

TAILGATE RAMBLINGS

DECEMBER 1981





**TRADITIONAL
JAZZ**

DECEMBER 1981

VOLUME XI, NUMBER 11

EDITOR: Don Farwell

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| | |
|-------------|---------------|
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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--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.

IMPEACH THE EDITOR!

The November issue of Tailgate Ramblings was flawed in so many respects that it is suggested the membership should consider bringing impeachment proceedings against the editor. The following blunders, listed in order of gravity (ascending or descending, according to one's perspective) have been reported, with some precincts yet to be heard from:

1. The President's column was omitted. Several column inches of pithy, not to say trenchant, observations by Ken Kramer were not run at all. Some have suggested this mutinous behavior was willful.

2. The Greg Harrison Trio was identified, possibly libelously, as The Greg Hamilton Trio. Whether this designation was in fact libelous depends on whether there actually is a Greg Hamilton Trio and, if so, the competency of its members.

3. No credit was given the author of People, Places and Performances. Harold Gray, especially, was upset over this atrocity.

4. An "s" was gratuitously added to Coleman Hankin's surname, and Michel Mardiguan's name was twice rendered as "Mardiquian." The claim that a defective IBM Selectric element was responsible for

the latter transgression is believed to be deserving of no credence.

It will be agreed that this doleful compendium comes perilously close to dereliction of duty, if indeed it does not achieve it. Should so irresponsible a scrivener be entrusted with the editorship of so august a journal as Tailgate Ramblings? That is the question the Club must ponder as it churns down the homestretch of its eleventh year.

UP FRONT

PRJC LEADERS BAND, which will give its first and quite possibly only public performance at the annual meeting December 5, will have the following lineup: Jim Ritter, cornet and leader (Buck Creek JB); Dave Robinson, cornet (Storyville Seven); Al Webber, trombone (Federal Jazz Commission); Chuck Brown, clarinet (Stutz Bearcat); Ed Fishel, piano (Band From Tin Pan Alley); Dave Littlefield, guitar (Sheiks of Dixie); Al Brogdon, tuba (Southern Comfort); Gil Carter, drums (Sunshine Skiffle Band). There will also be at least two open jam sessions during the evening, so other firemen will have plenty of chance to give their axes a workout.

Don't pass up this one and only opportunity to hear a band made up entirely of jazz immortals. Place is the Knights of Columbus Hall, 6729 Little River Turnpike (Highway 236), Annandale, Va. (phone 941-9800 if you get lost). Time is 8 p.m. And remember to bring your ballot with you if you haven't already mailed it to Dolores Wilkinson. There'll be free beer, pretzels, and potato chips. BYOL if you want the hard stuff.

STUCK FOR CHRISTMAS PRESENTS? Why not do your shopping at the PRJC sales table, which will be in full swing at the annual meeting. You'll find PRJC mugs, tiles, buttons, and bumper stickers as well as copies of the Tom Niemann limited-edition print. And, of course, you can select any of a wide assortment of excellent jazz records from the PRJC record sales display.

WHAT REALLY HAPPENED. For the benefit of those who don't see The Nova Rag, the newsletter of the Northern Virginia Ragtime Society, we offer this item from the August issue:

"Few events in history have fascinated so many people for so long a time as the sinking of the Titanic almost seventy years ago (April 14, 1912). One of the legends that has persisted is that the

A TAILGATE CHRISTMAS
(Or, AT THE PRJC CHRISTMAS BALL)

'Twas the gig before Christmas, and all through the houses
Not a woodwind was blowing, not even Don Rouse's.
The tape decks were ready, their pause keys depressed,
In hopes that a jazz band would liven the fest.
Then up on the stand came a fabulous band
Made up of the finest in Capital land.



We first see the reeds of one Hamilton, Jimmy,
When he plays Sister Kate you can see the gal shimmy.
Beside him there's Thomas (not Kid, I mean Mason);
He'll squeal us a blues from the street known as Basin.
Completing this threesome is Honest John Skillman;
When he plays Dans le Rue, it's really a thrill, man!



But three aren't enough, so they send in McGown,
Wally Garner, Mardiguian, Hankin, Chuck Brown.
Now play it with vigor, lads, damn the propriety;
Belt out the notes of the Highest Society!

Ritter and Robinson, Hagert and Frankel--
This quartet will send you, on that you can bankel.
Play it Lazzaro (Joe), play it like Whelan--
Down on Chesapeake Bay we will all go a-sailin'.

Frank Mesich, Al Brogden, Al Webber, Dave Sager
Will bring tears to the eyes of your dear old Aunt Hager.
They'll serve up a magical Trombone (no) Lassus
Like they've played many times on the streets of Manassas.



Piano's no problem, professors are plentiful.
Count on their tickling to make things eventful.
On Fishel! On Niemann! On Rdee and Beyer!
Now Stevens! Now Cordrey! John Eaton's on fire!



Let's hear it, dear friends, for the banjo/guitarists;
They give us a rhythm and beat fit for Tsarists.
Littlefield, Andre, and Heneberry (D.),
Waiting (with Jordan) for the Robert E. Lee.

Bassists we need, give us Kasler for starters.
He and Van Perry sport matching red garters.
Watch Mike Pengra fiddle while David Burns.
And that's how it goes as the bull fiddle turns.

C is for Converse, who, like John Wood,
Huffs on the ill wind that no one blows good.
(Apologies, Ogden, for stealing your pun, sir;
But Nash not your teeth, 'tis only in fun, sir.)



Drummers we lack not, there's Carter and Brown,
A pair we can count on to heat up the town.
With a rim shot here and a perididdle thar,
And some timely cymbalics from Ozzie the Barr.

What manner of noise from yon leader doth flow?
Methinks it's the twang of the harp of the Jew.
Pay closer attention! Watch the man blow!
It's Johnson, old Fat Cat, with his trusty kazoo.



Have we left someone out? Oh faddle, oh fiddle!
It's a game of Roulette--how fathom the Riddle?
Now play us a medley, O Hot 18 & 20,
Play Panama, Rhythm King, San, That's a Plenty!
Come fill the hall with strains of Dixie,
Start out with some Louie, then mix in some Bixie.
This night of the good Shepherd, God rest ye merry,
May your head ring with carols by Addicott, Jerry.

Don Farwell

ship's band played "Nearer My God to Thee" as the liner went down. However, one of the last survivors to leave the ship, wireless operator Harold Bride, stated: 'As the boat deck dipped under water, Bandmaster Hartley tapped his violin, the ragtime ended, and the strains of the Episcopal hymn "Autumn" flowed across the deck and drifted out over the water.'

"Back in 1898, the year ragtime burst onto the world scene, a young American author, Morgan Robertson, published a book entitled "Futility." In his novel the world's largest liner, carrying many of the world's rich and famous, struck an iceberg in the North Atlantic on an April night and went down with great loss of life due to insufficient lifeboats. Robertson called his ship the Titan, but neglected to say whether its band was playing ragtime during the final hours."

PRJC MEMBER JIM LYONS did a "Jazz Band Ball" program on W.C. Handy on November 15. One of his listeners, it turned out, was Dr. Carlos Handy, W.C.'s grandson. After the show Dr. Handy phoned Jim to express his appreciation for the tribute to his grandfather.

HEARTWARMING NOTE: In October we reported the sad story of PRJC member Bob Westgate, whose jazz buttons were stolen at the picnic in September. Now we have a sequel. No, the filched buttons have not been returned. But Jim Wallace, president of the Good Time Jazz Club of Mundelein, Ill., read of Bob's misfortune in Tailgate and sent him a GTJC button and one from the Illiana Club of Traditional Jazz to get him started in rebuilding his collection.

DEFINITION OF A SQUARE: Someone who thinks Tailgate is a scandal in a house of ill repute.

PRESIDENT'S LAST ROUNDUP

The November meeting of the PRJC Board was attended by 12 of the 15 members. This high turnout on the part of busy people is testimony to the interest of the Board in keeping the club running well. And speaking of running well, we have had a membership count recently, and the total number of dues-paying members for this year is 1,224. This is a fine record for a jazz club. There have been new members since this count, and there will be those who leave the area, forget to renew their

memberships for the next year, or take up aerobic meditation or whatever instead of traditional jazz. Early in 1982--April is a good date--we will run another count.

Dick Baker gave us a report on his tenure as special events director. Dick headed this important part of our activities for the past four years. In that time 23 traditional bands from the U.S.A. and abroad were our guests, the best in the traditional jazz genre. Over the four years the Club ended up with a surplus of \$27.00 over costs, a tribute to great planning and even greater good luck. One good blizzard would have sent us reeling into financial adversity. Membership support made this fine record possible, and our special events are one of the major advantages of club membership. Thanks to Dick for an outstanding job, well and modestly done. Eleanor Johnson takes over as special events director next year, and we know the good record will continue.

The Board gave approval to a completed set of bylaws. Gene Hyden codified the recently approved changes, which were mostly of a minor procedural sort. One that is important is the limitation of terms on the Board for an individual to two consecutive three-year stretches. This keeps the doors open to new people and new ideas.

My term as president ends this year. We wisely restrict the president to a one-year span. Since I took over when Mary Doyle left for the West Coast, to the enduring sorrow of us all, I have had a year and a half as your president. I first ran for the Board some years back on the Good Time ticket, in the belief that the chief element of our music should be joy. I have tried to keep this sense of good humor up front. The experiences I have had as a Board member, editor, and president have been cheerful and harmonious. Traditional jazz is a part of that great outpouring of the human spirit which says that mankind shall not only survive but prevail. And prevail with a song, a good beat, and a happy heart as well.

Ken Kramer



CHRISTMAS

THE HOT & MUSTARD

JAZZ BAND

SOCIETY SWING

| Side One | Times |
|--|-------|
| 1. SUNDAY | 4:00 |
| 2. WRAP YOUR TROUBLES IN DREAMS | 3:25 |
| 3. DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS? | 3:56 |
| 4. BETWEEN THE DEVIL AND THE DEEP BLUE SEA | 3:30 |
| 5. THE TOUCH OF YOUR LIPS | 3:43 |
| 6. CRAZY RHYTHM | 3:07 |
| Side Two | |
| 1. YOU'RE LUCKY TO ME | 4:01 |
| 2. THANKS A MILLION | 4:19 |
| 3. ON THE ALAMO | 4:30 |
| 4. SOON — DO IT AGAIN — HOW LONG HAS THIS BEEN GOING ON? | 4:04 |
| 5. DIANE | 4:19 |

Recorded at The Touchdown Club
 Sonny James, trumpet
 Ron Hockett, clarinet and C-melody sax
 Dave Burns, trombone and vocals
 Bob Donald, piano
 Steven Gray, guitar and banjo
 Marty Erickson, string bass and tuba
 Leonard Cuddy, drums

Featuring Charlie Howze, piano, on three tracks. . .

DIXIE DANCE

| Side One | Times |
|---|-------|
| 1. DIPPER MOUTH BLUES | 2:51 |
| 2. WASHINGTON AND LEE SWING | 3:22 |
| 3. BOURBON STREET PARADE | 4:28 |
| 4. BLUE TURNING GRAY OVER YOU | 3:25 |
| 5. LIMEHOUSE BLUES, CHINA BOY, CHINATOWN | 3:02 |
| Side Two | |
| 1. INDIANA | 4:21 |
| 2. AVALON | 3:27 |
| 3. NEW ORLEANS | 3:20 |
| 4. JAZZ ME BLUES | 3:25 |
| 5. BILL BAILEY, WON'T YOU PLEASE COME HOME? | 3:48 |

Recorded live at The Ramada Inn, Falls Church, Virginia
 Dick Mains, trumpet
 John Skillman, clarinet
 Art Poncheri, trombone
 Dan Hart, piano
 Charley LaBarbera, guitar and banjo
 Dave Burns, string bass
 Gene Egge, drums

Featuring Charlie Howze, piano, on three tracks. . .

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JAZZ BAND BALL - DECEMBER 1981
WPFW - 89.3 FM 6:30-8:00 PM

December 6 - Host Sonny McGown
Who Was That Masked Man?
Featuring performances by famous jazz musicians playing instruments with which they are not normally associated.

December 13 - Host Ray West
Bobby Hackett at the Roosevelt Grill
Bobby, that most gentle of men with that most tasteful cornet, headed a truly all-star group at the Roosevelt Grill in New York during April and May of 1970. Live recordings of that group feature the relaxed jazz of Hackett with Vic Dickenson, Dave McKenna, Jack Lesberg, and Cliff Leeman.

December 20 - Host Nat Kinnear
Christmas Cheer
Special Christmas recordings never released and other unusual goodies.

December 27 - Host Johnson McRee
A Team of Genius
A program of unreleased recordings from remote live radio broadcasts originating from Boston during May and June of 1945. The featured jazz artists are Sidney Bechet and Johnny Windhurst. Pops Foster also was a member of this group.

JAZZ IN CHICAGOLAND

The 3rd Annual Festival of Traditional Jazz, sponsored by the Preservation Jass Fest Society of Chicago November 13-15 at the O'Hare-Kennedy Holiday Inn, originally was to be a celebration featuring Pee Wee as Honored Guest Artist, a role given to bassist Milt Hinton and drummer Barrett Deems in prior years.

Pee Wee's death in June 1981 turned the occasion into a memorial to the great trumpeter. Three bands--The New Black Eagles, Original Salty Dogs, and Red Rose Ragtime Band--along with some two dozen musicians of the caliber of Art Hodes, Milt Hinton, Dick Wellstood, and Don DeMicheal were programmed in four sessions. During the Saturday night performance, a medallion and plaque awarded each year's Guest Artist were presented to Pee Wee's widow, Caroline, by Dean F. Peaks, president of the Jass Fest Society.

Billed as the "Festival Prelude," a group led by trombonist Jim Beebe opened the proceedings with an aptly chosen "Royal Garden Blues." Any attempt to

single out a "one best" among Ernie Carson on cornet, Chuck Hedges on clarinet, Art Hodes on piano, Milt Hinton on bass, and Barrett Deems on drums would be silly. Better to figure out "who's on first?" Nevertheless, I'll edge in a word--not a vote--for Hinton, because The Judge's work always grabs me.

Misadventures will happen, even in this best of all possible worlds, as Tony Pringle and The New Black Eagles can testify. Billed next to closing Friday night, the Eagles set off a buzz in the capacity crowd when Ernie Carson, cornet in hand, stepped forth in place of Pringle.

The explanation was quite simple. The day before the Festival's opening, Pringle was in London. The British Airways aircraft which was to bring him back to the States left, but Tony didn't. When the grounded Eagle at last appeared on stage for Saturday night's closing romp, he had a coda for his tale of woe. The aircraft which did finally start him on the way to Chicago was four hours late for takeoff.

Sandwiched between the Original Salty Dogs and a group led--or driven--by Wild Bill Davison came a Festival highlight, at least for me, when Dick Wellstood took the stage for an extended solo set. And now it's time for a grumbling word--too much crowd noise. You say I'm wanting monastic quiet? Perish the thought! But a detailed discussion of the merits and demerits of competing diaper services? Even Wellstood had to bear down to win adequate attention and properly adjust the signal-to-noise ratio.

The Saturday afternoon session opened with those New Black Eagles again, followed by the De Micheal-Hedges Swingtet, Brass and Rhythm, Original Salty Dogs, and what sometimes sounded like a stage full of Scattin' Cats. The DeMicheal-Hedges contribution ranged from such oft-heard standards as "After You've Gone," "Honey-suckle Rose," and "Runnin' Wild" to Charlie Christian's "A Smooth One," which called out some Major Holley strum and hum from bassist John Bany.

Under the billing Brass and Rhythm, a seven-man group led by trumpeter Bobby Lewis first showed a three-trumpet front line, succeeded by a two-trombone line, followed by a three-trumpet and two-trombone line for an ear-pleasing ringing of changes.

The Original Salty Dogs came on to showcase Carol Leigh in a typical Dogs mix of blues, novelties, and prime jazz. Leigh then stayed on stage to handle the vocals while Wild Bill's Scattin' Cats tore up the turf. "I'll Be a Friend With Pleasure" was sung by Leigh as she recorded it with Wild

Bill during a recent tour of Sweden. The rather unlikely duo of Leigh and Davison capped the set with some custom-crafted lyrics to John Kirby's "Undecided."

And so it went, on through Sunday afternoon--a well-planned, well-executed, imaginatively programmed festival which should be on the calendar for years to come.

PRJC was represented (of course!) by Don Angell, Jon Broome, Louise Everett, Eleanor Waite Johnson, Livingston Johnson, Mort Middleman, Randy and Liz Richards, Walter and Lorna Rohleder, George Sarkus, Helen C. Smith, and E. Chris and Carmen Sorenson.

Jon Broome

PLATTER CHATTER WITH DAVE AND SONNY

This month we look at Bozy White's one-man operation out of Oakland, Calif.--Shoestring Records. The Shoestring label features air checks, transcriptions, and unissued live performances by jazz greats. Here's a sampling:

Pee Wee Russell and the Rhythm Cats
Shoestring SS-109

This 1938 transcription session (not in Rust's discography) shows us a style in transition--not only in Pee Wee's personal approach to the clarinet but in an overall shift from the original Chicago style a la Austin High Gang to the later New York style of the Condon mob. Hence we have the string-of-solos bit, but with just as much emphasis on tight ensemble playing, and clean endings minus drum tags (with a couple of exceptions). Soloists are routinely given backing by the rest of the front line, and the overall sound displays a cohesion that often fell by the wayside in later years.

Contributing to this cohesion is the fortuitous matching of personal styles. Brad Gowans's melodic valve trombone is the perfect complement to the fluid cornet of a very young Bobby Hackett, whose solos (both open and muted) clearly bespeak a man destined for greatness. Ernie Caceres's booming baritone sax solos reveal a harmonic concept startlingly similar to that of Gowans and Hackett, while Pee Wee's earthy forays provide just the right dash of salt.

Clyde Newcomb's string bass--listed but inaudible--is supplanted by moving bass lines from Caceres, whom we are more used to hearing in a contrapuntal role. Dave Bowman's piano and Andy Picardi's tasty drumming complete the lineup; Eddie Condon, if present, is playing in the same closet as Newcomb.

Pee Wee's angular 1938 style shows traces of Tesch and other Chicago influences. Of the dozen Rhythm Cats cuts, only "Love Is Just Around the Corner" and "Thinking of You" show clearly the waters he was soon to chart.

This issue is tightly grooved so as to squeeze in a couple of "bonus" cuts from later years, apparently for comparison. One is a quartet version of "Four or Five Times" from the '50s featuring Art Hodes, which comes to a faltering halt. The other is a very laid-back, modernish reading of "When You're Smiling" (sandwiched between a few bars of ballads) from a 1958 air check with Ruby Braff on cornet. Here Pee Wee displays the sparse, disjointed phrases that had become his hallmark by this time, and Wayne Andre submits some nice modern trombone work. But the splicing-out of several chunks, one of which occurs during Pee Wee's second chorus (!), would seem to merit its dis-inclusion here.

Still, the 12 Rhythm Cats sides--"complete and together for the first time"--constitute an LP's worth of fine listening. The standard repertoire and uniformity of tempo would bog down in lesser hands, but I found myself wanting more. I also found myself wanting a better copy; the tape hiss is understandable considering the source, but my Side 2 was slightly offcenter, with a ruined left channel on two cuts and a skip at one point. Mine is a test pressing, and hopefully Bozy rejected it before the pressing run; but such copies probably shouldn't be sent out for review. I'll buy one.

Dave Robinson

Bobby Hackett--Live From the Voyager Room,
Volume 2 *Shoestring SS-113*

This album consists of air checks of Bobby Hackett's Henry Hudson Hotel band during the winter of 1957 and spring of 1958 in New York City. This was a very popular and successful group, and its only commercial recording, "Gotham Jazz Scene" on Capitol, is a prize collector's item today. The tunes on the Shoestring album range from Louis's "Cornet Chop Suey" to Duke's "I'm Beginning to See the Light" to Dick Cary's "Holiday Hop." The instrumentation at times makes the basic sextet sound like a much larger group. Dick Cary doubles on piano and E-flat alto horn, Bob Wilber and Tommy Gwaltney abandon their respective clarinets for a turn on the vibes, and John Dengler splits his time between tuba and bass sax. A very talented group of musicians, indeed!

Hackett is his consistently magnificent

self. His melodic approach, innate sense of swing, and golden tone are always present. This is a live recording, and there are some obvious fluffs along with 1957-58 radio sound quality. However, the music comes through cleanly and is highly enjoyable. This is a must for Hackett fans since so little is available by this short-lived band.

These comments apply also to Shoestring SS-108, "Bobby Hackett--Live From the Voyager Room, Volume 2."

Sonny McGown

Joe Sullivan and the All-Stars

Shoestring SS-114

With a lineup that includes Wild Bill Davison, Ed Hall, and Vic Dickenson, at first I wondered why this album was issued under Sullivan's name. After a few cuts the reason became apparent; the playing of the front line on this session is somewhat uneven, yet Sullivan's piano is consistently masterful throughout.

The setting is New York City, at an outdoor concert presumed to be from the summer of 1950. An all-star quintet runs through a set of standards in loose, jam-session fashion (Bobby Hackett replaces Davison for a couple of quartet and trio numbers). The quintet sounds somewhat thin without bass or guitar, and has a tendency to lumber a little. I find George Wettling's drumming far too busy on this date, perhaps in an attempt to make up for the absence.

But the piano of Joe Sullivan sparkles on all 11 cuts. His is a style combining elements of past masters with a personal touch. His bouncy Hines side comes through on the "Coquette" solo, one of his best on the disc and the first moment to draw audible applause from the laid-back audience (half way through Side 1).

On "High Society," it's forceful interrupted stride, James P. style. Ed Hall struggles with the traditional clarinet chorus, after which Vic Dickenson proceeds to show him up with a fine chorus (but Dickenson has trouble elsewhere in the album). Sullivan tries to insist on an eight-bar tag, but the hornmen are so locked into the standard format that they fail to pick up on it, and poor Joe is left to bang out the final four alone. Davison tries to patch things up by inaugurating the "string-of-tags" routine, but we are not fooled.

Sullivan's only number unencumbered by the horns (though burdened by a poor piano) is "Honeysuckle Rose," from a different concert. After the mandatory introspective

opening, Sullivan launches into an up-tempo solo statement that runs the gamut from boogie to stride. During this romp he exhibits his Hines-like proclivity for painting himself into corners and emerging unscathed.

But what we have on this disc is not merely Sullivan the soloist; Sullivan the accompanist is every bit as interesting (e.g., his inventive backing to Davison's solo on "That Da-Da Strain"). He does, in fact, do a better job making up for the lack of a bass than Wettling does with his overzealous drumming.

The jam-session atmosphere here breeds a degree of uncertainty and stepping on solos (in fact, Sullivan's first solo of the disc starts on a miscue from Davison). But, though this is not particularly fertile ground for the Davison/Dickenson/Hall worshippers, the presence of Joe Sullivan in fine form is enough to recommend any jazz disc.

Dave Robinson

Joe Venuti--The Mad Fiddler From Phillie
Shoestring SS-111

First we get the comedy. Venuti, in addition to being a foremost violinist, was a funny, funny man.

This album is drawn from appearances on Bing Crosby's radio shows of the early '50s. Before each musical selection, Crosby (friends with Venuti since their days together in the famed Paul Whitman orchestra) would play straight man to Venuti's antics. It is just such a humorous exchange that opens SS-111.

Here's a smattering of Ven-nutty-isms:



Sunshine Skiffle Band at rehearsal

Joe: "Say, is this National Peanut Week?"

Bing: "Why, yes, Joe, I think it is."

Joe: "Well, where's our National Peanut?"

. . . from Palm Springs:

Bing: "So play a number for us, Joe."

Joe: "This is a resort--why should I work?"

. . . and always, after being introduced: "Is this the place?" Though the lines were obviously written for him, the delivery is that of a pro.

But this is not a comedy album. This is an album of amazing jazz violin. Take "Dark Eyes," which opens with Venuti's blistering arpeggio, then moves into a rubato statement of the theme, mustachioed-violinist-at-your-table style; thence to the theme in waltz time, followed by variations; from there to swing time featuring a dose of hot fiddlin', giving way finally to a reprise of the rubato passage and a virtuoso cadenza. Bravo!

Yet, for all this, Venuti's refusal to take himself seriously is apparent throughout. "Wild Dog," with only guitar and bass accompaniment, just settles into a nice groove reminiscent of the Venuti-Lang days when the performance abruptly dissolves, with Venuti barking mindlessly. And gorgeous, emotive arpeggios follow immediately on the heels of lines like "This is my special arrangement for violin, cowbell, and electric razor." But you would expect this from the man who first snuck a four-letter word onto record, and who once hired a zillion bass players for a nonexistent gig, laughing from a nearby window as each one dutifully arrived at the appointed street corner.

Venuti's amazing speed and unerring intonation are very much in evidence here. His violin trips barefooted above the huge and ponderous John Scott Trotter Orchestra. Sound quality is excellent, and a plus is a cameo appearance by Jack Benny, who feigns insult when Bing's announced violin soloist turns out not to be he. This issue does justice to both sides of Venuti--Master of Mirth and Virtuoso of Violin.

Dave Robinson

OF PEOPLE, PLACES AND PERFORMANCES

DID YOU KNOW? Jazz has been made official (sort of) by the D.C. City Council. Our legislature declared October 28 Charlie Byrd Day in honor of you know who. Also, having officially added Blues Alley as a street name, four Council Members showed up at the ribbon-cutting ceremony in Georgetown. Felix Grant, the WMAL jazz DJ, was emcee, and others present were Stan

Getz, Effie Barry, the Mayor's wife, and Joe Godfrey.

TRAVELIN' FOR JAZZ. Fred Starr of New Orleans played clarinet with his old band, THE FEDERAL JAZZ COMMISSION, on a recent Tuesday night at Colonel Brooks Tavern near Catholic University. The same night Tom Bartlett, trombonist with the SALTY DOGS of Chicago, sat in.

John Lewis of Reading, Pa., plans his business trips to Washington to coincide with tradjazz events in the area. He is seen most Tuesday nights at Colonel Brooks. Sometimes he brings a carload of fellow-townsmen with him.

Dick Bell times his trips from down Florida way to the National Capital for every other Monday so he can catch the Sunday night performances of the BUCK CREEK JB at the Springfield Hilton.

TWO MEMBERSHIPS INTO ONE. PRJCers Steven Ballou and Audrey Dolan were married not long ago, and the reception was blessed with jazz and ragtime music. The Club will lose money if our members continue to marry one another!

GOOD GIGS. The SULTANS OF SWING entertained shoppers at Fair Oaks Mall in Fairfax during a November Saturday afternoon, according to Dave Littlefield.

Ed Fishel reports that his BAND FROM TIN ALLEY played for the Capital Dance Society at the Crystal City Holiday Inn in a setting reminiscent of the ballrooms and dance halls of yesteryear.

THE LAZY RIVER JB has entertained some prestigious private parties of late. One was on the Diplomat during a Potomac cruise. Others were in Georgetown's Prospect House for the International Monetary Fund and in the Foundry for Merrill Lynch. One hopes their pay matched the financial capacity of their hosts.

FEDERAL JAZZ COMMISSION played at fund raisers for the National Symphony Orchestra and for the Woodrow Wilson House.

Wild Bill Whelan and a band of New Jersey all-stars gave a concert in the Park Theatre in Union City, N.J. Included in the band were Father Harvey Ballance, piano, and his brother, Pete Ballance, trombone. This former movie theatre is now a part of Father Ballance's church, and jazz concerts are held there monthly.

STORYVILLE SEVEN played for the Fletcher School's alumni ball at the University Club on Sixteenth Street.

ANNIVERSARIES. Al Brogdon and his SOUTHERN COMFORT celebrated their six years

at Shakey's in Rockville--the longest running Dixieland gig around--on November 20. A six-candle cake was served to all. In January the BUCK CREEK JB will celebrate two years at the Springfield Hilton. That band played for the 20th birthday of WETA on the Mall, and THE FEDERAL JAZZ COMMISSION entertained at the 20th birthday party of WAMU-FM at Wolf Trap.

JAZZ AT NOON. Well, almost. Luncheon music is back in town, and at an unlikely place. The new Holiday Inn at 6th and C Sts., S.W., offers the EDDIE PHYFE THREE from 11:30 to 2:30 in the Smithson restaurant and in the lobby for cocktails from 4:30 to 7:30 Monday through Friday. Phyfe is on drums, Steve Novosel on bass, and Joe Clark on piano. They play a versatile book of Ellington, Cole Porter, show tunes, pop, and jazz. It's great to have music at lunch again after all these years. Is this the beginning of a trend?

NEW VENUE FOR JAZZ. An elegant restaurant called Jam at 9835 Georgetown Pike (Rte. 193), Great Falls, Va., has a new policy of rotating Dixieland bands and out-of-town stars six nights a week, Monday through Saturday. Country Thomas is musical director. For opening week the band was Country on reeds; Dick Mains, trumpet; Lowell Arwood, trombone; Van Perry, bass; Larry Eanet, piano; and Eddie Phyfe, drums. A high powered lineup, that. The band for December is much the same, but with Art Poncheri on trombone rather than Arwood.

Harold Gray

MUSICAL NOTES FROM THE EVENTS EDITOR

JAZZ ON THE AIR: On Sunday, December 13, following "Jazz Band Ball," Royal Stokes will feature Bunk Johnson, Kid Ory, and other New Orleans greats on his "I Thought I Heard Buddy Bolden" show. Time is 8 p.m. on WPFW (89.3 FM) . . . Rob Bamberger's "Hot Jazz Saturday Night" (7:30 p.m., WAMU (88.5 FM)) has this lineup for December: 12/5, Benny Goodman air checks, 1935-46;



12/12, Earl Hines, 1929; 12/19, Yuletide Gallimaufry--hot jazz to make Rudolph's nose shine bright; 12/26, Billie Holiday in the '30s . . . Ed Walker's "Play It Again, Ed" continues to mix blues, New Orleans style, and Dixieland with his big band sounds daily on WAMU at 12:35 p.m. and weekends on WMAL (630 AM) at 2 to 7 p.m. Saturday and 8 a.m. to 1 p.m. Sunday . . . Tom Cole's "G String" (Sunday, 6 to 10:30 a.m., WPFW) puts the emphasis on stringed instruments in jazz and other music forms.

NORTHERN VIRGINIA RAGTIME SOCIETY: Granville Klink will join Alex Hassan in a duo piano performance at the December 13 meeting (2 to 5 p.m., Jordan-Kitt's Studio, 2748 Gallows Rd., Vienna, VA). Pianists John Goodell and Ed Behrens also will be heard. For more details about the NVRS, and information about their Sunday, December 20, holiday party at the Lazy Susan Inn, Woodbridge, VA, write to P.O. Box 494, Manassas, VA 22110.

COMMEMORATIVE STAMP honoring Scott Joplin will be issued in 1983. W.C. Handy was similarly honored a few years back. It's worth noting that sheets of the W.C. Handy commemorative bring a handsome price today, much above the issue price.

PRESS CLUB in December offers Stevi Banks and Dave Littlefield's Sultans of Swing on Thursday, December 3. Start with the great Press Club buffet at 6, stay for the music beginning at 8. The tab is \$12.50 for buffet and music, \$5.00 for just the music. On Thursday, December 10, jazz vocalist Susannah McCorkle will be featured at an 8 p.m. show. Admission is \$12.00. The Press Club is at 14th & F Sts., N.W. Call 737-2501 for reservations.

CLASSIFIED ADS

FOR SALE: Trumpet, F. Besson of Paris, France, Serial 93245 (circa 1910-14), medium bore, top condition. Inquiries are invited. George W. Kay, 3163 66 Terrace South #C, St. Petersburg, FL 33712. Phone (813) 867-0754 (evenings).

FOR SALE: Piano, 1911 Fisher large upright, must sell, you move. \$700 or best offer. Al Wayner, 521-6826 (home), 287-9510 (office).

TAILGATE TROMBONE CHARTS WANTED by budding mid-life trombone player trying to learn the old but good ways. Call Mel Levine, (301) 596-6905 if you can supply same or know where to get them.

24-hour PRJC Hotline
703-532-TRAD

All That Jazz

Events Editor
Joe Godfrey
829-4664

PRJC MEMBERSHIP MEETING: JIM RITTER AND HIS PRJC LEADERS BAND, Saturday, Dec. 5, 8 p.m. Knights of Columbus Hall, 6729 Little River Turnpike (Rte. 236), Annandale, VA. Y'all come!

NEW YEAR'S EVE SPECIALS

FEDERAL JAZZ COMMISSION, Colonel Brooks Tavern, 901 Monroe St., N.E., D.C. \$40 per couple buys Creole food (maybe with prime rib), noisemakers, champagne at midnight. Dinner service starts at 8, music from 9-2 a.m. Reservations, (202) 529-4002.

GREG HARRISON TRIO, Tiber Creek Pub, Bellevue Hotel, 15 E St., N.W., D.C. \$47.50 per couple for prime rib dinner and champagne. Dinner 8-10 p.m., music starts at 9. \$20 overnight guest rate at the Bellevue for those attending. Reservations, (202) 638-0900.

REGULAR GIGS

Monday through Saturday: COUNTRY THOMAS AND VARIOUS TRAD JAZZ BANDS, Jam Restaurant, 9835 Georgetown Pike, Great Falls, VA, 9 p.m. Call 759-9507 for details.

Monday through Friday: EDDIE PHYFE THREE, Capital Holiday Inn, 6th & C Sts., S.W., D.C., 11:30 a.m.-2:30 p.m. (Smithson Restaurant), 4:30-7:30 (lobby area).

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 Rd., Baltimore, MD, 9 p.m.

Thursday through Saturday: GREG HARRISON TRIO, Tiber Creek Pub, Bellevue Hotel, 15 E St., N.W., D.C., 9 p.m.

Friday: SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville, MD, 8:30 p.m.

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

ONE OR MO' TIMES

Tuesday through Sunday, Dec. 1-6: ARTHUR PRYSOCK, jazz vocals, Blues Alley, 1073 Wisconsin Ave. (rear), Georgetown.

Thursday, Dec. 3: STEVI BANKS AND THE SULTANS OF SWING, National Press Club, 14th & F Sts., N.W., D.C. Buffet at 6 p.m., music at 8 p.m. Buffet and music, \$12.50; music only, \$5.00. Reservations, 737-2501.

Thursday through Sunday, Dec. 3-6: WIDESPREAD JAZZ ORCHESTRA, King of France Tavern, Maryland Inn, Church Circle, Annapolis, MD.

Friday, Dec. 4: JOHNNY HOLTZMAN SWINGIN' SEXTET, The Door, 34th & M Sts., N.W., Georgetown, 9 p.m.

Saturday, Dec. 5: SOUTH RAMPART TERPSICHOREAN SOCIETY CHAMBER ORCHESTRA, The Last Chance, Oak Mill Village, Columbia, MD.

Saturday, Dec. 5: DUKE ELLINGTON SOCIETY, Omega Fraternity House, 13th & Harvard Sts., N.W., D.C.

Thursday, Dec. 10: SUSANNAH McCORKLE, jazz vocals, National Press Club, 14th & F Sts., N.W., D.C. Admission \$12.00. Reservations, 737-2501.

Sunday, Dec. 13 & 27: BUCK CREEK JB, East Indies Trading Co., Springfield Hilton, 6550 Loisdale Rd., Springfield, VA, 8-11 p.m.

Sunday, Dec. 13: JOHN GOODELL, ED BEHRENS, GRANVILLE KLINK, ALEX HASSAN, classic rags and associated music, Northern Virginia Ragtime Society, Jordan-Kitt's Studio, 2748 Gallows Rd., Vienna, 2 p.m.

Tuesday through Thursday, Saturday, Sunday, Dec. 22-24, 26, 27: ETHEL ENNIS, jazz vocals, King of France Tavern, Maryland Inn, Church Circle, Annapolis, MD.

CATS ON THE KEYS

Monday through Saturday: DARYL OTT, rags, jazz, vocals, Fish Market (back room), 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 Road, McLean, VA.

DOWN THE ROAD A PIECE

Friday, Dec. 11: TEX WYNDHAM'S RED LION JB, Green Room, Dupont Hotel, Wilmington, DE (reservations suggested).

Friday & Saturday, Dec. 18-19: BRANDYWINE REVIVAL JB, Ground Round, 1101 Philly Pike, Claymont (Wilmington area), DE.

JAM SESSIONS

SHY: George Gailes, 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., Topsy Inn, Rte. 255, Galesville, MD (near Annapolis).

PRJC MEMBERSHIP APPLICATION
(please print)

NAME _____ SPOUSE'S NAME _____

STREET ADDRESS _____

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:

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| 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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