

TAILGATE

RAMBLINGS



BIX BEIDERBECKE

Reiland

Bix Beiderbecke Memorial Issue of Tailgate Ramblings: Celebrate Bix's Birthday with the PRJC and the Bix Beiderbecke Memorial Jazz Band on March 15 (see p. 3 for details); Read Ray West's Article on Bix on p. 4

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB
(Please print or type)

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STATE & ZIP _____

PHONE NO. _____

OCCUPATION _____

RECORD COLLECTOR?

YES ()

NO ()

MUSICIAN? (What Instruments?) _____

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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: Esther West, Secretary-Treasurer
4040 Uline Avenue
Alexandria, VA 22304

TAILGATE RAMBLINGS, Vol. 5, No. 3

March 1975

Editor - Dick Baker

This Month's Cover - Harry Roland

PRJC President - Ed Fishel 703/536-8065

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 do not necessarily reflect official club policy or opinion.

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

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

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BIX BEIDERBECKE BIRTHDAY BASH ON MARCH 15; Marriott Plans Another "Escape Weekend"

Continuing what has become a traditional PRJC yearly event, the Bix Beiderbecke Memorial Jazz Band will play in celebration of the birthday of the legendary cornetist on Saturday, March 15, from 9 p.m. until 1 a.m. in the Chesapeake Room of the Marriott Twin Bridges Motor Hotel.

The BBMJB is easily one of the finest traditional bands in the country, and certainly the only group which can lay claim to having single-handedly inspired a jazz festival. The group was formed in 1971 by Bixophile Bill Donahoe; in August of that year they flew at their own expense to Davenport, Iowa to play a memorial service at Beiderbecke's graveside on the 40th anniversary of his death. Having contacted only a few Davenport musicians about their plans, they were astonished to find their mission greeted by huge crowds and national press coverage. This led to the formation of the Bix Beiderbecke Memorial Society and to the annual Bix Beiderbecke Memorial Jazz Festival in

Davenport each August, a festival which jazz enthusiasts consider one of the half-dozen top jazz events each year. Needless to say, the BBMJB has been the featured band at that festival ever since.

In March of 1973 the PRJC invited the group down here to celebrate Bix's birthday (March 13) with us. Both that year and in 1974 they just knocked us out with their inspired playing. We hope we've established a tradition that will endure.

The line-up will be the same as last year, and the same as on the fine limited-edition LP they made in late 1973:

- Bill Donahoe - washboard & leader
- Billy Barnes - trumpet
- Tex Wyndham - piano
- Joe Ashworth - clarinet & soprano sax
- John Schober - C-Melody & alto sax
- Dick Cramer - trombone
- John Gill - banjo
- Jay Duke - drums
- Bill Taggart - tuba

Again, the Bix Beiderbecke Memorial Jazz Band will play from 9 p.m. until 1 a.m., Saturday, March 15, in the Chesapeake Room of the Marriott Twin Bridges. Admission will be \$3 for PRJC members, \$4 for non-members.

The Marriott's "Escape Weekend," which was tried for the first time the weekend the Grove Street Stompers played for us in February, is being repeated for this event. If you opt for this plan, you can: check into the hotel Saturday afternoon and enjoy a swim or sauna. Have dinner at your leisure in the new S&S Livestock Co., which features excellent roast beef and steaks. Enjoy the BBMJB that evening, then get up by 10 the next morning for a Dixieland brunch in the Windjammer Room featuring the Free State Jazz Band. All this goes for \$54.90 per couple. (The Sunday brunch alone is \$4 plus drinks.)

For Marriott reservations write: Marriott Twin Bridges Motor Hotel, 333 Jefferson Davis Highway, Arlington, VA 20001, or call (703) 628-4200. Mention that you're with the PRJC and ask for rooms adjacent to other jazz fans.

(By the way, make your plans now for the PRJC's special event in April, which will be on Friday the 4th: Gene Mayl's Dixieland Rhythm Kings, with Ernie Carson (cornet), Danny Williams (trombone), Gene Bolen (clarinet), Stan McCauley (piano), Monty Mountjoy (drums) and Mayl on bass.)

(cont. p. 9)

AN INTRODUCTION TO BIX

by Ray West

Who was Bix? Why, forty years after his death, is his name still heard among jazz fans and musicians? Let me introduce him to you. I think you may discover for yourself what so many others have through the years, that the jazz he created is unforgettable.

Leon Bix Beiderbecke: born March 13, 1903 in Davenport, Iowa and died August 16, 1931 at the age of 28; doomed to a short but incredibly creative life by a lifestyle he was unable to control; a jazz legend in his own time that remains strong and vigorous to this day. Bix became inspired by jazz during his early years through the sounds of the time in which he grew up. Among those sounds was the jazz he heard from the riverboats that stopped at Davenport and from recordings of the Original Dixieland Jazz Band. He was basically a self-taught cornet player, and as a result used unorthodox fingering techniques that some jazz authorities claim had an influence on his style of improvisation. Bix first acquired fame as a member of the Wolverines and was later featured as "hot" cornetist with the Gene Goldkette and Paul Whiteman orchestras. During this period he made many excellent recordings using, as a rule, musicians from the Goldkette and Whiteman bands. Some of the musicians associated with Bix were Frankie Trumbauer (Tram), Tommy and Jimmy Dorsey, Bill Rank and Eddie Lang.

Bix's cornet solos were lyrical, plaintive and rhythmic in nature, the creations of a musical genius expressing his sensitivity in phrasing that was so undeniably, totally right. Bix did not use the pyrotechnics of a virtuoso. He rarely ventured from the middle register and used a style of basic simplicity with frequent legato phrasing that resulted in sounds of haunting, wistful beauty and, if you choose to listen between the lines, possibly a hint of impending tragedy. Remember, he rose to fame with the Wolverines in 1924 and died in 1931, a short seven years. Bix was also a pianist, although his talents on cornet far overshadowed his piano work. He composed several tunes of rare beauty that, in spite of seeming incongruous when compared to his cornet

style, are quite intriguing in their own right.

Bix is acknowledged by most authorities and serious scholars of jazz as one of the true pioneers of jazz and certainly one who had a profound and lasting impact on all who have heard his cornet lift up and spark recording groups that were beneath him in terms of creative improvisation. To prove the appreciation that exists today for the heritage that Bix has left, note the many jazz fans and musicians that flock to the BIX STOMP held in New Jersey each year by Bill Donahoe and the Annual Bix Beiderbecke Memorial Jazz Festival in Davenport. The initial impetus for the Davenport Festival was provided by the Bix Beiderbecke Memorial Jazz Band, which is brought to Washington in March of each year (becoming a PRJC tradition) to commemorate Bix's birthday.

If you are interested in reading more about Bix, I highly recommend the book "Bix, Man and Legend," by Richard Sudhalter and Philip Evans (Pub. Arlington House).

Fortunately, Bix left a respectable number of recordings, although not nearly enough to satisfy his fans. If you would like to hear reissues of some of them, I have a few suggestions. I have intentionally restricted the list to those most easily available. All are LP albums.

1. The 1924 recordings of Bix with the Wolverines are available on the Riverside label, RLP-12-123 - "Bix and the Wolverines." This is heavy listening, since any attempts by Riverside to restore the sound quality of the original recordings are generally disappointing. The originals were made under incredibly crude conditions. In spite of the audio horrors of this album, these recordings are priceless landmarks in the history of jazz and I am grateful that they still in a condition from which reissue is possible. The restoration of sound quality is a generally horrendous problem when reissuing original recordings made prior to 1930, i.e., of all acoustical and most early electrical recordings until recording engineers learned to properly exploit the vastly improved capabilities of the electrical recording method. These recordings are also available on the Jazz Treasury label in album JT 1003, "Leon 'Bix' Beiderbecke."

2. For the most exciting of Bix's small group recordings, I recommend a three-

(cont. p. 7)

LETTERS TO THE EDITOR

TR doesn't have a regular letters column, because, quite frankly, we don't get many letters. This issue, however, we are blessed with three. The first two are reports from friends of jazz in far-away places. The third is from a friend of jazz right here in our area who pulls the tail of one of the sacred cows of traditional jazz.

It was at the same time a great pleasure and a surprise to receive your "Tailgate," news from a Potomac River Jazz Club, and indirect news from my great friend [PRJC member] Bob Redding...

A surprise because--as many traditionalists over in Europe, all discouraged--I was under the impression that the country where jazz was born (but ill-recognized) had fallen into the hands of shrewd tradesmen fostering the worst tastes of the public, or of hypocrites of the type we are overwhelmed with, only "free" to break our ears.

A great pleasure because the undersigned, a veteran (62) in jazz, founded his first jazz club way back in 1931 in Brussels. And a reading of the "T. Ramblings" reminds me nostalgically of the bulletin I published here in Rome about 20 years ago--stencil, same problems, same enthusiasm and faith for which I highly commend you.

Unfortunately over here, the "free" guys (also backed by the red propaganda) monopolize all activities. Traditionalists have retreated into their homes and listen to their records. So the younger who might be interested practically never can reach the real sources--a pity! But we all have a trade and unfortunately cannot crusade anymore for the good cause. Our wrinkles and white hair are also a setback...

Anyway, let's take things as they are and try to do what we can--and what *you* do is a good example...

With my best wishes, yours truly,

Andre Hennebicq
Rome, Italy

The PRJC is proud to welcome Mr. Hennebicq aboard as a member and we hope he will continue to keep us informed of the status of traditional jazz in his area.

We have just received the December edition of TAILGATE RAMBLINGS. Congratulations on another excellent edition.

Our jazz scene has been very busy. We had our annual convention, which was attended by approximately 80 bands of all varieties, Dixieland, modern and big. We fly Clark Terry over especially for the week and he thrilled us all with the way he adapted to the various styles. We were also fortunate to hear before Christmas Turk Murphy and his Band and just last week Judy Durham's Hottest Band In Town, which had in its personnel Englishman Sammy Rimmington, who is at present also a member of the Louisiana Shakers.

...we featured Tony Newstead at the Club in late 1974 and he proudly brought along his plaque [presented by PRJC when Tony left this area], which he showed to all. He has now formed a band which will be featured regularly during 1975 at our club nights.

...Congratulations on the article on a radio station to play jazz manned by PRJC members. In Australia later this year FM radio will be starting; we have already applied for a martial license, but at the best we may be granted up to three hours on one weeknight. Along this line we are at present scripting and will be recording 13-20 1/2-hour programmes over a weekend in February, which we hope will show we are capable and have the records and know-how to complete a project of this size. If these sound reasonable we will follow this in April with a series of 13x1/2 hour "The Story of Australian Jazz." If everything works out, maybe at later dates we may be able to exchange programmes.

We are also putting the final touches to a "Discography of Australian Jazz," which will cover records issued by Australian groups from 1925 to December, 1975. It will (we hope) be available July/August of this year. It is being done chronologically so it can be updated every 2-3 years.

...Keep up the good work and all the best for 1975.

Roger Beilby
Victorian Jazz Club

The PRJC and the Victorian Jazz Club recently exchanged honorary memberships.

(cont. on p. 6)

Letters to the Editor (cont.)

Editor:

In your generally excellent, and certainly welcome piece on the Downtown Jass Factory, you made one small booboo which must not go uncorrected.

This came about, I hope inadvertently, when you referred to something called San Francisco style jazz. Perhaps this was meant to be a nod to Turk Murphy.

How I have nothing against the City by the Bay. Its little cable cars climb halfway to the stars, and it is an altogether civilized, "people" place. But by no stretch of the imagination is it the home of a clearly-defined original form of jazz music that could possibly be construed as having been born there. What there *is* in San Francisco is Turk Murphy's band--a band of rather limited influence playing a highly derivative style of dead-ended jazz, and not--candor compels one to add--playing it any better than fairly well. Comparisons are odious, but Murphy seems to me only slightly higher on the jazz scale than, say, the Dukes of Dixieland or Al Hirt.

Nothing that Murphy has ever recorded, in my judgement, has in any way expanded the horizons of the New Orleans-Dixieland-Chicago jazz schools--not even in the very limited way that the Condon-"Nick's-ieland" groups of the forties did. Certainly the musicians most closely associated with Murphy--while good in general--have failed to exert the influence of a Ralph Sutton, a Vic Dickenson, a Max Kaminsky, or a Bobby Hackett in the traditional field, or a Herbie Hancock, a Miles Davis, a Joe Zawinul or a Nat Adderly in more modern jazz.

The school of jazz into which Murphy falls is certainly that school known as New Orleans style. It derives from, but in no way extends, the King Oliver Creole Jazz Band, with a deep nod to the New Orleans Rhythm Kings and Jelly Roll Morton.

If I have any criticism of the Downtown Jass Factory--to which I have been listening with pleasure and growing respect ever since it was first assembled last fall--it is that the Factory tends toward overmuch dependence upon Murphy rather than reaching back to the source. But there are important influences within the group pulling it toward Oliver and away from Murphy.

There are those in the group who find Tom Anderson's Saloon a more congenial place than Earthquake McGoon's, and Lulu White a more accommodating hostess than the Everleigh Sisters. And those forces lend the band most of its interest.

This is not a niggling point. We have seen in the past the damaging effects of narrow sectarianism in jazz. We still suffer to some extent from the "moldy fig"-bopster dichotomy exploited for fun and profit by sharpies and promoters in the late forties. Anything which today tends to recreate that kind of divisive stupidity is harmful.

It seems to me that we are completely within our cultural, musical, historical and aesthetic rights in delving back into the treasure trove that was New Orleans jazz. We are, of course, free to prefer that style to all others, as I happen to do. But we--musicians and listeners alike--must remember that as valid and beautiful as this form is, its closest linguistic parallels **are** probably Aramaic and Sumerian. We do not create great works of lasting literary merit in those languages today--and for the same reason, we do not, and cannot create great musical expressions in the New Orleans format.

What we can do is to evoke the great music of the past. And this is fine. But if what we want and expect is creativity, we cheat ourselves if we don't sound out those areas where today great jazz is being created. To that end, an evening with Count Basie is worth ten with Turk Murphy; careful attention to Cannonball Adderly is infinitely more rewarding than equal attention to Pete Clute.

Sorry, but that's the way it is. I'll go along being vastly gratified by guys like the Downtown Jass Factory and others who remind me of the bygone power and glory of New Orleans jazz. But I won't confuse that with great musical inventiveness and trailblazing. And I am reasonably sure that we are not witnessing the birth of a "Columbia"--or even a "Potomac"--style of jazz playing.

*Ted Chandler
Columbia, Md*

Whew! Turk Murphy fans are invited to come down off the ceiling and respond. As the man on TV says, this station invites opposing points of view from responsible spokesmen.

An Intro to Bix--cont. from p.

volume series available on the Columbia label. Columbia has done a remarkable job of improving the quality of these old recordings, which were originally made with the most primitive of equipment. I have seen these albums in several local record departments and shops;

CL 844 The Bix Beiderbecke Story, Vol. I - "Bix and his Gang." This is a fine collection of the small recording groups and includes such numbers as *Jazz Me Blues*, *At the Jazz Band Ball*, *Royal Garden Blues* and *Louisiana*.

CL 845 The Bix Beiderbecke Story, Vol. II - "Bix and Tram." This album contains some of the outstanding results of the close friendship of Bix with Frankie Trumbauer. Tram was an extremely competent musician who appreciated Bix's gift and encouraged him in every way he knew. Some of Bix's most widely acclaimed solos resulted from this association. This album includes *Singin' the Blues*, *Ostrich Walk*, *Riverboat Shuffle*, *I'm Comin' Virginia* and two Bix, Tram and Lang trio selections on which Bix plays piano.

CL 846 The Bix Beiderbecke Story, Vol. III - "Whiteman Days." As the album title states, included are several recordings of Bix's solo efforts with the Paul Whiteman Orchestra. Also in this album are more examples of Bix's work with recording groups which were usually organized by Tram. An especially valuable offering in this album is Bix's piano solo of his own composition *In A Mist*, probably the most concrete recorded example of the musical thinking that permeated his last years.

3. The following recordings feature Bix soloing with the Paul Whiteman and the Gene Goldkette orchestras. They include multiple takes of several tunes, most of which were unissued until now;

Broadway 102, "The Unheard Bix"

RCA Victor (Black & White) 731.036/037, "The Bix Beiderbecke Legend," Vol. 1 & 2

RCA Victor (Black & White) 731.131 and 741.093, "The Bix Beiderbecke Legend," Vol. 3 and 4.

As good sources for the book and the recordings, I recommend Oak Lawn Books of Providence, R.I., an advertiser in TR and owned by PRJC member Fred Turco. Other excellent sources are Bill Bacin of the

NQJCC (through the periodical JAZZOLOGIST) and also the Jazz Museum of the New Orleans Jazz Club. Having made purchases from all of these, I can personally vouch for them.

I hope that you will enjoy getting acquainted with Bix through reading his story and listening to his music. I know that the sound of his cornet from so far in the past continues to fill me with amazement each time I listen to those old reissues. I wish the same to you.



Baritone sax seeks alto, tenor & soprano for classical quartet. Objective: fun, poss. profit. Call Belford Lawson, 296-8880 (off.).

FOR SALE: Metrotec SD4A-Q quadriphonic decoder/rear channel amplifier, \$35. This plus two speakers converts any stereo system to quad. Dick Baker, 521-4597.

MUSICIANS WANTED: for 4-piece Dixieland on Allegheny-Monongahela-Ohio riverboat operating out of Pittsburgh. Summer-long full-time employment. Ed Cheris (703) 323-8638.

FOR SALE: Buesher C-Melody sax, good condition, \$70. Kim Warner, (301) 448-0128.

Potential advertisers are reminded that TR is now able to accept commercial advertising. Rates are (discount for PRJC members):

full page - \$40 (20%)

1/2 page - \$20 (10%)

1/4 page - \$10 (not discounted)

TAILGATE RAMBLINGS goes out to nearly 800 jazz fans each month and gets passed to many more.

A Dixieland Session in England

by Joe Shepherd

During a short visit in Yateley, England with British friends of many years, I had the opportunity to attend a British Jazz Society Dixieland jazz session in Camberley (about 35 miles southwest of London). Jazz bands appear at the Cambridge Hotel in Camberley every Sunday evening from 8:30 to 11:30 p.m. A flyer at the club showed the following list of bands for October and November 1974:

Blackbottom Stompers

Terry Lightfoot and his Band

Colin Symons Jazzband (*voted top new jazz band in Germany 1974*)

Humphrey Lyttelton and his Band

Ken Colyer's All Star Jazzband

Alan Elsdon and his Jazzband

Bob Wallis and the Storyville Jazzmen

On my visit I heard "The Guv'ner," Ken Colyer, and his All Star Jazzband with Ken on trumpet and vocals; Ken Blakemore, trombone; Brian White, clarinet; Len Barton, bass; Allan Thomas, banjo; and Derek Smith, drums.

Entrance fee to the session was equivalent to about \$2, which is paid to a lovely lady named Sheena Boddy. Sheena is the wife of John Boddy, who is the secretary of the British Jazz Society, Ken Colyer's manager and a busy jazz promoter. During the evening I talked with several patrons who had heard of the PRJC and also Fat Cat. The club offered free membership in the British Jazz Society for non-members on that night, so I received a membership card.

The session was held in a nice jazz atmosphere of subdued lighting with candles on each table. The tables were placed around the rectangular room providing a good position for viewing and listening to the band. The band occupied a stand at one end of the room. Shortly after the first tune began, every table was filled and in a very short time many standees were on the scene. It stayed like this throughout the evening. The crowd responded to the band with applause and also through considerable use of the ample dancing area. Drinks were available, including

fine English beer. The atmosphere and music combined to make an excellent blend of evening.

The band played a variety of tempos from slow blues to up. Ken's band has the traditional Dixieland sound and an apparently large mental library. Ken mentioned to me that the personnel that night were not all regulars (for example, Brian White has his own group), but the well-knit presentation of jazz on that Sunday evening indicated that each musician had a more than casual knowledge of the other musicians. Their version of "Slow Boat to China" was interestingly done in Dixieland style and I suspect that this was a request and not one of the regular library numbers. "Down in Jungletown" was outstanding, starting off with a great beat and full but quiet ensemble, easing into a chorus of still quiet, but biting horns threaded by an extremely stable and tonal mixture of bass, banjo and drums, then individual solos prior to sailing out the last choruses with a lot of dynamic drive and power. The impressive crowd response confirmed my observation of a thing well done, if not rare.

There were several refreshing facets of Ken's band, such as the absence of musical cliches, a nice variety of mute work by Ken, tasteful backing behind soloists, solos beautifully done with pleasant detectable melody lines woven in, and several occasions of quite effective dynamics.

Brian White uses a lot of the "fat range" of his clarinet, getting an extremely large tone and then adding contrast with selective periods of high-register work. His backgrounds are interestingly woven harmonic structures. Ken Blakemore plays a vibrant trombone in both ensemble and solo roles. Ken Colyer's trumpet solos were enhanced by a variety of techniques on three mutes and a derby. An occasional banjo solo by Allan Thomas provided periods of musical contrast with the horns.

WANTED: to house the PRJC archives, a four-drawer legal size file cabinet. Can you give us one or sell us one cheap? Contact Anna Wahler, 894-6370.

PRJC Membership Renewals Due April 1--
Dues To Rise Slightly

Within the next few weeks PRJC members will be getting their membership renewal notices in the mail (our fiscal year begins on April 1). Everyone should brace themselves for the news that, like everything else, it costs more to run a jazz club these days.

The dues should actually have been raised last year, since the 25% postal rate increase early in 1974 and the spiraling cost of paper of 1973-74 had by then already pushed the cost of providing TAILGATE RAMBLINGS alone to more than \$5 per member per year, not to mention other costs incident to running the club. The Board of Directors held off last year, though, so as better to assess the situation, and we feel that this year's increase in dues is both justified and equitable, especially in view of the restructuring of the fee schedule as shown below:

INDIVIDUAL MEMBERSHIP - \$7.50 per year
The individual member will be eligible for all benefits of the PRJC to include all discounts offered, to vote in the general election and to hold office in the PRJC

FAMILY MEMBERSHIP - \$10.00 per year
a) Both husband and wife will be eligible for all rights and benefits described for the individual membership; children of the family under the age of 18 are entitled to all discounts offered but are not eligible to vote or hold office in the club;
b) A single person buying a family membership is eligible for all rights and benefits described for individual membership; discounts offered will be extended to one guest when that guest accompanies the card-carrying member

The switch to a family membership option was long overdue, and for the many PRJC families in which both partners hold memberships, the new dues represent no increase. The couple which takes out a family membership will save one dollar at each discounted PRJC event they attend, more if the kids come along. And even the single member can save money if he or she

brings a date to three or more events a year. New members will also get a break in that we have dropped the \$2 initiation fee.

With this issue we want to welcome to the fold a new staff artist for TR, Harry Roland, cornet player with the Bay City 7 and Downtown Jass Factory and commercial artist by trade. If this month's cover is any indication, Harry will be making meaningful contributions to this publication.

The Potomac River Jazz Club joins the New Jersey Jazz Society in mourning the recent passing of Bill Cleland, co-founder of the NJJS, its president in 1974, and also a member of the PRJC. Bill was a true friend and benefactor of jazz all his life; he died, so to speak, with his boots on: he was returning home from an NJJS Board of Directors meeting on February 4 when he suffered a fatal heart attack.

JAZZ ON THE AIR

- M-F 5:30 am (Sat & Sun 6 am) - Jazz Anthology, by George Mercer (one of the PRJC's five founding fathers), WAMU, 88.5.
- Sat 9 am-12 noon - "I though I heard Buddy Bolden say..." hosted by Royal, WGTB, 90.1.
- Sat 8 pm-1 am - Jazz Plus, hosted by Yale Lewis, WETA, 90.9.
- Sat 5:30 pm - "This Is Ragtime," a continuing series by Terry Waldo, WAMU, 88.5.
- Tue 2-2:45 pm - Replay of music recorded at the Pub on the previous Sunday evening, WGTB, 90.1.
- Sat 5 pm - Jazz Revisited, with Hazen Schumacher, WAMU, 88.5.

The monthly PRJC Open Jam Session continues to grow in popularity. The February session saw a nearly full house, with only a few empty seats left in the Cinders' spacious basement party room.

In addition to most of the musicians mentioned in the article in February TR, we were privileged to hear Gene Egge and Carlos Conde (drums), Chuck Brown and John Heard (reeds), Joe Murphy and Mike Kelly (piano), Steve Welch (trombone), Rick Harris, Bruce Weaver, Reverdy Fishel and Dick Lazarony (trumpet) and Al Stevens (piano, trumpet and trombone!).

The March session, to be held on the 12th, should be a good one, since we'll have a P.A. system for vocals and instrumental solos.

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THINK JAZZ, BUY PRJC!

Members are reminded that the club has for sale a number of items designed to display your PRJC affiliation or to call attention to our existence. The first is our lapel buttons, which make fine souvenirs and are highly envied by other jazz clubs. Next are decals about 3" in diameter showing the same "second line" parasol as the lapel buttons. Finally, our long-lasting vinyl bumper stickers say "Potomac River Jazz Club - Think Jazz - 630-7752." These items are 50¢ each or any combination of 3/\$1. Order them from Anna Wahler, 3903 Buck Creek Rd, Temple Hills, MD 20031.

Also, we have professionally recorded and packaged stereo cassette tapes of the 1974 PRJC Jazz Picnic, which contain one tune by each of the 13 bands that played that day. They are \$4 each, order from TR.

And for musicians, band leaders, and anybody else who wants to be able to locate musician-members of the PRJC, there is our Musicians Directory, listing every musician by each instrument he plays, along with his own comments about stylistic preferences, ability to read, etc. \$1 each from Polly Wagner, 302 Timber Lane, Falls Church, VA 22046.



The Potomac River Jazz Club



** WINDJAMMER ROOM **

March 2 DOWNTOWN JASS FACTORY
9 ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND
16 FAT CAT'S MANASSAS FESTIVAL JAZZERS
23 ANACOSTIA RIVER RAMBLERS
30 WORLD'S 3RD GREATEST JAZZ BAND
April 6 DIXIE FIVE-0

For recorded info -

DIAL (301) 630-PRJC

REGULAR GIGS

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

Sunday PRJC weekly jazz session in the Windjammer Room of the Marriott Twin Bridges Motor Hotel, located at the Virginia end of the 14th Street Bridge. 7:30-11:30 p.m. No cover, two-drink min. Open to public.

ANACOSTIA RIVER RAMBLERS, Lighthouse Restaurant, on Rt. 50 in Falls Church, Va. 7-11 p.m. Sit-ins welcome.

JAZZ AT THE PUB, in the basement of the Healy Bldg on Georgetown Univ. campus. 9-midnight. Rotating bands:

3/2 - Fat Cat's Manassas Festival Jazzers

3/9 - closed

3/16 - Bay City 7

3/23 - Barnstorming Jazz Band

3/30 - Original Washington Monumental Jazz Band

Monday RANDOLPH STREET GANG, Bratwursthaus, 708 N. Randolph St., Arlington, Va. 8:30-11:30 p.m., then sit-ins.

Wednesday PRJC OPEN JAM SESSION, second Wednesday of each month. 8:30-midnight. Cinders Steak House, 1500 S. Joyce St., Arlington.

Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30 p.m., then sit-ins.

Friday DOWNTOWN JASS FACTORY, Mrs. Z's Restaurant, Cedar Lane, Columbia, Md. 8:30-midnight.

COMING UP

Sun, Mar. 9 Dizzy Gillespie at the Smithsonian. Free workshop 4:30 p.m.; concert 8 p.m. 381-5395 for info.

Fri, Mar. 14 Annual Barbershop Harmony Show by the Fairfax Jubilaires (SPEBQSA),
Sat, Mar. 15 including jazz music by the Dixieland Jazz Bows (9 pieces, all PRJC members). Contact Jazz Bows leader Les Hesketh (978-4461) for tickets.

Sat, Mar. 15 PRJC Bix Beiderbecke Birthday Bash, featuring the Bix Beiderbecke Memorial Jazz Band (New York/New Jersey). See p. 3 for details.

Fri, Apr. 4 PRJC presents Gene Mayl's Dixieland Rhythm Kings. In one of the rooms at the Marriott; see April TR or call 630-PRJC for details. Band line-up bottom p. 3.

WELCOME NEW MEMBERS!!!

Jane M. Wallace
Arlington, Va

Belford V. Lawson III
Washington, D.C.

William E. Smith
Hyattsville, Md

Gus S. Zinnecker
Arlington, Va

Marie H. Peterson
Alexandria, Va

Dr. Herman F. Bernstein
Washington, D.C.

Dion T. Rahill
McLean, Va

Andre Hennebicq
Rome, Italy

John B. Kaparakis
Arlington, Va

Tulane University Library
New Orleans, La

James J. Malena
Irvington, NJ

Ted Chandler
Columbia, Md

J. K. Lea
Columbia, Md

John I. Bott
Washington, D.C.

John R. Lewis
Pittsburgh, Pa

Carter Manasco
McLean, Va

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