

TAILGATE RAMBLING



NOVEMBER
1974

FJB

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME _____

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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. QUARTERLY NEWSLETTER? YES ()
PLEASE DESCRIBE _____

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

Signature _____

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

PRJC

TAILGATE RAMBLINGS, Vol. 4, No. 9

November 1974

Editor - Dick Baker

This Month's Cover - Fraser Battey

Good Ideas - Rod Clarke

Ed Fishel

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 Street, Apt. 101
Arlington, VA 22206

* * * * *

SUNDAY EVENING JAZZ SERIES CANCELLED;
ANNUAL MEMBERSHIP MEETING AND DANCE
PARTY NOVEMBER 16

You'll remember that in this space last issue we announced the launching of a new weekly Sunday evening series at the Holiday Inn in Tyson's Corner; we also pointed out that the success of our stay there would depend entirely on support from PRJC members, since local walk-in trade at that spot would be negligible. Well, we didn't make it. Attendance over the five weeks we were there was about one-half the break-even point, so at their October meeting the Board of Directors decided to cancel the series. As of this point we don't know whether to try to resume weekly club action under different circumstances, devote ourselves to sponsoring regular (monthly?) visits by top quality out-of-town bands, or just try to promote the various regular jazz gigs already in existence in this area.

This will no doubt be the main topic of discussion at the annual membership meeting and dance, to take place Saturday, November 16, in Falls Church. As you will

remember, at last year's meeting we elected fifteen people to the Board of Directors, in three groups with terms of one, two and three years. This means that this November five of those seats come up for reelection. A nominating committee composed of Shannon Clark, Ed Fishel, Eleanor Johnson, Scotty Lawrence and Rod Clarke was appointed by President Fred Wahler to nominate new candidates to the board. (Board members whose terms are expiring are Al Webber, Johnson McRee, Gary Wilkinson, Dan Priest and Gil Carter) According to the club's constitution, the new Board of Directors will meet as soon as possible after this election to nominate and elect club officers for the coming year.

The annual membership meeting will begin at 8 p.m. in the VFW Hall in Falls Church, at 7118 Shreve Road. Shreve Road crosses Route 7; it is the fourth traffic light east of the beltway. The VFW Hall is several blocks south of Rt. 7. Dick Stimson and his Free State Jazz Band have generously volunteered to launch the musical festivities, but all musicians are encouraged to bring their axes, since sit-ins will be called for. Admission is free, as is all the beer you can drink; hard stuff toppers, however, will have to bring their booze and their setups, since these cannot be provided.

Those who cannot attend are urged to send in the absentee ballots you have received in the mail. For them, and for those who do plan to be there, we give the following brief rundown on the candidates for the five seats on the Board of Directors:

Bob Harris. Membership #032. Cornet player with Good Time Six and Free State JB.

Scotty Lawrence. #022. VP of PRJC. Leader of Joymakers, trumpet with Randolph Street Gang.

Johnson "Fat Cat" McRee. #005. One of original five founders of PRJC. Producer of Manassas Jazz Festival. President of Fat Cat Jazz Records. Jazz vocalist.

Pat Plitt. #309. Loyal Dixieland fan. West Virginia tree farmer and consulting dietician.

John Sears. #679. Loyal Dixieland fan. Devoted dancer. Regular at all PRJC functions.

Dick Stimson. #169. Drummer/leader of Free State JB. Regular at all PRJC functions.

(cont. p. 9)

9TH ANNUAL MANASSAS JAZZ FESTIVAL TO BE
HELD IN DECEMBER

As of press time, plans for the 9th Annual Manassas Jazz Festival have still not been finalized. Some appetite-whetting info is available, though. The following musicians have been engaged for the festival:

Wild Bill Davison (tp) - D.C.
Bill Barnes (tp) - NY
Tom Saunders (tp) - Detroit
Bill Allred (tb) - Orlando
Al Winters (tb) - Detroit
? Danny Williams (tb) - Chicago ?
Tommy Gwaltney (cl) - D.C.
Wally Garner (cl) - D.C.
? Joe Muranyi (cl) - NY ?
John Eaton (po) - D.C.
Bob Hirsch (po) - La Cross, Wisconsin
Red Balaban (bass) - NY
Gene Mayl (bass) - Dayton
Van Perry (bass) - D.C.
Butch Hall (gt) - Norfolk
Orin Fauslien (bjo/gt) - Detroit
Monty Mountjoy (dr) - Decatur, Ill
Jack Connors (dr) - D.C.
Bob Thompson (dr) - NJ
Maxine Sullivan (vcl) - NY
Natalie Lamb (vcl) - NJ
Dave Wilborn (vcl) - Detroit

Also playing will be Fat Cat's own new band, the Manassas Festival Jazzers:

John Thomas, tp
John Skillman, cl
Chuck Robb, tb
Al Stevens, po
Mike Pengra, bass
John Roulet, dr

As of press time, McRee was negotiating with the New Black Eagle Jazz Band of Boston. If the Black Eagles do come, the Festival will start Friday evening, Dec. 6, with other concerts Saturday and Sunday afternoon and evening. The cost for patrons' tickets will be \$90 per couple for all three days, with only patrons being admitted to the evening sessions. If McRee is not able to engage the Eagles or a comparable band, the Friday evening session will be cancelled and tickets will be \$75 per couple for Saturday and Sunday.

All club members can expect a detailed flyer and ticket order blank in the mail as soon as plans are final.

MAX WUZ BACK

by Dick Baker

A 'bone player with his axe on the wrong shoulder;

a cornetist whose shirt not only isn't tucked in, but is showing belly around its nether limit;

a clarinetist who bounces constantly, even when drinking between sets;

a banjo player who drapes his instrument down just over his knees and couldn't reach down to play it if he didn't have arms longer than the law;

a gaunt bass player who slaps wildly at his axe like some starving bird of prey snatching feverishly at its still quivering quarry;

a drummer who sits in back in his own little world, seemingly paying no attention to the action around him;

no piano at all;

and enough hair for at least three six-piece jazz bands.

Can they play jazz? You'd better by God bet your broly and your bowler they can!

I'm talking, of course, about the Max Collie Rhythm Aces, from England, the terrific trad group from Trafalgar Square which has hit us Dixieland fans the way the Beatles overwhelmed the rotten roll set ten years ago.

MCRA has just finished its third highly successful US tour in the last two years, and visited our area on October 3, playing at the Holiday Inn in Tyson's Corner. Unfortunately, the gig wasn't confirmed until just a few days before the appearance, so most folks didn't get the word until it was too late. (*A side note: PRJC had nothing to do with booking the band; we just loaned our mailing list to those responsible*)

Those who did get the word, got the music. Great music. The description for this band is *tight*. No, they didn't play drunk, they played *together*. To my mind, there's nothing so beautiful as a Dixie front line playing perfect harmony, and MCRA plays so pretty together, it breaks your heart. This from a group with no weak spots; every man is a master at his instrument and proves it with every solo. Don't miss this band the next time it comes around!

(I put my own byline on this review to comply with the editorial proviso stated in the first paragraph on p. 3. - D.B.)

The Hennessy ***** Orchestra

by Dave Burns

Ken Underwood's traps box bears the legend, "Oldest Permanently Established Floating Jazz Band." Ken, can you beat 1921? Well, the Hennessy ***** Orchestra of Squirrel Island, Maine, goes back that far. Their four-square banjoist (who's also a distinguished jurist) has strummed with this aggregation for fifty years! This summer I played trombone with them at the Squirrel Island "Casino" and again at the Boothbay Harbor Yacht Club.

My acquaintance with this venerable institution is through a skein of associations: I wrote an article for The Princeton Tiger on John Dengler's Intensely Vigorous Jazz Band, which was just then kicking up a lot of dust in the Ivy. Dengler re-grouped with The Roundhouse Eight, which featured Verna Hobson on E-flat, or lady's model, tuba. Through John and Verna I met her husband, Wilder, author of American Jazz Music (1938), the first book on jazz published in this country. Wilder was also jazz critic of The Saturday Review--and a perceptive intelligence with big ears and taste. I was privileged to become the only undergraduate habitue of Hobson's soirees, which were a kind of continuous seminar in jazzology. And we stayed in touch over the years.

Squirrel Island is a summer colony. (It celebrated its centennial in 1971.) The "Squirrels" call it "the poor man's Newport." Some time around 1919 some of the younger inmates there decided to cut through the Maine fog with that new music: jazz. In 1921 they "incorporated," styled themselves "The Hennessy ***** Orchestra" (after the classy booze of the same name), and threw a Ball. (In 1961 their Anniversary poster read, "Eight Men, Forty Balls.") Wilder Hobson quickly became the organizer of the band and festivities, enlivening both with his salty hoss-fart trombone. He played with the group for forty-five years, until his untimely death. Verna, the lovely *tubaiste* (or is it *tubause*?), continues the tradition. The group also features a hot cornetist, who "doubles" as an M.D.; a liquid clarinetist who's also an eminent professor at the Harvard School of Medicine; and Arnie Roth on soprano and tenor--a gifted artist and the world's funniest story-teller. The Hennessy ***** bash this year also featured a couple of virtuosi from Boston, Ken Steiner on bass and Bob Blakesley, who played with a number of swing bands in the Forties.

All in all, an unbroken line stretching back to the 'Teens, or Heroic Age, of jazz.

In the summer of 1959, while Wilder Hobson was off at Squirrel Island playing in the Hennessy band's 38th season, he sent the following piece back to The Saturday Review as his column for the September issue. SR has given TAILGATE RAMBLINGS permission to reprint Hobson's essay, written with amateur musicians in mind then and still valid.

The Art of Amateur Syncopation

FOGBOUND ON the Maine coast for the better part of the last month, I have also had rather misty connections with the U.S. mails and am unable to report on throbbing topics either in jazz or Juilliard circles. I have, however, had ample opportunity to reflect on the pleasures and trials of amateur syncopation, and set the results down for what they may be worth. The organization with which I am associated is called the Hennessy Five Star Orchestra, after the noble brandy, although the group is perfectly capable of subsisting on lesser oils and fats. We are now in our thirty-eighth season, which would seem to argue some sort of staying power, and I would suggest that the

principal reason for our longevity--or that of any other amateur jazz band--is the utter absence of malice, greed, or envy among the players. To put it crudely, no matter how badly anyone plays, the others ignore it; no matter how brilliantly a member may perform, he never attempts to hog the act. These are spiritual attributes that cannot be purchased at Vincent Bach's. They are coined in the same ineffable mint as our Squirrel Island sunsets.

BUT the Hennessy has other merits. I would mention the presence of four doctors of medicine, strategically spaced through the band. This not only provides the other players with psychosomatic reassurance, but is a very present help in the event of actual contusions and abrasions. These

are apt to occur in any amateur jazz band that really loves its work. Professional ethics prevent me from naming any of the doctors referred to, and I will content myself by saying merely that our pianist resembles a straight cross between Henry Cabot Lodge and W. C. Fields, and that our trumpet player has enjoyed intimate clinical association with the Aga Khan.

Enough of name dropping. I well realize that most amateur ensembles must hope to get along without United Nations, Hollywood, or Moslem support, and I will now set out a dozen general principles derived from more than three decades' brooding on this whole delightful subject. I hope that they may prove of benefit to amateur syncopators everywhere:

1. Refuse every request to play "The

Saints." It is more important to keep the good will of the players than of the element in the audience who still demand the number in question.

2. A jazz band marches on its rhythm section. If a capable drummer is not available, see to it that the plumber at the cymbals adheres to the principle of rock-steady monotony. Never let him for an instant suppose that he is either George Wettling or Philly Joe Jones. Also, keep the rhythm section geographically together. Nothing constitutes a more serious threat to amateur jazz than a placement that finds the guitarist twelve feet from the drummer and addressing a Radcliffe sophomore, while the bassist does his weekend thumping at an equal remove on the other wing.

3. Once the band is in motion, the drummer is and must be the rhythmic governor (I would advise amateur groups who have not got at least a dependable monotonist to disband in favor of canasta or cormorant-fishing). But in the interests of general leadership, and especially in the matter of the selection of tunes, it is well to appoint a maestro who is recognized as such. I still like to dance, and so do most of the Hennessy's public: I can testify that the dancing audience do not appreciate a chaotic fifteen-minute debate on the relative persuasions of "Milenberg Joys" as against "I've Found a New Baby."

4. Given rhythmic solidity, the greatest asset an amateur jazz band can have is an authoritative, powerhouse cornetist, or trumpeter. This kind of man can swing an assemblage which, without him, might sound like a garbage-disposal plant.

5. Pretty young women who step up and wish to sing "Chloé" with the band are apt to transfix the audience and may be left to a skeleton crew while the rest of the band seek the bar facilities.

6. Offer every man in the band a solo, regularly. Those who do not wish to solo may easily indicate the fact.

7. Mix the musical bag. Some players are particularly fond of ballads, some of scronch music, some of flag-raisers.

8. Avoid the hazards of the "head arrangement." In the tumult of amateur jazz, where people are genuinely enjoying themselves, the best laid plans of the players are subject to frightful corruption. This is a field where, if anywhere, pure spontaneity may be allowed to prevail. For the band's own pleasure, it is desirable to try to end together (even in the pleasantest company there is usually some indecisive soul who never seems to realize that the rest of his fellows have reached a natural climax). The surest

guarantee of unanimity that I know of is the conventional four-bar drum break followed by the four-bar ensemble ride-out. Our difficult individualist usually recognizes these signals.

9. Play "The Washington and Lee Swing" at least once per evening.

10. Don't play "Stablemates." Few amateur jazz musicians, let alone their audiences, have caught up with Miles Davis.

11. Try to maintain a balanced band. If four members of the country club present themselves bearing, respectively, accordion, washboard, gut bucket, and violoncello, treat them to high-flown phraseology implying that certain special effects will be spectacular in certain numbers. Thereafter, insert members where the least damage is likely to ensue. Any undesirable musician can usually be voided by installing a fine young blonde near the musician, while the rest of the players quit the bandstand. The problem, I admit, is to discover the blonde. She is not apt to respond to a man whose chief feeling is that he is the Schnabel of the washboard.

12. Go ahead, anyway. And, like the Hennessy, may you live thirty-eight years.

—WILDER HOBSON.

FETE FOR FELIX

by Esther Halm Suher

After being announced so many times over WMAL Radio for several weeks, the evening finally arrived--Friday, September 27. The place: the Concert Hall at Kennedy Center. The occasion: "An Evening with Felix Grant," honoring him for his faithful devotion to the preservation of jazz with his program, "The Album Sound," these past 20 years over WMAL Radio (630), Washington, D.C.

Many of his fellow radio friends and some notable jazz personalities came to honor him, as well as the many friends and followers who filled the Concert Hall, among them a small group of PRJC members. Hardin and Weaver, Tom Gauger, Bill Trumbull, Ed Meyer, Bill Mayhugh, General Manager Charles Macatee, all of WMAL, and the Honorable U.S. Senator John Tower of Texas were present and part of the program.

From our very special seats in the President's Box, we had an excellent view of a representative from Mayor Washington's office presenting Felix with a beautiful plaque, of Mr. Macatee presenting Felix with "his very own 45 RPM record" and, through the excellent efforts of our president, Fred Wahler, of Felix receiving a very nice plaque from PRJC, presented by John Lyon, another WMAL personality. This plaque was a small token of appreciation to Felix for his many favorable comments promoting PRJC on his program. Fred's wonderful wife, Anna, managed to get a personally autographed picture of President Ford, which Bill Mayhugh presented to Felix, adding to this great night of outstanding recognition. These were just a few of the gifts Felix received.

The musical portion of the evening featured Jimmy Witherspoon, Ramsey Lewis, Brazilian composer/guitarist Luiz Bonfá, and Dave Brubeck and his three sons--"Two Generations of Brubeck."

PICNIC TAPES AVAILABLE

All of you who attended the PRJC's 4th Annual Jazz Picnic in September must have noticed Kim Warner and his extensive tape recording equipment near the bandstand. Kim was able to make a fine, professional-quality recording of all the day's music, and from that material he has put together a one-hour sampler tape with one tune by each of the thirteen bands which played that day. The PRJC is making this material available in the form of a 60-minute stereo cassette (compatible with mono players), professionally reproduced by a studio in Baltimore. Each cassette has a fold-out card describing the action and naming the bands and tunes. The cassettes will be on sale at the annual membership meeting and party on November 16, or they can be ordered by sending your check made out to PRJC to TAILGATE RAMBLINGS. The following bands and tunes are on the tape:

- Anacostia River Ramblers -
At the Jazz Band Ball
- Dixie Five-0 -
Back Home Again in Indiana
- Bull Run Blues Blowers -
Slow 'n Easy
- Southern Comfort -
There'll Be Some Changes Made
- New Sunshine Jazz Band -
New Orleans Hop Scop Blues
- Bay City 7 -
New Orleans Stomp
- Original Washington Monumental Jazz Band -
Milenburg Joys
- Free State Jazz Band -
Fidgety Feet
- World's 3rd Greatest Jazz Band -
South Rampart Street Parade
- Good Time Six -
Buddy's Habit
- Fallstaff Five plus Two -
My Honey's Lovin' Arms
- Randolph Street Gang -
My Monday Date
- PRJC Teenage Dixieland Band -
March of the Red Baron

NEWS FROM FRISCO & NEW ORLEANS

PRJC member Joe Murphy recently made a jazz excursion to San Francisco and New Orleans. Here is his report:

I arrived at Earthquake McGoon's just in time to find out that Turk Murphy was leaving that evening for Australia. Jim Maihack's band was on the stage using the old Lu Watters lineup of two trumpets, along with the usual front line, but with Jim Cummings playing string bass. Jim Maihack played banjo and did the vocals.

The band sounded like an updated version of the old Watters band, using scores for guidance but never getting quite the same disciplined sound I heard in Murphy's band a year previously. However, there are individuals in the band who are simply great. There is a young trombonist, Rex Allen, whose name I'd never heard. He looks about 19 and plays more great jazz than anyone I've heard since Jack Buck played with Bob Scobey back in the early 50's. Ray Skjelbred on piano and Phil Howe on clarinet were outstanding.

In New Orleans, in August, there was the old Bourbon Street variety: Storyville Jazz Band, Freddie Kohlman, Murphy Compo, Pete Fountain and Al Hirt. Fountain put on a slick show with great arrangements that sounded like Benny Goodman would have played on the Street 30 years ago with his sextet. He played everything from *Closer Walk to Tie A Yellow Ribbon*. Not much to get excited about, but he draws the crowds. Ditto for Hirt except he's louder. I visited the Jazz Museum; it's interesting but disappointing because of size and paucity of memorabilia, more of which should be available.

At both ends of the country the tunes were the same when announced, but they just don't come out the same. For my taste, the San Francisco bands play the tunes the way Jelly Roll, Walter Melrose, Joe Oliver, Paul Mares and Leon Rappolo intended them. And I still don't hear any group in San Francisco or elsewhere that quite matches the group Bob Scobey assembled in 1950-55.

Don't miss the OPEN JAM SESSION for November, on Thursday, Nov. 7. All musicians and fans are welcome.

*SHEET MUSIC AND PIANO ROLL COLLECTORS
TO MEET IN WASHINGTON NOVEMBER 2-3*

A national meeting of music collectors will be held Saturday and Sunday, Nov. 2-3, at the Bellevue Hotel, 15 E St. NW, Washington, D.C. The meeting is being sponsored by PRJC member Thornton Hagert.

Two special musical programs will be held on Saturday at the Bellevue. The first begins at 3:30 p.m. and will present American music ranging from the revolution-period through jazz of the 1920's. Performers include Mike Montgomery (the Detroit piano roll authority), the Tacoma Mandoleers (a full mandolin orchestra), the Colonial Players and Singers, and the Early American Wind Music Ensemble. Tickets may be bought at the door for \$5.

In the evening, starting at 8:30, the New Sunshine Jazz Band will present a program of rags, foxtrots and two-steps, with dance instructors on hand to demonstrate. "Banjo Dan" McCall from New York will do a show illustrated with song slides from the 1890's through World War I. Tickets at the door are \$5.

In addition to the special musical programs, there will be lots of trading and selling of old sheet music, piano rolls and phonograph records.

THANKS, ROD!

On October 6 PRJC member Rod Clarke invited us all to an open party at Blues Alley, and a good time was had by all. Music was provided by the Good Time Six, who never played better. Highlights of the afternoon were a cakewalk contest and a traditional New Orleans funeral procession.

Rod provided a fine trophy for the cakewalk contest, but when the strutting was over, the committee of judges headed by PRJC President Fred Wahler ruled "no contest" and invited all contestants to practice up for another competition to be held November 16 in conjunction with the annual membership meeting and dance party. The trophy is a beauty, and all PRJC cakewalkers are urged to compete on that date.

The most colorful jazz event seen around here for a long time was the funeral procession. The band and about a hundred marchers formed up outside Blues Alley and proceeded down Wisconsin Avenue to a nearby churchyard to the tune of a mournful dirge. Once there, Rev. Clarke offered a few uplifting words and we all strutted back to Blues Alley to the "Saints," with Madame President Anna Wahler leading the second line parasol corps with her official PRJC parasol, as pictured on our club buttons.



STORK SCORES AGAIN

Fred Stork, banjo and guitar picker for the New Sunshine Jazz Band, won third place in the original song category in the cave ballad contest held this summer by the Speleological Society of America. Fred's song, *The Car Won't Be So Crowded Coming Back*, tells a series of hilarious incidents of a caver slipping from a cliff, another being forgotten in the depths of a cavern, a third being trapped by a flood, and the last dropping to his doom because of a broken rope. The narrator cheerfully sees the bright

side of these little mishaps by looking forward to more room in the car on the trip home.

In the first such contest in 1971 Fred won first prize, and the next year he got honorable mention.

The PRJC plunker and spelunker has ample qualifications for writing songs. He has a master's degree in music from Penn and has composed a variety of works, including a rhapsody for accordion and full orchestra, choral works, and pieces for solo instruments. This summer, when the Chevy Chase Presbyterian Church celebrated its 50th anniversary, Fred presented a concert of his works.

JAZZ COURSE AT THE YWCA

Part I of an introduction to the background and appreciation of jazz through the 1940's will start on November 13 at the YWCA (17th & K Sts. NW).

The first series will consist of four two-hour meetings on consecutive Wednesday evenings (6-8 p.m.). The sessions will be informal and non-technical, divided between discussion of and listening to recorded examples of the classic sounds.

First Series (starts 11/13):

- I Backgrounds: the African and European antecedents; country blues; spirituals; ragtime
- II New Orleans: Creole, Black, White
- III Chicago: the South Side
- IV Chicago: White Chicago Style

The second half of the series will take place on four consecutive Wednesday evenings beginning January 22, 1974:

- I The Midwest: Kansas City; the territory bands
- II Harlem
- III Swing
- IV The 40's: the New Orleans revival; mainstream, bop

Instructor is PRJC member W. Royal Stokes, host of the classic jazz radio program "I though I heard Buddy Bolden say..." on WGTB-FM (90.1). To register call YWCA at 638-2100, ext. 29.



N.Y. JAZZ MUSEUM SEEKS BOOKS ON JAZZ

The New York Jazz Museum, 125 West 55th Street, NYC 10019, is building an archive of books on jazz and blues--histories, biographies, criticism, photo books, discographies, fiction and poetry with jazz themes, jazz reference books, etc. Books are sought by donation, trade or purchase. In the past year-and-a-half over four hundred books have been collected. Sources for the books have included publishers, private collectors, out-of-print book shops, authors and the general public.

The Museum is also building collections of jazz magazines, sheet music, films, photos, posters and artwork.

In the future it is hoped that these collections can be made available to students, researchers and scholars.

Book dealers may request a "wants" list of over three hundred books being sought.

The N.Y. Jazz Museum is a nonprofit, tax-exempt organization. All inquiries and responses should be directed to Howard E. Fischer at (212) 765-5150 or at the above address.



(cont. from p. 3)

Doris Stone. #319. Loyal Dixieland fan. Permanent fixture at Bratwursthau.

Mark Taylor. #206. Loyal Dixieland fan. Regular at all PRJC functions. Is learning bass fiddle at home.

Ray West. #431. Loyal Dixieland fan. Travelling jazz fan par excellence.

For sale: trumpet, Olds Ambassador with case. Very good condition. \$100 or best offer. Mort Middleman, 4775 Byron Rd, Balto. Call 301/484-1066 (day) or 301/655-3048 (night)

For sale: extra copies from my sheet music collection (1876-1949). Prices less exorbitant to PRJC members, working-stiff musicians seriously interested in widening repertoire and other virtuous citizens. Ed Fishel, 536-8065.

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NOVEMBER, 1974

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REGULAR GIGS

- Sunday ANACOSTIA RIVER RAMBLERS, Lighthouse Restaurant, on Rt. 50 in Falls Church, Va. 7-11 p.m. Sit-ins welcome.
- MOUNT VERNON STOMPERS, Peabody's Book Store, 917 N. Charles St., Baltimore. 4-7 p.m.
- Monday RANDOLPH STREET GANG, Bratwursthaus, 708 N. Randolph St., Arlington, Va. 8:30-11:30 p.m., sit-in session at 11:30.
- Tuesday MOUNT VERNON STOMPERS, Peabody's Book Store, 9-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. \$3 minimum.
- Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30 p.m., sit-in session at 11:30.
- PRJC OPEN JAM SESSION, first Thursday of each month, Cinders Steak House, 1500 S. Joyce St., Arlington. 8:30-midnight

COMING UP

- Sat, Nov. 2 Afternoon and evening musical programs in conjunction with National Meeting of Music Collectors. See p. 8.
- Sun, Nov. 10 The Bobby Hackett Quartet plus Vic Dickenson, 3-7 p.m., Watchung View Inn, Pluckemin, NJ. \$4 admission. Sponsored by the New Jersey Jazz Society (a fine group!)
- Sat, Nov. 16 (PRJC members only) Annual membership meeting and party. 8 p.m., VFW Hall, 7118 Shreve Rd, Falls Church, Va. See p. 3 for details.
- Sun, Nov. 24 Original Washington Monumental Jazz Band, in The Pub, in the basement of the Healy Bldg on campus of Georgetown University, 37th & O Sts NW. 8-11 p.m., Admission free.
- Mon, Nov. 25 WETA, Channel 26, 9 p.m. A concert by the Preservation Hall Jazz Band recorded live at Wolf Trap this summer.
- Sun, Dec. 1 Fat Cat's Manassas Festival Jazzers at the Pub (details as Nov. 24)
- Fri, Dec. 6-
- Sun, Dec. 8 9th Annual Manassas Jazz Festival. See p. 4.

WELCOME NEW MEMBERS!

James T. Williams
Washington, D.C.
Ted Engman
Gaithersburg, Md
Penny Payne
Annandale, Va
Fran Fine
Washington, D.C.
Gary M. Drury
Camp Spring, Md
Don Heneberry
Ellicott City, Md
Walter L. Jubien
Gaithersburg, Md
Alease Mangum
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