

TAILGATE RAMBLINGS

DECEMBER 1980



TAILGATE RAMBLINGS
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EDITOR: Ken Kramer

CONTRIBUTING EDITORS:

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

POTOMAC RIVER JAZZ CLUB:

President Ken Kramer

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.

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NOTES FROM THE BOARD MEETING

The PRJC Board meets monthly. There are fifteen members, five elected for a three-year term by PRJC members in an annual mail balloting. The Board then elects from its membership the club officers, who serve for a term of one year. The president is ineligible for re-election.

In our November meeting, held on Wednesday November 19 at the Bratwursthau (downstairs club room), thirteen of the fifteen members were present. The major action was to amend the bylaws so that no board member may be elected for more than two successive three-year terms. Bylaw items under consideration are a change so that bylaws must be introduced at one meeting, with a final decision at the next session. Also under consideration is a change for officers to be elected in the first meeting in January, rather than in December immediately following the annual meeting. This will give the new board members a chance to have one board meeting experience before selection of officers.



The board voted to set aside some of our current treasury balance in a savings account, as a rainy day fund. The action also asked the incoming board to increase this savings amount in January if treasury balances warrant.

A report on the current status of the club's special events program was received. The bar guarantee remains a problem, and has caused some losses in spite of good attendance. Our January special, with a fine band from New York (the Blazer Bobcats) will be held at the Marriott Twin Bridges on January 10. No bar minimum here, so we will see how the rental costs balance off against the bar minimums in other spots. On Valentine's Day, we will be bringing in a most exciting band, the Alamo City Band from San Antonio, Texas. On March 1, our great annual Bix Birthday Party as usual. More information via Tailgate and the PRJC Hot Line.

The committee working on securing local bands for our specials gave a partial report. A two-band local band special will be held in April.

The Tenth Anniversary Committee is starting work in December on plans for special observances of, you guessed it, the Tenth Anniversary. Souvenir gavels were given to all PRJC past presidents at the November 29 annual meeting, as a kick-off. The March-April issue of Tailgate Ramblings will be a double issue, filled with pictures and history. All you early birds dig into your musty files and send us your pictures and thoughts about the founding days.

Ken Kramer

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RESULTS OF THE PRJC ELECTION

The winners and new board members are:
Doris Baker
Joe Godfrey
Johnson McRee
Bill Meisel
Ray West
We had a good percentage of members voting. The Annual Meeting on Nov. 29th was a great event- with the Storyville Seven in top form(and thats great). and two excellent jam sessions.



RECORD REVIEW by George Kay

THE BUCK CREEK JAZZ BAND (BC-101 Stereo)
Buck Creek Records, 6617 Ridgeway Drive
Springfield, VA. 22150 8.00 postpaid.
Recorded April 20, 1980 at the Hilton Hotel,
Springfield, Virginia
Recording Engineer: Dick Baker
Sound: excellent (Daugherty Audio)
Art and photos: Terry Davang and Drue Green
Liner notes: Ken Kramer

Personnel: Jim Ritter, ct; John Skillman, cl;
Frank Mesich, trb/euphonium; Rick Cordrey, po;
Jerry Addicott, bjo; John Wood, tuba; and
Gil Brown, drums.

Tunes: Bugle Boy Blues, Over in Gloryland, I'm
Travellin', Blue Blood Blues, Trombone Rag,
The Curse of an Aching Heart, Sweet Lotus
Blossom, Olga and Zero.

This is the first recording by the Buck
Creek Jazz Band. The group was formed three
years ago at the home of Fred and Anna Wahler
on Buck Creek Road in the Maryland suburbs of
Washington. There have been no personnel
changes since the beginning which undoubtedly
accounts for the group's remarkable rapport
and cohesion. The music on this set exudes
the spontaneity and enthusiasm of good
traditional jazz.

Bugle Boy Blues harks back to the alpha days
of the New Orleans marching bands. Brown's
brief snare drum fanfare sets the steady
march tempo of this six minute track. The
euphonium/tuba duet by Mesich and Wood is a
surprising and pleasant innovation. Ritter's
sprightly cornet, Skillman's subdued clarinet,
Cordrey's romping piano and Addicott's
tasteful banjo give the performance a springy,
joyful feeling.

Over in Gloryland comes from one of the eight
memorable sides recorded in 1927 by Sam
Morgan's Jazz Band of New Orleans. The Buck
Creek band excels in capturing the fluid
melody and swing of the Morgan recording.

I'm Travellin' is a slow blues-type lament
featuring Ritter's strong lead cornet, Mesich's
eloquent trombone and Cordrey's relaxed piano.

Blue Blood Blues was first recorded in
1929 for Okeh by Blind Willie Dunn's Gin
Bottle Four (King Oliver, cornet; J. C.
Johnson, piano; Eddie Lang and Lonnie
Johnson, guitars and Hoagy Carmichael,
tapping the gin bottles). Later, in 1930,
Jelly Roll Morton and his Red Hot Peppers
recorded the tune for Victor. The Buck
Creek's version is very much in the New
Orleans idiom of loose-jointed medium tempo
and interplay of open and muted brass
choruses.

Trombone Rag, a Turk Murphy composition,
gives Mesich a chance to show what he can do
with his trombone. He gives a convincing
demonstration of his ability to "move around"
on his instrument with all-out support from
the band.

The Curse of an Aching Heart opens with
another excellent euphonium/tuba duet by
Mesich and Wood in waltz time. Ritter's
cornet picks up the tempo with a swinging
four-four beat as the band plays a quiet,
respectful version of this grand old 1890s
ballad.

Sweet Lotus Blossom has been recorded
primarily as a vehicle for singers such as
Julia Lee in the 1940s and more recently by
Jimmy Witherspoon with Wilbur de Paris and
his band. The Buck Creeks turn to Duke
Ellington rather than de Paris to showcase
Mesich's growl trombone in tribute to the
great Tricky Sam Nanton of the early
Ellington orchestra.

Olga is an almost forgotten 1930 King
Oliver tune that certainly warrants
resurrection from oblivion. Played at a slow
to medium tempo, the Buck Creek feature the
contrasting voices of Ritter's "Oliveresque"
cornet and Mesich's big toned trombone.
Skillman's warm and fluid clarinet solo is
outstanding.

Zero, written by trombonist Santo Pecora
of the New Orleans Rhythm Kings, is one of
those timeless evergreens that belongs in
every jazz band's book. The tune has been a
perennial favorite of all New Orleans jazz
fans. A slower version of the number was
recorded by the NO Rhythm Kings for Okeh in
1925 under its other title "I Never Knew
What a Gal Could Do." The Buck Creek shows
good taste and ease in handling the melodic
flow and steady, pulsating beat of this
jazz classic. A very fitting climax for a
highly enjoyable album.



A JAZZ LECTURE - and Some Thoughts on History

Jazz sociologist, writer, and scholar Nat Hentoff last month spoke on "The Politics of Jazz" before a small and rather uncomprehending audience at Goucher College in Towson, Md.

Hentoff's talk was a strong statement of jazz as Black music disregarded and/or denigrated by the majority culture, and brought a number of questions from the audience on the order of: "What do you think of Benny Goodman...George Shearing...Dave Brubeck?" (His answers, "Not much.")

Hentoff assailed the lack of orderly scholarly interest in jazz - an insensitivity, he said, which has resulted in the destruction of invaluable films, videotapes, and other archival material through the years. Jazz is seen by the guardians of the culture as "popular" music, unworthy of serious attention, he said.

Citing Duke Ellington as the greatest composer in American history, Hentoff recalled a White House cultural event during the LBJ years at which the Ellington band played. Later, Dwight McDonald wrote in Esquire that the band had been magnificent but bemoaned the fact that there had been no great American composers present at the gathering. Failure to regard Ellington as a very great composer indeed was a serious blind spot, Hentoff suggested.

Among other points:

The paucity of Government or foundation grant aid for jazz and jazz musicians;

Failure of the academic community to support jazz ("There are numerous string quartets-in-residence on college campuses, but very few jazz groups.").

For this listener, however, Hentoff's most important point was in a throw-away line upon which he didn't elaborate. He pointed out that no adequate history of jazz exists despite the very large body of literature on the music.

This is a critical lack, and is exacerbated by the far too large amount of mythology which clutters up the literature.

Indeed the closest thing to a useful history is the epochal book which Hentoff himself co-edited with Nat Shapiro some years ago, "Hear Me Talkin' To Yah." This invaluable volume of quotations from virtually every jazz musician of merit alive when it was compiled, will be an indispensable source work for whoever takes on the job of writing the definitive history. It, and a number of biographies and autobiographies on such musicians as Mezz Mezzrow, Pops Foster, Sidney Bechet, Eddie Condon, Dizzy Gillespie, and Charlie Parker will provide at least some of the material needed.

There will still be enough booby traps to ensnare any but the most wary historian. Just trying to unravel fact and mythology in the New Orleans part of the history will be a major challenge. (Example: Two recent books have appeared, one trying to reconstruct from inferred evidence a biography of Buddy Bolden, the second questioning whether there ever was a notable trumpet player in New Orleans named Buddy Bolden. The writer of the definitive history will have that one to sort out!)

The reasons for and the mechanics of the spread of jazz from New Orleans (or wherever) will need to be completely rethought. The geographical (not to say navigational) difficulties in the idea of jazz travelling "up the river to Chicago" are pretty obvious - so what did happen? And why?

Whoever sorts out the answers to these and a multiplicity of similar problems will have written far more than a history of jazz. It will be a virtual survey course in American sociology and culture, and, indeed, in the history of the 20th Century.

And it will certainly validate Nat Hentoff's finding that the guardians of "all that is best" in American culture have short-changed jazz from the git-go.

--- Ted Chandler



DON FARWELL TO BE NEXT EDITOR OF TAILGATE

PRJC membership is a talent-laden group. We have at least four, and most likely more, professional editors and writers. Some of them have written letters to Tailgate telling us how we could do better. No question about that, right? Now they will no longer have Ken Kramer to kick around, and one of their own group will be in the target zone. Don Farwell has graciously agreed to be your editor starting with the February issue. The two of us will put out the joint Tenth Anniversary issue for March and April and from then on Don will be the Man at the Press. Don is an editor by profession, a long-time jazz buff and a consistent supporter of PRJC since its founding.

I have been editor for the past couple of years. It has been a great experience personally, and the board and the club membership gave me a maximum amount of support. I am getting out of the editorship at this time for two reasons: first, I believe most strongly in club members actively taking part in all leadership activities on a rotating basis; and secondly, Blossom and I plan to travel and it simply isn't fair to hop a plane to Erewon, leaving copy for Tailgate in disorganized array in the hands of a friendly substitute like Dick Baker.

So a most happy welcome to Don, and our expectations that Tailgate Ramblings will continue to grow and improve as a major voice in traditional jazz. We are in good hands gates.

Ken Kramer

SINGLES HAPPY CHRISTMAS PARTY

The PRJC Singles Club will have a Christmas party for singles and their friends.

Please call Evelyn Franklin, office phone 353-2985, home phone 946-5325, or Joe Godfrey at 829-4664 for details of when and where.



JAZZ BAND BALL SYNOPSES - December 1980 WPFW - 89.3 FM 6.00-7.30pm

December 7 - Host Ray West
The Buck Creek Jazz Band - Featuring trad jazz as interpreted by one of Washington's most successful jazz bands and an interview with its co-leaders cornetist Jim Ritter and trombonist Frank Mesich. (Rescheduled from October 26)

December 14 - Host Dave Robinson
The Compositions of Clarence Williams
Clarence Williams -- pianist, band leader and A&R man for the famed OKEH record label -- added many fine tunes to the traditional jazz repertoire.

December 21 - Host Roy Hostetter
Christmas Music - Traditional jazz style Christmas music done up in a style that is traditional, but not traditionally Christmas.

December 28 - Host Harold Bates
The World's Greatest Jazz Band
A band with a controversial name, however the "World's Greatest Jazz Band", co-led by Yank Lawson and Bob Haggart included a number of competent and experienced musicians. This program will demonstrate the work of the WGJB by way of the excellent albums it made between 1968 and 1978.

* * * *

Dick Baker is seeking a tape of his Jazz Band Ball Show "Play it for Laughs" of October 12. Call him at 698-8017.

A roll of film was lost at the picnic. A kind member had it developed and found it has views of Louisville, Ky. If you lost it and would like it call Dick Baker at 698-8017

Jay Converse, who played tuba with the Federal Jazz Commission while a law student at UVA in Charlottesville, is now out of school, living in Baltimore and anxious to get back into playing again with a traditional band. Call him at area code 301 828-7463.



Way down upon the Cape Fear River, in the city of Wilmington, NC, the first North Carolina Jazz Festival bowed into existence late in Sept. with a very solid beat. The prime movers, Dr. Harry van Velsor and Greg Cagle fielded sixteen fine musicians, many from the traditional jazz days of the Twenties, to delight 500 jazz lovers, including a good contingent from the PRJC.

Nucleus of the occasion was the Hot Three - Kenny Davern, Art Hodes and Don DeMichael. Heard at the King of France Tavern in Annapolis by Cagle, he brought them to Wilmington last February. Their local reception was so strong that the idea of a festival was born.

Some familiar faces from Manassas were on hand - Bill Allred, Spencer Clark, Wild Bill Davison, Herb Ball, Milt Hinton, Cliff Leeman, Dick Wellstood and Maxine Sullivan.

Also on hand were: Doc Cheatham, a power on the trumpet; Jim Beebe, Chicago trombone man; John Allred, son of Bill and a comer on trombone; Bud Freeman, maker of jazz saxophone history; and Jack Lesberg of Condon's, Nicks, and the orchestras of Lennie Bernstein and Arturo Toscanini.

The Hot Three kicked off the festivities Friday night. From then on the mixture of musicians in a varied pattern lead to great jazz. The highlights were many - Maxine Sullivan's reprise of her great career; Milton Hinton's work on *So in Love*; Herb Hall's *Closer Walk*; Wild Bill on *If I Had You* and Davern and the Wild One on *I Never Knew What Love Could Do*; Hodes' delicate *Chimes Blues*; Wellstood on *Mood Indigo*, and the grand finale, all the musicians together in *When You're Smiling*. Here was the opportunity to compare the Davison and Cheatham trumpet styles - a charging Davison, incisive, biting, earthy, his cornet pointed toward the ground; a composed Cheatham, smooth, liquid, lofty tones, his trumpet pointed toward heaven.

/continued

At the risk of ruffling the feathers of the organized band contingent in PRJC, something very exciting happens at a happy get-together of musicians of this caliber - top-notch players competing with and enjoying the competition with each other to the great advantage of improvised jazz. Whitney Balliett of the *New Yorker* calls it "the sound of surprise." It would be very, very hard, if not impossible, to duplicate the spontaneous improvisations, humorous interpolations and the camaraderie and response between musicians and audience. The whole darn weekend swung.

Judging from the success of this year's event, there is every reason to look forward to another Wilmington Jazz Festival next year. The planning, scheduling, accommodations and just about everything else, were top rate. As Maxine Sullivan put it so well: "The South rose again this weekend."

Eleanor Johnson

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Manassas Jazz Festival Program

Friday night, Dec 5th, the Smith Street Society Band alternating with a band featuring such jazz kings as Cliff Leeman, Van Perry, Dill Jones, Nick Sassone-Elks Club, 9102 Center St, Manassas, Va. 9 pm to 1 am

Saturday afternoon, Dec 6th-31 musicians of international rank, such as Billy Butterfield, Helen Humes and the rest are as good. Hayloft Dinner Theatre, 10501 Balls Ford Rd, Manassas, 12:30 to 4:30 pm.

Saturday night- most of the afternoon block busters back at the Elks Lodge
Sunday afternoon, December 7th, most of the Saturday jazzpeople, at the Elks Lodge from 3 pm to 7 pm.

The price is \$12.00 a session in advance, \$15.00 at the door-Send checks to Manassas Jazz Festival PO Box 458 Manassas, Va. 22110

OF PEOPLE, PLACES AND PERFORMANCES

by Harold Gray

JAZZMEN OF NOTE. Pete George, producer of the Central Illinois Jazz Festival, in the Holiday Inn at Decatur, Illinois, checked out the Buck Creek JB at the Springfield Hilton recently as a possible performer at a future festival. The bands are all booked for his next one in February, 1981, however. He was accompanied by his wife Alvertine and daughter Roxanne Goldsmith who lives in the Washington area.

Bill Bacin of Kerrville, Texas, Editor of The Jazzologist, also dug this band at the same place earlier.

Alan Granruth of the Denver Jazz Club and promoter of the Summit Jazz Festival at Dillon, Colorado popped in the Bhaus one night to hear the Picayune Cabaret Band.

Fred Starr, former leader of the Federal Jazz Commission and now VP of Tulane U. in NO has an article in the November Smithsonian Magazine describing the jazz archive at that university. Fred has called Al Webber to play a one-nighter with the Louisiana Repertory Jazz Ensemble on December 21. Why? Because Al knows the original NO tunes better than any trombonist available in the Crescent City.

When Charlene, daughter of jazzfans Joseph and Jean LeCompte, recently married David Taylor, the proud parents, naturally, hired a jazzband for the reception. The Federal Jazz Commission played beautifully in a backyard tent that would rival an embassy garden party. This band also played at a private party for a private eye in Potomac whose name was not revealed.

The New Sunshine JB has been on the country club circuit. They played a benefit at the Kenwood CC for Montgomery County's Masterworks Chorus, and performed for the 20th anniversary of Time-Life Books at the Tantalion CC. Dan Priest is writing a book on the 15-year history of this band.



If you like the sounds of danceable oldies check out Gideon's Band on Friday nights at the Bhaus. This group will soon celebrate its first anniversary there. Bob Gideon plays piano; Murray Pearson, reeds; Dale Chinsano, tpt; Joe Price, bass; and Henry Stewart, drums.

The Band from Tin Pan Alley played at the British Embassy for the British-American Wives Club. Ed Fishel is crestfallen. He said this band has reluctantly had to resort to amplification, and has even bought a sound system. All purists are forewarned!

DEBUT OF THE PRJC MARCHING BAND: Nurtured by drummers Bill Rowe and Beale Riddle and grand marshall Don Angell, the Club's brass parade band made its first public appearance in the Halloween Parade in Vienna, VA. The musicians, drawn from other PRJC bands, on opening night were: Tony Haggert and Dave Robinson, tpts; Al Webber, tbn; Frank Mesich, sax; John Wood, tuba; Don Jenkins, cl; Hap Low, po; Riddle bass drum and Rowe, snare drum. Majorette Doris Baker led the aggregation, and over a dozen hard-core jazzfans followed in a strutting "second line." A great beginning and a joyous procession! After the march many of the musicians repaired to the Bhaus and jammed til closing with the Picayune Cabaret Band. Their next appearance is in the Manassas Christmas Parade on the morning of Dec. 6, during Fat Cat's Jazz Festival. Any parades in your neighborhood need a New Orleans-type marching band?

BIRTHDAY BACCHANALS. Two tablesful of PRJCers showed up at the Fredericksburg Sheraton with cake and champagne on Ken Kramer's birthday, much to the surprise of our modest editor.

Kay Watkins' birthday cake was shared by all hands and customers at the SW Warehouse and by passersby out in old 4½ Street.

Anna Wahler was very surprised on her birthday (as were her neighbors) when "her band" marched up Buck Creek Road playing "Just a little while to stay here" followed by a host of friends.

When Fred Wahler's birthday came later a party was held there to honor several jazzfans who were born the same month, including Dottie Davis, Fred Dietrich, Chuck Enlind, Bill Hadley and Lorner Rohleder. The jazz, booze and conversation flowed freely and the cake was Texas-size.

Doris Baker's birthday cake was shared with the crowd at the Bhaus while the Storyville 7 played.

BACK TO SATCH : TWO GENERATIONS
by Mike Boyd

I was moved by a recent TR article on Louis Armstrong. It brought back many fond memories and I quickly went to my albums to select some Armstrong classics.

Sitting in my rocking chair, I listened and thought back about my contacts with Louis, directly and indirectly ...

I was raised on jazz. My folks (members of the PRJC and the Illiana Traditional Jazz Club) always have been jazz fans; and the old Philco radio-phonograph -- shaped like a breadbox -- took in lots of 78s featuring Waller, Goodman, the Dorseys, Lunceford and other greats.

I grew up in Northwest Indiana, in the shadows (literally) of the steel mills and refineries. During the Depression, Dad worked in a gas station in downtown Gary. Bert Robison, one of Dad's co-workers, had previously worked in the Chicago Stockyards.

Performing near the stockyards in Chicago's south side was Satchmo himself. He and Bert Robison became good friends. Since WW I, there had been quite a migration of jazz musicians north from New Orleans when Storyville was shut down. Many of these musical migrants settled in Chicago.

About 1935 Louis Armstrong was appearing at the Miramar Ballroom in Gary, then an all-black nightclub. Bert and Dad were good friends and each knew about the other's appreciation of jazz. Bert, a black, invited Dad, a white, to go to the Miramar to see Louis perform. Bert boasted that he'd be sure Dad got to meet the great trumpeter. Dad enthusiastically accepted.

Dad says the scene was wild ... and GREAT! The music was superb. Between numbers Bert took Dad to the bandstand. A white towel around his neck, Louis bent down to shake hands with his old stockyard buddy. Bert introduced Louis to "Buck" Boyd and said that Buck had a request.

Louis asked, "Whatcha want me to play?" Dad quickly asked for "Christopho Columbo." Louis said, "You got it." Dad: "It was beautiful!"

That isn't all. In 1963 I was a student at Indiana University. For an audio production course, I wrote, produced and directed a 15-minute 'musical documentary' on Louis Armstrong. Using two narrators and my own (and the folks') LPs, I laboriously and lovingly created "Louis Armstrong: A Story in Jazz."

In November, Louis was to appear on campus with his All-stars (including Trummy Young and Arvell Shaw.) I decided to reproduce my radio program and give him a copy. I wrote a letter, intending to leave the tape with someone at the stage door since I assumed I'd be unable to see Louis in person.

After the show, I stopped at the stage door and asked to see one of Louis' assistants. I wanted to be sure Louis had received the tape. A man came to the stage door and asked, "Are you the one who gave him the tape?" I said yes and was told, "C'mon back, he wants to meet you."

Before I knew what was happening, I was escorted through the backstage area toward Louis' dressing room. The miracle had come true! I was excited, deliriously happy.

In a state of disbelief and shock, I suddenly was in his dressing room, in his presence as he sat at the makeup table, his arms resting on the table and head slightly bowed. He was perspiring, he was shorter than I had envisioned ... and he looked tired.

We shook hands and talked briefly. His voice had the famous gravelly quality; I found it surprisingly soft and gentle even with its roughness. He thanked me for the tape and letter. I told him it was an honor to produce it and to meet him. I also thanked him for the tremendous music and joy he had provided me for years.

In a minute or less it was over. I don't think my feet touched the ground the rest of the day.

Almost eight years later, I was living in northwestern Wisconsin. A local radio station broadcast my tape on July 6, 1971 ... the day Daniel Louis Armstrong died. A small, fitting gesture, it was their musical memorial to Satchmo -- as well as my personal tribute to the man. Satchmo's death has left a helluva void. I still miss him.

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NEW TRIO AT O'CONNORS

Wednesday nights, starting December 3rd, will feature the Tom Niemann Trio, with Country Thomas on clarinet and Jim Ford on bass at O'Connors Restaurant, on Wilson Blvd. in Arlington.



SEVEN BY SUTTON - A Rave Record Review, by Floyd Levin

Ralph Sutton & Ruby Braff, Duets	Chaz Jazz 101
Ralph Sutton & Ruby Braff, Quartet	Chaz Jazz 102
Ralph Sutton & Jay McShann, "The Last of the Whorehouse Pianists" Vol. 1	Chaz Jazz 103
Ralph Sutton & Jay McShann, "The Last of the Whorehouse Pianists" Vol. 2	Chaz Jazz 104
Ralph Sutton & Kenny Davern, Trio, Vol. 1	Chaz Jazz 105
Ralph Sutton & Kenny Davern, Trio, Vol. 2	Chaz Jazz 106
Ralph Sutton, "The Other Side", Solo Piano	Chaz Jazz 107

At first, it seemed like a monumental task - reviewing seven Ralph Sutton albums at the same time. It turned out to be an easy chore - a joy, in fact. I fear that the only problem now is for the poor editor who always wrestles with space limitations. In this case, Mr. Editor, please keep that blue pencil behind your ear because this is important stuff. It deals with the sixty-six recorded tunes that collectively provide an aural documentation of the many talents of jazz pianist Ralph Sutton. How can that be squeezed within the restricted confines of the usual record review? (~~Editor's note~~: It can't and for that reason we'll be publishing the review in its entirety in this and future issues of Tailgate. Stay tuned.)

This brilliant cache of albums, produced courageously for Chaz Jazz Records, Inc. by Charlie Baron, probably exceeds the total issued under Sutton's name since the beginning of his career. In his hard-sell mail order presentation, Baron refers to Ralph as "... an example of a jazz artist whose recordings have not been distributed in accordance with his achievements and status amongst musicians and jazz lovers." While this accurate statement could probably apply to most jazz artists, the merchandising program designed by Chaz Jazz is attempting to correct the misjustice by reaching directly to the fans via the mails thus circumventing the typical distributional maze in which most similar albums become entangled. Chaz Jazz wisely offers a dollar sampler record to allow collectors the opportunity to listen before they buy. A good idea.

You might think that seven Sutton albums, almost five hours of music, might become repetitious. Absolutely not; you will be riveted to your stereo speakers and hardly notice the time. On one album, Ralph plays the type of solo piano that has made him famous since he took over that exalted Joe Sullivan stool at Condon's in New York's Greenwich Village three decades ago. A pair of albums teams the pianist and cornetist Ruby Braff with and without rhythmic support. Two more albums spotlight twin piano work by Sutton and Kansas City legend Jay McShann. And finally, clarinetist Kenny Davern and drummer Gus Johnson join Ralph to explore the possibilities of trio improvisation.

CJ 101 includes a dozen thoughtful duets with cornetist Ruby Braff. While piano-cornet pairings are not new, only a few have been recorded over the years. At one time, I was offered \$40 for my scratchy 78 rpm copy of Joe Oliver and Jelly Roll Morton's "King Porter Stomp" on the arcane 192 Autograph label. A few years later, Armstrong and Hines startled the musical world with "Weather Bird" (a tune that coincidentally was also recorded during the earlier Oliver-Morton Autograph session but was never issued.) Louis did it again in 1928 with Buck Washington on "Dear Old Southland". Muggsy Spanier and Jess Stacy reprised the cornet-piano thing about forty years ago on a wonderful Commodore recording of "Sugar". (Bix probably could have done it alone!)

Ruby Braff's burnished off-the-beat sonority juxtapositioned to the grainy, romping Sutton pianistics at first seems an unlikely combination. Further listening discloses a certain indefinable beauty - an intimacy that has seldom been captured on record. You are actually there - alone with the two jazzmen who are completely oblivious of your presence. The meticulous stereo separation abets the illusion. Ralph's on that side and Ruby's over here. Occasionally a few of the piano's bass notes and some lower register brass tones inexplicably appear in the center! Technical details aside, the duets work well. They generate a warm amalgamation far beyond the scope of the individual instruments.

~~Editor's note~~: The records can be ordered from Chaz Jazz Records, Inc. Box 565,
North Hampton, NH 03862



WELCOME TO VERY IMPORTANT
PEOPLE- THE NEW MEMBERS



ONE MO' TIME RUN
EXTENDED TO Jan 4

- Farrell & Sally Blackburn
Vienna, Va
- Phil Crumley
San Rafael, Calif.
- Robert B. Evans
Arlington, Va
- Richard A. Finney
McLean, Va
- Barbara Hanley
Chevy Chase, Md
- Ralph & Helen Judy
Annandale, Va
- Bernard & Dorothy Keiler
Reston, Va
- Alan & Judi Keiler
Reston, Va
- Jon W. Kelinson
Alexandria, Va
- Hellmuth & Virginia Kirchsclager
Alexandria, Va
- Tommy & Ruth Meeker
Burke, Va
- Ernest & Bonnie Patterson
Alexandria, Va
- Bruce & Joy Phillips
Alexandria, Va
- Francis & Patricia Shepherd
Silver Spring, Md
- Jonathan & Gail Silverstone
Washington, D.C.
- F. & Marsha Taylor
Washington, D.C.
- Bob & Rita Lauder
Derwood, Md
- James & Martha Shaw
Silver Spring, Md
- Denny J. McGarry
Alexandria, Va
- Barry Saltzman
Springfield, Va
- Wayne & Bettye Fagan
Beltsville, Md
- Paul E. Mulrenin
Arlington, Va
- Frank & Jan Curtis
Alexandria, Va
- Joseph & Nancy McGuire
Burke, Va
- Melvin & Bette Hurwitz
Frederick, Md
- George P. Millburn
Arlington, Va
- Edward B. Taylor
Alexandria, Va
- Kathy A. Stoner
Washington, D.C.
- Marie Anne Erickson
Braddock Heights, Md
- Anne Deatherage
Arlington, Va

One Mo' Time is a jazz
Fans delight. A recol-
lection of black vaude-
ville of the Twenties,
by a talented company, it
has been delighting audiences
since its opening in New
Orleans a few years back. Now
it is at the Kreeger Theatre,
of Arena Stage, and non-
jazz friends call me and
tell me how wonderful it is.
The run has been extended
to January 4th, so make
it your aim to attend this
fine jazz event.

DUES ARE DUE, SO DUE RIGHT BY PRJ©

Members have received notices that
their 1981 dues are now due and duly
payable. The dues are still only \$10
a year, and all are considered family
memberships. Send your check now to
Doris Baker, Membership Secretary, at
7004 Westmoreland Road, Falls Church, Va.
22042.



JOHN EATON FEATURED
IN SMITHSONIAN SUNDAY
BRUNCH SERIES

John Eaton, fine piano player,
will explore the American popular
song in four brunch concerts at
the Reception Suite in the History
and Technology Building of the
Smithsonian on four Sundays, Jan-
uary 11th, Feb. 8th, March 8th and
April 5th. There will be two sessions
on each day, at 11 am and 12:30 pm.
This series is well worth attend-
ing by all lovers of jazz music.
Call the Smithsonian for full
information.

All That Jazz

DECEMBER 1980

FIFTEENTH ANNUAL MANASSAS JAZZ FESTIVAL FRIDAY DEC. 5th, SAT. DEC. 6th, SUNDAY DEC 7th

See artists listing and schedules on another page of this issue

Regular Gigs

At the Bratwursthaus, Parkington Shopping Center, Arlington, Va.

You can get to the Brat by Metro. Get off at the Ballston station and you are three blocks from good jazz. The last train back to town leaves at 11:42 pm. And the 50 cent fare is as good a bargain as the Brat prices.

- 8:30 pm Mondays Not so Modern Jazz Quartet
- Tuesdays The Storyville Seven
- Wednesdays The Picayune Cabaret Band
- Thursdays Riverside Ramblers
- Fridays Gideon's Band
- Saturdays Bucky Buckingham Quartet

Il Porto Ristorante, 121 King st, Alexandria

Mondays- Terry Hartzell, ragtime piano- Tuesdays to Sundays, Johnnie Maddox

Fish Market- 105 King st, Alexandria

Sunday-Monday-Bill Osborne, jazz piano: Tuesdays to Saturday, Daryl Ott

Tuesday-Sat - Herb Green - Ott and Green are fine ragtime players

Puff's Restaurant, 2916 Chainbridge Road, Oakton Center, Oakton, Va.

Fridays- Jazz, Ltd. Saturdays- The Noteables

Monday to Saturday- John Eaton, piano, Lounge of the Fairfax Hotel
21st and Mass. Ave.

Fridays- Southern Comfort, Shakeys Pizza, 1471 Rockville Pike, Rockville
Storyville Seven, Southwest Warehouse Tavernm 412 4th st SW, DC

Fridays, Dec. 5 and 19th- Federal Jazz Commission, Cacao Lane, Ellcott

Sundays- The Buck Creek Jazz Band, Springfield Hilton City, Md.

Dec 7/21 Loisdale, Road, Springfield, Va., across from
Springfield Mall

Down the Road Apiece

Friday Dec 5th and Friday Jan 2nd- Tex Wyndham's Red Lion Jazz
band- At the Hotel DuPont's elegant Green Room in downtown Wilmington, Del.

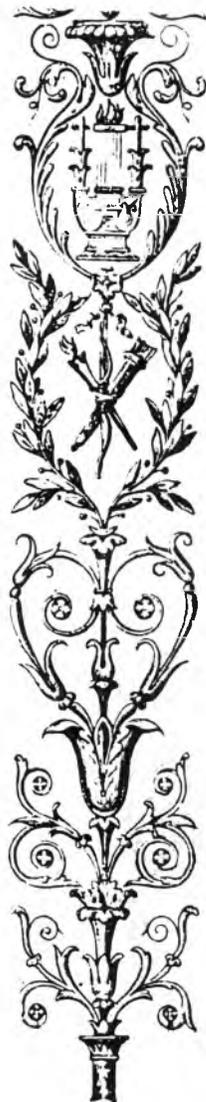
Call the hotel for reservations

Friday, Dec 19 and Saturday, Dec 20- The Brandywine Revival Jazz Band,
at the Ground Round, 1101 Philadelphia Pike, Wilmington, Del.

Jam Sessions

Shy Jams- call Webb Ivy 370-8944-George Gales 345-3113

Open- Wednesdays at 8 pm, Peabody Book Shop, 913 N. Charles, Baltimore, Md
Sundays at 5 pm Topside Inn, Galesville, Md.



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



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