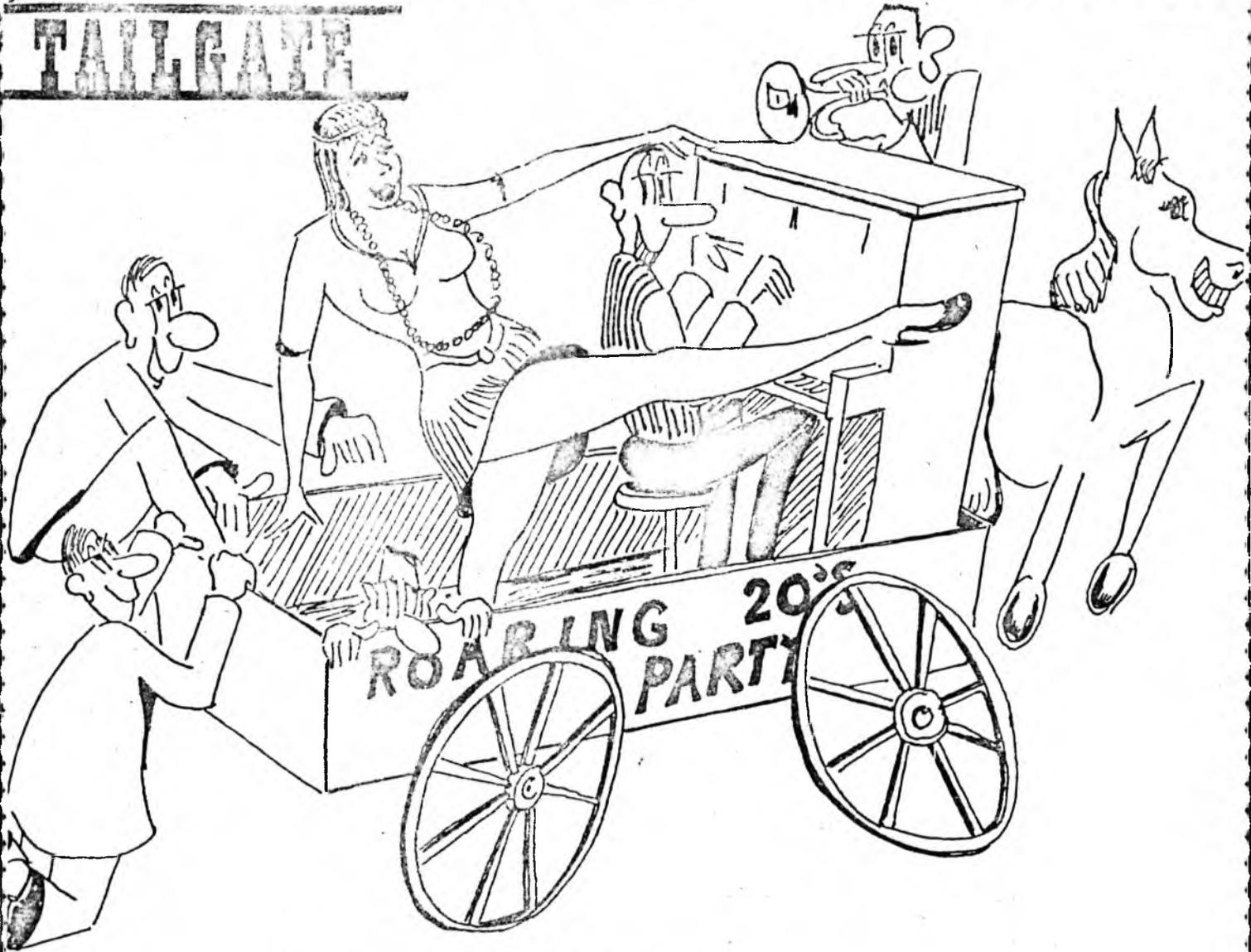


WISH I COULD SHIMMY LIKE SISTER KATE + BASIN STREET BLUES + JADA + I'M A REAL KIND OF DADDY + SAN

YOU GOTTA SEE MAMA EVERY NIGHT + HOW COME YOU DO ME LIKE YOU DO? + SHAKE THAT THING + BALLIN' THE JACK + CLARINET MARMALADE

SOBBIN' BLUES + STRUT MISS LIZZIE + TIGER HUG + MILBERG JOYS + BABY WON'T YOU PLEASE COME HOME + A GOOD MAN IS HARD TO FIND

# TAILGATE



## RAMBLINGS

TAILGATE RAMBLINGS, Vol. 1, No. 3 EDITOR - Alan C. Webber ART - Thomas E Niemann

# DIXIELAND JAZZ PARTY NOV. 19

A GREAT PARTY IN THE MAKING. TWO GREAT DIXIELAND JAZZ BANDS, ROARING 20'S MOTIF, DOOR PRIZES AND SPECIAL SURPRISES. \$2.50 PER MEMBER. \$3.50 NON-MEMBERS. COME ONE COME ALL!!!! IT'S GOING TO BE A BALL!!

(See Story Page 10)

ST. LOUIS BLUES + SEE SEE RIDER + AFTER YOU'VE GONE + JAZZ ME BLUES + OSTRICH WALK + MAMA'S GONE, GOOD-BY

## MANASSAS FESTIVAL LINE-UP

Fat Cat's lineup for this year's two-beat taffy pull at Manassas is a pleasant mix of old familiar faces and fresh faces.

Complete cast of characters according to the latest word from Portly Pussly is as follows:

Trumpets: Wild Bill Davison, Wallace Davenport (a New Orleanian Fat Cat swears is one of the world's best), and Tom Saunders, lead horn with the Surfside Six.

Clarinets: Herb Hall (brother of the late Edmund Hall), Joe Muranyi (formerly with the Armstrong All-Stars), and Tommy Gwaltney.

Trombones: Herb Gardner, Spiegle Wilcox (played with Bix, Tram and Goldkette in the 1920's), and Slide Harris.

Piano: Art Hodes (Mr. Barrethhouse himself), Jean Kittrell (Mmmmm! Lush, lovely and plays, too!) and John Eaton.

Bass: Jack Lesberg, Van Perry, and Bill Goodall.

Drums: Cliff Leeman and Hodes' long-time sidekick, Freddie Moore.

Guitar: Butch Hall and, would you believe it, Eddie "Himself" Condon.

At intervals while these stellar personages are scratching themselves off-stage the Original Washington Monumental Jazz Band and, from Wilmington, "Tex" Wyndham's Red Lion Jazz Band will hold the floor.

Remember, to get your P.R.J.C. discount you must mail your check for \$4 to Box 458, Manassas, Va. no later than Nov. 26. Otherwise you pay \$6 at the door like the rest of the peasantry.

## WAX IN MY EARS

New prices to P.R.J.C. Members on G.H.B. and Jazzology Records: \$4.35 for either mono or stereo, reflecting George Buck's decision to price both at \$5.95 retail.

George, incidentally, is going to try to make this year's Manassas Jazz Festival.

Old Manassas Festival hands and Eddie Condon fans generally may be interested to know that the groups Eddie fielded at Manassas in '68 and '69 are now out on record, available to P.R.J.C. Members through Ye Editor at discount prices.

The '68 proceedings reunited Georg Brunis with the Condon retinue for the

first time in 15 years. Georg also just happened to show up at the '69 festival, and on both occasions the verbal exchanges between Condon, Bill Davison and Brunis were colorful to say the least. So was the music, thoughtfully interspersed between the vaudeville routines.

The records are:

"Jazz As It Should Be Played" Jazzology JS-50 (\$4.35 to P.R.J.C. Members) and "Eddie Condon's Strolling Reunion Commodores" Fat Cat 114 (\$4.60 to P.R.J.C. Members)

Wild Bill Davison, Tommy Gwaltney, and Brunis make up the front-line on both sessions, and Bethesda's Bill Goodall plays bass on both occasions. Don Ewell and Frank Marshall of Manassas play piano and drums respectively on the Jazzology release. John Eaton and Cliff Leeman take over their slots on the Fat Cat collection. And Mr. Condon directs, gags, and strums his four-string guitar when the mood strikes him on both records.

Though the performances were live and unrehearsed, the tunes are venerable jam favorites and everybody knew the routines cold. The Manassas audiences were enthusiastic and the Condonites responded in kind. The '68 session is particularly fiery, with Wild Bill at his slashing, bashing best. Tommy Gwaltney is a master of many moods, and on these platters he plays in a wry, spiky fashion that fits well into his brash "Chicago" surroundings.

Brunis obligingly trotted out all the cliches, instrumental and verbal, which have kept his faithful fans in stitches for the past 35 years or so and which sometimes disguise the fact that he is still one hell of a fine trombonist of the old slip-and-slide school. But we laughed, and we loved it. He also loused up the balance on the Jazzology session somewhat by sticking his horn into the mike when he soloed.

Someone who hadn't fallen under the spell of this particular subdivision of traditional jazz at a tender age could easily knock both records: The tunes are hackneyed (three are repeated on both records); the recording balance on both records leaves something to be desired; and Brunis goofs badly on the

intro he himself made a standard part of "Sister Kate."

But if Davison's cock-of-the-walk cornet raises goose pimples on your flesh; if hard-driving ensemble boosts your temperature; and if you remember the thrill of getting off the subway at Sheridan Square and racing up one block to Nick's...then both these records are for you.

The Happy Jazz Band of San Antonio, Texan specialists in the Lu Watters idiom, are in the throes of bringing out their ninth LP, to be called "The College Street Caper." From the advance tapes it sounds pretty good. I'll have a limited number on hand by January 1, at a special price to P.R.J.C. Members of \$3 each (stereo). If you want one reserved, phone me at 530-5378. Only catch is that you'll have to pick up the record at my home -- 5818 Walton Road, Bethesda, Md.

Al Webber

#### TO PLAY'S THE THING

Just a year ago your worthy Prez, Tom Niemann, and I were digging deep into a bottle of Gilbey's, trying to come up with a scheme which would: bring into contact one with another the people who enjoy playing Dixie-land and allied traditional jazz styles chiefly as a hobby; bring this group into contact with the record collectors and other enthusiasts who liked to listen to this sort of jazz.

The Potomac River Jazz Club was the eventual outcome of this particular intake of juniper berry.

Many of the present PRJC fraternity (150 members to date) have indicated in their application forms that they enjoy getting together with sympathetic souls and booze to jam.

A somewhat smaller core have stated that they would like to join, or to organize, weekend jazz bands.

As a service to PRJC members, playing and non-playing, who would like to throw jam sessions in their basements or elsewhere, and who would like to try their hands at organizing bands, we print herewith both groups, with their home telephone numbers.

We cannot vouch editorially for the musical ability, or lack of it, of any of the musicians listed. You'll have to find that out for yourselves.

Musicians who would like to jam occasionally:

Trumpet/cornet: Walter Babb, 765-7175; Elwyn J. Darden, 671-9687; Robert Harris, 768-2465; Joseph Hochstein, 538-6739; John "Scotty" Lawrence, 548-5198; Dick Mankin, 971-5056; Tony Newstead, 265-9440; Dan Priest, OL 6-5217; Bob Redding, 493-4333; John Thomas, 461-7234.

Clarinet: Rudy Adler, 345-1584; Chuck Brown, 262-3206; Ken Domer, 528-7758; Jim Hamilton, 385-9796; Greg Harrison, 474-0146; Larry Kopp, 384-5116; Steve Kwass, 811-2930; Dan Lederer, 768-6255; Gene Stutzman, 725-0575; Steve Vento, 588-3057.

Tenor sax: Dan Lederer, 768-6255; Gene Stutzman, 725-0575; and Steve Vento, 588-3057. (Other clarinetists listed earlier undoubtedly can also do the Bud Freeman bit; they just don't admit it on their application forms).

Trombone: Jim Adkins, 528-5682; Harold Farmer, 942-5435; Dick Mankin (valve trombone), 971-5056; Al Webber, 530-5378.

Piano: Del Beyer, 256-3399; Jack Clifford, 671-1737; Ed Fishel, 536-8065; Ralph Huss, 333-9397; Lewis Lederer, 560-5292; Tom Niemann, 461-7640; Sam Smith, 543-5850; Gary Wilkinson, 223-0147.

Bass: Stan Booth, 536-8348; Robert Harris (tuba) 768-2465; Steve Mangiapane, 937-2464.

Banjo: Jerry Addicott, 530-1290; Don Helm, 649-4010.

Guitar: Norman E. Williams, 893-8310. (Condon, where are you when we need you?)

Drums: Ossie Barr, 525-7036; Fraser Battey, 356-8442; Carlos Conde, 534-8453; George Green, 530-3530; Don Ramos, 532-4075; Jim Robertson, 768-6954; Sam Smith, 543-5850; Ken Underwood, 591-9310.

Miscellaneous: Johnson McRee, kazoo and vocals, 703 368-3637; George Mercer, washboard, spoons, swinette, 529-4823.

So much for the jammers. The following hard core Dixie freaks would like to join, or organize, weekend jazz bands, with all the heartache, domestic tur-

moil, and sweat that entails. Good luck to 'em. I've been down that road!

Trumpet/cornet: Walter Babb, 765-7175; Tony Hagert, 524-2707; Joe Hochstein, 538-6739; Dick Mankin, 971-5056; John Thomas, 461-7234 (Ed. note: Thomas already belongs to at least five bands; a gutsy guy-or maybe hungry!).

Clarinet: Chuck Brown, 262-3206; Steve Kwass, 811-2930; Ken Domer, 528-7758; Greg Harrison, 474-0146.

Trombone: Jim Adkins, 528-5682; (and maybe Ye Editor; can't tell at this writing).

Piano: Del Beyer, 256-3399; Jack Clifford, 671-1737; Lewis Lederer, 560-5292.

Bass: Steve Mangiapane, 937-2464; Stan Booth, 536-8348.

Banjo: Don Helm, 649-4010.

Drums: Ossie Barr, 525-7036; Fraser Battey, 356-8442; Carlos Conde, 534-8453; Don Ramos, 532-4075; Jim Robertson, 768-6954.

When you phone an intended victim, tell him you are a fellow PRJC member. Maybe he won't hang up so soon. If any of you have any success from this, write Tailgate Ramblings and tell us about it. If a new band or bands should materialize, we'll want to run band biographies in an upcoming issue.

A.C.W.

## THE FIRST JAZZ I NO DOUBT

## EVER HEARD IN MY LIFE

Ken Kramer  
Annandale, Va.

The mining town of Tamaqua, Pa. has little claim to be one of the world's jazz centers, but for one wonderful day in mid-May of 1922 it came as close as possible.

A circus was in town that day, arriving on its big cars in the grey pre-dawn. It was a new show, bigger than our old standards. I don't recall the name but it was one of these-Sparks Bros.; Al G. Barnes Show; Hagenback-Wallace Combined Shows, or possibly the Walter L. Main Show. And there it

was, all lined up on the top of Dutch Hill for the triumphal circus parade through town.

Up front was the shining band wagon, with the circus band hitting away at the traditional circus marches. Just as the parade started an excited kid, one Johnny Hartwig, came running up and shouted, "Listen to the band at the back-it's playing all kinds of music!"

Johnny was one of the star students of our local Mr. Music, the great Professor Dorsey. This gaunt band director and teacher was a strict disciplinarian whose own sons, Tommy and Jimmy, were the best examples of his teaching skill.

We ran to the rear of the parade just as it started to move forward. As we got nearer we heard The Music. It came from on top of a shabby wagon, part of the sideshow. Up there were 10 or 12 Negro musicians, in faded band uniforms and with less than highly polished instruments. But they were playing such music as we had never heard before-the exciting, rollicking, pulsating great jazz of New Orleans.

We stood stock still for a moment and then we reacted-we jumped, leaped, danced, hopped and hollered. It would have taken at the very least a cage of escaped lions to pry us loose from these magic sounds.

During the parade, and later when the band played for the sideshow acts, we stayed glued to the music. Some of our local kid musicians had begun to try and play some of the Original Dixieland Jazz Band numbers. But in this town, as in most others, the height of daring jazz ideas in those days was considered to be the Whiteman record of "Whispering." Somehow, however, we knew that the music of this Negro circus band was the real product. None of us ever forgot it.

Years went by before I heard the echoes of this music from that mid-May day. Some of it came out in Fletcher Henderson's music, other parts were in the bands behind the blues singers in Philadelphia's back street joints in the early Thirties. The Heywood Brown records of New Orleans men recalled it, and the nights hearing Bunk Johnson at the Stuyvesant Casino were almost total recollection. I still hear it in the

Onward Band parading and now and then when everything comes together for a chorus at Preservation Hall. Whoever they were, sitting up there on that wagon at the back of the circus parade, they started me on the righteous path.

## NEW BOTTLES, OLD WINE

By Al Webber

Traditional jazz is like VD. Every time the critics and other humbugs get ready to murmur a few appropriate words over the grave, ol' jazz raises up for another go 'round.

The first "great revival" of traditional jazz burst on the scene in the midst of the Swing Era 30 years ago. Its impact lingers on today in three fairly distinct schools of small band jazz with New Orleans overtones: Chicago/Dixieland, primitive New Orleans, and West Coast Revivalist.

In the East, Eddie Condon and his troop of fugitives from big bands persuaded a generation of school and college youngsters that their free-and-easy "hot jazz" or "Chicago style" was the only true jazz. In the early 1940's, the kids responded loyally by worshipping the Master at such shrines as Nick's, Ryan's, and, from '45 on, Condon's, and happily shelled out a hefty \$1.05 per for Eddie's Commodore records.

Meanwhile, out in San Francisco, a cornetist with a County Limerick mug and a dogged, antiquarian quirk named Lu Watters was startling, delighting, and occasionally appalling jazz fans with his recreation of the rolling rhythms of the legendary King Oliver Creole Jazz Band. Lu called his outfit the Yerba Buena Jazz Band and broke with current practice by using two cornets, as had Oliver.

And down in New Orleans, the mother lode of all jazz, record collectors bought teeth and a new trumpet for a venerable (or so it seemed in 1942) field hand who allowed as how he had taught Louis Armstrong most of what Satch knew about cornet playing. His name was Willie "Bunk" Johnson, and he would soon challenge Bix Beiderbecke's claim to be the Number One legend of jazz.

In the U.S., the Condon formula of casual jamming on 16- and 32-bar standards probably still claims the greatest number of adherents, both performers and listeners. It's a pretty poor hamlet that can't muster seven men able to bash their way through "Indiana," "I Found A New Baby," or "Sweet Georgia Brown" for the edification of local inebriates.

Condon devotees, like the music Eddie promoted so ably, tend to be open minded toward pre-bop jazz styles. But a very large audience, both U.S. and foreign, confused Bunk Johnson's reappearance on the jazz scene with the Second Coming. They are as rabidly single-minded about their slice of the traditional pie as members of the Flat Earth Society are about their fetish. After Bunk Johnson's death in 1949, the torch of Jazz Purity passed to the late George Lewis, and his simple, wistful clarinet is preserved for the faithful on at least three score LPs.

The musicians worshipped by the ultra-purists are in most cases elderly, black, and Louisiana-born. Preservation Hall in New Orleans has been their rallying point for several years. Some of them, like Lewis and his longtime sidekick, trombonist Jim Robinson, are competent jazzmen. But many more are unschooled primitives, jazz versions of Grandma Moses. Endless ensembles on the simplest 8-, 12-, and 16-bar themes in heavy, unaccented 4/4 time is their stock in trade.

Where Condon and the ultra-purists have stressed improvisation, Lu Watters and his West Coast Revivalist successors, most notably Turk Murphy, have come down strong for order, structure and theme. Lu and Co. went back to the Morton, Oliver, Armstrong and Dodds records of the 1920's for both tunes and style. When Watters first recorded, in 1941 and 1942, some critics howled because his records sounded "arranged" -- which to a great extent they were. You don't sit down and jam a three-strain ragtime theme like "Smokey Mokes" which moves back and forth from theme to theme with interludes in between. But time has exonerated the Watters/Murphy heresy somewhat.

Word has gotten around that some of those "improvised" polyphonic ensembles on the hallowed Morton Red Hot Pepper records were also played right off the little black dots.

The West Coast approach -- multi-strain stomps, rags and blues improvised within a sketched out framework -- has produced some extremely durable bands. Murphy's may claim the longevity palm. But the Red Onion Jazz Band has been preaching the gospel in New York City for 20 years or so. And the Queen City Jazz Band of Denver and the Happy Jazz Band of San Antonio have each been at it for nearly a decade.

In recent years, pianists like Knocky Parker, Max Morath, Ralph Suttön and Trebor Tichenor have done much to revive one of the antecedents of jazz -- ragtime piano. And as the waves of nostalgia continue to beat on American shores the day may yet come when the late 1930's offerings of Artie Shaw, Tony Pastor and the like are eagerly sought by collectors of "traditional" jazz.

#### ATTENTION, TAPE SWAPPERS!

Though it may send chills down the spines of record company executives, the home tape recorder is here to stay. And, as many PRJC Members can attest, it offers a relatively inexpensive way of adding to one's jazz library.

Several PRJC Members, the editor included, are interested in swapping tapes made from their own record collections for tapes made from the collections of other members.

Some logistics are involved in the process. For instance, most collectors won't be happy about swapping a reel of 2400 ft. Scotch brand tape for an 1800 ft. reel of Zippy Doo Bargain tape, regardless of the rare gems recorded on the latter.

Also, some collectors have learned from grim experience that lending records to someone for taping is a risky proposition. Your idea of a needle in good condition may differ somewhat from someone else's.

The best plan may be to mail in to TAILGATE RAMBLINGS a list of the tunes and artists you want on tape, along

with your name, address, and phone number. If another member has what you want, he can contact you, and you can work out details on brand of tape, tape speed, number of titles, etc. by phone or letter.

To start the ball rolling, I would like to make a plea for tape of the following: Small group stuff cut on the Jump label in the 1940's; Mound City Blue Blowers; Wingy Manone Bluebirds from the 1930's with Brad Gowans or George Brunis on trombone. Al Webber, phone 530-5378.

Other PRJC members who have expressed an interest in tape swapping are:

Ralph Huss, 333-9397; Del Beyer, 256-3399; Robert M. Warner, 301 448-0128; Gene Cagle, 703 437-9537; and Harlan Wood, 560-7851.

#### SEZ YOU

If your memory is reasonably good, you may recall that on the PRJC application form we asked for comments and suggestions in regard to future PRJC activities.

We want to thank all of you who made suggestions, offers of service, etc. and list a representative sampling as follows:

"Would be glad to offer legal services if needed." C. Douglas Adams, Jr., Burke, Va. (Thanks, Doug, we may take you up on that).

"Like the idea of a picnic/beer bust, with several bands playing in alternation." Jerry Addicott, Bethesda, Md. (Hope you enjoyed the September picnic. There'll be many more).

"Why not expand record labels available to include such as Impulse, Prestige and New Wave releases as well?" Walter Babb, Alexandria, Va. (It's a good idea, Walt. Trouble is, I don't have any personal contacts with the people who put out those labels. If you do, why not tell 'em about the club and approach them?)

Drummer Fraser J. Battey, McLean, Va. writes: "Am addicted to Dixie on boat decks. Could we do something on Wilson Line?" (We may next summer. A lot of us are similarly addicted, Fraser).

Pianist Del Beyer, Falls Church, Va. would like to get together with other PRJC members to listen to tapes and

records. Any one interested, phone him at 256-3399.

Blues Alley prexy Bill Cannon contributes this interesting comment: "Anything having to do with the promotion of jazz is, of course, of interest to me. The more jazz, Dixieland and otherwise, the more business for Blues Alley. In addition, I personally have an interest in traditional jazz and wish that I could afford to do nothing other than traditional Dixieland at Blues Alley." (Remember Nick's in Greenwich Village, Bill? From the day Nick Rongetti opened Nick's in the middle 1930's until he died in the 1950's, he featured nothing but Chicago/Dixie? And I'll wager one, that he made a good buck out of that policy; and, two, that more Americans picked up the Dixieland virus at Nick's than at any other saloon in the land. A.C.W.).

"Encourage more use of Dixieland bands in places of entertainment and encourage support of same." Shannon Clark, Laurel, Md. (With your fine help, Shannon, that's what we're trying to do).

Pianist Jack Clifford, Arlington, Va., says he is looking for "sources for printed music, lead sheets, lyrics, especially those out of print." (Don't read the stuff myself, Jack, but Tony Hagert is the lad who could give you guidance).

"We should keep the jam sessions going, perhaps through sessions in individual homes, or with 'rent party' sessions where we rent a room and chip in for the rent among musicians and fans." Carlos Conde, Falls Church, Va. (Amen, Brother Conde. See "To Play's The Thing").

Our club secretary, Hal Farmer, Wheaton, Md. is of similar mind and writes, "I suggest regular sessions at members' homes as a means of keeping the club active."

"A barge trip with jazz band would be good," writes Don Farwell, Arlington, Va. "I sponsored one about a decade ago, and people still talk about it." (How about sponsoring another, Don? I don't think you would have any trouble laying hands on interested musicians. For the club to sponsor one would be tricky because of the limited accommodation aboard a barge).

New Sunshine Jazz Band trumpeter Tony Hagert, Arlington, Va. allows as how he "would like to give group lessons in practical harmony of basic tunes." (Any takers? You can reach Tony at 524-2707).

Good Time Six stalwart Bob Harris, Alexandria, Va. advises that we need "PRJC benefit bashes; borrow a hall or backyard and a keg of beer; feed the kitty; blow." (I'm with you Brother Harris; let's hope we can find some suitable spots this winter).

Joe Hochstein, McLean, Va., asks, "How about programs on local television and radio stations?" (Good idea. Anybody got any contacts at any of the stations?).

Joseph Hurley, Lorton, Va. probably speaks for many when he says, "My main reason for joining (PRJC) is to find out what and where jazz is being played." (We're doing our best; being a quartererly, it isn't easy).

Gentle George Mercer, Washington, one of our PRJC founding fathers says he would like to see a "What's happening" column in Tailgate Ramblings. (So would I, George. You were going to write one. Remember? Now how about getting off your butt and doing same????)

Janet Roberts, Chevy Chase, Md. very kindly offers "to be 'a girl Friday' and do some typing." (Many thanks, Janet. We'll probably call on you sometime for a bit of typing).

Dave Robinson, Jr., Herndon, Va. wants to know whether it is permissible to tape jazz sessions for personal use. (Certainly at PRJC functions, Dave. But I doubt it at clubs like Blues Alley. You'd have to ask the respective club managers).

Carolyn Stevenson, Arlington, Va. is yet another kind soul who has offered to do some typing for PRJC. She would also like to see the club "help high schools organize jazz bands, through tutoring and demonstrations." (I don't think we're up to this sort of thing yet, Carolyn. Maybe in years to come).

And finally we have a confession, from Betts Turner, Hyattsville, Md. Betts says he "became interested in styles exemplified by Tommy Gwaltney, Steve Jordan and Louis Armstrong. And also Fat Cat." (Man, that's like saying you like steak, lobster, caviar

and collard greens!).

We'll close this off with kind words from Bob Warner, Baltimore, who writes: "Sounds like a great club to me. Am interested in taping old 78 records (reel/reel or cassette). I have the facilities to make tape copies." (Tape freaks may reach Bob at 301 448-0128).

A.C.W.

#### LOCAL DIXIELANDERS

#### FOR BLUES ALLEY

When Blues Alley announced its change of policy early in October, John Seagraves reported in the Evening Star that Monday would be Dixieland night. Owner Bill Cannon would like to amplify that description of his Monday plans, which involve something more elaborate than straight Dixie.

The Monday scene will feature local musicians, "Dixie or whatever else comes up," Bill says. He has in mind rotating among a couple of jazz bands, trios if suitable ones come around, perhaps even so small a unit as a pianist and vocalist, again assuming they have the right kind of material and enough of it to turn out a full-sized gig.

Although this looks pretty fluid, it's not to be a sit-in affair.

The rest of the Alley's new policy, in case you missed Seagraves' report, is the replacement of the house band fronted by visiting stars with complete units that featured names will bring with them. This will run from Tuesday through Sunday, instead of Monday through Saturday as formerly.

Bill's action will change too fast for Tailgate Ramblings to keep abreast, so call Bill at 337-4141 to find out who's playing when.

Ed Fishel

#### MUSICIANS WANTED

BANJO/GUITAR man who can solo and fill on rhythm, plus piano man who can cut honky-tonk, ragtime, boogie and stride styles: for skiffle group or "spasm band." We already have clarinet, washboard, washtub

bass, drums, and kazoo and need a jug player who isn't too stiff to play it after he empties it. This will be a real fun band, and we'll play things that haven't been heard for years. If interested, call George Mercer at 529-1823 after 5 p.m.

#### FREE PLUGS FOR

#### LOCAL JAZZ SCENE

The December or January issue of the Washingtonian Magazine will carry a comprehensive, maybe even exhaustive, article on the local jazz scene by Good Time Six pianist Ed Fishel. Alongside the text will be printed a complete calendar of jazz events, to tell the faithful where and when they can find the bands.

Casual and one-time actions are covered in this calendar by a statement that the P.R.J.C. keeps a book on such things, and that the latest info can be had by calling Anna Wahler, 894-6370.

So it is up to you, bandsmen in the P.R.J.C., to promote your band by keeping Anna informed of all your gigs that are open to the public. We repeat that phone number as insurance against bad typography: 894-6370.

The Washingtonian not only was glad to print this calendar, as a way of helping the jazz public find the action, but also asked Ed for a list of bands and their phone numbers, so that readers could book jazz for private parties. If you get any gigs as a result of this publicity, Ed (and the Washingtonian) would like to hear about it.

#### UP FOR GRABS

(Items more or less musical for sale or swap. Free listings to PRJC Members. Send 'em to The Editor)

OLD TIME RADIO ON TAPE...The Shadow, The Whistler, Lux Radio Theater, Amos 'n Andy, Lum and Abner, Suspense, Fibber McGee and Molly, Jack Benny \_ you name it...Also, jazz concerts and band remotes: Artie Shaw, Benny Goodman, Jan Garber, Satchmo, Jack Teagarden, Eddie Cochran broadcasts, Bing Crosby's first commercial broadcast, Judy

Garland's first radio appearance, and many other programs, including wartime newscasts and historical happenings. Join NOSTALGIA INCORPORATED and help bring back old time radio. Call George Mercer after 5 p.m. at 529-4323.

JAZZ COLLECTORS, HEAR THIS! More than 40 traditional jazz LP's in good to excellent condition (some never played; some played only once or twice) for sale at \$2 each. New Orleans, Dixieland, Chicago, Mainstream. Artists include Bobby Hackett, Wilbur de Paris, Max Kaminsky, Miff Mole, Kid Howard, Wingy Mannone, Kid Thomas, Sharkey Bonano, Paul Barbarin, ~~Stett~~ Emma Barrett, George Lewis, Ruby Braff, Al Hirt, Conrad Janis, Lawson-Haggert Jazz Band, Original Memphis Five, Jimmy McPartland. Must part with these priceless gems of America's noblest art form to raise loot to ~~replace~~ replace my worn out Guy Lombardo records. My loss, your gain. Phone Al Webber 530-5378. Act now! Don't let Hal Farmer buy 'em all!

JAZZ TAPES - Three hours of D.C. area Dixieland recorded at first PRJC picnic at Blob Farm, Md., Sept. 18, 1971. Stereo or mono, \$5 per tape. Also, Australian traditional jazz groups, three hour tape, stereo or mono, \$5 per tape, postage included. Harold Farmer (Phone 946-4403) 11806 Georgia Ave., Wheaton, Md. 20902.

TAPE LIBRARY of 150 piano rolls recorded from Griffith 83-note player piano: fox-trots, ragtime, waltzes, classical, novelty, popular, etc. Recorded non-professionally at 3 1/4 i.p.s. but with good fidelity. All tapes labelled with names of rolls. All rolls complete. A gold mine for music lovers, \$20 per tape postpaid. David Robinson, Jr. (Phone 437-1147), 355 Dranesville Rd., Herndon, Va. 22070.

WOULD LIKE TO TRADE TAPES in the following categories: Dixieland, honky-tonk piano; Spike Jones. Tell me what you have in these categories and what categories you want in return. I'll send list on request. David Robinson, Jr. (see phone and address above.)

TAKE ME TO THE LAND OF JAZZ

As a quarterly, it is impossible to give P.R.J.C. members 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, 107B Wisconsin Ave., N.W.

Name jazz groups, plus local Dixie and other jazz talents on Monday nights.

PLACE WHERE LOUIE DWELLS, 1004 4th, S.W.

Tommy Gwaltney's quartet Mondays through Saturdays -- Tommy plus John Philips, piano; Van Perry, Bass; and Skip Tomlinson, drums.

HOLIDAY INN, 10000 Baltimore Blvd., College Park, Md.

Maryland P.R.J.C. members can now enjoy Sunday night Dixieland in their own backyard. Clarinetist Rudy Adler leads the CAPITAL CITY JAZZ BAND Sundays, 8 p.m. till midnight at the Holiday Inn's newly opened Abbey restaurant. Larry Skinner, trumpet; Adler, clarinet; Glen Sullivan, trombone; Al Forehand, piano; Frank Tate, bass; and Al Pometto, drums.

Sessions at Bratwursthäuser in Arlington and Manassas are temporarily in eclipse. However, watch your mail for cards from P.R.J.C. Prez Tom Niemann notifying you of current location <sup>70</sup>his Sunday Night floating jam sessions.

Tom Niemann and the Potomac River Ramblers now appear each Friday night at the Village Pizza Parlor Inn 13710 Twinbrook Parkway, Rockville Maryland. They go from 8:30 PM 'til 12:30.

A.C.W.

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

## ROARING 20'S, A REAL JAZZ SCENE

We regard the social aspects of the PRJC as sort of a solidifying factor as well as an opportunity to introduce more people to this fine and happy land of Dixieland jazz. To this end, the Roaring 20's happening on November 19th is guaranteed to turn everybody on to the Dixieland scene. We've contracted for the College Park American Legion Hall which is first class and will hold up to 300 wild jazz buffs. The music will be provided by not one, but TWO fabulous bands. First, the NEW SUNSHINE JAZZ BAND and the ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND. These fine bands are well organized that believe in rehearsals and we think you'll find their performance very enjoyable. Additionally, the party committee is going all out to transform this night into a real part of the prohibition era...flapper, yes she is! We'd like to see you all out for the affair. It's jazz night and also dance night and a lot of fun for all. We're planning all sorts of surprises and hideously amazing door prizes and what-not. This great big monstrous blast does take place at 9:00 PM on November 19th and will be located at the College Park American Legion, 9218 Baltimore Blvd, College Park, Md (About 3 blocks south of the beltway on Md route #1 right next to the Knights of Columbus, you can't miss it). Also beer, wine and mixed drinks will be served at very minimal prices. Cost being charged for this social smash is \$2.50 for members and \$3.50 for non-members. Following club members are selling tickets: Tom Niemann, Al Webber, Eleanor Johnson, Anna Wahler, Dan Priest, Don Ramos, Del Beyer, Ozzie Barr and Shannon Clark. Also, you can send your check to Hal Farmer, 11806 Georgia Ave, Wheaton, Md. 20902 and he'll send the tickets to you. Look forward to seeing you all there.



## THE PREZ SEZ.....

Deadline rush and a rather preoccupied PRJC prez almost eliminated the column this time around. Since we did need an extra page for the story on the Dixieland Roaring 20's dance, it seemed like a good time to remind the membership that the unqualified success of our last social, the jazz picnic, was not just a happy accident. Your great attendance was terrific and, I think, a tremendous boost for the club. Then, there was the dedicated efforts of all the people who worked to make the picnic a great one. First, to our program chairman, Dan Priest, it looks like he has got us off to a running start and we look forward to a fine year of fun and jazz. There doesn't seem to be enough words around to describe the herculean efforts of entertainment committee chairman, Shannon Clark, who aided and abetted by his lovely wife, Germaine, masterminded, planned and organized the picnic day. These guys are one of the most enthusiastic fans on the east coast and travel anywhere about the country to catch the scene. Thank you Shannon and Germaine for a great job! Hal Farmer, our treasurer, did splendidly in the management of financial arrangements. Thanks, Hal, for keeping us solvent. For those lovely ladies who devoted their time to the gate, a special word of thanks are in order.....Anna Wahler, Eleanor Johnson, Germaine Clark, and Polly Wagener. Incidentally, Fred and Anna Wahler put in a great job on the entertainment committee and are also two of the area's greatest enthusiasts and loyal supporters of the good beat. Thanks again to Shannon Clark, whose efforts netted the PRJC a fine upright piano (incidentally, gang we need a home for this instrument) and thank you Fred for having this tuned at your expense! Also to others who were on the committee and came early to help set up, our most grateful thanks.....Ozzie Barr, Don Ramos, Rita Murphy, Hal Farmer, and Al Simeone. A very special thanks go

to the main-stay of the picnic which was our great entertainment. These fine organizations and great guys volunteered their services at no charge. First, Tony Hagert and Dan Priest's New Sunshine Jazz Band gave a marvelous performance and did, literally, bring the sun from behind those ominous clouds. They were fantastic! Thanks much to Tony (trumpet), Dan (cornet), Don Rouse (clarinet), Clayton Eakle (trombone), Fred Stork (banjo), Gil Carter (Drums), Ed Fishel (piano), Chuck Liebau (bass). Ken Underwood's fine Original Washington Monumental Jazz Band group moved to the stand next to keep the beat going and the feet stomping. Thanks Ken (drums), Johnny Thomas (trumpet), Larry Kopp (clarinet), Al Brogdon (trombone), John Wiggin (piano), Wild Bill Whelan (cornet, bass, and outstanding vocals) and Jerry Addicot (banjo) for your outstanding performance. Due to the heart attack suffered by our old friend, John "Scotty" Lawrence (and I understand that the Doc said he can blow his horn a  $\frac{1}{2}$  hour a day now), the Good Time Six could not show, but we look forward to hearing this fine group in the future. I'd like to thank the crew in my band, The Potomac River Ramblers, for their last minute arrival to the rescue.....Johnny Thomas (trumpet), Country Thomas & Charlie Brown (clarinet), George Palmer (trombone), Frank Tate (bass), and Skip Tomlinson (drums). Also thanks to all of the many musicians who sat in to make the whole afternoon complete.... Bob Harris (cornet), Hank Cooper (clarinet), Carl Price (drums), Ozzie Barr (drums), Del Beyer (piano), Jim Adkins (trombone), and all the rest. To Al Webber, who stood like Horatio at the gate, we give a big hand for the splendid job of recruiting more of the good folks to our happy fold of jazzdom.

Finally, a magnificent ovation is due radio station WMAL for their terrific support of the club and the picnic. In particular, Mr Felix Grant, who has been our staunch friend and ally from the very inception of the club. Felix has given us a terrific boost and the success of both our membership drive and the picnic owes no small part to his efforts. Thanks, again, Felix.

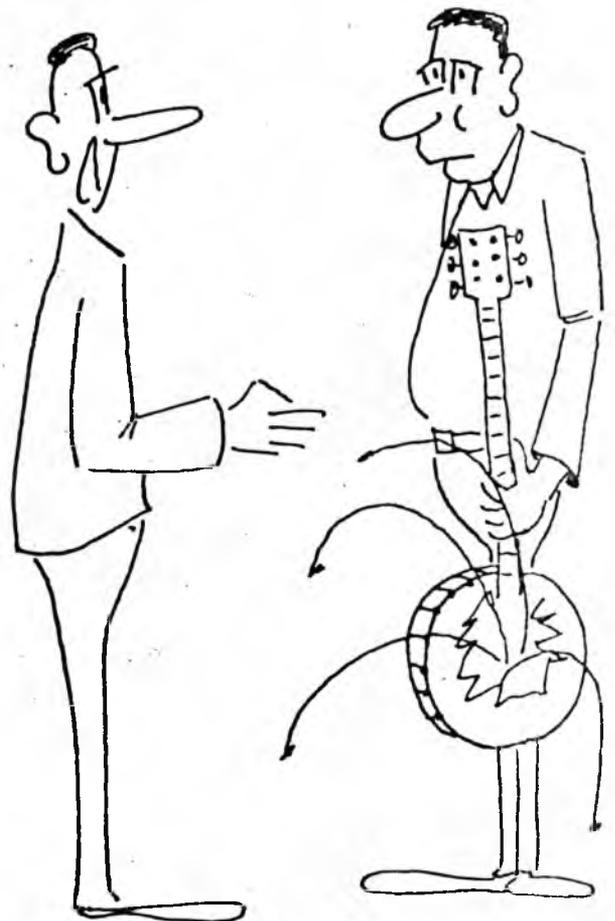
While I think of it gang, I'd like to bring up the subject of Sunday Jam sessions. As some of you know, I personally

regard these sessions as an absolute gas. They represent no real commercial gain, but, over the past year we have been successful in attracting some pretty fine talent from club ranks to perform in the idiom they love. Point is, guys, what would you like to hear? When would you like to hear it? How much do you want to pay to hear it? Who do you want to hear?.....etc. I'm wide open to suggestions and more, am willing to organize and keep this jam session going with the crowd. How about letting me know your feelings on the subject.....

Hey, just in...Ken Underwood and his OWMJBs crack Blues Alley, Monday, Nov 15th. What say we all go down and take a listen, hmmmmmm?

Hope to see you all out at the Roaring 20's Party Nov 19. 'Til then, keep the feet tapping.....

Tom Niemann



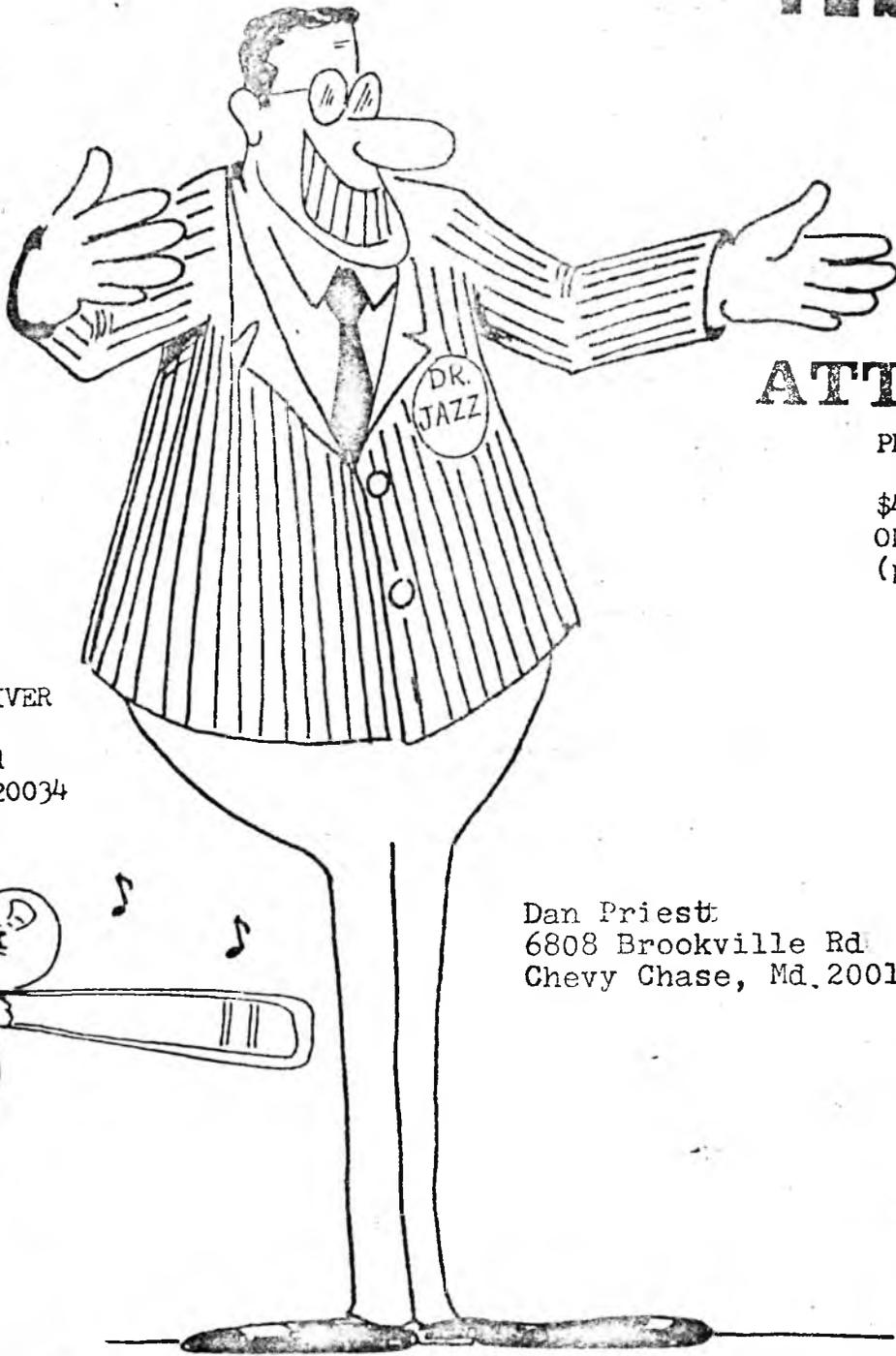
HELUVA SOLO, BABY, BUT WHAT YOU GONNA DO FOR AN ENCORE

# FAT CAT'S

★ ALL ★ STAR ★

## MANASSAS

## JAZZ FESTIVAL



SUNDAY, DECEMBER 5  
1:30 P.M.  
OSBURN HIGH SCHOOL  
AUDITORIUM  
MANASSAS, VIRGINIA

(story page 2)

### ATTENTION

PRJC MEMBERS  
ONLY  
\$4.00 PER TICKET  
ON ADVANCE SALE!!  
(prior to Nov 26)

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

Dan Priest  
6808 Brookville Rd  
Chevy Chase, Md. 20015



# HOORAY FOR DIXIELAND JAZZ