Tip

One of our far-flung correspondents tells us that in London a night out at a jazz club costs at least \$50 a person in a modestly priced saloon and at least \$100 each in the more gilded resorts. That \$100 included 2 smallish drinks of lower-proof Scotch and one set of the likes of Ella and other luminaries. Gratuities extra.

Puff's, the Warehouse, Charlie's, Blues Alley, Springfield Hilton and above all, the Bratwursthau are the world's best jazz bargains.

We Shall Return!

Your errant president and editor is now inhaling the scents of the Isles of Greece, whilst floating on the wine dark sea. All this has nothing to do with traditional jazz.

Two reactions came from club members. Most common was "Why, you're going to miss the picnic!" and so we are. George Kay indignantly cried, "How can you possibly go to Rome and Athens when you could go to the Wilmington, N.C., Jazz Festival?"

I have one major reaction: gratitude for Dick Baker's serving as editor for this and last month's issues, and equal gratitude for Ray West's willingness to act in my stead at the two Board meetings I will miss. And, candidly, I am very sorry to miss the picnic and the Wilmington bash. It is going to be hard for the bouzouki bands to match our Potomac River Jazz Club stalwarts, no matter how much ouzo and retsina I take on beforehand.

- Ken Kramer

THE SUBSTITUTE'S ECKE:

When Fearless Leader Kramer charged me with producing two issues of TR, he left behind only one cover, which gives me the opportunity to repeat one of my all-time favorite TR covers, drawn by Harry Roland for the May 1975 issue. Harry drew beautiful covers for the newsletter every other month for most of my tenure as editor (March '74 - August '76), and most of them deserve framing and hanging on one's music room wall!

Harry Roland is still drawing for a living and playing cornet for fun in Baltimore. His Brass Rail Jazz Band plays occasional gigs there, mostly for private parties.

While I picked this cover because it was one of those I found esthetically most pleasing, it will also serve to announce the fact that the PRJC will soon have a marching band, prepared to represent the club in parades and at other suitable occasions. At its September meeting the Board of Directors voted funds to purchase certain uniform items and special instruments for the band, which will be under the leadership of a keen student of the classical New Orleans marching bands-- Bill Riddle. No word yet as to when they'll be ready for their debut!

- Dick Baker

The Potomac River Jazz Club Proudly Presents

*Live! From the Green Room of the Hotel DuPont,
Wilmington, Delaware*



Tex Wyndham and his

RED LION JAZZ BAND

Tex Wyndham — cornet, vocals

Mike Mills — trombone

Bud Ahern — banjo

Jack DeFrenes — clarinet

Al Back — tuba

Rick Cordrey — piano

Jon Williams — washboard

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

**SATURDAY, OCTOBER 11
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*

Tex Wyndham and his Red Lion Jazz Band will return to Washington for the first time since 1977 for play for the PRJC's October special, on Saturday the 11th at the Alexandria Holiday Inn, on Telegraph Rd just inside the Capital Beltway.

The Red Lions are one of the country's oldest jazz bands--they played their first public gig under that name in 1964, after a lengthy period of informal basement sessions. And their employment record would have to be the envy of any band, anywhere: since 1967 they've only had eight months in which they were not regularly employed somewhere. By far the longest-running gig was the Surrey Restaurant in Wilmington, where they played once a month from July 1968 until July 1976. Until the sheiks of Araby quadrupled the price of our petrol, you could usually find a sizable contingent of local PRJCers in the audience there. Since January 1977 the band has played in the famous Green Room of the Hotel DuPont in Wilmington.

The Red Lion JB has had only one personnel change since they last played for us: long-time clarinetist Jim Weaver recently retired, and has been replaced by Jack DeFrenes.

As well as a superb pianist and cornetist, Tex Wyndham is a serious musicologist and one of the East Coast's leading collectors of records and sheet music. And he is the jazz world's leading enemy of repetition. By using his vast knowledge of early jazz and pop tunes, he constantly adds new material to the band's extensive book. It is his policy at the Green Room never to play a given tune twice in any one year. And he has promised that the band will not repeat any of the tunes they played here in their two previous appearances before the PRJC, in 1973 and 1977.

YANKEE RHYTHM KINGS - November 8. We remind you here to mark your calendars for next month's special. Because that event comes early in the month, the November TR will be able to give only a week's advance of this important concert. Since last playing for the PRJC in 1978, the YRK have been "discovered" by the national jazz community and invited to play all the major jazz festivals.

Also in November: elections to the Board of Directors (you'll get ballots in the mail) and our annual Membership Meeting on the 29th.

Sunday, September 14: Last night when I shut the doors on the van and Fat Cat's piano, 10 picnic survivors continued a sing-along they had started at 10:30. They just didn't want the day to end, and frankly--neither did I.

Before proceeding with the credits, a brief comment on the schedule is appropriate. Because the program ran an hour late, it created a serious problem for the Bay City 7, who had an evening gig. Special thanks are due to the next-to-last band, the Rosebud Ragtime Ensemble, which tried to switch with the BC7; when they couldn't because of their own scheduling problems, they graciously cut their own set short to accommodate the BC7, who themselves tarried longer than prudence would normally dictate, all in the name of making the picnic a complete success. We've promised them prime time next year in atonement.

Thanks to the generous support of many volunteers, more than 1600 fans heard 125 excellent musicians deliver 10 hours of America's special music--and loved every minute of it. Special thanks are due to:

- Arnold Benz, who used his divine powers to park 600 cars, then pushed his luck to resupply the ladies' room!
- John Gable and his Explorer Scouts, who rounded up 17 antique cars.
- Red Tannen, who dressed in a phone booth to emerge as a nine-foot stilt-walker!
- John Eggerl, manager of Blob's Park, who kept his patience to help us solve a variety of problems and slaked our thirst with 46 kegs of beer and 270 gallons of soft drinks.
- The MCs--Ken Underwood, Dick Baker, Chuck Brown, Ray West and Joe Shepherd--who stayed intelligible all day long.
- The crew from Sound Truck Audio, who arrived at 6:30 am to set up for the day.

To all those mentioned and so many others, such as the gate volunteers, who made the day a success--a very warm thank you. Let's do it again next year...anyone got a truck to move a piano?

*Bill Meisel
1980 Picnic Director*

OF PEOPLE, PLACES AND PLEASURES

By Harold Gray

JAZZMEN OF NOTE. The person: *Earl "Fatha" Hines*, in his 74th year. The place: Carter Barron Amphitheater in Rock Creek Park. The pleasure: to hear the Fatha play that smooth, sophisticated piano as of yore, accompanied by a trio of young men in their '20s and *Marva Josie* on vocals. The musicians were *Eric Schneider*, reeds; *Jimmy Cox*, bass; and *Eddie Graham*, drums. Outstanding were their renditions of *Tangerine*, *Body and Soul*, *All of Me*, and *Sometimes I'm Happy*. Hines sang *I Can't Believe You're in Love with Me*, and ended the song with a rousing chorus of scat-singing.

Sam Laudenslager, big band leader and musical activist, has been appointed state coordinator for Virginia for the Association of Concert Bands of America. The assignment will entail cooperation with the 27 concert bands in the Virginia-D.C. area and liaison to the Virginia Commission on the Arts. Sam has been a worker in the Cultural Alliance of Greater Washington since its founding.

Many of the area's most popular musicians are showing up at the Club's open jam session on the last Sunday of each month at Puff's Restaurant in the Oakton Shopping Center off Route 123 in Oakton, Va. At the August session over 25 musicians participated in a dozen sets or groupings, and some of the fans enjoyed the surprises and impromptu nature of the gathering as much as a dance or concert by an organized jazz band. The sessions are organized by *Ben Whaley*, trumpet, with the assistance of *Bill Rowe*, drums. Other trumpet or cornet players were *Joe Lazzaro* and *Ron Peterson*. Trombone men were *Sam Levine*, *John Morgan*, *Dave Robinson*, and *Dave Sager*. Reed artists who performed were *Jimmy Hamilton*, *Lou Kauder*, *Bob Sauer* and *Easy Smith*. During the evening these pianists took their turns: *Bucky Buckingham*, *Lou Copone*, *Kit Darry*, *Jack Elder*, *Tom Niemann*, *Mary Richardson* and *Howard Watermeir*. *Dave Kasler* was the only bass man to show and he played almost every set! *Jud Harrison* and *Mike LaBorda* played guitar and banjo. The drummers included *Bill Rowe*, *Louise Curran*, *Duane Eilola*, *Bill Riddle*, *Harvey Stuart* and *Ken Underwood*. And finally, *Johnson McRee* sang and played his kazoo! A fun evening with lots

of variety and improvisations.

INTERESTING GIGS. *Ed Fishel's* BAND FROM TIN PAN ALLEY played for the Oktoberfest of the Historic Preservation Society of Winchester at the Winchester Racquet & Swim Club. This versatile band gave them some oom-pah music and polkas, then switched to jazz for most of the evening. The band also played for a wedding reception in the civic room above the Bethesda-Chevy Chase Rescue Squad, which reveals to us all a possible future location for jazz events. The room can accommodate about 300 people.

At summer's end the quaint waterfront neighborhood of Fells Point in Baltimore held the Music Americana Festival. *Ed* and *Kay Watkins* were there, as was *Bill Riddle*. After a lot of country and ethnic music, here came a New Orleans style marching band strutting down the street. It was none other than the IMPERIAL BRASS BAND from N.O., with *Freddie Kohlman* on snare drums. Hizzonor, the ubiquitous Mayor *William Donald Schaefer* danced to the band's music.

LE JAZZ CULTURAL. Get a load of some of the learned places where the tradbands have played. *Chuck Brown's* STUTZ BEARCAT JB played in the Colonial Garden of the William Paca mansion at a fundraiser for the Historic Annapolis Society. *Dave Burns* reports that the HOT MUSTARD JB played for the Smithsonian Associates' performing arts program in the garden of the National Portrait Gallery. The NEW SUNSHINE JB will play a benefit for the National Symphony Orchestra. *Tony Hagert* thinks it's about time that the National Symphony does a benefit for jazz, or at least a jazz-oriented concert.

LE JAZZ BUCOLIC. Thanks to bayside dwellers *Mary & Lee Swartz*, we found an open jam session that runs every Sunday starting at 5 pm. Conducted by *Jim Cavanaugh*, clarinet, it is held at the Topside Inn, where the West River joins the Chesapeake Bay at Galesville, Md. The Inn's pianist and vocalist, *Fred Loose*, is always on hand, but the remaining musicians are whoever shows up. The Sunday we were there the TOPSIDE JAMMERS were *Bill Vermon*, clarinet; *Bob Turner*, trumpet; *Tony Caporale*, trombone; and *Jim Rogers*, drums. These cats all live on or near the Western Shore, but Cavanaugh said he would welcome sit-ins from the big cities. Phone him at 261-5076.

What Did Robinson Crusoe Do with Friday on a Saturday Night? They tuned in WAMU, of course!

With its special events, the PRJC can entertain its members only one Saturday evening per month. Between sessions, jazz lovers might want to spend their bath nights at the crystal set, tuned to "Vintage USA!"--a block of 4 1/2 hours of early jazz and big band programming on WAMU-FM (88.5).

The evening begins at 7:30 with WAMU's newest jazz program, "Hot Jazz Saturday Night," hosted by Robert Bamberger, a member of the International Association of Jazz Record Collectors. Bamberger's show is designed for both jazz buffs and curious listeners interested in learning about the evolution of jazz genres. "Hot Jazz Saturday Night" provides listeners with information and background on both lesser-known musicians and the recognized leaders of the period. Bamberger's own extensive record collection is a significant component of the program, as it includes out-of-print discs, alternate takes, unissued performances and imports not released in this country.

At 8:30 Hazen Schumacher brings you "Jazz Revisited," produced for National Public Radio by Schumacher himself, who is Director of Broadcasting at the University of Michigan. "Jazz Revisited" covers the history of 30 years of recorded jazz--from 1917 to 1947, from the first Original Dixieland Jass Band recordings to the end of the Big Band Era. The programs usually consist of 4-6 recorded selections with narration on a particular theme. Schumacher talks knowledgeably about an individual artist, composition or instrument, and he keeps things nontechnical and informal. The show is programmed from a collection of 4,000 78-rpm records at the University of Michigan. The records, most of which are in average to excellent condition, were originally donated to the University by a number of private collectors. Schumacher occasionally invites jazz experts and critics to sit in and discuss jazz topics.

September 18, 1980, marked the 100th broadcast of one of WAMU's most popular music programs--"Make Believe Ballroom," hosted by Rick Colom. From 9:00 until 11:30 Colom can convince you that you're

actually right there at the Roseland in New York City or the Aragon of Chicago.

Colom's style is easygoing, knowledgeable and humorous, and his standards are high--he plays virtually all original recordings, not recreations. Colom features the music of 1925-1950, with occasional forays into early '50s discs. It is his opinion that the introduction of electronic music marked the end of the classic big band sound. The weekly programs include a featured band, plus score music from a period movie and a masterwork segment--an extended piece, longer than a 10" standard recording, plus many other selections.

Rick Colom takes requests. In fact, when he saw he was getting more requests for Glenn Miller than any other band, he began producing "Miller 'Til Midnight"--a half-hour of uninterrupted Glenn Miller music starting every Saturday at 11:30 pm.

WAMU is a listener-supported, member station of National Public Radio and welcomes your comments and suggestions. The station's October Fund Drive runs from the 1st through the 7th. If you're interested in joining WAMU, call Judy Kramer at 686-2690.

(Adapted from WAMU materials, but heartily endorsed by your Subeditor--a regular listener)

The 10th anniversary of the PRJC will be celebrated next April. A handful of brave traditional jazz musicians and adherents met and said, "Kids, let's get an old barn and have a show called the Potomac River Jazz Club!"

This calls for special events. One will be a double-sized issue of TR. You early members are asked to look through your memories and photo files and send them both to Tailgate Ramblings by February 1. Articles are wanted on the beginnings and subsequent years of club activity. Photo editor for the special issue will be Gene Hyden, Hawaii's gift to the PRJC and a skilled photographer.

Other special events for the spring of 1981 will be announced later. Look through your happy memory files and keep those 10th anniversary articles and pictures coming.

- Ken Kramer

Record Review

ART HODES/GEORGE BRUNIS/VOLLY DE FAUT:
FRIAR'S INN REVISITED (Delmark DS-215)

Angry, Sobbin' Blues, That's A Plenty, Tin
Roof Blues, Panama, Clarinet Marmalade,
NORK Blues, Sensation, Ja-Da

Reviewed by Tex Wyndham

The New Orleans Rhythm Kings, who played at Chicago's Friar's Inn in the early 1920s, were a seminal force in the development of the Chicago style. With two ex-NORKers on hand, trombonist George Brunis and clarinetist Volly De Faut (although the latter does not appear on any NORK 78s), pianist Art Hodes apparently was inspired to develop an LP for his sextet that would draw in large part on the NORK's recorded repertoire--tunes that have now become staples for traditional combos. The happy results not only remind us what sturdy vehicles for improvisation these sometimes overplayed selections really are, but also demonstrate the kind of tasty, stick-to-the-ribs music that seems to flow so effortlessly from established pros with deep roots in the idiom.

Nobody seems to be playing loud, or very many notes, or to be working hard. Often only drummer Barrett Deems, ticking gently along with brushes, maintains an explicit four-beat, as bassist Truck Parham (replaced by Rail Wilson on Tin Roof Blues and Sensation) moves into spare counterlines or sustained eccentric rhythmic licks, and Hodes emits his characteristically funky smears, rumbles and gospel shouts. However, everybody knows the routines inside and out, is in complete agreement as to where the beat is, and contributes solidly to swinging renditions that sneak up on you--starting comfortably in laid-back medium tempo and getting ever more intense into cooking out-choruses.

Individually, De Faut has a pleasing, old-timey sound and good command, but his ideas suffer a bit in comparison to the fluttering, soaring lines of Barney Bigard, who takes over on Tin Roof Blues and Sensation. Nappy Trottier provides a functional, understated lead. Hodes rips and grinds away, always a unique and highly satisfying jazzman. And Brunis, master of trombone, is so totally right that one aches with pleasure at his assured, dry lines, punctuating the ensembles with

firm, supporting slides and economical statements, and emitting melodic, singable solos.

An unpretentious, low-key, but ultimately heavyweight and substantial serving of straight-from-the-shoulder classic jazz. Excellent acoustical balance, too (though Trottier and Brunis seem to have turned slightly away from the mike in a couple of spots). Hard to beat this one at \$7.98, from Delmark Records, 4243 North Lincoln, Chicago, Illinois 60618.

BILL MANVELL, DAVE MASER DIE

Jazz lovers who attended the great Monday and Tuesday night Shakey's sessions of the early '70s will be saddened to learn of the loss of two respected musicians from those bands.

Pianist Bill Manvell was the co-founder, with Lowell Peart, of the Goodtimers Jazz Band, which played Monday nights at the Rockville Shakey's Pizza Parlor for several years beginning in 1971.

Manvell also organized and led a pop band called the Dynamics, as well as other musical groups, and he was the music coordinator for all the Shakey's Pizza Parlors in the area.

As a result of the great success of the Monday night band in Rockville, the cornet player in the group, Chuck Liebau, was asked to organize a band to play Tuesday nights in the Annandale Shakey's. Liebau put together a tremendously popular group that combined good jazz with a lot of very entertaining hokum. Dave Maser played with that band regularly for several months early in its existence, and was a frequent substitute for some time thereafter. He was a superb jazzman and quite a showman--one stunt that was always sure to please the crowd was removing a shoe and sock and moving the slide with his foot! He never missed a note!

Dave Maser was the enlisted bandleader and featured trombone soloist with the U.S. Army Band until his retirement in 1975. Before joining the Army, he played with the bands of Jan Savitt, Tony Pastor and Ray McKinley, among others.

Dave Maser was 57 years old, Bill Manvell just 54; both died of cancer in the first week of September.

REMEMBERING ROY CAREW

In 1965, he was 82 — tall, a bit stooped but trim. Huge hands, arthritic but still capable of playing ragtime until his old piano smoked. Roy Carew was the last, best friend of Jelly Roll Morton and his musical executor. I met him at the culmination of a paper chase through the Copyright Office and ASCAP in New York in search of a chart to "Sweet Substitute." The following article appeared in the Washington Evening Star in the fall of that year under the title, "The Ragman of Quintana Street."

Sid Levy

Sometimes of a warm evening, the clank of a hot ragtime piano drifts out of the windows of a little house on the corner of Quintana Street in Brightwood, and the kids playing on the block stop for a while and listen.

It's Mr. Roy Carew, belting 'em out again -- Maple Leaf Rag, Mississippi Rag, Barrelhouse Rag, Recreation Rag -- he knows enough rags to go on for hours, left foot thumping out the H'WUN -- two -- THREE -- four beat, right foot clomped onto the loud pedal.

The kids jiggling on the corner: if one of them turns out someday to be a hot ragtime pianist, history will be repeating itself.

Fifty-odd years ago, Roy J. Carew stood on a corner beneath a window and listened to ragtime piano, the hottest he'd ever heard, then or since. The corner was a Bienville and Villere, a few blocks off Canal Street, deep in the heart of Storeyville, the tenderloin of New Orleans, the cradle of jazz. Roy was a lean, sandy-haired kid in his twenties. He'd come to New Orleans from Grand Rapids, Michigan, a couple of years earlier, gotten a job as a bookkeeper and signed up at the downtown "Y," where he practiced acrobatics.

Storeyville, of course, wasn't the sort of place a well-raised lad should have been frequenting. The folks downtown said that, and they were right, strictly speaking. But what they couldn't know, what no one really knew for quite a while to come, was that Storeyville was incubating something that would outlive them all and make its name -- and the name of New Orleans -- famous the world around.

Jazz has undergone many transformations since

those root days -- from ragtime and the blues and the shouts and stomps people came to call Dixieland, to Swing and on to Bebop and countless syrupy and cool variations. Roy Carew, who recently turned 82 with the ease of a man turning the pages of one of Scott Joplin's rags, dismisses all that with a wave of the hand:

"I don't call this 'modern' stuff jazz. They ought to get it a name of its own. I guess maybe a good one would be "Temporary Music," because none of it lasts very long."

The ragtime he absorbed in Storeyville stayed with Carew when he moved to Washington in 1915 to work as an auditor in the Treasury. Some was in his head, picked out on the piano keyboard from memory -- a trick he'd learned on the parlor organ back in Grand Rapids. But much was on paper, in the collection of ragtime he had begun soon after the turn of the century, snatching up the new tunes as fast as they were published.

A couple of years after Carew arrived in Washington, Storeyville's pleasure domes were closed down by orders of the Navy, never to reopen. And then began the diaspora of jazzmen "up the river" to Chicago and anywhere else they could find work. Among them was a man named Ferdinand La Menthe. Pianist extraordinary, composer par excellence, fancy dude and lady's man ... "World's Greatest Jazz Performer," by his own reckoning.

His professional name was Morton, "Jelly Roll" Morton. A Creole, of mixed French, Spanish and African ancestry, Jelly Roll made a pile of money and fame during the Twenties, and his tunes were featured wherever jazz caught on. He spent the money as fast as he got it, relished his fame, and wore a diamond in a front tooth.

But when he hit Washington in 1938, the hard times had caught up with Jelly Roll. Ragtime and the blues weren't selling. Swing was the thing. Morton, for all his former glory, now was near the end of his rope. He needed a friend.

"I was reading the Star one day," Roy Carew recalls, "when I saw an interview with Jelly Roll in which he spoke of Tony Jackson -- he was the best ragtime man in New Orleans when I was there -- and that was the first I'd heard of Tony in 28 years. I was so glad to see my high opinion of him confirmed by a man like Jelly Roll that I decided to go down and make his acquaintance.

"Well, he was playing at a place upstairs at 1211 U Street, a place that was called three different names and failed under each of them. I think it wound up as the Jungle Inn. Anyway, I went upstairs and introduced myself.

"We got to talking about Tony Jackson — turned out Tony had died in 1921 or 1922 — and about the old days and the old music. And we became friends.

"Now I'd had in mind for some time that jazz players were overlooking the best collection of music that could be found, and that was ragtime. I thought that if these people know about ragtime, they'd take to it. But somebody had to take those old tunes and fix them up, and reintroduce them."

Morton professed interest -- enough to justify a trip to the Carew house on Quintana Street, where Jelly appeared one night in need of a loan. But when he and Carew finally got around to talking business at the Jungle Inn, Morton had a different proposition.

"Jelly said to me: 'You know, I've got a few songs of my own that are in pretty good shape, and maybe it'd be a good idea if we tried to publish them first.' Well, that hadn't been in my mind at all, but Morton was a very persuasive fellow.

"So I got in touch with a man I knew in New York in the music game, and we arranged to have Jelly's new tunes published. They were 'Sweet Substitute,' 'My Home Is In A Southern Town,' 'If You Knew How I Love You,' and one called just 'Why?' I wrote the words to that last one myself."

And Roy Carew found himself in the music publishing business. He formed a company called Tempo Music whose inventory then as now consisted solely of Jelly Roll Morton's tunes. He hadn't planned it this way. "But Jelly lacked business sense, or he would still have been a rich man in 1938, and he needed someone to manage these things for him. So we fixed up an agreement."

During the summer and fall that year, Jelly hammered out his tunes at the Jungle Inn, spent several days talking and playing into Allan Lomax's recording machine at the Library of Congress -- where the Music Division now counts the results among the gems of its American Folksong Archive -- and making a few singles at

the old United Recording Co. studio on Ninth Street. He wasn't exactly prosperous, but he was eating.

Then bad luck turned up in the person of a roughneck who took a knife to Jelly Roll one winter night at the Jungle Inn. Blood was spilled by both parties, but the attacker got away -- after stating his intention to finish the job. Jelly recovered, though not fully, and at the urging of his wife, decided he'd better leave town. One night after work -- it was just before Christmas -- they said goodbye to Roy Carew, piled their belongings into their ancient Lincoln and drove back to New York.

That was the last Carew saw of Jelly, though there were occasional letters and phone calls, most of which dealt with Morton's need of funds. Carew sent along what he could to augment the meager royalties Tempo Music was bringing in.

In the spring of 1941, Jelly Roll was dead in Los Angeles. The cause may have had a medical name, but it was mostly wear and tear. As soon as he could, Carew bought up copyrights from Mrs. Morton to several more of Jelly's tunes, bringing his total to about 30, thus becoming Morton's musical executor. Among the tunes are jazz standards still played around the world.

How does Carew sum up Morton's impact on jazz today?

"Jelly was a powerful influence as a pioneer. His work stands up against any of them in jazz. And he didn't desert his old friends. He stuck with the early music, he didn't try to go along with the fads and the various new things that don't last.

"And he could make those old tunes sound like real class music."

Carew still gets requests for copies of Jelly's tunes, some from unexpected places, such as Japan, South America and the Middle East.

Perhaps the biggest surprise of all was the bid he received a few years back for rights to record a second-rate Morton tune, "Get the Bucket." The request came from a company in Germany and, after certain negotiations, Carew gave his OK.

"After a while," he says, "they sent me a copy of the record they'd made. Well, I put it on the

record player -- and I almost choked. Here was this fellow singing, 'Get the bucket! Get the bucket! Hey, TWIST!'

"They'd made a twist tune out of it! I said to myself, 'Thank Heavens Jelly isn't around to hear this!'"

P.S. Roy died a year or two later. But luckily, we of the Original Washington Monumental Jazz Band had gotten him to join us one evening at a rehearsal in 1965. Roy approached the piano with apologies for his feebleness. The feebleness vanished the instant he began to play. I've forgotten the tunes, but not the excitement and the red-hot jazz he and we produced that night. He was young again.

S.L.

PICNIC LOST & FOUND:

Lost: washboard with cymbal, cowbell & woodblock. Dave Littlefield, 723-9527.

Found: camera lens. Bill Meisel, 893-3713.

Lost: small red change purse. Maxine Lowe, 560-2652.

Found: reporter's notebook full of cryptic comments; red plaid tablecloth. Dick Baker, 698-8017.

PIANO TUNING & REPAIRS at discount rates for fellow PRJC members. Also rebuilt player pianos; rare jazz classic rolls (2) FREE to PRJC purchaser. Call Jim DeRocher, 280-4398.

MUSICIAN WANTED: Federal Jazz Commission has opening for banjo or guitar player who wants to play four-beat New Orleans jazz. Must be able to read chord symbols, be available to play 8-10 nights a month. Call Al Webber, 588-6119.

ADVANCE LISTINGS for NPR's "Jazz Alive" program through the end of the year are available by sending a stamped, self-addressed business envelope to Joe Godfrey, P.O. Box 14117, D.C. 20044.

FINNISH BIG BAND AT NAT. PRESS CLUB

The Pori Jazz Band, a big band from Pori, Finland, will perform at the National Press Club on Friday, Oct. 24. With them will be Count Basie saxophonist Frank Foster, who's leading the band on its current U.S. tour. \$12.50 tickets include a buffet dinner: buffet at 6:30 pm, music at 8. Call 737-3022 for reservations.

WANTED: Tape recording of the Jazz Band Ball for August 17--an evening with Scott Joplin. Harvey Jacobson, 301/434-0972.

"One Mo' Time" is scheduled to open Oct. 31 for a six-week run at the Kreeger Theater. It is described as an evening of 1920's black vaudeville, with "two dozen of the best blues and dixieland songs from the period. There will be singing, dancing, and strutting to the accompaniment of an on-stage jazz combo."

JAZZ BAND BALL SYNOPSES

WPFW - 89.3 FM

Sundays, 6:00-7:30 PM

Oct. 5. Host Don Rouse: "Jug and Washboard Bands of the '20s and '30s" A survey of jug and washboard band music.

Oct. 12. Host Dick Baker: "Play It for Laughs" An adventure into novelty vocals, comedy songs and jazz-oriented musical satire from the '20s to the present.

Oct. 19. Host Ray West: "Doc Evans, Part II" Sequel to a previous program featuring the late Doc Evans, traditional jazz cornetist/trumpeter from Minneapolis, concentrating on his sessions released on the Audiophile lable.

Oct. 26. Host Ray West: "The Buck Creek Jazz Band" Featuring traditional jazz as interpreted by one of Washington's most successful jazz bands, and interviewing its co-leaders--cornetist Jim Ritter and trombonist Frank Mesich.

All That Jazz!

This Month's Special

Sat, 10/11 Tex Wyndham's Red Lion JB, Alexandria Holiday Inn #2, 9 pm (see pp. 2-3)

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

Mondays	Not So Modern Jazz Quartet
Tuesdays	Storyville Seven
Wednesdays	Picayune Cabaret Band
Thursdays	Riverside Ramblers
Fridays	Gideon's Band
Saturdays	Bucky Buckingham Quartet

Other Regular Gigs

Mondays	Terry Hartzel, ragtime piano, Il Porto Ristorante, 121 King St, Alexandria
Mon-Sat	John Eaton, jazz piano, The Bar, Fairfax Hotel, 21st at Mass Ave, D.C.
Tue-Sat	Daryl Ott, ragtime piano & song, Fish Market, 105 King St, Alexandria
" "	Herb Green, ragtime piano, Back Room of the Fish Market, Alexandria
Tue-Sun	Dick Kroeckel, ragtime piano, Il Porto Ristorante, Alexandria
Fridays	Southern Comfort, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville
Jazz Ltd.	Jazz Ltd., Puff's Restaurant, 2916 Chain Bridge Rd (Oakton Ctr), Oakton, Va
	Storyville Seven, Southwest Warehouse Tavern, 414 4th St SW, D.C.
1st & 3rd Fri	Federal Jazz Commission, Cacao Lane, 8066 Main St, Ellicott City, Md
Saturdays	The Noteables, Puff's Restaurant, Oakton, Va
Sun 5 & 19	Buck Creek Jazz Band, Hilton Hotel, Springfield, Va
Sun-Mon	Bill Osborne, jazz piano, Back Room of the Fish Market, Alexandria

One Time Only

Sat, 10/4	Sunshine Skiffle Band, mezzanine of National Theater, 9:30 & 11 am
Sun, 10/5	Dick Kroeckel, concert for No. Va. Ragtime Society, Jordan-Kitt Music, 2848 Gallows Rd, Merrifield, Va, 2-5 pm (info & res. 703/791-3063)
Sat, 10/18	Federal Jazz Commission, 19th Annual Rockville Antique & Classic Car Show, Rockville Civic Ctr, Balto Rd & Edmonston Dr. Show 9:30 am-4 pm; band at 11 am, admission free
Fri, 10/24	Rosebud Ragtime Ensemble, ragtime dance, Paint Branch Unitarian Church, Adelphi, Md, 8:30 (res. 937-3666)
" "	Pori (Finland) Jazz Band, National Press Club, D.C. \$12.50 for buffett dinner & concert (info & res. 737-3022)
November 8	Yankee Rhythm Kings, PRJC Special, Tysons Corner Holiday Inn, 9 pm

A Little Travelin' Music

Wednesdays	Brandywine Revival JB, Yesteryears, 611 Chester Pike, Prospect Park, Pa
Fri, 10/3	Tex Wyndham's Red Lion JB, Hotel DuPont, Wilmington, Del (call for res.)
Sun, 10/12	Charlie Bornemann/Jim Ritter All-Stars, with Tex Wyndham, for Delaware Valley Jazz Society, Dutch Inn, Harmony Rd at I-295, Gibbstown, NJ, 6-10 pm (info & res. 609/933-0571)
Fri-Sat, 17-18	Brandywine Revival JB, Ground Round, 1101 Philly Pike, Wilmington, Del

Jam Sessions

Shy (call 1st) Webb Ivy, 370-8944; George Gales, 345-3113
Open: Wednesdays Peabody Book & Beer Stube, 913 N. Charles, Balto, 8 pm
Sundays Topside Inn, Galesville, Md, 5 pm (see Hal Gray column, p. 4)
Sun, 10/26 Puff's Restaurant, Oakton, Va, 7 pm (check w/Ben Whaley, 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)

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

Ken Kramer, Editor
Tailgate Ramblings
4829 Randolph Drive
Annandale, Va. 22003



First Class Mail



Support Traditional JAZZ!