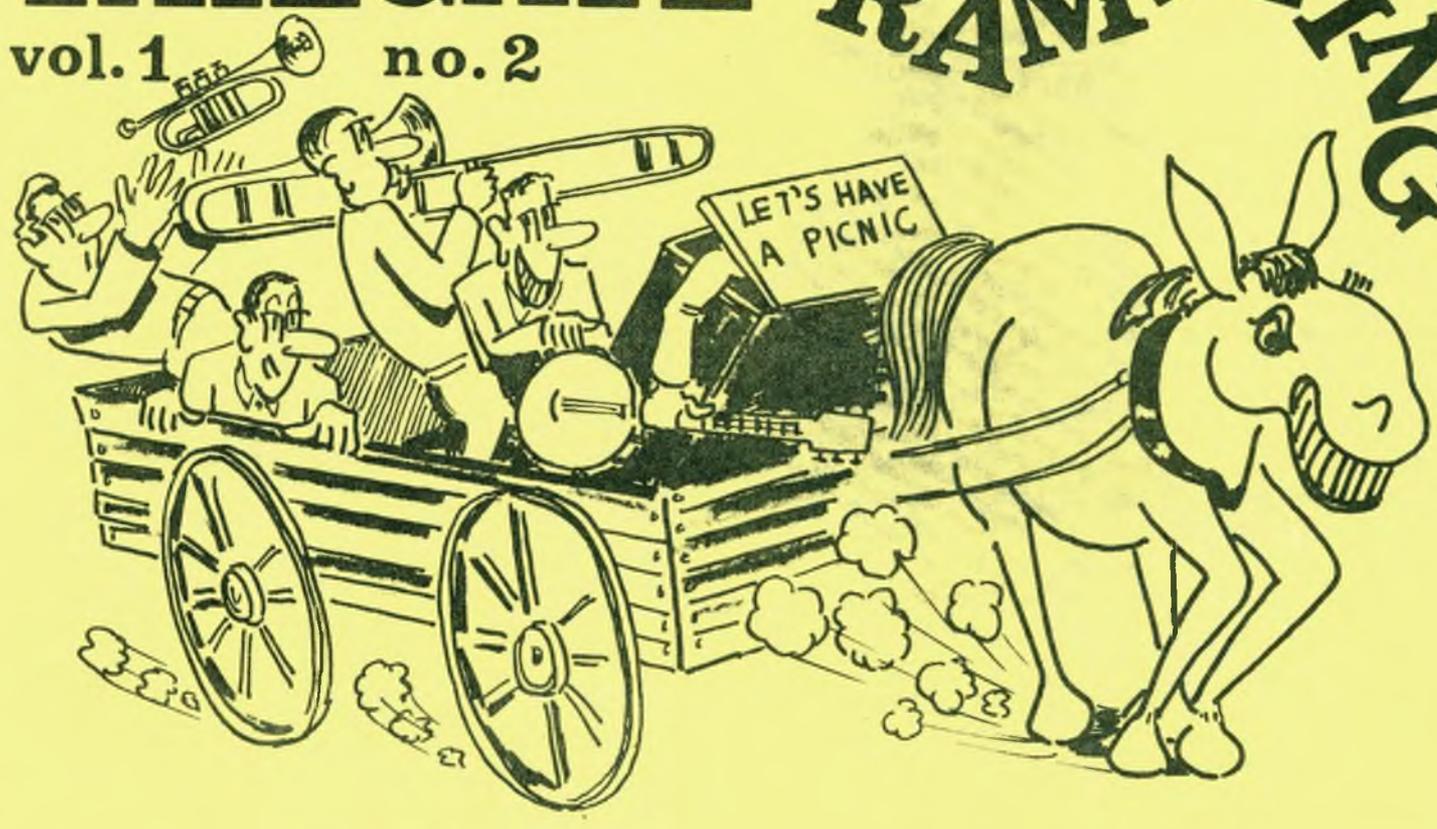


TAILGATE

vol. 1 no. 2

RAMBLINGS



U DO? ♦ SHAKE THAT THING ♦ BALLIN' THE JACK ♦ CLARINET MARMALADE

SOBBIN' BLUES ♦ STR LIZZIE ♦ TIGER RAG ♦ MILBERG JOTS ♦ B

A PRJC PICNIC SPECIAL

SEPT 18

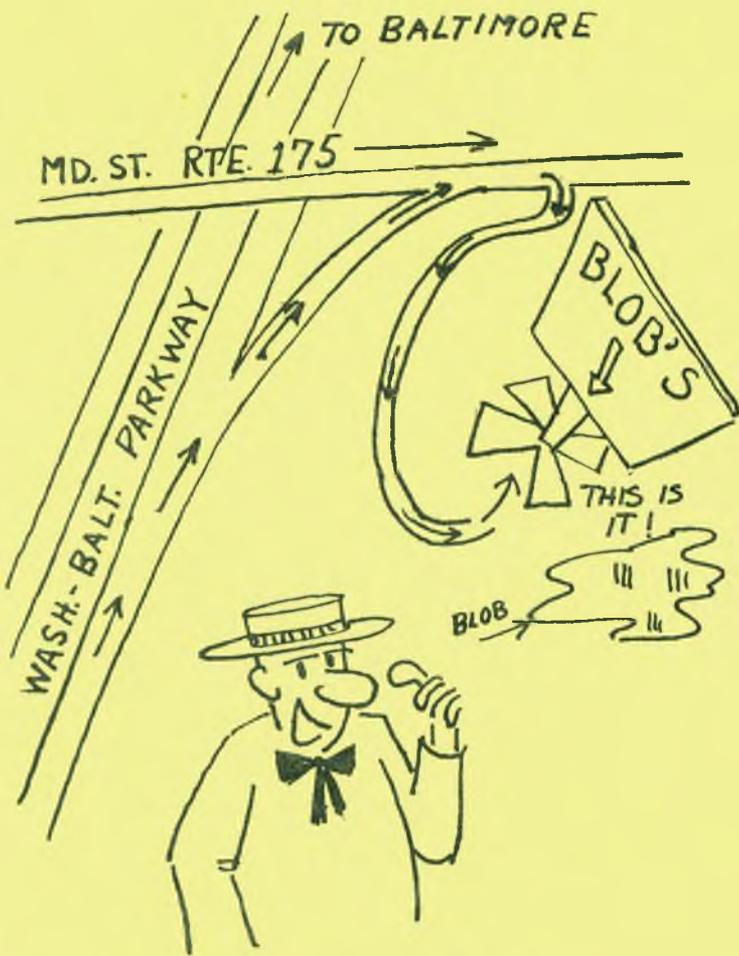
BLOB'S PARK, MD.

SEE INSIDE FOR DETAILS (PAGE 2)



1. THREE AREA JAZZ BANDS!
2. OLD STYLE GERMAN BUFFET
3. ALL THE BEER AND SODY-POP YOU CAN DRINK

\$4.50 PRJC MEMBERS **\$6.00** GUESTS



Extra...Extra...EXTRA!!!

The blast at Elob's will be the first chance for most of us to get to know each other. As advertized, the picnic will run from 1:00 PM until 5:00 PM but if it doesn't rain (and we should all do sun dances the night before) that day we just could run on a wee bit more (beer supply is replenishable). Understand many guys bringing instruments so there should be plenty of sit-in action in addition to the feature attraction of three great jazz bands.

Report from the treasurer indicates money action a little slow so be sure to get your checks for yourselves and guests into the mail early. Make the checks out to The Potomac River Jazz Club. Mail 'em to: Harold Farmer, 11806 Georgia Ave., Wheaton, Md. 20902 no later than Sept. 10!

Rain or shine, the show will go on! So Come! And bring friends! We're goin' to have a ball.

NEW BLOOD FOR P.R.J.C.

Eight P.R.J.C. members have volunteered to comprise a working Board of Directors for the club.

These hardy souls are Ozzie Barr, Shannon and Germaine Clark, Tony Hagert, Dan Priest, Ed and Anna Wahler, and Gary Wilkinson.

Dan will serve as Activities Chairman of the P.R.J.C., at least through the remainder of 1971, aided by Shannon Clark and his Magic Mimeograph Machine. Anna Wahler and Germaine Clark will take some of the typing load off Fran Lewis; and Ozzie Barr is going to help Tony Hagert beat the bushes for new P.R.J.C. members. If you know a bush or two they might flail away at with good results, phone Tony at 524-2707. Ed Wahler and Gary Wilkinson will also lend a hand in recruitment.

AT THE JAZZ BAND BALL

The scholarly band profile which follows had to be omitted from the first issue of TAILGATE RAMBLINGS because it was 231 lines longer than any of the other band profiles in that issue. Jazz literati will immediately recognize the pungent style of author/trumpeter Bob English. Herewith, then, we proudly present everything you wanted to know about BUZZY'S DIXIELAND BAND...but were afraid to ask.

Buzzy's Dixieland Band entertains at Buzzy's Restaurant, just outside the U.S. Naval Academy in Annapolis on Friday and Saturday nights from 9-12 PM and features a varied program played in an exciting, contemporary Dixieland style. Clarinetist John Skillman is also a proficient banjoist and occasionally can be persuaded to vocalize. John has played with many prominent Dixieland units in the Midwest. His preferences include such greats as Edmond Hall, Albert Nicholas, Jelly Roll Morton, and Elmer Snowden.

Trumpeter Bob English worked with various jazz and non-jazz outfits in the area before joining the Buzzy's band. An ex-saxophone player, Bob has memories of the big band era with

Chester Leighton and his Sophomores, Sleepy Laser and his Moonbeams, Rex King and his Sovereigns. Bob can't recall all his many recordings, but does remember he was featured on one session with Shorty Fleece and the Shepherds. The title was "I Got Plenty o' Mutton."

Bassist Rick Miller studied tympani and percussion under Prof. Alfred Frieze of the New York Philharmonic. Originally from Tennessee, he has played with the San Antonio Civic Symphony. His jazz experience included work with members of Jim Cullum's Happy Jazz Band, Nick's in old N.Y., Joaane and Frank Severino Trio (Frank later worked with Les McCann), and singer Toby Reynolds. Rick's favorites are Billy Taylor, Les McCann, and Maynard Ferguson.

Drummer Stix Lipschitz has a unique style which has been the subject of several articles, the most recent being by Masters and Johnson. It is perhaps best described as a blend of the Hungarian percussion school and East Baltimore Street. Stix has many credits to his musical background, including tours with Lyle Twill and the Haberdashers, Benny Arnold and the Turncoats, Rocky Quartz and the Stoned Men. The latter was a rock band. Stix has made music his career and his ultimate ambition is someday "to form an all-drum orchestra."

Marty Wolf, one of the outstanding trombonists anywhere, is a schooled musician with an impressive background. He studied with Dr. Remington of the Eastman School of Music, Bob Gooder of the National Symphony Orchestra, and with Don Rinehart of the Curtis Conservatory. He was a member of the Air Force Band 1962-64 and played with the Airmen of Note. He was inactive musically until 1969 but has since earned a growing reputation in the Washington area. Marty's influences include Jack Teagarden and Urbie Green. His ambition is "to be as proficient a jazz trombonist as a first chair lead trombonist."

Native Annapolitan John Pencola has added a contemporary flavor to the band's strong Dixieland style.

A pianist of considerable accomplishment, John has a Master's degree in Music Education from Indiana U. of Penna. He worked with the Jon Eardly Sextet in 1959, four years at the Sunnyside Country Club in Johnstown, Pa., local (Penna) TV accompanying Don Cherry, Jill Corey, Lu Ann Sims, among others. Among his influences he lists Artur Schnabel, Emil Gilels, Svatopluk Richter, Oscar Peterson, Paul Smith, and Billy Taylor. John's ambitions are to be successful as a performer and as a teacher.

Bob English

I KNEW BIX WHEN:

Lewis H. Lederer

With so much Bix-lore available, I am always surprised to find a gap concerning the introduction of the famed Wolverines. It happened that I had the good fortune of eye-and ear-witnessing the first night that Bix blew that great combo into the pages of jazz history.

It happened half way between Cincinnati and Hamilton, Ohio, at a typical prohibition-era roadhouse called the Stockton Club. The joint was a hangout for local gangsters and sported a dining-dancing room and a gambling casino. During this early 1920's date, the 5-piece Bernie Cummins band manned the bandstand. One evening, however, some shooting took place across the dance floor that prompted Bernie to leave the place flat.

The hasty departure of the Cummins band created a problem that resulted in an S.O.S. to a Hamilton drummer and a tuba player to whip up a band pronto. A frantic call to pianist Dick Voynow in Chicago to rush musicians to the Ohio spot brought Bix and the group we know now as the Wolverines.

Where do I fit into the picture? I was then a high school jazz pianist jobbing around Cincinnati, who, along with my fellow musicians, made every effort to see and hear visiting bands. Unknown to our parents (who would have had fits had they known) we fre-

quented the Stockton Club to dig the Cummins band. By a stroke of pure luck, we visited the place the night the Wolverines made their debut. Little did we know the importance of that occasion.

So intrigued were we kids with the Wolverines we even attended their rehearsals. Bix and the others were very kind and patient and even coached our own playing.

At this time the Wolverines left the Stockton Club to play a seedy dime-a-dance spot in Cincinnati called the Cinderella Ballroom. While engaged there, the band took time off to make their early Gennett recordings in Indiana and graciously allowed Yours Truly and a couple of our other boys to carry their instruments.

On what became an historic occasion, the Wolverines played a date at Hoagey Carmichel's fraternity dance at the University of Indiana. That led to Hoagey's close relationship with Bix and the other Wolverines and resulted in jumping the Cinderella Ballroom contract and calling "finis" to my personal contact with the Wolverines. In retrospect, I now sit back smugly and brag that I not only knew Bix personally but also heard the Wolverines the night they played their first steady job.

WAX IN MY EARS

If any readers are old enough to remember Rudi Blesh's magnificent 1947 radio program "This Is Jazz," one of George Buck's latest Jazzology issues is enough to bring tears to their elderly eyes.

Called simply "Muggsy Spanier," Jazzology J-33 (mono only) is made up of some of the best air shots from the program and features Muggsy with an all-star cast to end all-star casts: Georg Brunis, trombone; Albert Nicholas, clarinet; Charley Queener, Luckey Roberts, and Joe Sullivan, piano; Danny Barker, banjo and guitar; Pops Foster, bass; and Baby Dodds, drums.

Since all the tracks were recorded before a live and rabidly enthusiastic audience, the musicians play with that

extra bit of verve brought out by the ham in all of them. Brunis is at his rambunctious best, whether playing, manhandling vocals, or bellowing encouragement to other soloists. Dodds, Foster, Nicholas, Barker and Brunis are New Orleanians; Spanier and Sullivan Chicagoans; and Roberts and Queener were associated with the Harlem and Nicksieland schools of jazz. Call it Chicago style, New Orleans or Dixieland, it adds up to memorable traditional jazz.

HALLS FOR BALLS

With fall and colder weather coming up, we'll be looking for halls, lodges, clubs, and whatnot for indoor jazz blasts. And ideas from members on this score are welcomed.

If any of you know of a good spot with a piano in reasonable shape (Prez Niemann says, "No, top shape!"), preferably in the suburbs and able to hold a 150 or so people for a dance, write or phone Dan Priest, our new Activities Chairman. His home address is: 6808 Brookville Rd., Chevy Chase, Md. 20015. Home phone: OL 6-5217.

If the joint has a bar, all to the good. Some of the playing members of P.R.J.C. have been known to take a drop.

THEY CALLED IT 'DIXIELAND'

By Shannon D. Clark

Dixieland is a style of instrumental jazz associated with New Orleans, characterized by strongly accented two-beat rhythm and by polyphonic group improvisation as well as improvised solos.

Originally a nickname for New Orleans, the word "Dixie" comes from the \$10 bill issued by the Citizens Bank of New Orleans during the 1850's. The word "Dix," French for "ten," was printed on one side of the bill.

Three elements are necessary for Dixieland. It must be improvised, played in 2/4 or 4/4 time, and it must retain a clearly definable melodic line. Polyphonic improvisation

is a simultaneous combination of two or more independent melodic lines played in such a way that they establish a harmonic relationship.

Melodic material is added above and below an existing melody, while retaining linear individuality. The entire group of musicians play improvisations which are sympathetic to each other and enhance rather than obscure the melody, producing a cohesive group interpretation.

Dixieland does not consist entirely of ensemble work. Frequent use is made of a device known as a "break" — a short phrase by one instrument coming between two different ensemble passages. In solos, the soloing musician is usually backed by other members of the group, playing sympathetic background phrases.

Since Dixieland is based on group activity, it differs from Swing and Modern Jazz, which are primarily concerned with solo rather than collective improvisation. The solo in Dixieland is an individual extension of the melody rather than musical wanderings based on chord sequences alone. Dixieland is both free, in its dependence on improvisation, and disciplined, in that individual interpretation must be intelligently related to what other members of the group are playing.

Dixieland was developed among the Negroes in the southern United States at the end of the last century. Elements which contributed to early jazz included Negro vocal music — hymns, spirituals, and work songs — and white folk songs. Instrumentally, Dixieland drew from the European popular tradition, with strong emphasis on the lively rhythms of marches, quadrilles, and other dance music. The influence of African folk music, which is often thought to be the forerunner of Dixieland, is not as strong as is sometimes claimed. The rhythm and scales of African music are not as closely related to Dixieland as are many of the rhythms and scales of European folk music. Dixieland's reliance on repetitious basic patterns within which musicians improvise is more common to Gypsy than African music.

The first instruments used in jazz were the guitars of the field hands, followed by brass band instruments such as cornet, clarinet, trombone and drums. Piano-less bands were common in early jazz, and the guitar preceded use of the banjo.

The early bands were composed almost entirely of New Orleans-born musicians and played for social functions of every sort, primarily for dancing.

The Dixieland of long ago was heard on the Mississippi riverboats, on the showboats and in the minstrel shows. "Professors" played it in the bordellos, and it enlivened proceedings in the speakeasies of the 1920's. And it is still very much with us today.

LOUIS ARMSTRONG, 1900-1971

Nothing can be added by the editor to what has already been said better in every journal around the world, plus scores of newspapers.

Some people found it smart to put down Satch in recent years because he sang as much or more than he played. Perhaps they forget that he could have retired at 35 and justly claimed that he had made a rich contribution to jazz.

A few militants sneered at Armstrong as a "handkerchief head," an "Uncle Tom". Has each of these individuals done as much as Satch did again and again to make millions blind, even momentarily, to divisions of race, creed, and color?

Fats Waller once advised anyone who didn't know what jazz was not to mess with it. Better advice would be to put on a Louis Armstrong record.

A.C.W.

A DIXIE BAND BY ANY OTHER NAME...

By Chuck Brown

Most of you know Ken Underwood. His Original Washington Monumental JB has a pretty impressive track record. I'm told they will travel

farther per "bread mile" than any of the competition. Did you know he is not only willing to blow the charity circuit, play for balloon ascensions, and dabble in politics, but is also willing to fly the Mod banner to get his group into a joint?

Take the gig for Senator Weicker (R-Conn.) they played at the Rayburn House Office Building recently. It was all arranged by the Senator's staff. A sweet young thing was given Ken's name and she called him to arrange for some live music.

"We are looking for a band to play for Senator Weicker's reception, Mr. Underwood. We will have an open bar, plenty to eat, and a good group including a lot of the younger staff assistants from the Hill. Can you play some modern dance music?"

"Of course we can," Ken replied.

"Good. Now what did you say the name of your band was Mr. Underwood?"

Ken thought quickly. Would a swinging young chick on the Senator's staff dig "The Original Washington Monumental Jazz Band?" Not hardly.

"We call ourselves the Electric Peppermint Buffalo Chips."

"Super!" cried sweet young thing. And they were.

HEAH ME TALKIN' TO YA

Dear Editor, Sir:

Your cartoonist must be complimented -- the trombone man symbolized on the first page is a hell of a lot better looking than the original, I betcha. He probably can play better too. And that delightful horse! An intellectual looking brute if I ever saw one. And such a good looking gaggle of musicians!

Enough of the pleasantries. The high point of your crummy paper was your statement that there were about "10 organized bands" in the Washington area. Now there is a statement. The bands I have heard sound more like a Chinese fire drill. After the first piece I always wonder -- was that Dixieland?

Personally I don't know of 10

Dixieland bands in the USA -- or anywhere else for that matter. I can think of 3 or 4 that I have listened to without getting severe attacks of peristaltic convolutions (look that one up, Bub) but I am still looking for the 5th one. And, man, that means from coast to coast. Most Dixieland bands I have heard are just a mob gathered together to have a good time and soak up alcoholic drinks, as far as I can see. The playing of music (if you will pardon the expression) is purely incidental -- if that much. I cannot seem to decide whether the audience drinks because of the band or in spite of it. Actually, it doesn't make much difference whether the audience or the band is stiff. As a rule they both are!

But seriously, sir, have you heard any Dixieland band the last few years that could compare with those bands of yesteryear who played because they enjoyed the music? And where everyone was on key -- and didn't get lost every few bars? (Bars is the word, pal.) I have seen some modern bands where the musicians take a long time to get going -- they first have to figure out which end of their horns to blow into. But since this makes absolutely no difference to their audience, why should I complain? From this you may think I am disgusted -- I am.

So now I will have to close. One of my friends just walked in the door with an albino aardvark under his arm -- a lovely Bluebeard's Anniversary Day gift!

Hoping you are the same,

Your obedient servant,

Hieronymus Pilch
Mequon, Wisc.

THE PRES SEZ:

Tom Niemann

Our ranks have topped the 100 mark, which will spur us on to make the club an organization that really does live. We are looking for a lot more action with dixieland jam sessions...and are looking for a winter home or two where

we can schedule sessions, hopefully with facilities for dancing, and, or course, a toddy for the body...We're open to suggestions from all, so don't hesitate to let us know about your ideas on the matter...

Don't miss the Smithsonian exhibition called the "Story on Black Sounds of the 20's". A must for every jazz lover concerned with the origins and history of this great music. Louie and Bessie on film, player piano blues, poetry recitation, etc. The show runs through October 20.

Speaking of jam sessions, you're bound to find some action at Mr. Ray's Summit Manor in Arlington, particularly, on Sunday evening when the gang at the Bratwursthau in Arlington move over to close the evening out at Ray's. As far as I know this place cooks til 1 a.m. seven days a week...guest entertainers always welcome...

Say, there's a new horn in town... Larry Skinner's trumpet....this guy is a real crowd pleaser, a marvelous technician and a sensitive interpreter of the jazz standards. Larry obviously enjoys playing and also teaches musical theory, improvisation, and instrumental technique. He has played with many of the great big bands, and, hopefully, will be remaining in the area for some time to come. You can catch Larry just about every Thursday night at Shakey's with Larry Adler's Capitol City Jazz Band at Capitol Plaza or Sunday's with the Potomac River Ramblers at the Bratwursthau in Arlington.

I was impressed by several things at the Filene Center/Wolf Trap Farm in their presentation of the Preservation Hall Jazz Band. Despite the totally inadequate parking facilities (i.e. come early and leave early if you don't want to spend a couple of hours parking and extricating your car) several thousand fans turned up to hear the show....To me this demonstrates the drawing power of good traditional jazz; I was also impressed with the unique design and acoustical characteristics of the auditorium itself. Fans out on the lawn (grass space \$2.00 a person) not only got an unobstructed view of the

performers but excellent sound reproduction as well...Maybe some day we could put some of the local guys in there....

AT LIBERTY

Have drums, will travel: Slightly used, rusty drummer desires work playing Dixie, Potomac River Ramblers style. Will throw in two blistered fingers and a gut bucket at no extra cost. Hone E.O.Barr, Jr. at 525-7036.

UP FOR GRABS

Got something to sell that has a musical angle? Here's the place to list it - for free. Keep copy short and mail it to Webber at 5818 Walton Rd., Bethesda, Md.20034.

Gut Buckets manufactured and sold at big discounts (Caveat emptor -Ed.) Volume is our secret. Buy either specifications and instructions and build your own, or order completed instrument (Either way you get a hosing - Ed.) This is a real instrument and when played right duplicates the string bass faithfully. Specifications and plans, \$2.50. Completed Gut Bucket, \$20.00. Tom Niemann 461-7640 .

READ ALL ABOUT IT

If TAILGATE RAMBLINGS makes you fearful of the future of jazz journalism, take heart. The field also has some respectable publications.

Two which we heartily recommend are HIP, which is put out by PRJC Member Ed Steane, and THE JAZZOLOGIST, love child of the indefatigable Bill Bacin.

HIP is aimed chiefly at the serious record collector - traditional, modern, mainstream, and blues - and does a first rate job in the review field. Ed himself writes the traditional reviews, and I have never read better ones. The nick for 12 months of HIP is \$3.00. Make checks payable to Ed Steane and mail them to him at

1973 Kennedy Drive, McLean, Va.
22101.

THE JAZZOLOGIST is a chatty, newsy look at the traditional jazz scene from coast to coast. It lists jazz radio programs, who's playing where, clubs, etc., etc. Technically, it is the publication of the New Orleans Jazz Club of California, but its reportage is national - and damn good. For \$3.50 you get membership in the NOJC (That's where Fat Cat got his red coat) and THE JAZZOLOGIST for a year. Send your checks to: New Orleans Jazz Club of California, 291 Spinnaker St., Orange, Calif. 92668. You won't be sorry. A.C.W.

TWO-BAR BREAKS

Word reaches us through the grapevine (nobody ever writes in any news; we have to peel grapes to find out anything!) that Washboard George Mercer is indeed forming the skiffle group he has threatened for so many moons.

Bill Cannon, boss at Blues Alley, has joined the PRJC and very kindly promised to do all he can to boost club membership. Thanks, Bill. Who knows, maybe more club owners may follow this lead and also take the big plunge.

John "Scotty" Lawrence, dean of D.C. Dixieland trumpeters, plans to visit his native Scotland in October. Hope he manages to bring back a couple of those unexpurgated copies of Robert Burns's poetry.

Circle Dec. 5 on your calendar. Fat Cat McRee threatens to have yet a fifth Manassas Jazz Festival on that date. The Portly Pussy hasn't nailed down his cast as yet, but it's a good bet Eddie Condon and Wild Bill Davison will be among the food folk present.

Ed "Big Max" Fishel is scouring the D.C. area for a transparent plastic piano. Back in the spring, when Ed was playing the Manassas Bratwursthaus with The Good Time Six, a young and obser-

vant damsel accused ol' Pound Plenty of having "sexy legs". And Ed isn't the kind of guy to pass up good promotion possibilities.

Join the New Orleans Jazz Club as a corresponding member. Receive its quarterly, "The Second Line". Send a fiver to New Orleans Jazz Club, 340 Bourbon St., New Orleans, La. 70130.

Ken Crawford of Pittsburgh, who is president of the International Association of Jazz Record Collectors, offers a service some P.R.J.C. collectors may be interested in. Ken has access to many fine radio transcriptions of small band jazz ranging back to the late 1930's. He will put 22 tunes on tape you supply for \$7.50, or 22 tunes on tape he supplies for \$10. He has some 49 Condon titles available, plus Brad Gowans, Joe Marsala, Tony Parenti, Adrian Rollini, Muggsy Spanier (25 tunes), Wild Bill Davison, Jimmy Lytell, Bobby Hackett and many more in similar vein. For more details, write: Ken Crawford, Jr., 215 Steuben Ave., Pittsburgh, Pa. 15205. He can also give you info on how to join the IAJRC.

TAKE ME TO THE LAND OF JAZZ

As a quarterly, it is impossible to give P.R.J.C. an up-to-the-minute run down on who is playing where in the Washington area. The best we can do is tell you where it's at as of press time.

BLUES ALLEY, 1073 Wisconsin Ave., N.W.

House band with featured guest artists, many of them top-ranking names in the traditional field.

POPPY'S LOUNGE, Sheraton Park Hotel, 2660 Woodley Rd., N.W., Wash., D.C.

Clarinetist Tommy Gwaltney leads a fine quartet here, aided and abetted by John Philips, piano; Van Perry, bass, and Skip Tomlinson, drums. Their repertoire spans many eras and styles, from Dixie standards to more contemporary readings...all of it first-class.

GREAT MOMENTS ON JAZZ



BRATWURSTHAUS, 708 N. Randolph, Arlington, Va.

BRATWURSTHAUS, 481 Mathis Ave., Manassas, Va.

In Arlington it's jam session from 6 to 10 p.m., sit-ins welcome. In Manassas, local bands such as The Good Time Six, The New Sunshine Jazz Band, The Royal Garden Stompers and The Original Washington Monumental Jazz Band play from 7:30 to 11 p.m.

BUZZY'S PIZZA, Hanover St., Annapolis, Md.

Buzzy's Dixieland Band can boast one of the longest runs of any local traditional band — more than two-and-a-half years. Bob English's trumpet gives the boys their cue, and they play from 9 to midnight, Fridays and Saturdays.

SHAKEY'S, Rt. 450, Landover Hills, Md.

The Capital City Jazz Band romps here Thursdays, 7:30 to 11:30 p.m. There seems to be an affinity between pizza and Dixieland, and other Shakey's establishments in both Virginia and Maryland feature their own variations on the Dixie theme on different nights of the week. Phone your nearest Shakey's for details.

For listings in Take Me To The Land Of Jazz, P.R.J.C. members and

club owners should write Al Webber, 5818 Walton Rd., Bethesda, Md. 20034.

I THOUGHT I HEARD...

Jazz shows, more or less traditional, on the air in the D.C. area

Jazz Anthology; George Mercer, Sat.
3 p.m. WAMU-FM, 88.5

Felix Grant, Mon. thru Fri. 8 p.m.
to midnight, WMAL-AM, 630

Fat Cat's Jazz, Sun. 6-7 p.m., WPRW-FM

REQUISAT IN PACE

Two disgruntled PRJC members, cards 60 and 61, have resigned and their \$14 has been returned to them by Treasurer Harold Farmer.

Evidently they mistook the club for a musical branch of E.J. Korvette, with discounts on this, that and the other.

As our membership grows, we hope that some of the clubs in the area featuring live traditional jazz will give card-holding PRJC members a break on cover charges. But we can't promise anything on this score yet.

The only discounts PRJC can offer currently are on the Addiophile, Happy Jazz, Jazzology, G.H.B., Fat Cat and Solo record labels.

THE POTOMAC RIVER JAZZ CLUB
5818 Walton Rd
Bethesda, Md. 20034



HOORAY FOR DIXIELAND JAZZ