

TAILGATE RAMBLINGS



Riemann

"SYMPHONY No. 7 IN D MINOR SO HIT IT ALREADY!"

TAILGATE RAMBLINGS Vol. 4, No. 2

March 1974

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Art Work - Fraser Battey
Tom Niemann

TAILGATE RAMBLINGS is published for members of the Potomac River Jazz Club, a non-profit organization dedicated to the preservation and encouragement of traditional jazz in the Greater Washington, D. C. and Baltimore areas.

Articles, letters to the Editor and ad copy (for which there is no charge to members) should be mailed to:

Dick Baker, Editor
TAILGATE RAMBLINGS
2300 S. 25th St., Apt. 209
Arlington, Va. 22206

An election of club officers was held at the Board of Directors meeting in February. A nominating committee composed of Johnson McRee, Dan Priest, Gary Wilkinson, Ed Fishel and Al Webber submitted its recommendations, which were approved unanimously by the full board. New officers are:

Fred Wahler - President
Scotty Lawrence - Vice Pres.
Delores Wilkinson -
Secretary-Treasurer
Gil Carter - Recording Sec'y

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Our apologies to Gene Mayl for misspelling his name on our recent flyer. Late confirmation of the gig forced hasty production of the flyer, leading to the unfortunate error. Such mistakes should never occur in the TR, though, thanks to careful and thorough proofreading.

With this issue, Tom Niemann, one of the original founders of the PRJC and artist extraordinaire, resumes contributing artwork for the TR. We hope to see a lot of his and Fraser Battey's fine work in the future.

According to the latest issue of *down beat*, the Fifth Annual New Orleans Jazz and Heritage Festival will take place in New Orleans April 18-21. Featured will be such traditional jazz greats as Jimmy Smith, Stanley Turrentine, Joe Newman, Herbie Hancock. Yusef Lateef, Stevie Wonder and Gladys Knight and the Pips. How about a Warner-Wolfian "Boo of the Week" for that? Actually, there will be plenty of traditional jazz action for those who know where to look (which is not in *down beat*). There will be a sizable delegation of PRJC'ers at the festival; look for a report in the TR upon their return.

IT HAD TO HAPPEN DEPARTMENT

Members of the Bay City 7 report that their regular Friday night gig at the Steak & Ale Restaurant in Timonium, Maryland, was struck by streakers. Four naked young men dashed through, not even pausing to hear the band's fine rendition of their theme song, "Canal Street Blues." (Perhaps the guys could add Tony Jackson's "Naked Dance" to their book!)

Of more interest to you male chauvinist voyeurs is what happened to Alexandria's Ragtime Band recently. Seems the owner of the club they were playing ran a topless dancer in on them, unannounced (the band knew she was there right away, though - musicians are sensitive that way). And banjo player Pat Brogan never took his eyes off the charts. Incredible!

The Potomac River Jazz Club



For recorded information
DIAL (302) 630-PRJC

*** WINDJAMMER ***

April	7	BULL RUN BLUES BLOWERS
	14	NEW SUNSHINE JAZZ BAND
	21	FREE STATE JAZZ BAND
	28	SOUTHERN COMFORT
May	5	JOYMAKERS
	12	ANACOSTIA RIVER RAMBLERS

REGULAR GIGS

PLEASE NOTE: All gigs are tentative -- always check 630-PRJC

Sunday	PRJC	weekly session in the Windjammer Room, Marriott Twin Bridges Hotel, south end of 14th Street Bridge, Arlington, Va. 7:30 - 11:30 p.m. Open to public. \$2.00 cover charge. ANACOSTIA RIVER RAMBLERS, Lighthouse, Falls Church, Va., 7 - 11 p.m. Sit-ins welcome.
Monday		GOOD TIME SIX, Bratwursthaus, 708 No. Randolph St., Arlington, Va. 8:30 - midnight
Tuesday		WORLD'S THIRD GREATEST JAZZ BAND, The Place Where Louie Dwells, 1000 4th St., S. W., Washington; 9 - 1 a.m.
Wednesday		ASPEN HILL GANG, D'Angelo's Restaurant, 4064 Aspen Hill Road, Wheaton, Md. 8:30 - 11:30 p.m. No cover.
Friday		BAY CITY SEVEN, Steak & Ale Restaurant, Timonium Road (north of Baltimore, Md.) 301-252-2300 TEX WYNDHAM RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Del. <u>First Friday</u> of month only. 8:30
Fri. - Sat.		BOB ENGLISH'S JAZZ BAND, Buzzy's Pizza Warehouse, Annapolis, Md. 9:00 - midnight
Mon., - Sat.		BLUES ALLEY (rear) 1073 Wisconsin Ave., Washington Check local newspaper.
Sat.		DOCS OF DIXIELAND, Naval Officers' Club, Bethesda, Md. Two Saturdays each month; 9 - midnight; call 652-6318

Saturday, April 20		NEW SUNSHINE JAZZ BAND RAGTIME DANCE, Potomac Boat Club, 3530 Water Street, N. W., Washington 9 p.m. - 1 a.m. Admission \$2.00; cash bar
Sunday, April 28		FREE STATE JAZZ BAND concert, Knights of Columbus Hall, Rosensteel Road, Kensington, Md. 3 - 7 p.m. Admission \$2.00; cash bar.
April 9 - May 5		MAX MORATH and his show "THE RAGTIME YEARS" Hayloft Dinner Theatre, Manassas, Va. Dinner and show \$11.00. See article page 5
Saturday, June 15		PRJC S.S. Diplomat BOAT RIDE - details later

JAM POTATOES - FESTIVAL DE JAZZ

By Rod Clarke
Arlington, Virginia

Luneray is a small farm village in Normandy, about 10 km from Dieppe. It's the site of a large potato processing cooperative and an unlikely place to find a traditional jazz festival. But on the second weekend of each June, Luneray blossoms forth with what could be considered the French counterpart of Manassas. OK, the musicians aren't all as polished as Fat Cat's performers, but they're more varied in style and exceptionally enthusiastic.

Jam Potatoes is held in the potato cooperative's warehouse as the town's major charitable effort (a la UGF). M. Jean Suplice, leading citizen of Luneray and empessario, conceived of the affair as a single extravaganza to replace a continuing round of nickel-dime raffles, dances, etc., to support local charities. His condition for undertaking the project is that everyone in town participate, and it would appear that they do. For example, La Societe DOR DeMarais Duval sponsors a large stand that sells sauerkraut and smoked porkchops (choucrouete et charcuterie); La Maison LeLong runs a two-hundred-foot-long bar that plies one with Stella Artois Biere; Madam Capron produces her famous crepes; etc. In addition, various citizens provide lodging for the musicians and out-of-town visitors. (I stayed with the village priest, which is a story in itself).

The audience last June was estimated to be in excess of 10,000 for each of the two days. Most of them I judged to be Norman farm people, although I met a number of city types from Paris as well as some Britons, Germans and Belgians. The former would hardly be expected to be jazz buffs, but they apparently ate it up. The Saturday night session ran until after 1 a.m. Sunday, with no noticeable drop in attendance.

The bands included such outfits as the "Chocolate Dandies," "Two Bones and Co.," "Les Barbeques," "Back Door Jug Band," "Businessmen," and "High

Society Jazz Band" (of which I wrote last year). Note that these English names are not translations, but the actual names of the bands. I asked about this and was told that to use French names would not be in the spirit of jazz. I also asked why they didn't call it "Jam Pomme de Terre"; the answer: "It doesn't swing!" Knowing how sticky the French can be about the use of English words, this can only be taken as a high compliment to the ability of jazz to promote international amity.

I've delayed reporting this escapade until now, hoping that its revelation at this time might stimulate some PRJC'ers to attend this year's festival. In addition to choutcrouete et charcuterie washed down with Stella Artois, I can promise you some mighty fine jazz.

(Club members who will be in Europe in June may want to contact Rod for further details on Jam Potatoes. His address is 1204 No. Evergreen St., Arlington, Va. 22205)

DIXIELAND IS ALIVE AND WELL IN STUTTGART

(PRJC'er Kyle Miller, bass player with Bob English's Jazz Band, is currently living in Stuttgart, Germany. His report on the jazz scene there is intended, as was Rod Clarke's article, for Club members traveling to Europe this summer.)

Fans may not know it, but Dixieland jazz is alive in Europe and living in many cities. Jazz clubs flourish and if the Stuttgart Jazz Society is any example, it will have a home here for many years to come. The society has its own club in the cellar, Jazz Keller Dixieland Hall, of the Ketterer Hotel in the center of the downtown district.

There are five Dixie bands on the Stuttgart scene that play regularly, with music at Dixieland Hall five nights a week. The music starts at 8 p.m., and if you are not there by 7:30 you will stand in line to get in and stand

up once you get inside. This is the norm every night. The capacity of the club is approximately 200 - 250, so you can see how healthy the Dixieland jazz life is.

The local bands rotate playing at the club with other gigs in the area. The club, however, offers a much wider selection of groups to hear by featuring Dixieland groups from all over Europe. One of the bands that has played the Stuttgart club is the Max Collie Rhythm Aces from London, England, which the PRJC hosted in November. Other bands from England have been the Roy Pellet Jazz Band and Monty Sunshine's Jazz Band, also from London. From France-- Benny Waters and Rene Franc and his Bootleggers. Bands have come from eight jazz clubs in Germany. Switzerland has been represented by the East European Jazz Company from Zurich and the Harlem Ramblers, with Chris Mitchell on banjo. And last, but not least, in the sense of where Dixie is today, the Old Metropolitan Jazz Band from Kracow, Poland, the Traditional Jazz Studio, from Prague, and a group called The Association Hagaw from Warsaw.

That, Dixie fans and players, is the scene in Stuttgart. If your travels bring you in this direction, you can rest assured that you will be able to hear the music you hold dear.

* * * * *

All our thanks to the Bull Run Blues Blowers, who played a free concert in March for patients at the Clinical Center, National Institutes of Health.

NEW JAZZ ACTION IN WHEATON

The Aspen Hill Gang (John Thomas, tp; Glen Sullivan, tb; Larry Kopp, cl & vcl; Al Stevens, po; Buddy Dean, drums; and "Wild" Bill Whelan, bass) is now playing every Wednesday evening, from 8:30 to 11:30 pm, at D'Angelo's Restaurant, 4064 Aspen Hill Road, Wheaton. No cover, Italian fare.

RAGTIME AND JAZZ AT THE HAYLOFT

Max Morath, probably the world's leading expert on American music at the turn of the century, and certainly one of the best living ragtime piano players, will be presenting his new one-man show, "The Ragtime Years," at the Hayloft Dinner Theater, in Manassas, from April 9 to May 5. Dinner will be served from 7:00 to 8:00 pm, with the show beginning at 8:30 pm, Tuesday through Sunday. There is also a Sunday matinee: dinner at 1:45, show at 3:00 pm. The price for dinner and show is \$12.50 on Friday and Saturday, \$11.00 Tuesday-Thursday and Sunday, and \$5.00 for the Sunday matinee.

On two evenings, April 17-18, Mr. Morath will be unable to appear due to a previous commitment. On those two evenings--jazz fans take note--a first-rate jazz band will play, backing one of the best jazz singers in the country, Miss Natalie Lamb. In the band will be: "Wild" Bill Davison, tp; Tommy Gwaltney, cl; Walter "Slide" Harris, tb; Dick Wellstood, po; Van Perry, bass; and Jack Connor, drums.

GOOD TIME SIX AT BRATWURSTHAUS

While the Randolph Street Gang takes time off to regroup, Al Webber's Good Time Six will be playing the RSG's gig Monday nights at the Bratwursthau in Arlington. They'll be there at least until the end of April.

MEANWHILE, WAY DOWN YONDER DOWN UNDER--

The 28th Australian (Traditional) Jazz Convention took place in Canberra the last week of December, with sixty (that's right, six-oh) bands participating. And Hal Farmer stays here?

THE FIRST HOT JAZZ I NO DOUBT HEARD IN MY LIFE

How did you get hooked on traditional jazz? Was it a process of slow but steady assimilation - a python ingesting an animal - or were you suddenly knocked flat by a four-bar cornet break? Where, when, and how did you tumble to this music? Dig into your memory file and tell your fellow PRJC members how it happened in this new feature. Brother Dan Priest of Chevy Chase, Maryland, leads off by telling how it was for a kid out on Long Island nearly 40 years ago.

A.C.W.

Back in the mid-1930's, before television, radio was king. Every family had at least one radio set, usually displayed shrine-like in the living room.

My family lived in a suburb of New York and our living room boasted an Atwater-Kent, the kind that looked like a small coffin and which was turned on with the loud snap of a toggle switch. Kids in those days grew up on radio serials, and it was an underprivileged child indeed who did not listen nightly to Jack Armstrong, Raising Junior, Little Orphan Annie, or Bobby Benson - or all of them.

As an incentive for getting better marks in seventh grade, my father bought me a radio of my own -- a treasure for a small boy in 1935. It only had a few tubes and didn't bring in many stations, but I was able to listen to all of the serials and managed to scare myself half-to-death listening to The Witch's Tale with the lights out.

One night around midnight I was twisting the dials when I heard a sound which hit me like a thunderclap. It was a band playing hell-for-leather Dixieland (although I didn't know what it

was at the time), and surrounding the music was the ambience of clinking glasses and people laughing. The sound of pleasure was almost unbearable.

What I was listening to was a band remote, this one from the Hickory House on New York's 52nd Street. The band was Wingy Mannone's. Later I found that this was the band that made some jubilant sides for the old buff label Bluebirds.

Listening now to the records from that period such as Love is Just Around the Corner, Isle of Capri or Fare Thee Well Annabelle, the music still sounds as good as ever. Still, there is something missing. It is hard to put on record that wonderful sound of a night club filled with people responding to a band like Wingy had in those days.

In time Wingy moved on and it was a while before I caught up with this sound again. As soon as I was old enough to go to New York without a seeing-eye parent I followed the sound to 52nd Street and found - early in 1938 - Sunday afternoon jam sessions at the Hickory House. I was still a teenager, but because the sessions were in the afternoon we were allowed to sit in a booth and order our coca cola and swiss cheese sandwiches. My idol Wingy wasn't there, but clarinetist Joe Marsala was. He led a doughty band composed of brother Marty on trumpet, Ray Biondi on guitar, Artie Bernstein on bass, Joe Bushkin on piano and a young tap dancer named Buddy Rich on drums.

The band didn't have that brawling hot sound that Wingy had but there was plenty of excitement when they did Jim Jam Stomp, a tune taken at an incredible tempo featuring a wild chorus which had Biondi and Bushkin picking up trumpets and blasting along with Marty. For a young boy from Long Island, this was really hog heaven.

--- Dan Priest

A PRJC PROPOSAL TO WOMEN'S LIB

By Ed Fishel
Arlington, Va.

"Some day he'll come along,
the man I love. And he'll be
big and strong, the man I
love...."

"I'm Rose of Washington
Square, I'm withering there..."

"... because he's wonderful,
because he's just my Bill."

"...I got to love one man
'til I die; can't help lovin'
that man!"

"In my sweet little Alice
Blue gown, when I first
wandered down into town..."

"Oh, my man, I love him so,
he'll never know..."

Those lines all have some-
thing in common. They're all
lines that can be sung only
by a feminine voice.

They have something else
in common. The standard key
in which they are played--by
jazz musicians and others--
is in each case a key suited
to the average male voice.

Such has been the fate of
"girl's tunes" all through
the history of American popu-
lar music as we know it. No
matter how girly the words,
Tin Pan Alley publishes the
tune in a "manly" key.

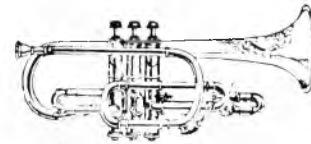
Much as I hesitate to intro-
duce matters of Social Sig-
nificance into these scholarly
columns, I submit that the
gals have a case here that
they could make something of.

If they will take it up
and undertake a protest march,
I will volunteer to contribute
a male marching band of at
least 100, consisting of
trombones and clarinets.
Those are instruments whose
players can make common cause

with the girls: the key that
lies right for most canaries
also puts a tune in a nice
range for trombone and clarinet
soloing.

In fact, we could probably
enlist into this band a few
trumpet players -- especially
apostles of the great Louis,
who liked to play in the "girls'
key." (Examples: his Big Butter
and Egg Man and Struttin' With
Some Barbecue were in C; the
standard key for both tunes
is F.)

If this protest comes off,
a contingent of canaries
should march at the head of
the column. To insure that no
one can accuse us of introduc-
ing sex objects into the scene,
I propose a front line consist-
ing of Eartha Kitt, Anita O'Day,
Peggy Lee, Helen O'Connell,
Cher, and Marlene Dietrich.



MAX COLLIE TO RETURN TO PRJC

The Max Collie Rhythm Aces, a
truly outstanding professional
"trad" band from London, will
again play for the PRJC. MCRA
played for us in the Windjammer
Room in November and really
knocked us out--many people had
to be turned away. The band is
now making its second U.S. tour
(they were in D.C. a few weeks
ago, but not for the PRJC) and
will play for us on Friday, May 3,
from 9 pm until 1 am, in one of
the bigger rooms in the Marriott
Twin Bridges (call 630-PRJC the
week before for that info). Ad-
mission will be \$3 for PRJC
members, \$4 for non-members.

*THE MISSISSIPPI RAG - The Voice
of Traditional Jazz and Ragtime*

There's a new jazz publication on the national scene; after just four issues, it has seized first place in importance (after TR, of course) among the many jazz pubs received regularly by your humble editor.

MR comes from the great Midwest--Minneapolis--but it is truly international in scope. It is published monthly in newspaper format: 16x11½", newspaper-quality paper, 16 pages. The feature articles of the third and fourth issues, which happen to be in front of me at this time, concern DeDe Pierce and Kid Thomas, each several pages long with lots of good-quality photos. There are articles concerning jazz bands and events all over the country, with the concentration being, of course, on the Midwest.

Issue No. 3 had a piece on the last Manassas festival, under the headline, "Fat Cat Does It Again," giving the fest a "highly recommended" rating. And for my money, The Mississippi Rag deserves a "highly recommended" rating. A one-year subscription costs \$4.50. Write to: The Mississippi Rag, P.O. Box 19068, Minneapolis, MN 55419.

Bitter Patter

*There are rhythm and music where
children are found,*

*As many a poet insists;
But they somehow ignore the most
striking sound--*

The patter of little fists.

Program Note

*The music teacher had courage,
But he must have had some qualms
In trying to bridge the fearful gulf
Between my son and Brahms.*

Fred Stork

**WANTED: Director (and more
players) for Teenage Dixie Band**

The teenage Dixieland band that the PRJC undertook to sponsor months ago now shapes up as two bands, one on each side of the Potomac. More than a dozen musicians have signed up, and although they do not divide up neatly into the desired instrumentation (there are too many pianists and not enough brass players) there is every reason to believe that a little more recruitment effort will fill the remaining vacancies.

The main problem is the lack of an adult leader for the band planned for north of the Potomac. Jim Lunsford, band director at Robinson High School in Fairfax County and leader of the Georgetown U.-American U. Concert Band, has volunteered to direct the Virginia teenage unit. The main reason for projecting two bands instead of one is the obvious advantage of giving as many youngsters as possible a chance to participate.

If you're a prospective director for north of the river, call Jim Lunsford at 591-6763. If you're a prospective teenage player for anywhere, call Reverdy Fishel at 536-8065. And don't be bashful--there is no spot in either band that anyone has nailed down for sure.

"Want Ads"

PRJC'er has 20-30 old Edison-type gramophone wax cylinders, poorly labeled, likely heavy on Sousa march material. Any collectors want to look it all over? Joe Godfrey, P.O. Box 14117, Wash, DC 20044.

FOR SALE: Bundy (Selmer) cornet, excellent condition--\$70. Also Baronet trumpet in good shape, \$40. Both for \$100. Tom Niemann, 684-7729.

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME _____

STREET _____

CITY _____

STATE & ZIP _____

PHONE NO. _____

OCCUPATION _____

RECORD COLLECTOR?

YES ()

NO ()

MUSICIAN? (What Instruments?) _____

MEMBER OF ORGANIZED BAND? _____

INTERESTED IN ORGANIZING OR JOINING ONE? _____

INTERESTED IN JAMMING OCCASIONALLY? _____

READ MUSIC?

YES ()

NO ()

DESCRIBE YOUR JAZZ INTERESTS BRIEFLY (What styles interest you, etc.)

ANY OTHER COMMENTS, REMARKS OR SUGGESTIONS IN REGARD TO FUTURE P.R.J.C. ACTIVITIES?

WOULD YOU BE INTERESTED IN CONTRIBUTING SHORT ESSAYS OR ARTICLES TO THE P.R.J.C. TAILGATE RAMBLINGS? YES ()
PLEASE DESCRIBE _____

I enclose check for \$7.00 initiation fee and first year membership dues: I enclose check for \$5.00 membership renewal.

Signature _____

Mail to:

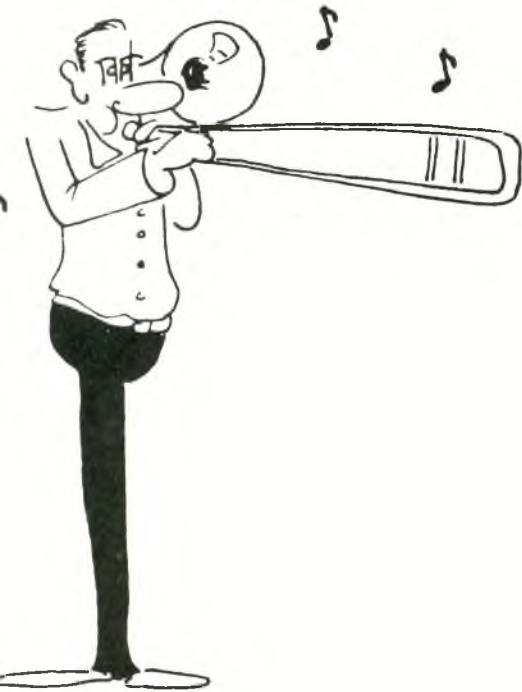
Mrs. Dolores Wilkinson
Secretary-Treasurer, PRJC
2122 Massachusetts Ave., N. W. Apt. 813
Washington, D. C. 20008

PRJC

WELCOME NEW MEMBERS -

Jack Goodwin
Betty M. Murray
John C. Sears
E. M. Couchard
F. F. Morgan
Anne Arpin, ILY
Kathy Behrens
Edity Hollyday
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Harold W. Merritt
Lorna S. Rohleder
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