

TAILGATE RAMBLINGS

BLOB'S
PARK, MD.
NOON
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14th
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4th ANNUAL
PRJC
PICNIC
details p. 4

FJB

SEPTEMBER 1974

TAILGATE RAMBLINGS, VOL. 4, NO. 7

AUGUST 1974

Editor - Dick Baker

This Month's Cover - Fraser Battey

TAILGATE RAMBLINGS is published for members of the Potomac River Jazz Club, a nonprofit organization dedicated to the preservation and encouragement of traditional jazz in the Greater Washington, D.C. and Baltimore areas. Signed articles appearing in TR represent the views of the author alone and in no way reflect official club policy or opinion.

Articles, letters to the Editor and ad copy (no charge for members' personal ads) should be mailed to:

Dick Baker, Editor
TAILGATE RAMBLINGS
2300 S. 25th St., Apt. 101
Arlington, VA 22206

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WINDJAMMER ACTION TO END SEPT. 15

All good things must come to an end, goes the old saying, which is especially true of jazz gigs. On August 23 the management of the Marriott Twin Bridges informed us that they have other plans for the Windjammer Room, giving us the four weeks' notice specified in our contract with them. The appearance by the New Sunshine JB on Sept. 15 will be our last function in the Windjammer Room.

The first official club jazz sessions began in late 1970 in the Bratwursthau in Springfield, Virginia. In 1971 it was moved to the Bratwursthau in Arlington, on Sunday afternoons. In 1972 we changed it to Monday nights at that B-haus. We moved into the Windjammer Room on Sunday evenings early in 1973; our stay there has been a happy one, in spite of some ruffled feathers caused when the management raised the cover charge from one dollar to two.

As of press time the PRJC Board of Directors is scouring the countryside for a new jazz home and is confident of finding one by Sept. 15. We will probably send out a special mailing announcing our new home,

but the surest way to find out what's happening is to check 630-PRJC during the transition period.

Lack of space has prevented the publishing of the third part of Liz McRee's notes on the Martin Williams lectures. I would be glad to send a Xerox copy of them to anyone requesting it. -D.B.

A reminder that the PRJC Musicians Directory is now available, listing all PRJC musicians under each instrument they play. Appended is a list of jazz tunes, with keys. Send a buck to TR.

"They Said It" Department

Al Stevens: *"I don't know why people transpose 'Maple Leaf Rag' into F or G. Its original key is Ab, and when you're playing on the black keys it's easier to get around on the keyboard, since the black keys stick up above the white ones."*

"HELLO" from Tony Newstead

Prez Fred Wahler has received a letter from Tony Newstead (PRJC cornetist who returned to his native Australia), conveying his jazz greetings to his PRJC fans and friends and extending an invitation to the 27th Annual Jazz Convention at Christmas-time in Australia.

Tony's address: 91 Stanhope St., Malvern, Victoria 3144, Australia.

PRJC thanks go out to Lou Byers, columnist for the GLOBE Merchant. Lou devoted two whole columns to the club recently, one on our open jam session (August 7 issue of the Globe Merchant) and the other on a session at the Windjammer Room (August 14 GM). I met Lou on our second riverboat ride and found out that he's planning to write a lot more about PRJC in the near future.

INFLATION BE DAMNED:

The First Annual PRJC Jazz Picnic took place on Sept. 18, 1971, and featured three bands playing a total of four hours. Admission was \$4.50 for members, \$6 for non-members. Here we are after three years of rampant inflation offering twice as many hours of music by four times as many bands for just pennies more. Now where ya gonna find a better deal than that?

The Potomac River Jazz Club



For recorded info -
DIAL (301) 630-PRJC

**** WINDJAMMER ROOM ****

SEPTEMBER 1 DIXIE FIVE-0
8 BULL RUN BLUES BLOWERS
15 NEW SUNSHINE JAZZ BAND

REGULAR GIGS

Please note: all gigs are tentative--always check 630-PRJC

- Sunday PRJC weekly session in the Windjammer Room, Marriott Twin Bridges Motor Hotel, at Virginia end of 14th Street Bridge. 7:30-11:30 p.m. \$2 cover. Open to public. Through Sept. 15 only--see story p. 2.
- ANACOSTIA RIVER RAMBLERS, Lighthouse Restaurant, Falls Church, Va. 7-11 p.m. Sit-ins welcome.
- Monday THE NEW RANDOLPH STREET GANG, Bratwursthaus, 708 N. Randolph St., Arlington, Va. 8:30-midnight.
- Wednesday ASPEN HILL GANG, featuring Wild Bill Whelan, D'Angelo's Restaurant, 4064 Aspen Hill Rd., Wheaton, Md. 8:30-11:30 p.m.
- Thursday GOOD TIME SIX, Bratwursthaus, Arlington.
- Friday BAY CITY SEVEN, Steak & Ale Restaurant, Timonium, Md.
- RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Del. First Friday of month only. Reservations suggested.

COMING UP

- Thu, Sept. 5 PRJC Open Jam Session, 8:30 p.m., Cinders Steak House, 1500 S. Joyce St., Arlington. Open to all PRJC musicians and jazz fans, although aimed primarily at the unattached musicians who don't get to play and meet their brethren as often as they would like. See p. 4 for more info.
- Fri, Sept. 13 FALLSTAFF FIVE PLUS TWO, 6:45-8:45 p.m., Criss Keys Mall, Falls Rd & Northern Parkway, Baltimore.
- Sat, Sept. 14 Fourth Annual PRJC Jazz Picnic. See article, p. 4.
- Sun, Sept. 29 ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND, 1-4 p.m., The Pub, in the basement of the Healy Bldg at Georgetown Univ. Admission free, beer & wine on sale. Portions of session to be broadcast live over WGTB-FM (90.1).
- Sun, Oct. 6 (PRJC members only) Rod Clarke's Birthday Party and New Orleans Jazz Extravaganza, 3-7 p.m., Blues Alley. See p. 7.

4TH ANNUAL PRJC JAZZ PICNIC

This year's picnic, to be held on Saturday, Sept. 14, promises to be the biggest and best one yet. As before, it will be held at Blob's Park, Jessup, Maryland. The music will start at noon and go until dark, with all the many fine PRJC bands participating. There will also be an opportunity for visiting musicians to join in a jam session at the end of the afternoon. The band line-up is:

12 noon (to be announced)
12:30 Anacostia River Ramblers
1:00 Dixie Five-0
1:30 Bull Run Blues Blowers
2:00 New Sunshine Jazz Band
2:30 Southern Comfort
3:00 Bay City 7
3:30 Original Washington Monumental JB
4:00 Free State Jazz Band
4:30 World's 3rd Greatest JB
5:00 Good Time Six
5:30 New Randolph Street Gang
6:00 Teen-age Dixieland Band
6:30 Aspen Hill Gang
7:00 Sit-in Jamboree

The above schedule is provisional and may have to be altered as the day wears on.

This picnic will be the last opportunity for PRJC jazz fans to hear and honor two of our most respected musicians, trumpet player John Thomas and drummer Tom Martin. Both gentlemen are moving out of the area this month.

Admission to the picnic is \$5 for PRJC members, \$6 for non-members; children under 16 get in free. Musicians *scheduled to play* and their families get in free. The admission includes all the beer and/or soda pop you can drink. Blob's Restaurant will have a variety of wursts and other German-style food on sale, or you can bring your own. There are some picnic tables and benches there, but if you have portable lawn furniture, please bring it. DIRECTIONS: Balto-Washington Parkway to Md 175; east on Md 175 and almost immediately on your right you enter the road to Blob's Park (which winds for about half a mile). Look for the PRJC signs.

BIG P.S.: If it rains we can move into Blob's Restaurant, a huge German-style beer hall more than large enough to hold all of us.

OPEN JAM SESSION

The experimental open jam session at the Cinders Steak House on August 1 was the successful opening to what we hope will become a regular jazz activity. Over 30 musicians turned out, about a third of whom were regularly playing members of organized bands. The rest were fellows who were in some cases well-known but seldom heard at PRJC functions, or in other cases completely unknown even to us club regulars. Many of the jammers blew great licks right from the start; others showed promise of achieving band quality with a little practice. The seasoning of regularly playing musicians was just enough to hold together the guys who aren't used to playing with a group.

The next open jam session is scheduled for Thursday, Sept. 5, 8:30 p.m. Everyone is invited (there were about 100 non-playing jazz fans at the August 1 session); admission is free and we'll pass the hat to pay the bartender.

(P.S.: the piano at the Cinders was tuned for the session by Vince Schermerhorn as his contribution to this freebie affair. Would any other piano tuners in the PRJC be willing to contribute occasional maintenance to the Cinders piano and other pianos used at club functions? If so, please contact Ed Fishel at 536-8065.)

RAGTIME WEDDING BELLS?

This has been a great summer for PRJC marriages: last month the Shannon Clarks and the Dick Stimsons, this month the Tom Martins. On August 23 Tom, drummer with the Good Time Six and the Bull Run Blues Blowers, married Fannie Rhodes in a ceremony at the Shoreham Americana Hotel in Washington. The musicians in attendance held a terrific jam session which lasted into the wee hours. It featured vocals by the bride (Fannie must have the patent on "All By Myself Alone") and by Australian singing star Fay Abrams. The sad epilogue to the story is that Tom and Fannie are soon to move to North Carolina. They will, however, be back for the picnic on Sept. 14.

BIX BEIDERBECKE MEMORIAL (?) JAZZ FESTIVAL
Davenport, Iowa - July 25-28, 1974

by Shannon D. Clark

This year's festival followed the format of previous years, starting off with a "Friends of Bix" cocktail party Thursday night, followed by concerts in LeClair Park Friday, Saturday and Sunday afternoons and Friday and Saturday evenings. Bands participating included: BB Memorial JB from New Jersey (THE world's greatest jazz band in my opinion); Bill Allred's Reedy Creek JB from Orlando, Florida; New McKinney Cotton Pickers; Dave Hutson's Hot Six; Mother's Boys, with Kerry Price; The Jack Pine Savages; Smokey Stover and his Dixieland Firemen; The Dixie Ramblers; the Davenport JB and the West Des Moines Dixieland Band. Several musicians who played with Bix were there; among them were trombonist Spiegle Wilcox, sax man Stanley (Doc) Ryker, pianist Bill Krenz, and trumpet player Esten Spurrier. George Brunies was scheduled to appear, but was unable to attend due to illness.

This year's festival drew the largest crowds ever. The Times-Democrat estimated that 25,000-30,000 attended the 3-day festival.

Authors of two recent books on Bix, Ralph Berton (Remembering Bix) and Phil Evans (coauthor of Bix--Man and Legend) were there to autograph and promote their respective books. Highlights of the fest were, in my opinion: (1) all performances of the BBMJB of NJ; (2) Bill Allred's great trombone; and (3) Kerry Price's vocals. The PA system used in this and last year's festivals is outstanding. All listeners can hear the band regardless of their seat location. Unless you were lucky enough to get a copy of Friday's Times-Democrat before they sold out, you had no schedule of when each band was playing. Programs were printed, but without the band schedule. Room for some improvement here.

The festival, which started after the August, 1971 visit of the BBMJB, has lost its meaning as a tribute to Bix. Gone are the graveside memorial services, replaced by hot air balloon races, sidewalk peddlers, antique auto exhibits, and a sixty-pipe calliope. I suggest that the BB Memorial Society might consider dropping the term

"memorial" and just call itself "BB Commercial Enterprises."

PRJC Washingtonians attending were the Fred Wahlers, the Fred Dietrichs, the Johnson McRees, the Shannon Clarks, George Mercer and Velma Swecker.

THE SCOTT JOPLIN RAGTIME FESTIVAL
Sedalia, Missouri; July 25-28, 1974

by Ray West

What could be more fitting than Sedalia to be the site of this festival? Sedalia is where Scott Joplin lived during the most productive period of his composing career. It was the site of the Maple Leaf Club, for which the *Maple Leaf Rag* was named. If any one musical composition can be said to be responsible for the growth of an entire style of music, it must be the *Maple Leaf Rag*.

For hard-core ragtimers this festival, dedicated to Scott Joplin and classic ragtime, joins the Fall Bash put on by the Ragtime Society in Toronto as one of the truly worthwhile events of the year. The basic difference between the two is that the Scott Joplin Festival concentrates on classic rags, while the Ragtime Society Bash covers the entire spectrum of ragtime.

The festival started off with a competition for ragtime piano and strings, won by Bob Long of Los Angeles playing the *St. Louis Tickle*. Performers at the various concerts were: Wally Rose; Trebor Tichenor, with the St. Louis Ragtimers; Max Morath; Terry Waldo; Jan Douglas; Dick Zimmerman; William Bolcom; Bob Darch; The New England Conservatory Ragtime Ensemble; Dr. Addison Reed with the Festival Choir of Raleigh, N.C., rendering selections from *Treemonisha*; and the incredible Eubie Blake, who still (at age 91) manages to gather an audience into the palm of his hand. Rudi Blesh, coauthor of They All Played Ragtime, was the guest of honor. Rudi presented to the City of Sedalia one of the few remaining original copies of the score of Joplin's opera *Treemonisha*. One performance which was both interesting and unusual was singer Joan Morris, accompanied by William Bolcom, doing the ragtime song *Pineapple Rag*.

One important and fascinating part of the festival activity was a series of symposia, at which the following topics were discussed: The Genesis of Ragtime, Interpretation of Ragtime, The Early Life of Scott Joplin, Form in Ragtime and Composers of Ragtime. Participating, at various times, were: Al Rose (author of Storyville), Rudi Blesh, Jerry Atkins (from Texarkana, Texas; an authority on the early life of Joplin), William Bolcom, Jan Douglas, Max Morath, Peter Lundberg, Bob Darch and Terry Waldo.

Sedalia, now a small quiet city much like Davenport, experienced a rock concert the previous week, with all the usual unpleasant incidents. The conservative ragtimers seemed to be a welcome relief to Sedalia. It was a successful, well-organized festival in an excellent setting, although somewhat hot. The concerts were well supported by the locals, who seemed to regard it as a sort of community project.

Larry Melton and Sedalia, let's do it again!

Ragtime-oriented readers who would like more information on the Toronto Ragtime Society and its yearly Bash, to be held in mid-October, can contact Ray West at 370-5605, or myself at 521-4597. -D.B.

New Time for "Buddy Bolden"

"I thought I heard Buddy Bolden say..." a weekly program of classic jazz hosted by PRJC member Royal, is moving to a new time slot. Beginning Sept. 7 it will be heard Saturday mornings from 9 a.m. until noon on WGTB-FM (90.1).

A new feature of the program will be the "Collector's Corner," directed toward collectors who would like to share rare recordings with other listeners. In this period Royal will play tapes sent to him at the station. Tapes must be of airable quality, recorded at 7 1/2 ips on open reels, and accompanied by pertinent information such as the date and label of the original recording and personnel. Send tapes to:

Royal

"I thought I heard Buddy Bolden say..."

WGTB-FM

37th & O Sts. NW

Washington, D.C. 20007

IAJRC Convenes: Gala at Pittsburgh!

by Don Coyle

The International Association of Jazz Record Collectors met at Pittsburgh Friday and Saturday, August 16-17, for a convention on the tenth anniversary of its founding. The occasion was marked by presenting a testimonial to the Association's founder and President-Emeritus, Bill Love, of Pittsburgh.

The IAJRC has some goals coinciding with PRJC's: it hopes to create recognition for the jazz greats and to improve communications among collectors, musicians and the public, for example. The "records" collected include tapes and motion picture footage in addition to the conventional discs.

Friday's Convention events included a talk by Frank Driggs on the territory bands, and the introduction of three special guests: Sonny Dunham (tb), Jabbo Smith (tp) and George James (a-sax). A jam session followed questions from the floor; personnel included, in addition to the guests: Tom Pletcher (cnt), son of trumpeter Stew Pletcher; members playing soprano sax, clarinet, banjo and piano; and Dixie Five-0 trombonist Hal Farmer, enroute to a gig with Tom Pletcher.

Saturday's formal events included the Associations' annual business meeting, reminiscences by old-timer John Hammond, and a showing of films of jazz greats in action. The second day again offered the opportunity to renew old acquaintances, to exchange technical information and to buy and sell records.

PRJC record collectors interested in contact with other collectors are invited to consider membership in the IAJRC. Your \$7.50 per year brings you the Association Directory, the quarterly Journal, and the privilege of buying Association-issued LP's at \$3 each. Call Don Coyle (424-0534) for details, or send dues for the year beginning in October to Treasurer George Hall, 337 Ellerton So., Laurel, Md 20810.

WANTED: Player piano rolls, any kind. Polly Wagner, 534-0566.

"MUSKRAT" OR "MUSKAT"?

by Ed Fishel

One of the smaller services that could be performed for the jazz world would be to put an end to the hundreds of arguments which break out on bandstands every year about whether *Muskrat Ramble* or *Muskat Ramble* is the correct name of Kid Ory's biggest hit.

I'll begin by confessing my own bias. I have always been on the *muskrat* side. At first I could give no reason except that the record whose label first contained the spelling *muskat* (Armstrong's Hot Five, with Ory on trombone) was later included in an album whose jacket notes spelled it *muskrat*. Somebody had made a mistake, and I thought I knew who.

After many years and many debates, which I invariably lost, I found that the tune had lyrics and that the word *muskrat* was liberally sprinkled among them. I began offering this little datum to the *muskat* believers. The impression it made on them would not register on your local seismograph. They could have argued that those lyrics were probably written much later than the tune, after *Muskrat Ramble* was too generally established to be changed. But they didn't think of that argument. The argument they did think of went something like this: "Lyrics--bah!"

On a visit to the Library of Congress one day I was cussed enough to ask the Music Division people to dig up their earliest copy of the tune. They produced a battered manuscript, in pencil, in the bass clef, in the key of F (the key now used is Bb or Ab), consisting only of a melody line (no harmony notes or chord symbols). It was a copy that "E. Ory, of Chicago" had sent in on May 1, 1926, to obtain copyright; the song was then unpublished. The title, in firm block caps, read *MUSKRAT RAMBLE*.

This would be a better story if I could say that the manuscript bore the Kid's signature, but there was not even a pair of initials. But that piece of paper certainly had the earmarks of authenticity--bars that didn't count out, accidentals that weren't marked, all the kinds of errors that those old cats were likely to make (I've seen them on early manuscripts by so educated a writer as Hoagy Carmichael).

That manuscript probably wasn't Ory's first written-down version of his composition, but the Music Division scholars thought enough of it so that the next time I visited their shop, they had that old chart under glass. It seemed clear that until I asked for it, the Library of Congress hadn't known it existed.

Of course, if the Kid was so careless about his musical notation, he could have been equally careless when he penciled in his title. The fact remains, and it is conclusive enough for my money, that the copyright is under the name *Muskrat Ramble*.

It would be good to know by what name the Kid himself called his tune. One thing sure, he would have regarded the whole argument, including this article, as a piece of white man's pedantry.

(For those of you who, at times like this, seek enlightenment in your Funkin' Wagnalls, mine defines muskat as an alternate spelling of muscat: "any of several cultivated vinifera grapes used esp. in making wines and raisins." A muskrat is, of course, a critter. - Ed.)

AN OPEN LETTER TO ALL PRJC MEMBERS

Dear Friends:

On Sunday, October 6, I'd like you to be my guests from 3 to 7 p.m. at a jazz concert at Blues Alley in Georgetown. The concert will feature Al Webber's Good Time Six playing traditional New Orleans jazz. Al has assured me that there'll be no *STAD*. Refreshments will be available on a cash-bar basis.

The principal objective of this affair is to help me celebrate the completion of my first semicentennial, but a close second is to launch some innovations in our local jazz scene. Among these will be a traditional New Orleans funeral procession down the Alley and a cakewalk contest. So all you second liners get your umbrellas ready and you dancin' fools practice up on your best prancin'!

Think Dixieland,

Rod Clarke

WOW! Happy Birthday, Rod!

* * * * *

THE OTHER SIDE OF THE COIN

by Icon O'Clast

(Musings, sometimes irreverent, on the state of the performing arts by a professional trumpet player and member of the PRJC presently resident in New Orleans)

Somewhere in the vast gray area between Jim Crow and Crow Jim lies the truth about jazz and its racial requirements. When all the fun--or the profit--is gone from exploiting racism in jazz, someone will probably realize a truth so self-evident that it won't be worth commenting on. If jazz is a musical form of self expression, as protagonists on both sides claim, then there just simply isn't any point to argue.

Through the years critics and fans, and finally musicians themselves, who should know better, have created a mystical meaning to jazz improvisation that borders on the religious experience. Obviously it takes great skill and imagination plus a few dozen other ingredients, including a touch of genius, to produce Armstrong's music or Bix's individual approach. My argument isn't with this at all; what I become truly nauseated with is the idea that real jazz has traits similar to sickle cell anemia--you've got to be Negro to have it. White people also have the opportunity to grow up in poverty with broken homes, to live in horrible neighborhoods and consort with tomorrow's gangsters, to be excluded from one group or another because of various forms of discrimination. For that matter, why is it assumed that any white American youth born to a middle class environment would have no emotion or need to express himself? Bix wasn't from a poor family--but then, neither was Ellington, or doesn't that count?

Obviously there are many things other than fact and truth working in this problem today. Putting it simply, there's more money to be made if one group can lay claim to the exclusive ability to make the music. Automatically a very large percentage of the competition is erased. This is fine for those left, but it makes quite hollow any complaints about discrimination being wrong, doesn't it?

It probably goes back to New Orleans and the roots of jazz. All of us have read the many books describing, or attempting to

describe, the true origin and sources of the style. After enough reading I imagine any thinking person will begin to ignore it all. If the real truth were known, the first jazz musicians were just simply untrained musicians playing by ear the tunes of the day that were popular. Rag-time and marching bands were big back then. Poor populations needed music (there was no radio or records) and they couldn't afford the trained, reading bands, so they hired what they could get for their social gatherings. Playing by ear, faking, improvising--call it what you will, it's all part of the same bag and, thank goodness, something called jazz came out of it. And, incidently, I'm not at all convinced that New Orleans was the only town in the U.S. that had this same type of music--it's illogical.

The white population generally had it better economically than the Negro, so their need for faking horn blowers wasn't as great--but it was still there. If those that knew them can be believed, the members of the ODJB and the NORK couldn't read much at all. There simply had to be a similar style of playing in both races. The argument could take pages, but there's no point in it; common sense overrides even the most convincing of the emotional claims.

So today we have a great deal of racial discrimination in jazz and at a time in the development of integration when it should be about gone. The funny part of it is, the discrimination is turned around now against the white musician. Talk to some working jazz men who are white. They see it constantly, both from the fans and the club owners. The myth that jazz is black man's music is beginning to take root and it's a shame. The attitude shows most in modern jazz, apparently because there's more of it. The exceptions--the accepted white musicians in modern jazz--are very few. In fact, name me five bop/avant garde groups that are led by white musicians. Those that were just can't make it anymore financially.

Don't misinterpret what I'm saying. I'm not crying against the social inequalities or the economic problems simply to take a defensive side. What I'm trying to point out is that all this nonsense about white and black jazz is very harmful and could eventually destroy the very thing we love,



THE NEW SUNSHINE JAZZ BAND

PRESENTS



THEIR NEWEST RECORD

OLD RAGS is an authentic recapturing of the musical aura, as well as the written notes, of times gone by. It had generally been assumed that it couldn't be done.

The album has been recorded on the Flying Dutchman label and manufactured and distributed by RCA Records. The record number is BDL1-0549 and is available in most leading record shops throughout the U. S.



To: J. Donald Rouse
5010 N. 11th Street
Arlington, Va. 22205

I enclose my check for \$ _____ for _____ copies (\$6.00 each, postpaid) of the specially annotated COLLECTOR'S EDITION of The New Sunshine Jazz Band's recording. "O L D R A G S."

Please send to: Name _____
Street _____
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A Note About The Sunshine Band

The New Sunshine Jazz Band is composed of men who are not professional musicians. All of them earn their livelihood in other pursuits. Their careers include finance, management consulting, law, engineering, trade publications and government service.

While the everyday Dixieland band plays an all-too-familiar list of evergreens, the NSJB presents little-known rags, vaudeville tunes, pit band numbers and early blues, the foundation of the jazz legacy.

The NSJB is not confined to a rehearsal-and-recording diet. They play the usual mixture of country club dances, weddings and private parties and have performed for radio and television in addition to making records for Fat Cat's Jazz and Flying Dutchman.

The band consists of Tony Hagert, trumpet and leader; Dan Priest, cornet; Don Rouse, clarinet; Clayton Eakle, trombone, Dave Burns, tuba and string bass; Gary Wilkinson, piano; Gil Carter, drums and Fred Stork, banjo and guitar.

For info on the band's rates and availabilities, call any of these numbers: (301) OL 6-5217, OL 4-1594, OL 6-3977; (202) 223-0147, 363-6325; (703) 525-5524, 524-2707.

OLD RAGS contains a number of unusual items:

- * The first orchestrated version of Scott Joplin's New Rag
 - * The first completely orchestrated version of Jelly Roll Morton's Frog-I-More Rag
 - * The original arrangement of High Society
 - * The first recorded version of Georgia Grind, written by Ford Dabney, musical director for the dancing Castles and official court musician of Haiti
 - * The original orchestration of 12th Street Rag
 - * The Smiler Rag, by Percy Wenrich, composer of When You Wore A Tulip
 - * Two rag compositions by the musical directors of the Civil War Finney Orchestra of Detroit
- And much, much more.

Other Records by the NSJB —

**THE NEW
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presents a group of early jazz numbers



ON FAT CAT'S JAZZ (NO. 115) FEATURING —

Back O' Town Blues, Mama's Gone Goodbye,
She's Crying For Me, The Mooche,
Someday You'll Be Sorry, See See Rider
Fizz Water, Knock Out Drops, Melancholy,
Sidewalk Blues, In The Still Of The Night,
Blue River, Hot Ralston,
and New Orleans Hop Scop Blues

● **GREAT MOMENTS FROM THE
1969 MANASSAS JAZZ FESTIVAL.**
Features the Sunshine Band playing Dallas Blues.
(Fat Cat's Jazz 117)

● **YES, VIRGINIA, THERE WAS A THIRD MANASSAS**
Features the Sunshine Band playing
Messin' Around and Honey Babe.
(Fat Cat's Jazz 103)

jazz itself as we know it. Carrying it to an extreme to make my point, let's assume that only Negroes were ever allowed to play jazz. First of all, it would never--repeat never--have gained the acceptance it did. The racial situation in those days just wouldn't have permitted it. Chances are jazz would resemble the country blues idiom we have today: a few old fellows appealing to a few faddists and completely unintelligible to the general population. My point is easily proved historically: Keppard and his Creole Band toured the country before LaRocca and nothing happened.

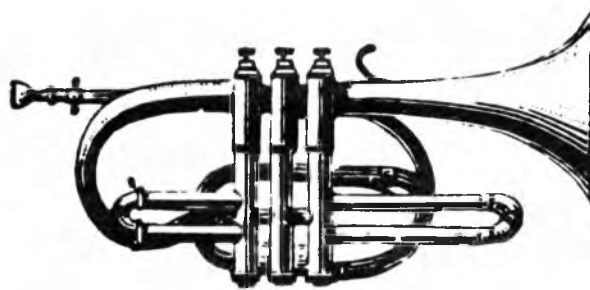
Secondly, we would never have had the contributions of a Bix or a Goodman or a Teagarden, to name just three. Remember that Negro musicians have always admired many of these greats and in many instances emulated their styles.

Going back to what I said before, I don't blame the black jazzman or the promoter for capitalizing on the economic value of being unique in a way, but I do condemn the fans and critics who shout Amen to this approach. When each man stops learning from the other and hate or jealousy interferes with an exchange of musical ideas, it's not just the musicians who suffer (there's only a relative few of them), it's the many, many fans who will lose out. Jazz isn't black or white--it's American music and that's what it's all about anyway, isn't it?

(The reader is reminded of the editorial proviso in the first paragraph of the editorial page; he is also reminded that Icon O'Clast writes as a white professional musician working in New Orleans. - Ed.)

Jazz on the River: Another Hit

The PRJC's second jazz riverboat ride of the summer was another big hit, again a sellout. We sailed the Potomac from 8 p.m. until midnight on August 24 aboard the MV Diplomat. The weather was somewhat sultry; the jazz was definitely hot. Providing the music were John Thomas (tp), Chuck Brown (cl), Al Brogdon (tb), Tom Niemann (po), Frank Wiedefeld (tuba), Jim Riley (bjc) and Tom Martin (drums). This event has become one of the most appealing jazz attractions undertaken by the PRJC; we will all be waiting eagerly for next summer and a chance to repeat it.



WANTED: Trumpet player interested in playing classical duets for kicks and exercise. Sid Levy, 244-5110.

FOR SALE OR TRADE: Lafayette LA-424 Rear channel amp; Electro-Voice EVX-4 Quad decoder; Norman Labs Model 5 Speaker Equalizer; Roberts 770X tape recorder; Akai 1730DSS 4-channel tape deck; Advent Model 100 Dolby Noise Reduction Unit. Jim Nielsen, 522-6303.

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

NAME _____ ADDRESS _____

I am enclosing a check for \$7.00 initiation fee and first year membership dues:

Signature _____

Please mail to: Dolores Wilkinson, Secretary-Treasurer
2122 Massachusetts Ave., N.W., Apt. 813
Washington, D.C. 20008

WELCOME, NEW MEMBERS!

Joan Rogers
Harwood, Md

Gregory Meyer
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