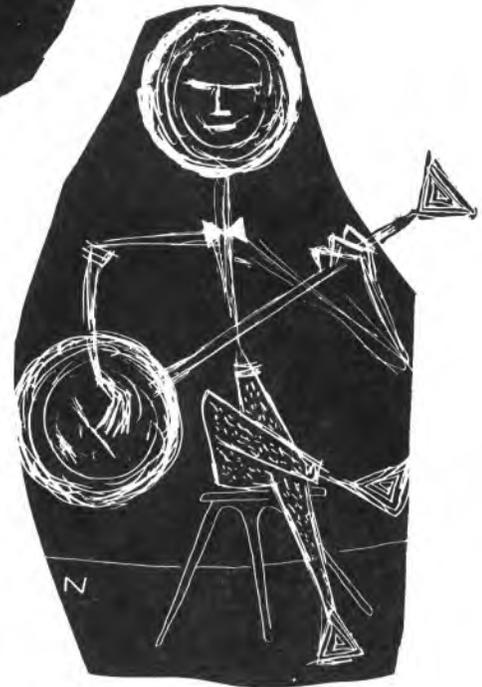
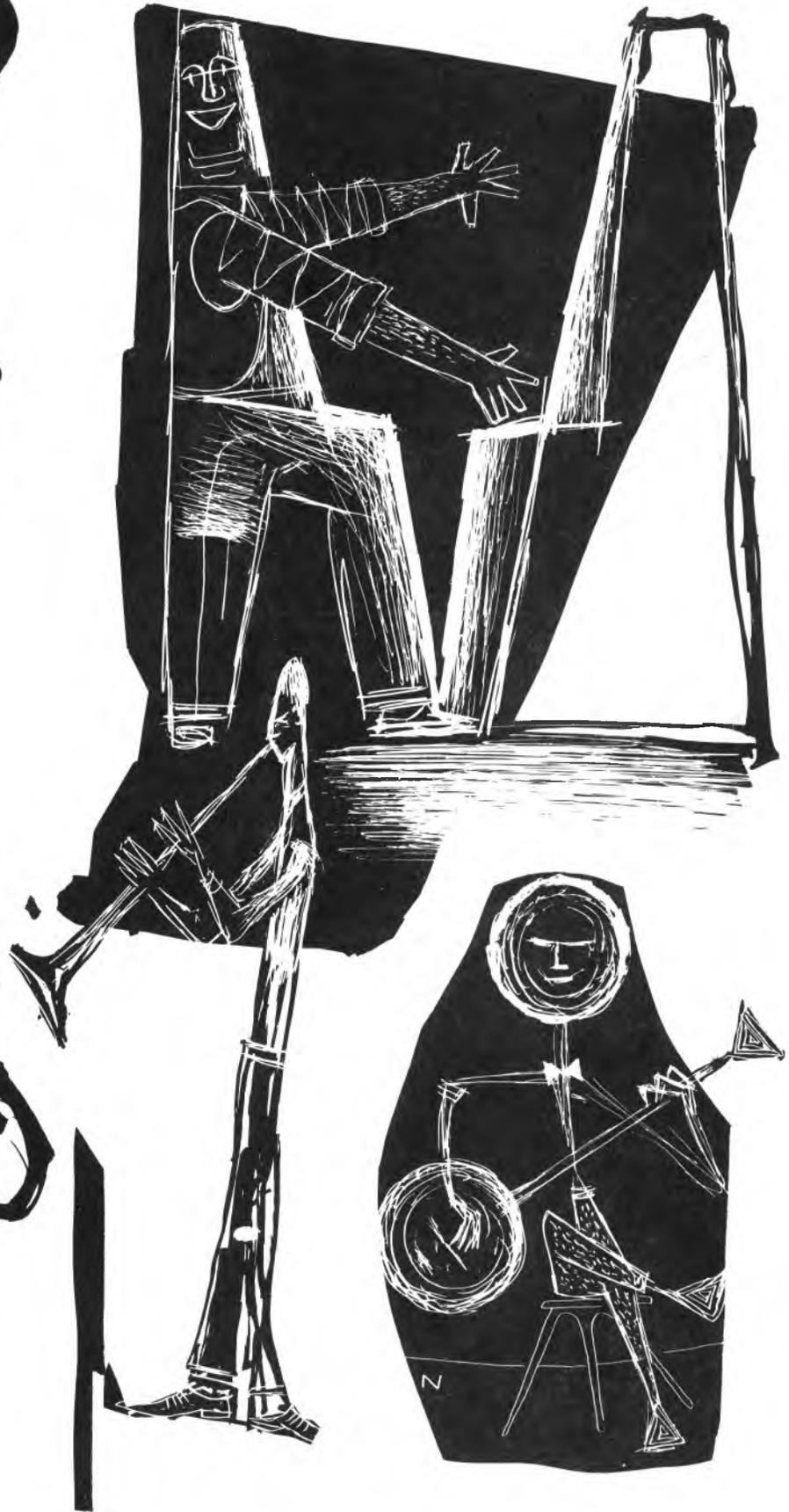


TAILGATE RAMBLINGS

JANUARY 1981



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TAILGATE RAMBLINGS is the monthly publication of the Potomac River Jazz Club, an organization founded in 1971 for the preservation, revival, encouragement, and advancement of traditional New Orleans, Chicago, and Dixieland jazz styles. **TAILGATE RAMBLINGS** welcomes contributions from its readers.

EDITORIAL:

TOWARD A NATIONAL VOICE FOR TRADITIONAL JAZZ

The need for a federation of all of us who are interested in traditional jazz is most obvious. We speak with no unity. In fact, we do not speak at all. While other branches of the arts get federal largesse we receive at best a pittance. And this little goes to archivists in the main, and not to performers. And this is all our own fault. In the past several years efforts were made to get some sort of a national federation going. All died from the indifference of those most likely to be benefitted.

This history is no reason to abandon efforts toward a national voice. Such a sounding is needed. Traditional jazz is not doing well, despite the euphoria we get from hearing our music. Jazz clubs that hire bands and conduct events are fighting higher costs, with subsequent losses leading to reduction of their programs. The night clubs with professional musicians are fading for the same reasons. We have no reliable figures on record sales, but they no doubt have pressures from higher costs as well. The festivals will face higher costs, and those who attend them will find gas prices and other prices up next year as well.

One thing is clear to us -- the jazz clubs alone are not going to form a national federation. They are too different in their approach and development, to start with, and they are chiefly interested in their local concerns.

To form a viable federation, with clear goals and the need to speak nationally with a united voice, will require all who are in any way involved with traditional jazz to meet and formulate a set a principles and a national program. By all we mean the academicians, the

record dealers and makers, the owners of jazz clubs, the promoters of festivals, the collectors of records, the leaders of jazz clubs everywhere, the musicians -- professionals and semiprofessionals alike, and the jazz writers.

The federated group needs to speak of traditional jazz only. The jazz world is far from united in any way at all to say that there could be an overall jazz voice. Some traditionalists recoil in horror from anything later than King Oliver. Some modernists regard traditionalists as odd people in funny hats and sleeve garters playing a simple-minded music. We are single-minded in our appreciation of the music we like. This is the reality of our present situation.

We propose the following immediate steps: (1) that each jazz festival in 1981 and 1982 set aside time for a gathering of those interested in discussing the elements of a national jazz federation; (2) that a correspondence be originated expanding on these ideas, modifying them, and working toward a consensus, the correspondence list to be formed by those who respond to this editorial in the categories listed above; (3) that those who market traditional jazz records designate several of their number as part of this development group, and that others listed above select people to represent them and their interests; and (4) that each jazz club name a small committee who will be the national contact group. And let us here at the PRJC know of your interest and response to this editorial. We are willing to put in time and effort, and we have a handle on the Washington if by no other reason than our location.

Ken Kramer

PRJC SPECIAL

THE GULLY LOW JAZZ BAND PLAYS HERE JANUARY 10

New York's Gully Low Jazz Band will play for the PRJC's annual "Welcome New Members" concert on Saturday night, 9 till 1, January 10, in the Potomac Room of the Marriott Twin Bridges Motor Hotel. Members who joined the club during 1980 are especially invited to get to know the Board of Directors and their fellow PRJC members; there will be a special door prize for new members.

The Gully Low Jazz Band was known until recently as the Blazer Bobcats, a name associated with their first musical home, the Red Blazer Too, a 7-night-a-week trad jazz Mecca in midtown Manhattan. When the group began to play other places and take out-of-town trips, they decided to assume a name not geographically oriented. They were working on Louis Armstrong's seldom-heard "Gully Low Blues" the day the decision had to be made -- volla! The band takes a lot of its inspiration from Armstrong's Hot Five and Seven and prides itself on presenting tunes that aren't played by every other band that comes down the pike -- such as "Gully Low Blues."

The band was founded in 1977 by tuba player David Ostwald. As an undergraduate student at the University of Chicago he founded the Cook County Doo-Dah Boys, and upon moving to New York to attend law school started the Blazer Bobcats. He also has appeared with Woody Allen's Funeral and Ragtime Orchestra, the Speakeasy Jazz Babies, and the Isotope Stompers and replaced our friend Dave Stoddard for several months with the Brandywine Revival Jazz Band when Dave was out with a broken leg.

The cornetist with the band is Randy Reinhart, also a member of the highly regarded Chuck Slate's Jazz Band in New Jersey. Randy has played for the PRJC once before, the last time the Happy Jazz Band of San Antonio was here. Randy spent a couple of years with that band playing trombone.

The clarinet man is Joe Licary, a regular with John Bucher's Speakeasy Jazz Babies and a frequent performer at Eddie Condon's.

On trombone is Joel Helleny, who first came to the attention of trad jazz lovers when he played with the Memphis Nighthawks, a group from Champaign-Urbana that stole the show at the St. Louis festival a few years ago. That band broke up when Helleny moved to New York in 1978 and fell in with Dave Ostwald. Helleny has done a tour with Bob Greene's "World of Jelly Roll Morton" show and works as a studio musician in New York.

The banjo player is "Deacon Jim" Lawyer, for a long time with the Smith Street Society Jazz Band, now the leader of the "Your Father's Mustache" band.

On drums is Fred Stoll, who plays with several different bands around the New York area, and who'll be familiar to PRJCers who have attended any of the New Jersey Jazz Society's annual Pee Wee Russell Memorial Stomps.

The Marriott Twin Bridges Hotel was the PRJC's regular home for many years, but had much of its convention facilities shut down for most of 1980 for extensive remodeling. It is located at the south end of the 14th Street Bridge: take the Clark Street exit if coming over the bridge from the District; take the National Airport exit if coming up I-395 from the south.

Other special events for the spring of 1981 are:

- February 21 - The Alamo City Jazz Band, from San Antonio, Texas, at the Alexandria Holiday Inn.
- March 14 - 9th Annual Bix Beiderbecke Birthday Party, with the Bix Beiderbecke Memorial Jazz Band.
- April - Local band special, date to be set.
- May 16 - The Tarnished Six, from State College, Pa.
- June 27 - Annual jazz riverboat ride, again out of Annapolis, with the Magnolia Jazz Band of California. ■

AND DON'T FORGET THE PICNIC

The PRJC Picnic, that Great Jazz Event, will be held on Saturday, September 12, at Blob's Park. Remember how great last year's was? Put the date down now for next fall, and get up a party of Merry Andrews like yourself for a day of traditional jazz by 16 -- count 'em -- 16 bands, a beer or two, and the fellowship of kindred souls from the PRJC. ■

The Potomac River Jazz Club Proudly Presents



the

Gully Low Jazz Band

*Joe Licari — clarinet
Dave Ostwald — tuba, leader
Fred Stoll — drums*

*Randy Reinhart — cornet
Joel Helleny — trombone
“Deacon Jim” Lawyer — banjo*

The Gully Low Jazz Band was known until recently as the Blazer Bobcats, after the New York jazz club, Red Blazer Too, at which they got their start and still perform regularly. Their musical inspiration leans heavily on Bix’s Wolverines and Louis’s Hot Five and Hot Seven. In fact, it was Armstrong’s seldom-heard tune, “Gully Low Blues,” that provided the new name for the band.

POTOMAC ROOM
MARRIOTT TWIN BRIDGES HOTEL
SO. END OF 14TH STREET BRIDGE
ARLINGTON, VIRGINIA

SATURDAY, JANUARY 10
9 PM - 1 AM
NO RESERVATIONS

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

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

THE RETURN OF ANNIE STREET

Alert member John Poquin was kind enough to send us a fine article from the San Francisco CHRONICLE of December 18, which we reprint below. Many PRJC members signed the petition to restore the name of Annie Street.

The speeches were fine, but the music was better. Annie Street was rededicated yesterday in honor of Lu Watters, Turk Murphy, the long-vanished Dawn Club, and pioneer Annie Russ.

Turk Murphy, somewhat recovered from the previous night's celebration of his 65th birthday, led his band in "Big Bear Stomp" at pretty close to the stroke of noon.

Then Supervisor Carol Ruth Silver pulled down a bit of red, white and blue bunting from a Market Street light pole between the Monadnock Building and the Sheraton-Palace Hotel to reveal a street sign restoring the block-long alley's original name.

"This ain't my best time of day," said pianist Burt Bales, blinking in the sunlight.

Bales, who has grown a full white beard and who has never been mistaken for a Montgomery Street banker, stood among the 200 happy celebrants at the ceremony. He was asked what advice he could offer a musician who wants to avoid being considered a character.

"Die young, I guess," Bales replied.

With the new street sign ready for business, Murphy and the band swung into the "1919 Rag" and marched south to 20 Annie Street, where New Orleans jazz was reintroduced to San Francisco by Lu Watters and the Yerba Buena Jazz Band at the Dawn Club 41 years ago.

Watters was on hand at yesterday's dedication as an honored guest.

The old club, now the site of a restaurant, lasted

seven years until manager Augie Giretto, faced with a \$50,000 deficit in 1946, moved the music to Hambone Kelley's, a converted diner in El Cerrito.

"I'm retired now," Giretto said. "I live in the Napa Valley and cut coupons each month. I hope they keep coming."

The worst blow to the old tradition came three years ago when local merchants persuaded City Hall it would be classy to obliterate all memories and call the street Mark Twain Lane.

"You never should take a person's name away," protested Dr. Edward Lawless, president of the New Orleans Jazz Club of Northern California. Lawless told how the street was christened in the 19th century for one of the daughters of Immanuel Charles Christian Russ -- old I.C.C. Russ, who came to San Francisco in 1846 and bought the site of the Russ Building for less than \$50.

"We owe a great debt to Carol Ruth Silver," said jazz critic Phil Elwood, recalling how the supervisor had persuaded her colleagues and Mayor Dianne Feinstein to restore the name after 5,000 jazz fans from throughout the world signed a petition.

The band lined up beside the speakers and played "When You're Smiling," "Friendless Blues," and "Minstrel's of Annie Street," one of three songs written over the years in the alley's honor.

Then Bob Helm disassembled his clarinet, put it in a paper bag, and joined his fellow musicians for a drink in what had once been the enchanted Dawn Club. ■

JAZZ BAND BALL

SUNDAYS 6:30 PM - 8:00 PM
WPFW 89.3 FM

January 4. Host Jim Lyons: "Ragtime!"

"When I tell you ragtime, you can feel it, there's a spirit right in the word." Sidney Bechet said it, and Jim Lyons is going to play it for you.

January 11. Host Don Farwell: "West Coast Primitive."

This program will focus on several California jazz bands, most of recent vintage, that play in the style of the early New Orleans jazz bands. Featured will be the Magnolia Jazz Band and the blues-shouting Dan Ruedger.

January 18. Host Don Rouse: "New Orleans Rhythm Kings."

Listen to the original recordings of an important and influential early jazz orchestra.

January 25. Host Nat Kinnear: "The Life and Times of Wild Bill Whelan."

Washington area cornetist, bassist, vocalist, and band leader. Early and late recordings with Bill him self present. ■

ANOTHER JAZZ-A-THON

Jim Ritter reports that he is working with the Easter Seal Society again in developing another Jazz-a-Thon benefit. Date will be February 7th, at the Ramada Old Town location in Alexandria. Last year's very successful event featured several of our bands, and excellent TV coverage as well. ■

WANTED: A PRETTY GIRL

JACK GOLDTHORPE, a banjo-playing member of the PRJC, is looking for a cassette or record of Jean Goldkette's "My Pretty Girl Stomp." Jack tells us this was a real hot number in the late '20s. He has cassettes to exchange. Get in touch with him at 10509 Lorain Avenue, Silver Spring, Md. 20901. ■

OF PEOPLE, PLACES, AND PERFORMANCES

by *Harold Gray*

OUR BANDS ON WAX. Royal Stokes' jazz pages in the November FORECAST magazine gave good reviews of new recordings cut by local musicians. These include the HOT MUSTARD JB's albums, "Dixie Dance" and "Society Swing," available at the Bratwursthaus or by mail from Dave Burns, 1712 19th Street, N.W., D.C. 20009; and the BCJB's recording appropriately titled "The Buck Creek Jazz Band," available from Buck Creek Records, 6617 Rideway Drive, Springfield, Va. 22150.

A few years ago the NEW SUNSHINE JB issued three LPs labeled "New Sunshine Jazz Band," "Old Rags," and "Too Much Mustard," available from Don Rouse, 5010 North 11th Street, Arlington, Va. 22205. A platter by the BAY CITY SEVEN called "The Pride of Baltimore" can be purchased from Frank Wiedefeld, 4901 Ross Road, Baltimore 21214.

And of course, many local musicians have been recorded with various bands at the past Manassas Jazz Festivals and are available from Fat Cat's Jazz, P.O. Box 458, Manassas, Va. 22110. Local bands that have recorded with Fat Cat are WORLD'S GREATEST JB, BULL RUN BLUES BLOWERS, JOHN THOMAS & FRIENDS, WASHINGTON MONUMENTAL JB, AND DIXIE-FIVE-0.

BLUES ALLEY IS OFFICIAL. Fast on the heels of San Francisco renaming a little alley "Annie Street" because of its jazz history, the D.C. City Council has designated Georgetown's favorite little alley at Wisconsin and M as "Blues Alley." Can you guess why? Remember -- you heard it here first.

PLAYS ON WORDS. It all started in Pismo Beach, California. A few years ago the jazzbuffs there organized a Hot Jazz Society and held their first jazz festival. They developed a jazz band called the Desolation Jazz Ensemble and Messkit Repair Battalion. The Society's newsletter was loaded with bon mots and clever quips. They recently held their fourth First Annual Jazz Festival. Now comes a new jazz club in Fort Lauderdale that is trying to top the terminology of the abalone stompers. It's the Hot Jazz and Alligator Gumbo Society (HAGS -- the J is silent as in fjootball or psjychology, they point out). Its members are Alligumbers, and its band is called the Everglades Drainage Crew. The two societies have exchanged diplomatic amenities and the two towns are now SISTER CITIES IN JAZZ. Proper protocol and understanding is being attempted between the two coastal cities, but the Alligumbers ask: "If Pismo Beach is right beside the Pacific surf, can Pissless Beach be far away?" Can't wait to read their newsletters!

PUFF'S OPEN JAM. The November jam session at Puff's Restaurant in Oakton, Va., attracted jazz talent that you

won't believe. Over 10 groupings of musicians played as many sets of popular trad tunes from 7 until after 1 a.m. Pianists who performed were Bucky Buckingham, Jack Eider, Ed Fishel, Rdee Lazarro, Tom Nismann, and Howard Watermaier. Two bass players showed -- Dave Kasler and Gene Barton -- and had to play several sets each. Drummers who took turns were Louise Curran, Duane Eitola, Bob Resnick, and Bill Rowe. Jud Harrison was the sole banjo/guitar man. Reed players were John Hurd and Lou Kauder. On trombones we had John Doner, Sam Levine, John Morgan, and Dave Robinson. The trumpeters included Walt Echwald, Joe Lazarro, Dave Robinson, and Ben Whaley. And finally, the vocalists were Ruth Garrett and Johnson "Fat Cat" McCree. These fun sessions are held each last Sunday of the month under the leadership of Ben Whaley (256-2102) and Bill Rowe (532-7353 or 686-3440).

THE ELECTION revealed interesting tallies of members' preferences for Club leadership. While Doris Baker, Ray West, Joe Godfrey, Johnson McCree, and Bill Meisel won three-year terms on the Board, faithful workers for jazz Don Farwell, Pat Plitt, and Gene Hyden were not far behind in the voting. The names of Dick Davis and Norman Bouchard were written in on several ballots, as was past President Fred Wahler. Other write-ins were Tom Thorp and Leon Vogle. Although Beale Riddle and Don Angel "did not choose to run" again, they received write-in votes anyway.

CULTURAL ALLIANCE MEETS. The old PPPer represented the Club at the third annual meeting of the Cultural Alliance of Greater Washington, of which PRJC is a charter member. Carter Brown, director of the National Gallery, played host in his fabulous East Building, and Joan Mondale was given a scroll for her contributions to the arts in Washington. Tony Taylor, of Lettumplay, a jazz-oriented youth group, was reelected to a three-year term on the board. Other jazz organizations there were Jazz Arts Society and Virginia Jazz Theatre. There are 31 musical societies in this august Alliance, which followed the format of our recent annual meeting: a short business meeting and election, then music and drinks. Except their music was chamber and the drinks were champagne.

JAZZ WALK ON SWING STREET. Hollywood Boulevard has its stars' imprints in cement. Now, in a similar way, 52nd Street between 5th and 6th Avenues in New York has honored many of the jazz greats who once played there. It is called the Jazz Walk. Plaques for over a dozen history-making musicians have already been installed. Among our favorites so honored were Billie Holiday, Coleman Hawkins, Roy Eldridge, Stuff Smith, Art Tatum, and Sarah Vaughn. ■

IT'S NOW THE **NEW** NEW SUNSHINE BAND

by Dan Priest

The **New Sunshine Jazz Band**, founded more than a decade ago, has become the senior citizen of local jazz bands. Never a small band (where 6 or 7 is small), the Sunshiners are bigger than ever. At last count the band numbered 11, and they are in the midst of adding another musician -- a fiddle player!

They're still reading and playing concerts soberly arrayed behind their imposing black music stands, but they are quite ready to close their books and just play. They've made three LPs, which makes them the area's only regularly recorded band, and they're contemplating a fourth. And the group of musicians who started the group are still on hand, setting some sort of longevity record for PRJC bands.

In recent months the Sunshiners have gone to Hot Springs, Va., for a weekend gig at the Homestead and played a concert in the Lincoln Gallery at the National Collection of Fine Arts. In September they played for the umpteenth time for the Goose Creek Jazz and Ragtime Society in Middleburg, Va.

Never a band to do things in the style of other traditional bands, the Sunshiners are now playing with two bassists. They have Clarence Seay on string bass, and several different players are rotating through the brass bass chair. Leader Tony Hagert says the two carry out distinct functions, with the brass bass playing a linear line (and indeed sitting with the front line), while the string bass performs the customary role of rhythm-maker. Tony and Dan Priest are still the two-trumpet team, Ron Rouse is clarinet, Fred Stork is banjo and guitar, Ann Stanfield is the vocalist, and Gil Carter is on drums. To this cadre have been added Royal Burkhardt on trombone, Frank Maxwell on piano, and Larry Robinson on banjo, guitar, and mandolin. One of the additions and betterments to the Sunshine Band is Sam Smith. Sam is the group's utility infielder, filling in variously on drums, piano, and guitar.

Working out with the band is that most unusual of instruments in PRJC land, the fiddle. It's played by Mike Stein, a Navy type who plays all fretted instruments, including, probably, the sitar. Tony Hagert says it works. "When we haul out our Scott Joplin arrangements like 'Wall Street Rag' and 'Maple Leaf', that fiddle sounds just right." But Stein is more than just a reader. He has deep roots in bluegrass and cuts a fine bluesy solo on traditional music.

What's the band working on at rehearsals? As usual, an eclectic array of tunes. The last rehearsal had the band playing "It Ain't No Sin to Take Off Your Skin and Dance Around in Your Bones," "Under a Blanket of Blues,"

"Fizz Water," "Hiawatha," "Chloe," "Klondyke Blues," and, as one member put it, "some tunes that aren't well known."

Upcoming projects for the Sunshiners include another LP, a sound and light show called "The Roots of Jazz," and a book -- with photos by Mark Kinneman--on the first 10 years of the New Sunshine Jazz Band. ■

WESTWARD HO THE BUCK CREEK

The appearance of the Buck Creek JB at the Central City, Colorado, festival late in August was another step in this fine band's march toward recognized prominence in its field. The Buck Creek, together with such bands as the Hi Sierra from Visalia, California, the Magnolia from Palo Alto, California, and the Yankee Rhythm Kings from Boston, provided a late summer weekend of great traditional sounds in the eighty-five-hundred-plus feet high country a few miles west of Denver.

Two events that occurred in Central City involving the Buck Creek group must have been a source of real satisfaction to the band members, and by implication, to those who have supported and encouraged these efforts from the beginning. First, the band was invited to attend next year's Sacramento Jazz Jubilee (Memorial Day weekend). Second, all the members were made honorary members of an organization known as the Three River Rowdies (a nom de plume of the Hi Sierra JB). Three Rivers Rowdies comes into existence only when a super rapport develops between the band and its audience. Most of the members of Hi Sierra were present when Buck Creek made its opening shot at Central City. The presentation was made later that evening.

The Buck Creek music? You really should have been there! A hint of that sound is available in their current record (BC101). Betty Ritter reports that because of a goof in the production process, the master was destroyed. What that means is that when the first issue of 2,000 copies is gone -- that's it. Don't say you weren't warned.

See y'all in Sacramento?

jaydee

THOSE VERSATILE BLACK EAGLES will play with the Baltimore Symphony Orchestra on January 17th. Call the symphony box office in Baltimore for details and tickets. We always knew traditional jazz would make it uptown sooner or later. ■

MEMORIES OF MANASSAS

The 15th Manassas Jazz Festival on December 5-7 drew an SRO crowd to the Hayloft Dinner Theatre and comfortably filled rooms at the other locations. Dozens of PRJCers were there. Charlie McClave brought 16 fans from the Charleston, W.Va., Jazz Club, Jim Taylor of the Detroit Hot Jazz Society came, and 21 Washington area musicians played. Those who missed it can hear it later on National Public Radio, as it was recorded for nationwide broadcasting.

On the theory that others will review the performances of the exciting Smith Street Society JB and other great stars from around the country, this piece will concentrate on local performers. A good show was delivered by Fat Cat's Festival Jazzers, composed of Dave Robinson, cornet; Doug Powell, trombone; Don Rouse, clarinet; Jimmy Hamilton, bass sax; Al Stevens, piano; Ellis Baker, drums; Dave Kassler, bass; and Johnson McCree, vocals.

Other local musicians who played in various sets with assorted groupings of the out-of-town luminaries were drummers Skip Tomlinson and Chuck Redd, pianists John Eaton and Larry Eanet, and bassists Van Perry, Steve Novasel, and Paul Longosch. Clarinetists Country Thomas, Ron Hockett, and Wally Garner held their own with the visitors, as did Steve Jordan and Butch Hall on guitars. Beverly Ann Cosham, a singer from Reston, was a hit. Harvey Jacobson gave a beautiful piano solo on Fats Waller's "London Suite," which was the second time it has been played in the United States. The first time was by Fats himself in Carnegie Hall. The composition is in five parts based on the London neighborhoods of Bond Street, Picadilly, Soho, Chelsea, and Limehouse.

Not exactly local, but Tommy Gwaltney's Quartet from the Cavalier Hotel in Virginia Beach was well received. Tommy was on clarinet and vibraphone, Billy Mitchell on piano; Henry Harmon on electric bass, and Tom Jeffrey on drums. It was a joyous weekend of great jazz and good fellowship. If you missed it, catch it later on the air.

Harold Gray

A COURSE ON JAZZ

DAVE LORENTZ will conduct six sessions on "The Evolution of Jazz" for the Montgomery County Public Schools Adult Education program starting on Thursday, February 12th, from 7:30 p.m. to 9:30 p.m. at Walter Johnson High School in Bethesda, Md. Dave is a trained jazzicologist, and the six sessions on Thursday nights will consist mostly of very well selected recordings of the periods under discussion. Register at the opening session or inquire at the Department of Adult Education, 8300 Lochinver Lane, Rockville, Md. 20854. ■

ANNUAL MEETING - 1980

The Club's 10th Annual Meeting was held at the Knights of Columbus Hall in Annandale, Va., on Saturday, November 29, with an election of five members to the Board of Directors. While the committee was counting votes, the meeting was called to order at 8:30 p.m. with the first order of business a report by President Ken Kramer. He promised to be brief and he kept his promise! Ken completed his report, presented souvenir gavels to past Club presidents, announced the five newly elected directors -- Doris Baker, Joe Godfrey, Johnson McCree, William Meisel, and Ray West -- concluded his remarks, and turned the meeting over to music and dancing at 8:50 p.m.

The very popular syncopating rhythm-makers, **The Storyville Seven**, was the band of the evening that filled the hall with good ol' New Orleans sounds. A musical highlight was the band's robust, rollicking rendition of Dippermouth Blues. A combination of this top band and the uninterrupted flow of free beer brought out the largest attendance yet at an annual meeting. More than 160 PRJCers, and two visitors from the New Jersey Jazz Club, were present to dance and stomp their blues away.

Special thanks are due to the musicians who sat in. The first group of sit-ins at the middle of the evening were Joe Lazzaro (trumpet), Steve Duda (clarinet), Sam Levine (trombone), Charlie LaBarbra (banjo), Bill Riddle (drums), and Rdee Lazzaro (the kitten on the keys). Their roof-raising performance drew queries from fans, such as "How long have they played together?" and "Do they have a regular gig?" After the Storyville Seven's last set, the evening's entertainment was concluded with sit-ins Hal Farmer (trombone), Joe Lazzaro (trumpet), Brian Fisher (piano), Tom Nieman (piano), and the throbbing, pulsating drum beat of Gil Brown.

Final totals of the evening were: one lost pair of glasses, one lady's earrings dropped down the wash drain (later retrieved), one missing cornet, and four kegs of beer emptied. It was a blast enjoyed by all.

Don Angell

TRAVELING BANDS TAKE NOTE

Bandleaders eager to acquire some of the fame and fortune associated with taking a traditional jazz band on the road (gulp!) may want to receive a list entitled "Potential Jazz Employers in the Eastern United States," compiled by the PRJC's Special Events Director, Dick Baker. The list contains 30 entries, consisting of jazz clubs such as the PRJC that present out-of-town bands in concert, restaurants and night clubs that employ traveling jazz bands, and festival producers. Send a self-addressed, stamped envelope to 7004 Westmoreland Road, Falls Church, VA 22042. ■

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. 1 (Chaz Jazz 106)

Ralph Sutton, "The Other Side," Solo Piano (Chaz Jazz 107)

(Editor's note: This is the second installment of Floyd Levin's record review, with more to come. The records can be ordered from Chaz Jazz Records, Inc., Box 565, North Hampton, N.H. 03862.)

The tune selection makes an important contribution to the overall impact of the album. Included are a brace of Sutton's beloved Waller items, a group of obscure Willard Robinson gemstones, a standard or two, and "Royal Garden Blues" to test the prowess of our solists. We all know that "Royal Garden" requires three horns to properly execute the familiar "da-da-ta-da-da-ta-ta" business. But don't tell Ralph and Ruby. They adroitly fill all of the holes in this complex Original Dixieland Jazz Band classic and you will hardly notice the absence of Larry Shields and Eddie Edwards.

There is a rare purity in these lyrical duets -- a naked, virginal sort of jazz stripped of the customary rhythmic raiments and without the benefit of other horns. This musical starkness is both mellow and stirring at the same time. It creates a subtle basic-black backdrop for the two instruments.

On CJ 102, the stark backdrop is replaced by warm red velvet with the addition of Jack Lesberg's bass and Gus Johnson's drums. Floating against this luxuriant rhythmic cushion, the Sutton-Braff efforts gain an added ebullience -- and they swing! We are treated to a rollicking potpourri that touches all the bases from Lombardo's "Sweethearts on Parade" to the Joe Sullivan flag-waver, "Little Rock Getaway."

"The Last of the Whorehouse Piano Players" is the title of CJ 103 and 104, in which Ralph Sutton merges his talents with Jay McShann, a veteran of the halcyon days of Kansas City jazz. Liner-noteist Dan Morgenstern admits that neither pianist has ever performed in a whorehouse. "Not on the piano, at least!" he adds. Morgenstern also correctly refutes the maligning insinuation that jazz was born in such an establishment. Thank you, Dan!

Gus Johnson, who repeats here on drums, played in McShann's KC band four decades ago. He was also Ralph's cohort in the very successful World's Greatest Jazz Band. That steady bass behind Sutton and McShann is played by the indomitable Milt Hinton. So much has been said about Hinton's intuitive bass work that further praise almost seems redundant. Hearing him gently pushing the beat behind the two pianists substantiates all that has been said over the years.

Piano duets have seldom seemed advisable to these ears. Somehow, the combination of 176 keys and 20 fingers has usually created a musical overkill despite the stalwartness of Waller and James P., Ammons and Johnson, or Ellington and Strayhorn. But the determined team of Sutton and McShann manages to attack the situation very successfully. Can you imagine Meade Lux Lewis' "Honky Tonk Train" in this duo piano setting? The boogie warhorse never huffed so triumphantly. Ralph and Jay's eight-beats keep the old train on the track, and it never loses steam as they agilely exchange melodic and rhythmic assignments.

I've never understood why "All of Me" lures almost every recording artist. It does, you know. McShann also succumbs and offers his version vocally and instrumentally to good advantage. We are offered another reading of "Little Rock Getaway," a few familiar items like "St. Louis Blues," "After You've Gone," and "Honeysuckle Rose." Add a bit of esoterica such as Jay's own "I'll Catch the Sun" and "Hooties Ignorant Oil" and you have a delightful pair of albums that expose yet another side of Sutton -- and reminds us of the formidable talents of 70-year-old Jay McShann. ■

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musical notes from the Events Editor

The Bratwursthau is planning a New Year's Eve Party featuring PRJC musicians, buffet, favors, noisemakers, and champagne. The party starts at 8:30. You can find out more by calling the Bratwursthau, 524-7431.

A Sunday brunch on January 11 will inaugurate the first session of the Smithsonian's series on American Popular Song, conducted by jazz pianist John Eaton. Call the Smithsonian for details, 357-3350.

Jazz Band Ball time change. The PRJC's Sunday radio program on WPFW (89.3 FM) now starts a half hour later, at 6:30 p.m. After Jazz Band Ball, you can catch "I Though I Heard Buddy Bolden Say," conducted by Royal Stokes. MCA has been reissuing old Decca-label jazz, and Royal will probably be playing some of this material on his upcoming programs.

Watch the entertainment pages of your Sunday paper for announcements of a new stage musical, "Sophisticated Lady," at the Kennedy Center. The show, which opens around January 5, features the music of Duke Ellington.

Johnnie Maddox, now absent from Il Porto Ristorante, should be back in mid-January.

The stage show, "Eubie", built around the music of the venerable composer Eubie Blake, is scheduled to open at the Warner Theater, 13th and E, N.W., on January 8. ■



All That Jazz!

JANUARY 1981

JANUARY PRJC SPECIAL: THE GULLY LOW JAZZ BAND. Welcome to new members. January 10, 9 p.m.-1 a.m. Potomac Room, Marriott Twin Bridges Motor Hotel.

SIX NIGHTS OF JAZZ EVERY WEEK AT THE BRATWURSTHAUS, 708 North Randolph, Arlington, Virginia

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

MORE WEEKLY GIGS

- 11 Porto Ristorante, 121 King Street, Alexandria, Virginia. Mondays: TERRY HARTZELL, ragtime piano; Tuesdays to Saturdays: JOHNNIE MADDOX, ragtime piano.
- Fish Market (Upstairs Backroom), 105 King Street, Alexandria, Virginia. Sundays & Mondays: BILL OSBORNE, jazz piano; Tuesdays to Saturdays: DARYL OTT WITH HERB GREEN, ragtime piano.
- Puff's Restaurant, 2916 Chain Bridge Road, Oakton, Virginia. Fridays: JAZZ LTD.; Saturdays: THE NOTEABLES.
- O'Carroll's 2051 Wilson Boulevard, Arlington, Virginia. Wednesdays: TOM NIEMANN TRIO.
- Shakey's Pizza, 1471 Rockville Pike, Rockville, Maryland. Fridays: SOUTHERN COMFORT.
- Southwest Warehouse Tavern, 412 Fourth Street, S.W., Washington, D.C. Fridays: STORYVILLE SEVEN.

TWICE A MONTH

- Cacao Lane, Main Street, Ellicott City, Maryland. Fridays (Jan. 2 and 16): FEDERAL JAZZ COMMISSION.
- Springfield Hilton, Loisdale Road, Springfield, Virginia. Sundays (Jan. 4 and 18): BUCK CREEK JAZZ BAND.

ONE TIME ONLY

- SUNSHINE SKIFFLE BAND, Jan. 5, at 6 and 8 p.m., mezzanine, National Theater, 13th and E, N.W., D.C. For reservations call 783-3370.
- HOT MUSTARD BAND, Jan. 17, 1:30-3:30 p.m., Museum of Science and History (near the pendulum).

WILMINGTON, DELAWARE

- Friday, Jan. 2: Anniversary night, TEX WYNDHAM'S RED LION JAZZ BAND, DuPont Hotel (reservations recommended).
- Friday and Saturday, Jan. 16, 17: BRANDYWINE REVIVAL JAZZ BAND, Ground Round, 1101 Philly Pike.

JAM SESSIONS

- SHY: Webb Ivy (390-8944); George Gales (345-3113). Call first.
- OPEN: Wednesdays, 8 p.m., Peabody Book and Beer Stube, 913 North Charles Street, Baltimore; Sundays, 5 p.m.: Topside Inn, Galesville, Maryland; Sunday, Jan. 25, 7 p.m., Puff's Restaurant, 2916 Chain Bridge Road, Oakton, Virginia (call Ben Whaley, 256-2102).

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(please print)

NAME _____ SPOUSE'S NAME _____

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MUSICIAN? _____ WHAT INSTRUMENTS? _____

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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

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