

TAILGATE RAMBLINGS

NOVEMBER

1981



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TAILGATE RAMBLINGS is the monthly publication of the Potomac River Jazz Club. The Club stands for the preservation, encouragement and advancement of traditional jazz--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 invites contributions from its readers.

UP FRONT

THIS MONTH'S COVER is by Bunny Wagner, a student at Montgomery College. She is a commercial artist who does signs--she did the PRJC promotion signs--and is looking for commissions. She also will do fine art commissions, her specialty being animals. She has done some original lithographs, including one of Bessie Smith, which are for sale. If you are interested in her work, she will bring a portfolio to PRJC specials and other gigs.

You can reach Bunny at (301) 530-0239 after 2 p.m. weekdays (but not during jazz gigs!). Or you can write to her at 10112 Edward Ave., Bethesda, MD 20814.

Look for more Tailgate covers by Bunny--even if it takes arm-twisting to get them out of her.

OCTOBER BOARD MEETING: Best thing about this meeting happened at 9:45, when we recessed to watch and hear the Buck Creek Jazz Band on WETA-TV's Art Beat.

We were served up an hors d'oeuvre, though, rather than a full meal. The band started out with an appetizing *Steamboat Stomp* and followed with a full-bodied *Bugle Boy March*. They concluded with a soupçon of *Chelsea on Down*, which we strained to hear as a personable young lady told us what would be shown on the November edition of Art Beat. Then Rick Cordrey, the BCJB pianist, returned to his car, whose engine was probably still warm, and headed up the road toward Wilmington. Oh well, the band had some richly deserved exposure, and the board had a brief respite from the demanding task of guiding the PRJC's destiny.

This task will be easier in the future, thanks to a new compilation of the PRJC bylaws engineered by a Bylaws Committee chaired by Gene Hyden. Gene submitted his draft of the compilation, and we'll

act upon it at the November 18 board meeting. Then, for the first time in several years, the board will be able to do its work without tripping over its own feet.

Nominating Committee chairperson Delores Wilkinson presented the slate of nominees for the five positions to be filled on the 15-member board at our annual meeting on December 5 (not December 6, the date erroneously given in the October Tailgate; December 6 is a Sunday, and mama don't allow annual meetings cum jazz bands on Sunday). There are seven nominees, whose names and credentials you'll find on page 3. You'll be getting your ballot soon. Return it pronto, or bring it with you to the annual meeting.

Dave Robinson advised us that the PRJC record sales program is going great guns. Sales at the September picnic totalled \$950, and \$275 more was rung up at the October Special. Dave had planned to turn in half the profits to the Club treasury and use the rest to build his inventory. The board voted, however, not to require any return for the time being. This will permit a more rapid inventory buildup and should result in greater profits down the road. You'll find a report from Dave and his co-conspirator, Sonny McGown, on page 5.

The board took up the question of what contribution, if any, the Club should make to WPFW, which carries our Jazz Band Ball program. We settled on \$100.

President Ken Kramer couldn't make the October meeting--thus this surrogate report--because business, or something, took him to Roanoke, Va. Vice President Doris Baker presided in her usual efficient manner. Interesting fact: The board meeting, held on the third Wednesday of the month, was the latest it could be last month, the 21st. Not interesting, you say? Faugh!

SPEAKING OF THE OCTOBER SPECIAL, it was a great success artistically but not, sad to say, financially. The Club lost money because the attendance, though respectable, was well below capacity.

Members who passed up this event missed what is probably the best band we have brought here in 1981. The Uptown Lowdown Jazz Band gave us an exciting, driving evening of West Coast-style jazz featuring the two-cornet front line favored by King Oliver and, derivatively, Lu Watters. The high point came when BCJB leader Jim Ritter took over the second cornet chair for three or four numbers toward the end of the evening.

Let's hope we have a bigger turnout for the November Special on the 7th. (See Dick Baker's report on page 3.) The Speakeasy Jazz Babies is a top-notch band that has been setting New Yorkers on their collective ear for several years. Come hear them--you won't be disappointed.

LOVELY WAY TO SPEND A LUNCHEON was catching the free noon-time concert at Western

Presbyterian Church, 1906 H St., N.W., on October 8. Music was by the Southern Louisiana Dixieland Band, made up of members of the Navy and other area service bands. Making up the front line were Sonny James, trumpet; Danny Williams, trombone; and John Jenkins, clarinet. Backing them up were John Legg, piano; Ken Ashcraft, banjo; Marty Ericson, tuba; and Tom Prince, drums. I got there in time to catch *Bill Bailey*, *Cornet Chop Suey*, *Sheik of Araby*, *Bourbon Street Parade*, *Tin Roof Blues*, *That's a Plenty*, and *Saints*, which the band played as an encore for the enthusiastic audience.

The concerts, sponsored by The Washington Performing Arts Society and other area organizations, will continue in November. None of this month's offerings are jazz, though a November 12 program by the Voices Supreme, a male gospel group, might be worth checking out.

THERE'S A NEW JAZZ PUBLICATION ON THE BLOCK that will be of interest to itinerant jazz fans. It's a quarterly called T-J Today (guess what "T-J" stands for), and it lists traditional jazz gigs the country over. Other sections give information about trad bands and jazz societies.

There are some problems--not a surprise when a publication tries to cover the whole country. The most glaring one is that my phone number--I qualify for inclusion as editor of TR--is wrong. Dave Robinson will be surprised to learn that the Storyville Seven is still at the Southwest Warehouse. (The Mississippi Rag thinks so, too.) And the Buck Creek JB is transplanted to the District of Columbia.

Still, T-J Today looks like a useful guide to have with you on your travels, and it's pocket size. Specific gigs, after all, can easily be checked out. You can get a single copy for \$2.00, or a year's subscription for \$7.50, by writing T-J Today, P.O. Box 533, Watsonville, CA 95077.

ANNUAL MEETING DEC. 5

The PRJC Annual Meeting will be held December 5 at the Knights of Columbus Hall, 6729 Little River Turnpike (Rts. 236), in Annandale. Starting time will be 8 p.m.

The main order of business will be the election of five directors to fill out the 15-member board. You'll be receiving your ballot by mail any day now. Please vote, so the board will be the creation of the full membership.

We'll have very special entertainment after the meeting. Leaders of PRJC bands will constitute the band for the evening. Others are encouraged to bring their axes for the jamming that will take place during parts of the evening.

There are seven candidates for the five open positions on the board. They are as follows:

JERRY ADDICOTT: Member since 1971. Played with several early Washington-area

bands--Flintstone 5 Plus 2, Original Washington Monumental Jazz Band, Good Time Six. Currently banjoist with the Buck Creek Jazz Band. Industry marketing consultant with IBM Corp.

JEFF BATES: Member #010. Long-time fan, record collector, tape recordist, and student of jazz. Sang with service bands during WW II. Retired as chief speechwriter for NASA in 1973, now heads own company. Author of three books.

JON BROOME: Member since 1978. Retired after 25 years in private industry, concerned with production and finance. Long a jazz fan, now an addict--thanks to PRJC bands and members.

ARTHUR (NAT) KINNEAR: Early interest in jazz. Secretary, Wessex Rhythm Club, U.K., 1936-37. Played tenor sax and trumpet, 1936-47. Founded Spree City Stompers, Berlin, 1946. Joined PRJC in 1973. Geodesist, Defense Mapping Agency.

TOM THROOP: Member since 1977. Computer scientist for 25 years, now designing bridge and other game-playing products for personal computers and other systems. Favors New Orleans, West Coast styles. Often can be seen taping PRJC specials.

STEVE WELCH: PRJC member since returning to the area from Carolina in 1974. Plays trombone in several bands in both Washington and Baltimore areas. Soon to retire after 25 years of federal service.

GARY WILKINSON: The only incumbent running. Chairman, Budget Committee and Local Band Specials Committee. Member #008. Played piano with local bands for many years. Public information specialist, Census Bureau.

NY's SPEAKEASY JAZZ BABIES NOV. 7

At last the PRJC will play host to what is probably New York City's best-known traditional jazz band, the Speakeasy Jazz Babies, led by cornetist John Bucher.

The band has a long and glorious history. It was formed in 1968 by clarinetist and comedic filmmaker Woody Allen as the New Orleans Funeral and Ragtime Orchestra, and has played under that name every Monday at Michael's Pub in Manhattan for the last eight years. The band came under wide public attention a few years ago when Allen's movie "Annie Hall" won the Academy Award as best motion picture of 1977. Much was made of the fact that because the award ceremonies were held on a Monday evening, Allen could not be there--he had a gig. The New Orleans Funeral and Ragtime Orchestra also recorded the sound track for Allen's film "Sleeper."

But a group of musicians as good as this would be wasted just playing the one night a week that the busy Allen could spare from his writing and filmmaking career, so early on they began appearing without him under the name Speakeasy Jazz Babies. In 1975 they were among 15 bands invited to play at the World Championship

The Potomac River Jazz Club Proudly Presents



The Speakeasy Jazz Babies

John Bucher - cornet/leader
John Licari - clarinet
Dick Dreiwitz - trombone
Marty Grosz - banjo/guitar

Dick Miller - piano
Barbara Dreiwitz - tuba
Richie Barron - drums

The Speakeasy Jazz Babies are the Friday-night cornerstone of Manhattan's traditional jazz Mecca, the Red Blazer Too. And playing in Michael's Pub every Monday under the alias of the New Orleans Funeral and Ragtime Orchestra, they've made a household word of an otherwise little-known filmmaker and amateur clarinetist named Woody Allen. (In the cartoon above, Allen is seen at left wishing he could join the band for the PRJC concert.)

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

SATURDAY, NOVEMBER 7
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

of Jazz in Indianapolis. In 1977 they were the first jazz band hired by a new club on Third Avenue near 88th, the Red Blazer Too. The Red Blazer Too went on to become NYC's trad jazz Mecca, with music six nights a week, and the Jazz Babies are still its mainstay.

The cornetist and leader of the band is the highly regarded John Bucher. Bucher was much beloved as the lead horn with the Red Onion Jazz Band, one of the East Coast's top traditional bands throughout the 1960s and into the '70s (the Red Onions knocked us out at Manassas a few years back). It should be recorded here for jazz historians that Bucher, as a freshman at Amherst 33 years ago, learned all he knows about jazz from a lad who was a senior at Amherst that year--Al Webber.

The blissfully nonneurotic clarinet man with the Jazz Babies is Joe Licari, who turned in such a fine performance for the PRJC last January with the Gully Low Jazz Band.

On trombone is Dick Dreiwitz, who heated up the Bratwursthaus one night last year (before it burned down--sob!) when he came through town on business and sat in.

The Dreiwitz family seems to specialize in large brass horns--Barbara plays tuba with the band. (Professor Baker's Quiz for Musical Fakers: Barbara Dreiwitz is one of three distaff tubists in traditional jazz. One of the others is nationally known and has made several records; the third has played for the PRJC three times. Who are they? (Answers at the end of this article.))

On guitar and banjo is one of the great jazz musicians in the United States, Marty Grosz. The most recent issue of Mississippi Rag contains a glowing review by Paige Van Vorst of a reissue of one of Grosz's early records, *Marty Grosz and His Honoris Causa Jazz Band*, made in Chicago for the Riverside label in 1957. Since moving to New York some years ago, Marty has played in the very best performing and recording groups, most notably the superb Soprano Summit band that made jazz history in the second half of the last decade.

The Speakeasy drummer, Richie Barron, will be familiar to PRJCers as the skins man with our beloved Bix Beiderbecke Memorial Jazz Band.

Your soon-to-be-retired Special Events Director must confess that he knows little about pianist Dick Miller, except that he plays well (on the band's record) and writes well (the liner notes of that record). Also, he has a short beard and wears glasses, so he's probably a hell of a nice fellow.

The concert will be in the Potomac Room of the Marriott Twin Bridges--the last PRJC special event at the 1981 prices of \$6/\$8 (they go up a buck next year). See you there!

(Now about that lipstick-tuba quiz. The famous one is Louise Anderson, of Cincinnati, who plays with Terry Waldo's Gutbuc-

ket Syncopators and with Chicago Rhythm; the infamous one (sorry, I couldn't resist that) is Marilyn Saylor, of Tom Shea's Okeh Jazz Band of Raleigh, N.C. Kay Kyser, eat your heart out!)

Dick Baker

PLATTER CHATTER WITH DAVE & SONNY

Thanks to all of you who have helped make PRJC Record Sales a success. The project has proved to be a sizable undertaking--as we knew it would--but the response has been most gratifying.

It has been our intention from the start to offer as wide a variety of traditional jazz and ragtime as the budget will allow. We have tried to represent all styles of the genre, from all periods, and we have chosen our inventory with both the advanced collector and the occasional record-listener in mind. We welcome your suggestions and want lists.

PRJC Record Sales currently offers the following labels: Shoestring; Stomp Off; Bodeswell; Biograph/Center/Melodeon/Historical; Jazzology/GHB/Circle/Audiophile; Fat Cat's Jazz; More Informal Sessions; Swaggie; Time-Life; Pumpkin; Jazum; the private issues of the Magnolia Jazz Band, the Alamo City Jazz Band, Helen Ward, Daryl Ott, the New Sunshine Jazz Band, the Uptown Lowdown Jazz Band, and the New Black Eagle Jazz Band; and "The Golden Age of Jazz" photo-essay book.

It has been our policy to offer something new (or restocked) at every outing. The October special saw the long-awaited debut of Australia's fine Swaggie label, a new assortment of Jazzology/GHB, and new releases from Stomp Off. At the November 7 special we will have a restock of the Time-Life Giants of Jazz, including the new James P. Johnson set. Bill Meisel and Gene Hyden have graciously agreed to operate the record sales that evening, as the two of us have a prior commitment with the Storyville Seven.

We hope you will continue to support PRJC Record Sales. We try to keep prices as low as possible, and for the most part we are underselling the mail-order operations. Remember, all profit goes to the PRJC.

To the extent that space allows, we will try to share with you in TR our thoughts about some of our offerings. Let's start the ball rolling with a couple from the young Stomp Off label.

*Waldo's Gutbucket Syncopators--Feelin'
Devilish Stomp Off SOS 1001
Terry Waldo--Wizard of the Keyboard
Stomp Off SOS 1002*

These first two entries in the Stomp Off catalog showcase the pianistics of ragtime scholar Terry Waldo. 1002 features him in a solo setting (with help from Vince Giordano, tuba, and Eddy Davis, banjo), while 1001 presents his seven-piece band joined by vocalist Susan LaMarche.

The Syncopators are a hot outfit with a pronounced early-New Orleans bent. The ensemble work shines on such tracks as *Milenberg Joys* and the title tune, with the crackling trumpet of Roy Tate leading the fore. Tate reminds at times of Mutt Carey, yet takes chances in the upper register in the best Jabbo Smith tradition. He and trombonist Jim Snyder do marvelous things with plunger mutes throughout the session (listen to their plunger-ed chase on the first take of *The Man From the South*).

The presence of Eddy Davis is a plus; his jazz banjo work is far removed from the "thunka-thunka" solos usually heard from that instrument. Clarinetist Frank Powers submits a nice chalumeau solo on his original *Losantiville Blues* (recorded without the other horns), and the rolling ragtime of Waldo (who often solos unaccompanied) keeps the session moving. Add Hal Smith, drums, with the tuba of Louise Anderson, and you have a band with something to say.

Added for this session is young Susan LaMarche, who is heard on two tracks. Her throaty, pop-tinged approach smacks more of, say, Maria Muldaur than a classic jazz singer. Anderson's vocal on *Oh, Daddy* is perhaps more typical of the genre.

If the rhythm comes very slightly apart at times, it does little to lower the thermostat. One has to wonder, though, about the inclusion of two takes of *The Man From the South*, a practice usually reserved for reissues of jazz legends.

In SOS 1002 the spotlight is on ragtime, both serious and silly. The latter category includes such forgettable vocal ditties as *If You Talk in Your Sleep* and *Don't Give Me No Goose for Christmas*. In a more serious vein, ragtime purists will appreciate Waldo's sympathetic readings of such material as *The Watermelon Trust/Corsica Rag* and *Joplin's Magnetic Rag*. A jazzier approach is given *A Bag of Rags* and *Mississippi Rag*, to good effect.

A Waldo original, defiantly christened *Proctology*, is a slow drag which makes effective use of silent breaks, and into which Waldo sprinkles a dash of Eubie-isms (no accident; Eubie is Waldo's mentor). *Exit Gloom* is from a newly discovered manuscript "in Jelly Roll Morton's handwriting" (?), although Jelly's distinctive stamp doesn't jump out at you. Still, it's an agreeable minor-to-major rag piece. The only loser here is *Cocaine Habit*, featuring Waldo's off-key, overdone vocal.

This session finds Davis's banjo in a more subdued role, though he and Giordano supply a firm rhythmic foundation for Waldo's pianistics. And those pianistics? A hint of hesitancy and an occasional misfingering are allowed; on the whole, most satisfying.

The blue discs? I don't know; something about virgin vinyl, I think, though my pressings reveal some noise in spots. And I can hear an occasional slight dropout or overmodulation on the master tape (and what sounds like a splice in one track). But

never mind; sound quality is good if not excellent, and the music is of a high order. Put these on your turntable and Stomp Off.

Dave Robinson

JAZZ BAND BALL - NOVEMBER 1981

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

November 1 - Host Don Farwell
Pee Wee Russell

Some say clarinetist Pee Wee Russell was an authentic jazz great. Others maintain he was a no-talent fraud. Who's right? Tune in and decide for yourself.

November 8 - Host Dave Robinson
In Search of the Golden-Toned Hornbell
The pure sound of the golden-toned hornbell is unmistakable. Dave will take us on a musical safari in search of this rare species, known to exist only in the grooves of certain phonograph records.

November 15 - Host Jim Lyons
W. C. Handy
A program of jazz recordings of the music of that most famous of blues composers.

November 22 - Host Roy Hostetter
The Fabulous '20s
Featuring the young men who become jazz immortals. The styles of Frank Teschmacher, Red Nichols, and Bix Beiderbecke in well-known and obscure recordings.

November 29 - Host Dick Baker
The Sounds of Orchestrated Ragtime
Dick offers a program of a variety of orchestrated ragtime, including the classical sound of the New England Conservatory Ragtime Ensemble, Turk Murphy's jazz style, and others.

MANASSAS IN RESTON

The 16th Annual Manassas Jazz Festival will go off on schedule, but the schedule differs from that of recent years. The time will be Thanksgiving weekend, November 27-29 (rather than the first weekend in December), and the place will be the Sheraton International Conference Center, in Reston (rather than all around Manassas). The jazz will be as always--great.

Featured will be three bands with the following personnel: Connie Jones with the Carolina Jazz Band (Jones and Plato Smith, tpts.; Charlie Bornemann, tbn.; Mike Atterbury, clt.; John Eaton, piano; Johnny Haynes, bass; Tom Martin, drums); Ziggy Harrell and the Beach Boys (no, not *those* Beach Boys) (Harrell, tpt.; Mason "Country" Thomas, clt.; Bub Montgomery, tbn.; Dick Wellstood, piano; Butch Hall, gtr.; Van Perry, bass; Eddie Phyfe, drums); and Fat Cat's Festival Jazzers (Dave Robinson, cnt.; Jimmy Hamilton, bass sax; Doug Powell, tbn.; Don Rouse, clt.; Al Stevens, piano; Dave Kassler, bass; Jeff Wolfe,

drums; and Johnson "Fat Cat" McRee, vocals and kazoo). Vocalists, in addition to Fat Cat, will include Carrie Smith, Dubby Spivak, and Maxine Sullivan.

This year's festival is dedicated to Jack Teagarden, and an extra attraction at the final, Sunday afternoon session will be former Teagarden trumpeter Don Goldie. Others in the star-studded cast are the following: trumpeters Billy Butterfield and Charlie Spivak; trombonists Eddie Hubble and Paul O'Connor; reedmen Wally Garner, Jacques Kerrien, Nick Sassone, and Al Siebert; guitarist Paul Wingo; bassist Paul Langosch; pianists John Halsey and Dill Jones; and drummers Barrett Deems and Cliff Leeman.

The Carolina Jazz Band and the Beach Boys (no, not *those* Beach Boys) will perform Friday night. The Festival Jazzers will be heard Saturday afternoon. The individual musicians will play in various combinations at both Saturday sessions and the Sunday session.

Ticket prices for each performance at this oldest annual traditional jazz festival in America are \$15 in advance and \$18 at the door. Patrons pay \$67.50, \$75.00, \$85.00, or \$95.00, depending on whether they wish to attend 1, 2, 3, or all performances; prices per couple are \$120, \$140, \$160, and \$185, respectively. The fee entitles them to attend the patrons' party on Sunday, to a special surprise Saturday morning, and to preferred seating. The hotel is offering a special double room rate of \$40 per night to those attending the festival.

You can order tickets by calling (703) 368-2137 or (703) 631-1165 or by writing Manassas Jazz Festival, P.O. Box 458, Manassas, VA 22110. Or call Greater Reston Arts Center, (703) 471-9242.

SECOND CAROLINA

It was a hard act to follow, but they managed it. The Second North Carolina Jazz Festival, put on in September by Harry Van Velsor and Greg Cagle down in Wilmington, actually topped the First. From the first standing ovation on Friday night (for Peanuts Hucko) to the last notes of *Carolina in the Morning*, played by Art Hodes to end the Patrons' Brunch on Sunday, nothing, indeed, could have been finer.

This year Kenny Davern combined the musicians, did the scheduling, and kept the groups to their allotted times with an iron hand. The latter earned him the title "Der Führer" from Carrie Smith, but made for exciting sets and fast-paced, orderly performances, which the entrepreneurs of other jazz festivals would do well to emulate.

If there was a single "star" of the two-day event, it was Carrie, whose great voice filled the Hilton ballroom whenever she came on the stage. Her evocation of Bessie in *Empty Bed Blues* and her imitation of Louie singing *I'm Confessin'* on his Russian

tour were outstanding. Perhaps the pinnacle was reached when she sang a heartfelt *Amen* for Helen Humes, who had just died, with that marvelous melding of sadness and joy that is the mark of the truly fine gospel singer.

Another noteworthy feature of this festival was the pairing of Art Hodes, Dick Wellstood, and Dick Hyman in two-piano duets. All three combinations struck fire, and there were a number of quixotic interpolations, but Hodes proved once again that he can cut anyone if he really has to. Hodes and Milt Hinton have a two-man album coming out shortly.

The two bands at the Fest were the local Dixieland Society of the Lower Cape Fear and Ernie Carson's Capital City Jazz Band, with Herman Foretich on clarinet. Individual artists put together by Davern in various combinations included Billy Butterfield (whose poignant *B-Flat Blues* was remarkable), Carson, Davern, Don DeMichael, George Duvivier, Foretich, Milt Hinton, Art Hodes, Dick Hyman, Eddie Hubble, Peanuts Hucko, Flip Phillips, Bobby Rosengarden, and Dick Wellstood. No second-raters in that group.

Expected, and good as new, were Wellstood's *Viper's Drag*, Davern's *Song of the Wanderer*, Rosengarden's talking drums on *Caravan*, and his piercing Brazilian whistle during Ellington's frenetic *Cottontail*. The Hot Three, a favorite group that has visited Wilmington a number of times, were tops in *See See Rider*. DeMichael's facial expressions, alone worth the price of admission, were particularly fascinating when he played vibes, as he does excellently.

Those attending from the PRJC were the Kramers, Morrisseys, Jon Broome, Rohleders, Louise Everett, Underwoods, Julie Johnson, Imogene Driscoll, Lehman, Lutzes, Eleanor Johnson, Bouchards, Davises, Roxanne Goldsmith, John Templeton, Allen Hawthorne, McRees, and Dietrichs.

We'll be back, Carolina! Eleanor Johnson

SHAKEY'S TURNS SIX

How many weekly gigs in this area have lasted six years and are still going? If you answered "one," you're right.

It was November 19, 1975, to be exact, when Southern Comfort started their weekly gig at Shakey's Pizza Parlor in Rockville. Some Dixieland gigs come and go in a short time; others manage to keep right on going --if they have the right combination of band, audience, and management. Here we are, six years later, and Southern Comfort seems to have found that rare combination.

Southern Comfort invites PRJC members to join them in the celebration of their sixth anniversary at Shakey's on Friday, November 20. That evening will be the band's 294th weekly performance at Shakey's. (For the benefit of the mathematicians and the spoilsports, the band has missed occasional Fridays because of inclement weather or

out-of-town trips, such as the Spoleto USA Festival in 1978 and two weeks cruising on the Mississippi Queen in 1979.)

Come out and help Southern Comfort start their seventh year at Shakey's--the longest running weekly jazz series in the area!

Al Brogdon

ONWARD, UPWARD, DOWNWARD & SIDEWAYS WITH THE FEDERAL JAZZ COMMISSION

On September 1, the Federal Jazz Commission opened at Colonel Brooks Tavern for a series of Tuesday night public hearings expected to extend at least until the first Tuesday in the 21st century.

To oblige the morbidly curious, the exact address is 901 Monroe St., N.E., a few steps from the Catholic U.-Brookland Metro stop.

Just five years earlier, the Commission went into Shakey's in Annandale for a series of Monday night hearings which was expected to last until the first Monday in the 21st century. At Shakey's the hearings lasted exactly four weeks. At the Colonel's we are doing somewhat better.

Unlike virginity, with which it sometimes is confused, purity admits of degrees and shadings. And the Shakey's edition of the Feds was much "purer" than the Colonel Brooks assemblage. This was largely due to the promptings of Fred Starr, who at the time was trying to play clarinet as he imagined Alphonse Picou's grandfather might have played it. Fred was deeply suspicious of modernism in any guise. Swing, Dixieland, and Chicago-style were abominations never mentioned in his presence.

The Good Time Six, a very impure aggregation, was the immediate predecessor of the Commission. When it became, with one or two personnel changes, the Federal Jazz Commission, we jettisoned, in the interests of the aforementioned purity, some damned good tunes.

At Shakey's we were heavy on hymns and spirituals and Preservation Hall-type tunes--few bars, fewer chords, and half a hundred choruses on each tune. Five years later, we still play the hymns and spirituals, but they are sandwiched in among a mixed bag of Dixieland chestnuts, old pop tunes, and the always-satisfying Morton, Oliver, Armstrong ditties. Bill Riddle winces sometimes when we play what he calls "minstrelsy"--e.g., *Waitin' for the R. E. Lee* and *Alabama Jubilee*--but he no longer twitches and cries out in pain when we dig into the OJJB book.

Tapes and my good ear tell me the Feds were at peak form in the fall of 1979, just before Fred packed his horns and took off for New Orleans and Tulane University. The regular Monday taffy pulls at the Bratwursthaus from 1977 on had welded us into a pretty cohesive unit. We had shucked the excesses of primitivism and purity and were playing a broader, more sophisticated book,

with a goodly sprinkling of multi-strain tunes.

Since Fred's departure in December 1979, we have been in a holding pattern. Bob Thulman lent us his agreeable Buster Bailey-Goodman clarinet artistry for 18 months, and we now are dividing the clarinet duties between another latter-day Goodman, Coleman Hankins, and a Sidney Bechet devotee, Michel Mardiquian. Jerry Addicott's place at the banjo and hors d'oeuvres table is filled by guitarist/banjoist/pianist Dave Littlefield, who also likes to eat.

Banjo chords, joie de vivre, and fine vocals are now dished up by Don Heneberry, who joined us a year ago and has flung himself into the New Orleans idiom with heartwarming enthusiasm.

Jay Converse, tuba, who joined us five years ago this month, took a year's sabbatical and came back strong last January, taking over from string bassist Dave Kassler.

So there have been a few changes in the ranks that we are still in the process of digesting. But some things haven't changed, and one of them is cornetist Marty Frankel. All ol' Marty does is get better. For my own tastes, there isn't a finer lead horn now playing in a Chicago- or New Orleans-style band. No histrionics, no legato runs or stratospheric excursions. Just fine, solid, down-the-middle New Orleans horn in the George Mitchell/Muggsy Spanier/Humphrey Lyttleton mold.

Dixieland, Chicago-style, New York Dixie, West Coast Revival, New Orleans--all are essentially the same musical language spoken with different accents. If you want to know what the New Orleans accent is, you might listen hard to Frankel, Riddle, and Mardiquian. They speak it fluently. And with the help of Colonel Brooks and Tuesday nights, the rest of us will get there in time.

Oh, yes, we did make a record--*The Federal Jazz Commission in Session*--about which George Kay has some comments below. If you really want one, I want you should be happy. Records I got, and my phone number is 588-6119.

Al Webber

THE FEDS' FIRST

THE FEDERAL JAZZ COMMISSION IN SESSION (Fed Records (101 Stereo), 8600 Milford Ave., Silver Spring, MD 20910, \$7.35 pp.)

Personnel: Al Webber, trombone and leader; Marty Frankel, cornet; Bob Thulman, clarinet and soprano sax; Dave Littlefield, piano; Don Heneberry, banjo; Jay Converse, tuba; Bill Riddle, drums; Stevi Banks, guest vocalist on three numbers.

Tunes: (Side 1) Chattanooga Stomp; Baby, Won't You Please Come Home; All the Whores Go Crazy For the Way I Ride; Oh, Daddy; Bugle Boy March. (Side 2) Down in Honky Tonk Town; Terrible Blues; Memphis Blues; Empty Bed Blues; Buddy's Habit.

The Federal Jazz Commission is a Washington-based group which plays New Orleans black/jazz dance music. The Commission was organized in 1976 by Al Webber, who remains the only surviving member of the original band. These men obviously rehearse at home and not on the stand. They are a well-integrated group capable of creating moving ensembles and exciting solos backed by a solid, swinging rhythm section.

The music on this debut album fairly shouts the melodic, swinging ensemble sounds of King Oliver, Louis Armstrong, Bunk Johnson, and other Crescent City jazz immortals. This relaxed and spontaneous live performance with very few fluffs can be attributed to the group's thorough understanding of the music they play. There is no trace of self-conscious playing "under wraps" that often happens in studio recordings striving for perfection. Here are the highlights:

Chattanooga Stomp: This driving, up-tempo workout is a splendid example of the group's ensemble playing which stems from the 1923 King Oliver recording. Webber's slurring trombone is featured to good advantage with his punching statements in the well-executed breaks. *Baby, Won't You Please*: Stevi Banks, a newcomer to jazz who shows great potential, is featured on this timeless evergreen. Ms. Banks wisely turned to Bessie Smith for her inspiration. She is ably supported by Webber's muted blues trombone and Thulman's low-register soprano sax. *All the Whores*: The title tells the story about this bawdy New Orleans tenderloin tune. Using ensemble dynamics with marvelous results, the group gathers momentum for a rousing "flair" climax sparked by the driving rhythm of Heneberry, Converse, and Riddle. *Oh, Daddy*: Ms. Banks grasps the mood and feeling in her long vocal of this blues-torch song. Frankel's growling muted cornet, Thulman's broad-toned reeds, and Webber's declamatory trombone keep the interest at a high level over this 6½-minute track. *Bugle Boy March*: This stomping parade number showcases Frankel's strong lead cornet and Thulman's reedy "George Lewis" clarinet. Riddle's steady, unobtrusive drumming gives a joyful buoyancy to this lively performance.

Honky Tonk Town: Webber and his robust tailgate trombone lead his confreres in a no-holds-barred rendition of a popular flagwaver. The band shows it's possible to generate heat without blasting. There is a difference. *Terrible Blues*: Frankel's excellent Armstrong-inspired cornet and Webber's shouting blues trombone contribute to an outstanding rendition of the classic Clarence Williams Blue Five 1924 recording. *Memphis Blues*: The warm brassy ensemble sound of the front line is noteworthy on this laid-back interpretation of Turk Murphy's arrangement. Composer W. C. Handy himself would give his stamp of approval. *Empty Bed Blues*: Stevi Banks projects earthy double-entendre humor in her version

of Bessie Smith's hard-luck morning-after blues classic. Her clear enunciation got the message across to an appreciative audience. *Buddy's Habit*: The set concludes with a fast-stepping version of the King Oliver tune. Riddle's driving rhythm boots the entire band down the home stretch to a roaring finish.

The liner notes by Ted Chandler are lively and informative. The recording and mastering by Bill Rowe are first rate. The cover by Jon Reed is a hilarious cartoon of the band blasting the roof off the Capitol dome in the rear. Although the imagery may be tongue-in-cheek, the music is the real thing. It is good jazz, well played. More please, Commissioner Webber!

George Kay

OF PEOPLE, PLACES AND PERFORMANCES

THE FAITHFUL. After being gone all summer it was a joy to come back and see the same loyal coterie of jazzfans supporting tradjazz at nearly every place we visited. Even with the Bratwursthau gone, many of the true believers have found "our music" at the scattered places where it is now played. (See inside back page.)

The effervescent Helen Coursen is usually there presiding at her table, which is often filled by such fans as the exuberant Joe Donovan, the serene Martha Browne, the punster Chuck Enlind, the loquacious Maxine Lowe, the tranquil Helen McMahan, the ubiquitous Earl Frambes, and the loyal Rodney Stewart. Other pilgrims regularly supporting jazz include John Ayers, Al Beardslee & Dort Moser, Maxine Burwise, Jon Broome, Frank Cahill & Ann Pickford, Joe Godfrey & Georgia Sacher, Don Farwell & Carol Palmer, Gil & Mary Montgomery, Tom Sullivan, Ed Taylor, and Virginia Wesley.

It was fun to be back and once again to watch the avid and expert dancers John Sears, Maggie Smith, Bucky Buckingham, Red Tannen, Dick & Dottie Davis, Fred & Jackie Dietrich, Dave & Babs Gaillard, Bill Milstead & Ann Rutledge, and others.

Other stalwarts frequently on the jazz scene to help sustain the gigs include Don Angell, Dick & Doris Baker, Rod Clarke, Lee Dade, Harry & Shirley Friedman, Penny Friedman, Jim & Kay Giltmier, Bill Hughes, Eleanor Johnson, Ken & Blossom Kramer, Jim & Barbara Nielsen, Walter & Lorna Rohleder, Bill Riddle, Bill Rowe, John & Polly Wagner, Fred & Anna Wahler, Ed & Kay Watkins, and Gary & Delores Wilkinson.

If more of our members were as supportive as these fans are, some of the former week-night gigs would not have ended.

LE JAZZ POSH. Take note of some of the swank places where "our bands" are playing! One of the more elegant spots is the ballroom of the National Press Club, 14th & F Sts., downtown, where dances with jazz bands are now monthly events. PRJCer Florence Blau is in charge. The Press Club

welcomes PRJC members to attend. You can go at 8 p.m. to hear just the music for \$5, or arrive from 6-8 p.m. and enjoy both the sumptuous Thursday buffet and the music for just \$12.50. Curb parking is free everywhere starting at 6:30, and commercial lots are available at 14th & D, 13th & E, and 13th & G. During the summer Joe Shepherd's WHO'S WHO BAND played there. In September it was the HOT MUSTARD JB with leader Dave Burns on trombone and vocals, with this stellar lineup: Country Thomas, reeds; Dick Mains, trumpet; Larry Eanet, piano; Van Perry, bass; Steve Jordan, guitar; and Lester Cuddy, drums. The October dinner dance was entertained by Al Brogdon and SOUTHERN COMFORT, and on December 3 Dave Littlefield's SULTANS OF SWING will be performing.

Another posh venue is the charming Cross Keys Inn at 5100 Falls Road in the north end of Baltimore City, where the FALLSTAFF FIVE PLUS TWO play every Thursday starting at nine. Once you are in that city planner's utopia called Cross Keys Village you still need a divining rod and homing pigeon to find the Inn, but it is worth the search. The night we were there the band looked like the BAY CITY 7, as four of its members filled in. Sig Seidenman was on piano; Chris Harris, banjo and vocals; Bob Harris, cornet; and John Wessner, trombone. Regular FALLSTAFFERS were Chuck Brown, clarinet; Giff Blaloe, tuba; and Don Lurie, washboard. Then, praises be, in popped Al Brogdon and Frank Wiedenfeld with their tubas and trombonist Steve Welch, all of whom sat in.

And for those of you who like your elegant jazz settings in the suburbs, there is always the Hilton Hotel in Springfield, Va., where the BUCK CREEK JB holds forth every other Sunday from 8-11 p.m. This band will play at the Central Illinois Jazz Festival in Decatur, January 29-31. Pete George, producer of that fest, wife Albertine, and daughter Roxanne Goldsmith, a PRJcer, recently visited one of those sessions.

GOOD GIGS. An interesting new club for jazz on Tuesday night is the attractive Colonel Brooks Tavern near Catholic University at Ninth & Monroe, N.E. The FEDERAL JAZZ COMMISSION provides the music. Hearty food suitable for the nearby collegians is available. There is a small parking lot and plenty of free curb space. The Brookland-CU station on the Silver Spring Metro line is just across the street. Al Webber says y'all come.

Jazz bands performed at the grand opening ceremonies of Georgetown Park, the fabulous new shopping mall along the Canal at Wisconsin & M. Included were the PICAYUNE CABARET BAND, STORYVILLE SEVEN, and LETTUM-PLAY, a youth band. One of the restaurants to open in that complex in December is Houlihan's Olde Place. With a name like that, they should hire jazz bands and offer some good olde music.

MUSICAL NOTES FROM THE EVENTS EDITOR

JAZZ ON THE AIR: Ed Walker's "Play It Again, Ed" brings listeners many early jazz and Dixieland sounds throughout the week. Times are 12:35 p.m. weekdays on WAMU (88.5 FM) and 2-7 p.m. Saturday and 8 a.m.-1 p.m. Sunday on WMAL (630 AM) . . . Royal Stokes follows "Jazz Band Ball" with his "I Thought I Heard Buddy Bolden" show on WPFW (89.3 FM) at 8 p.m. on November 1, 15 & 29. Early sounds till 9:30; then things get more modern . . . Rob Bamberger kicks off a full evening of jazz and big band sounds at 7:30 p.m. on WAMU with his "Hot Jazz Saturday Night." November's lineup: 11/7, Fess Williams; 11/14, The Kansas City Five (1924-25 and 1938); 11/21, Sam Morgan, Horace Henderson, Teddy Wilson, Buster Bailey; 11/28, air checks of Jimmy Lunceford, Count Basie, Bunny Berigan, Joe Venuti, others.

TWO NEW ARRIVALS ON THE TRAD JAZZ SCENE: The Saloon, 3239 M St., N.W., Georgetown, is showcasing the PICAYUNE CABARET BAND each Friday beginning at 9:30 p.m. The Last Chance, in Columbia, Md., has SOUTH RAMPART STREET TERPSICHOEAN SOCIETY CHAMBER ORCHESTRA on Saturday, November 7, from 9 p.m. to midnight. SOUTH RAMPART is a BAY CITY SEVEN look-alike, but with Dave Sager on trombone and Ossie Barr on the skins.

SMITHSONIAN has four Friday-Sunday jazz concerts scheduled for the 1981-82 season, but only the first (November 27-29) looks traditional. Red Norvo kicks things off Friday at 8 p.m. Benny Carter follows on Saturday at 8 p.m. Alberta Hunter has the stage Sunday at 3 p.m., and the SMITHSONIAN JAZZ REPERTORY ENSEMBLE led by Bob Wilber winds things up Sunday at 8 p.m. Site of all concerts is the Baird Auditorium (Museum of Natural History, 10th & Constitution). Tickets for each concert (some may already be sold out) are \$9.50 for Smithsonian Associates, \$10.50 to the general public. Call 357-1500.

WOMEN IN JAZZ PHOTO EXHIBIT continues at the Martin Luther King Library, between 9th and 10th on G St., N.W. Location: 3rd Floor, west end corridor. Time: whenever the library is open.

APOLOGIES to the Northern Virginia Ragtime Society. Last month's Musical Notes said the ROSEBUD RAGTIME ENSEMBLE would perform in October. Correct date is November 15, at Jordan-Kitt's Studio in Vienna, Va. SUNFLOWER SEXTETTE and Daryl Ott also will appear.

FOUND: At the October 17 Special at the Marriott Twin Bridges, tan windbreaker and tan corduroy cap. Call the Bakers, 698-8017.

NOVEMBER 1981

PRJC SPECIAL: SPEAKEASY JAZZ BABIES, Saturday, Nov. 7, 9 p.m.-1 a.m. Potomac Room, Marriott Twin Bridges, Arlington, Va. (See story elsewhere in this issue.)

IN CONCERT

Friday through Sunday, Nov. 27-29: 16th MANASSAS JAZZ FESTIVAL, Sheraton International Conference Center, 11810 Sunrise Valley Dr., Reston, Va. (See story elsewhere in this issue.)

Friday through Sunday, Nov. 27-29: SMITHSONIAN INSTITUTION, Baird Auditorium (Museum of Natural History, 10th & Constitution, N.W., D.C.) (See Musical Notes, p. 10.)

EVERY WEEK

Tuesday: FEDERAL JAZZ COMMISSION, Colonel Brooks Tavern, 901 Monroe St., N.E., D.C., 8-11 p.m.

Thursday: FALLSTAFF FIVE PLUS TWO, Perry's Ordinary, Cross Keys Inn, 5100 Falls Road, Baltimore, MD, 9 p.m.

Thursday through Saturday: GREG HAMILTON TRIO, Tiber Creek Pub, Bellevue Hotel, 15 E St., N.W., D.C., 8 p.m. (Thursday), 9 p.m. (Friday and Saturday).

Friday: SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville, MD.

Friday: PICAYUNE CABARET BAND, The Saloon, 3239 M St., N.W., Georgetown, 9:30 p.m.

ONE OR MO' TIMES

Sunday, Nov. 1, 15, 29: BUCK CREEK JB, East Indies Trading Co., Springfield Hilton, 6550 Loisdale Rd., Springfield, VA, 8-11 p.m.

Saturday, Nov. 7: DUKE ELLINGTON SOCIETY, Omega Fraternity House, 13th & Harvard, N.W., D.C., 8 p.m.

Saturday, Nov. 7: SOUTH RAMPART STREET TERPSICHOorean SOCIETY CHAMBER ORCHESTRA, The Last Chance, Oak Mill Village, Columbia, MD. (See Musical Notes, p. 10.)

Tuesday, Nov. 10: HOT MUSTARD JB, for Ugly Bartender's Contest, Rumors Restaurant, 19th & M. N.W., D.C., 8 p.m.

Sunday, Nov. 15: ROSEBUD RAGTIME ENSEMBLE, SUNSHINE SEXTETTE, DARYL OTT, Northern Virginia Ragtime Society, Jordan-Kitt's Studio, 2748 Gallows Rd., Vienna, VA, 2 p.m.

Thursday through Sunday, Nov. 19-22: RED NORVO TRIO (Tal Farlow, Steve Novosel), King of France Tavern, Maryland Inn, Church Circle, Annapolis, MD.

Friday, Nov. 20: FEDERAL JAZZ COMMISSION, Rusty Scupper Restaurant, Columbia, MD.

Friday, Nov. 20: SULTANS OF SWING TRIO, Ice House Restaurant, 706 Elden St., Herndon, VA, 8 p.m.

Saturday, Nov. 21: BUCK CREEK JB, Gunston Community Center Auditorium, 2700 S. Lang St., Arlington, VA, 7:30-9 p.m. (\$2 admission).

Thursday through Sunday, Nov. 26-29: RICHARD SUDHALTER/DARYL SHERMAN QUARTET, King of France Tavern, Maryland Inn, Church Circle, Annapolis, MD.

CATS ON THE KEYS

Monday through Saturday: BILLY HOLT (old time British music hall songs)(upstairs), DARYL OTT (back room), Fish Market, 105 King St., Alexandria, VA.

Monday through Saturday: JOHNNY MADDOX, Il Porto Ristorante, 121 King St., Alexandria, VA.

Monday through Saturday: JOHN EATON, Lounge, Fairfax Hotel, 2100 Massachusetts Ave., N.W., D.C.

Friday & Saturday: BILL OSBORNE, Sitting Duck Pub, Evans Farm Inn, 1619 Chain Bridge Rd., McLean.

DOWN THE ROAD A PIECE

Sunday, Nov. 1: TARNISHED SIX, for Pennsylvania Jazz Society, Memorial Hall, Stockertown, Pa., 4-8 p.m. (reservations, (215) 253-0859).

Friday, Nov. 6: RED LION JB, Green Room, Dupont Hotel, Wilmington, DE (reservations suggested).

Friday & Saturday, Nov. 20-21: BRANDYWINE REVIVAL JB, Ground Round, 1101 Philly Pike, Claymont (Wilmington area), DE.

JAM SESSIONS

SHY: George Gales, 345-3113.

Monday, Gilbert Douglas, 671-4150.

OPEN: Wednesday, 8 p.m., Peabody Book and Beer Stube, 913 No. Charles St., Baltimore, MD.

Sunday, 5 p.m., Topside Inn, Rte. 255, Galesville, MD.

Jazz travelers will be glad to learn that the Brass Tacks Lounge, Penn-Harris Motor Inn, Camp Hill Bypass (near Harrisburg) reopened with jazz in October.

PRJC MEMBERSHIP APPLICATION
(please print)

NAME _____ SPOUSE'S NAME _____

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CITY _____ STATE _____ ZIP _____ TELEPHONE (opt.) _____

MUSICIAN? _____ WHAT INSTRUMENTS? _____

CURRENTLY MEMBER OF BAND? _____ CARE TO JOIN ONE? _____

DESCRIBE YOUR JAZZ INTERESTS BRIEFLY (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.-June	"	7.50	"	"
"	"	July-Sept.	"	5.00	"	"
"	"	Oct.-Dec.	"	10.00	"	" following year

Send application and check payable to PRJC to:

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