

# TAILGATE RAMBLINGS

APRIL 1975



"I TOLD YOU WE WERE TOO EARLY! THERE'S ONLY ONE PRJC PICNIC -- AND THAT'S IN SEPTEMBER!"

FJB



MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE & ZIP \_\_\_\_\_

PHONE NO. \_\_\_\_\_ OCCUPATION (Opt.) \_\_\_\_\_

RECORD COLLECTOR ( ) YES

MUSICIAN? (What instruments?) \_\_\_\_\_

MEMBER OF ORGANIZED BAND? \_\_\_\_\_

INTERESTED IN ORGANIZING OR JOINING ONE? \_\_\_\_\_

INTERESTED IN JAMMING OCCASIONALLY? \_\_\_\_\_

READ MUSIC? ( ) YES

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

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

[ ] Individual membership - \$7.50 per year. Member is eligible for all benefits of the PRJC, including all discounts offered and the right to vote in the general election and to hold office in the club.

[ ] Family membership - \$10.00 per year. Both husband and wife are eligible for benefits described above. Children under 18 are eligible for all discounts.

(A single person buying a family membership is eligible for all benefits described above; discounts offered will be extended to one guest when that guest accompanies the member.)

I enclose check payable to the Potomac River Jazz Club for the option checked above.

Signature \_\_\_\_\_

Mail to: Esther C. West, Secretary-Treasurer  
4040 Uline Avenue  
Alexandria, Virginia 22304

**PRJC**

TAILGATE RAMBLINGS, Vol. 5, No. 4  
April 1975

Editor - Dick Baker  
This Month's Cover - Fraser Battey  
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 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 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*

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GENE MAYL'S DIXIELAND RHYTHM KINGS  
IN PRJC APRIL SPECIAL

*Will Feature Cornetist Ernie Carson*

Gene Mayl, a man who has been near the top of the Dixieland jazz business for over twenty years, will bring his 1975 edition of the Dixieland Rhythm Kings to play for the PRJC on Friday, April 4. Mayl calls Dayton, Ohio home, but the Rhythm Kings have traditionally spent much of their time on the road. His current tour, on which the PRJC is one stop, will take him all over the eastern seaboard.

With Mayl on this trip are the regulars who have played with him for years, plus a couple of outstanding nationally known jazz stars. The men whom PRJC'ers will recognize from previous DRK appearances in our area are: Gene Bolen, clarinet; Stan McCauley, piano; Monty Mountjoy, drums; and Mayl himself on bass. On cornet will be none other than Ernie Carson. Carson played and recorded with Turk Murphy for several years; he's now the premier horn man in Atlanta, playing regularly in the famous Underground there. PRJC'ers will remember him from his appearance on our 1973 riverboat ride and at the Manassas Jazz Festival that year. And on trombone

will be Danny Williams of Chicago. Williams is a superb trombonist with a trick horn to boot: it's the one with the built-in switchable mute we've seen and heard every year at Manassas. This will undoubtedly be the most professional band we'll see in Washington this year, so don't miss it.

Gene Mayl's Dixieland Rhythm Kings will play in the Chesapeake Bay Room of the Marriott Twin Bridges on Friday, April 4, from 9 p.m. until 1 a.m. Admission will be \$3 for PRJC members, \$4 for non-members.

SAO PAULO'S "TRADITIONAL JAZZ BAND"  
RETURNS FOR PRJC MAY SPECIAL WITH  
NEW SUNSHINE JAZZ BAND

And the music goes 'round and 'round! Back in December we forecast a year rich in visiting jazz talent, and I don't think we're being disappointed: in February, the Grove Street Stompers, from New York; in March, the Bix Beiderbecke Memorial Jazz Band (see Scotty Lawrence's review elsewhere in this issue); April, Gene Mayl's Dixieland Rhythm Kings, featuring Ernie Carson; and coming up in May, the triumphant return to the USA of the Traditional Jazz Band of Sao Paulo, Brazil, in joint concert with our own New Sunshine Jazz Band. The joint concert is being cosponsored by the PRJC and jazz radio host Royal, who is now the USA manager of the TJB. The event will be held Friday, May 9, on the campus of the University of Maryland.

The Traditional Jazz Band made their first trip to our country in January, 1974, and they launched that tour by playing for the PRJC in the Windjammer Room. They absolutely knocked us out that night and went on to a very well received tour of the US, playing mostly for American jazz clubs. The trip was such a success that they immediately began planning a return tour, and Royal, host of the program "I thought I heard Buddy Bolden say..." (WGTV-FM, 90.1; Sat 9-noon), agreed to be their USA manager. On April 13 Royal will meet the band in Miami to begin a 30-day tour which will take them to New Orleans, St. Louis, Chicago, New York, Boston and many other cities.

The Washington appearance will be a joint concert with the New Sunshine Jazz Band, a local group under the leadership of music historian Tony Hagert which has gained international recognition with their

*(cont. p. 8)*

## BIX LIVES!

by Scotty Lawrence

On March 15, Bill Donahoe (washboard and leader) brought the Bix Beiderbecke Memorial Jazz Band into the Twin Bridges Marriott to play in honor of Bix's birthday.

Here was an evening of first-rate traditional jazz to gladden the hearts of true believers. The band was sparked by the clean, accurate lead of Billy Barnes' trumpet (occasionally cornet) that left no doubt as to where the band was headed and who was in charge of the direction. (I have since learned that Billy now plays practically full time professionally. This comes as no surprise, for trumpet men do not develop chops such as his by playing one gig a week, I can assure you.)

Dick Cramer (valve/slide trombone) and Joe Ashworth (clarinet/soprano sax) were listening carefully to the Barnes lead and both exhibited excellent taste in construction and placement of their musical comments. It was as if Billy was preaching the sermon with integrity and the others in the front line were serving as members of the Amen corner.

In impeccable beat was set up and maintained with Jay Duke on drums, Bill Taggart on tuba, Eddy Davis on banjo, and Tex Wyndham at the piano. The rhythm section was truly adept in supporting the horns in building climaxes and there was no question about the ability of the band to swing mightily.

They managed for the most part to stay away from the warhorses that usually take a beating from pickup bands and played an interesting variety of tunes (including some little-heard Jelly numbers), some of which were unfamiliar to me. There was, of course, a number of tributes to Bix, including a very close approximation of the Bix chorus on *Singing the Blues* by Billy Barnes. Make no mistake here, though, for Barnes is no smudged carbon copy of Bix, but is very much his own man on trumpet with his own statements to make in his own language.

Oh, if you were hell-bent on carping you could perhaps have complained that the front line sometimes played too many notes in ensemble passages so that the lines sounded cluttered to all but the keenest ears; you might have preferred more slide and less valve trombone or fewer tuba solos

(even though extremely well played); or you may have felt that Tex Wyndham's vocals will never dim the memory of Jack Teagarden or Clancy Hayes. But these are small matters indeed.

Apparently, the band meets very infrequently and has practically no rehearsal time. This did not seem to handicap the group in any way and the obvious first class musicianship of the members overcame any gaps that may have occurred due to lack of playing together. This was a band that did not leave the audience with thoughts like, "What a terrific drummer!", or "The trombone player is fantastic!". Rather, the impression left was, "What a fine band!"

In addition to the band's program and some Eddy Davis solos (vocal and banjo), a low bow is due Gran Klink for authentic ragtime piano, lovingly played, during intermission.

While the turn-out was satisfactory, it seems unfortunate that so few of the PRJC musicians were present, for here was an opportunity to learn something about how traditional jazz can be played by a first-rate, professional band.

All in all, an exciting and satisfying evening.

Bix would have liked it.

\* \* \* \* \*

### BASIN STREET JB TO PLAY AT THE ET CETERA

The Basin Street Jazz Band, a recently-formed group of PRJC musicians which has grown primarily out of the monthly open jam sessions, is taking Dixieland jazz back into the District in April. They have been signed to play every Monday evening in April at one of Washington's best known jazz clubs, the Et Cetera (1825 M St NW, tel. 466-8822).

Leader of the BSJB is trumpeter Lou Weinberg, with: John Wessner, trombone; Chuck Brown, clarinet; Donn Andre, banjo; Charlie Robb, piano; John Wood, sousaphone & string bass; and Bill Jones, drums. The band will play from 9 p.m. until midnight; cover charge is \$2.

The Basin Street Jazz Band will also play in the Corsican Club, 1716 I St NW, on Sunday, April 6, 8-midnight. Cover \$1, all drinks \$1.

## MURPHY/S.F. STYLE FANS STRIKE BACK

*The March issue of TR contained a letter from Ted Chandler taking this editor to task for using the term "San Francisco style jazz." Ted's thrust was that the music we now associate with Turk Murphy's San Francisco Jazz Band is not sufficiently different from what went before to merit its own category and, moreover, that Murphy's music never was so hot anyway.*

*Needless to say, this highly heretical stance evoked a storm of rebuttal, much of which is reprinted below. I would, however, like to go on record as being dismayed at the amount of personal vitriol directed at Ted over his letter (most of it was presented orally, some more has been edited out, where possible, of the letters below). The argument ad hominem is a common human foible--questioning the sanity or birth-right of those who disagree with us makes us feel so much better about our own beliefs. However, even if Ted Chandler were a dirty, no-good S.O.B. with a questionable family tree and an embarrassing prison record, that would have nothing to do with the validity of his argument. (By the way, Ted Chandler is in fact a hell of a nice guy who loves jazz as much as any of us.)*

*I felt when printing his letter--correctly, as it turned out--that the replies to it would be informative and do a lot to tell us just what is worthwhile about the kind of jazz we call San Francisco style; I'm sure our readers will find the letters below quite educational. As Al Webber said in a companion note to his letter: "If [Chandler] does nothing else, he clarifies how each of us feels about the music. A searching look now and then never hurt anybody."*

Three rousing cheers for Ted Chandler's musings in the March issue of TAILGATE RAMBLINGS! If they do nothing else, they will determine which members of the PRJC believe in the First Amendment and which members believe heretics should be hung by their extremities until dead or in extreme discomfort.

Brother Chandler very evidently doesn't care much for Turk Murphy. Fair enough. I know reasonable men who have listened to jazz for a great many years who aren't wild about Herbie Hancock or Joe Zawinul.

But to say that Turk and his band have had "rather limited influence" is to fall somewhat short of the truth. In fact, for good or ill, depending on whether or not you dig the stuff, that influence has been profound.

Among the bands strongly influenced by Murphy's approach to New Orleans jazz are the Original Salty Dogs, the Red Onion Jazz Band (New York City), the now defunct Bay City Jazz Band (San Francisco, not Baltimore), the Boll Weevil Jazz Band, and in its earlier years the Happy Jazz Band. On a more local, plebian level, I think you could toss in the Bay City Seven without evoking screams of protest from Frank Wiedefeld or Harry Roland. And if you lump the Good Time Six in with the aforementioned, you won't get a squeak out of me.

I think you might say that most present-day traditionalists whose tastes run to organized, rehearsed band renditions of multi-strain rags, blues and stomps owe something to Turk and the tradition--"revivalism" if you will--that he stands for. The only first-rate jazz bands of this sort (which I have heard) which successfully bypass Watters/Murphy are Humphrey Lyttleton, circa 1949-50, and the New Black Eagle Jazz Band. The latter most definitely "reaches back to the source" and comes up sounding rather better than some of that source material.

Brother Chandler's letter tosses in so many highly debatable points that the temptation is to go on and on. For instance, if "San Francisco style" is not a valid term, then most certainly "Chicago style" and "New York style" (1940's Nicksieland) are nonsense.

But one must stop somewhere. And a good place would be on Ted's championing of Max Kaminsky and Ralph Sutton as musicians who have exerted more influence than Turk Murphy. I like Maxie (up New England way he is sometimes known as "One-Note Maxie"), but I have yet to hear a single trumpet player emulate his style. Up around Boston, maybe, but not south of Providence. And though I also enjoy Ralph Sutton, I can hardly think of a more derivative musician now playing. If the style from which he derives, that of Fats and Jimmie Johnson, *can* be improved on--which I doubt--those "improvements" will probably come from Dick Wellstood or Don Ewell.

And before I lapse, cackling, into my chimney corner, I do want to explain why  
(cont. p. 6)

*Letters to Editor (cont. from p. 5 )*

my personal likes and dislikes in jazz have such timeless, universal validity. Because when I hear good jazz, really good, creative jazz with a little Aramaic and Sumerian tossed in for seasoning, my navel itches. And I get goose bumps on my right forearm. Here's to more heresy in Ramblings! I ain't had so much fun since Ma caught her toe in the ringer!

Alan C. Webber  
Bethesda, Md

It was somewhat amusing to read the outpouring from Mr. Ted Chandler's pen at the mention of San Francisco style jazz. In his haste to denigrate Turk Murphy, he mistakenly interpreted the term as fealty to Murphy's band. Actually, it acknowledges the vigor and lateral approach to jazz as promoted by Lu Watters' Yerba Buena Jass Band. Anyone who has read the history of jazz knows that classic jazz enjoyed a renaissance in San Francisco in the 1940's, under Watters' efforts. And, of course, the YBJB was purposely formed to preserve and perpetuate the ideas of Joe Oliver and Jelly Roll Morton, because--to Watters--they represented the zenith of jazz development.

The YBJB did not strive to be innovative, and wasn't. But it produced several durable jazz classics in the 1940's, a time when jazz was as dead as Mr. Chandler's ancient languages. The YBJB also gave birth to descendent bands like Murphy's and a dozen other West Coast groups which strove to keep hot classic jazz alive. It is a tribute to the music's endurance that a band like Murphy's is still around today.

More disturbing than Mr. Chandler's incredible attack upon Turk Murphy is his put-down of classic jazz as an art form. I do not agree that free verse, because it is modern, provides a vehicle for more creativity than an Elizabethan sonnet. The view that classic jazz is less creative than the more modern evolutions has been expressed for many years by pro-cool journals like *Down Beat* and by the popular adulations promoted by "hip" institutions such as the Playboy Jazz Poll. It is an interesting footnote to traditional jazz history that Lu Watters, in the 1940's, was advised against playing jazz music because it was no longer in vogue.

Modern jazz's attenuated chord runs and polyrhythms may sound creative to Mr. Chandler's ear, but to a traditionalist, the result is bland, unexciting, effete. That's why traditional jazz clubs are formed. And that's why a lover of hot jazz finds an evening with Turk Murphy is ten times more rewarding than one with Count Basie.

Jimmy Riley  
Baltimore, Md

Thanks to Ted Chandler for a swinging letter. He said several things that needed to be said.

The letter reminds me of the story of the uneducated mother who became alarmed at what her small daughter was learning in physiology class. She sent a note to the school: "Dere teacher, please do not tell Mary so much about her incides, it makes her so proud."

There is a connection between Mary's problem and a problem I have with Ted Chandler. It's this: People are always telling me they recognize my piano-playing style as being derived from somebody like Alvin Murgatroyd who recorded one number with the Kazoo Korner Polecats in a barn outside Abilene, Kansas, in July 1922. Now this is dangerous knowledge for me, much like Mary's knowledge of her incides, because I get so proud when I am likened to a Recording Artist. Trouble is, I never heard of Alvin Murgatroyd, so (a) I don't know whether I ought to like the comparison, and (b) I couldn't have copied his style.

A True Jazz Scholar, upon learning of my freedom from Murgatroyd influence, will then conclude that I must have copied my style from the man Alvin copied from, who as everyone knows was Doughface Crudworth out of Waltham, Massachusetts, playing solo on one of Thomas Edison's unpublished cylinders. But I never heard of Doughface either, and despite what everyone "knows," I suspect that Alvin shared this lack with me.

I adhere to the sentimental belief that it is possible to play jazz without copying anybody in particular, or anybody at all for that matter. As one who relieved several aunts and cousins of their sheet music over a long period of years, I'm inclined to detect, in the music of the Downtown Jass Factory, the influence of somebody's old and extensive library of

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Letters to Editor (cont. from p. 6)

tunes coupled with a family background in pop music.

That the Factory draws some of its inspirations from Turk Murphy instead of going back to Turk's (and Lu Watters') New Orleans sources is a fact I can deplore only about five cents' worth. In part this is because I give Turk's band higher marks than Ted Chandler does, but it's mainly because I despair of ever getting back to a "true" source, or of being able to identify it as true if I did. The early New Orleans players themselves learned from--copied from--still earlier New Orleans players. At what point in this developing culture should one aim? Go back far enough and you end up having to invent jazz all over again.

The ideal would seem to be to draw upon the culture over its whole history. And the Jass Factory, according to Ted Chandler's analysis, seems to be making a stab at that very thing.

Like Chandler I have noticed the unhealthiness of what he calls narrow sectarianism in jazz, but it seems to me that one runs no greater a chance of committing that sin by modeling after Turk Murphy than by going back to King Oliver. The harm in sectarianism lies in believing there's only one kind of jazz, which of course is the kind one likes oneself. Could anything be more conducive to a spirit of divisiveness?

I suspect that I've overargued a point on which the area of my disagreement with Chandler is after all not very large. Let me add that I find his other main points to be absolute and total lovelies, each worth an essay in itself. Especially: "We do not, and cannot, create great musical expressions in the New Orleans format" (underline create). And: "What we can do is evoke the great music of the past" (underline evoke).

Ed Fishel  
Arlington, Va

...During my early days in the Marine Corps, I was presented with the pleasurable opportunity to both associate with, and sit in with, Lu Watters, Bob Scobey, Clancy Hayes, Turk Murphy and several other gentlemen from the San Francisco Bay area. The very first thing I noticed, in 1949, about their music was that you couldn't hang a label on it--none of the labels then avail-

able fit. Although the Watters-Yerba Buena combine was a tight ensemble group emphasizing the point-counterpoint relationships of the early New Orleans mechanics (the music, not the personnel), the major difference to me was that these west-coasters were much more accomplished--they KNEW their instruments better, I felt, than most of the guys I'd heard or played with when I earlier lived in New Orleans. In this difference lay the "new" sound of the BAY. It was not supposed to be a "copy" of the old N.O. music. It was supposed to be an extension of it...a revival, or a rejuvenation of the good parts of what began the greatest influence on man since the capture of fire.

.....  
...Having grown to KNOW their instruments by trying out multiple variant "styles" or patterns, from many of the modernizations of jazz, and as a result becoming more technically polished than the Storyville crowd who stayed at home, Watters' bunch saw a need to return to the tight-ensemble and structure of "original jazz" that over the years had become so modernized that it was taking a back seat--too much of a good thing was being lost and forgotten. Lu, Bob, Wally, Turk et al became the preachers of the present. They set up their revival tent and went to work with their interpretation of the gospel. They didn't "tell the story" as if they were seeking to be post-war carbon copies of Buddy, Bunk, Jelly and Joe. They set out to spread the word from New Canaan, and *that* they most certainly and most undeniably did. But like it or not, the "Bay" sound has essences of what had gone on, been heard and been played in the first forty years since exodus. Moreover, the public had become involved and accustomed to a little personal input. Besides the music, they demanded to know something about it. The guys who played only ear and foot had latched on to the storyline, vocals, lyrics, tin-pan-alley-verse/chorus: WORDS! Music, like the movies, had moved out of the "silent" period and into the "talkies." Turk and Lu and Clancy and Mordecai injected rough-hewn vocals into the act, influenced greatly by the bawdy ballad days of early "Frisco," the Rush and GOOD TIME MUSIC! The result was a traditional revival, but with a new flavor; the prayer book got translated from the King James text to 20th-century prose. The message was the same,

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*Letters to Editor (cont. from p. 7)*

but the syntax was new, and the world was startled by what has since become labeled "San Francisco style." It is not supposed to replace anything that went before; it is supposed to *add* to it....

*Dan Simms  
Catonsville, Md*

Methinks this Ted Chandler should be condemned to a cell forever with tapes of Coltrane/Sun Ra/et al force fed into his brain (!)! His somewhat erudite letter/raving agin Turk Murphy is clouded by the obvious knowledge he doesn't know what he's talking about. Anybody who chooses Adderley for Cannonball's sake *might* be right--but if he prefers Cannonball to Clute, he's in the wrong club if he's in the PRJC. The Basie/Murphy comparison is ill said--two giants of music played in good taste. Understand a head-shrinker in the DJF--maybe he could skip a set and give Chandler a session. What's the hangup? Maybe Turk refused Chandler's request for Saints! Or didn't like paying the McGoon's cover charge. Remember, SUPPORT LIVE PAID JAZZ! Cheers,

*Bill Bacin, Editor  
The Jazzologist*

In response to Ted Chandler's letter on San Francisco Jazz: Bullshit!!

*Fred Wahler  
Anna Wahler  
Marci Larson  
Chet Lowe*

**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.

*Sao Paulo TJB/NSJB (cont. from p. 3)*

second record album, "Old Rags." The concert will take place the evening of Friday, May 9, in the Black & Gold Room of the Student Union at the University of Maryland. Beer and mixed drinks will be on sale at \$.75/1.25. Tickets are \$5 each and are being sold in advance by mail. PRJC members are urged to order their tickets soon, since only 400 can be sold and this event will also be publicized by the Brazilian Embassy and several other organizations. It will likely be a sellout. Checks for tickets should be made out to PRJC and sent to Fred Wahler, 3903 Buck Creek Rd, Temple Hills, MD 20031. Tickets will have directions to the Student Union.

We're also making plans for another jazz riverboat ride this summer. Aren't you glad you belong to the PRJC?

The PRJC's monthly open jam session (2nd Wednesday of month, Cinders Steak House, Arlington) continues to pick up steam each month. The March session was attended by two dozen musicians and just about a full house of listeners. In addition to musicians reported at earlier jam sessions, new faces in attendance March 12 were: Bill Wrigley, trumpet; Whitey Smith and George Gail, trombones; Bob Galkin, drums; and Stella Orndorff, vocals and dancing. Stella is an ex-pro singer and hooper who is now working elsewhere in the Cinders; she has joined us for the last several sessions and is really a treat to see and hear.

At least one new band has already grown out of these get-togethers: The Basin Street Jazz Band, described elsewhere in this issue. The sessions are open to everyone; musicians should check in with music director Lou Weinberg as they arrive.

**WANTED:** Someone to share ride and expenses to Coon-Sanders Nighthawks Convention in Huntington, West Va, April 25-27. Dick Baker, 521-4597 (res.) or 755-4644 (off.).



## NEW ORLEANS JAZZFEST APRIL 23-27

Many PRJC'ers are making plans to attend the annual New Orleans Jazz and Heritage Festival, to take place in the Crescent City from Wednesday through Sunday, April 23-27. The inaugural event of the Festival will be the "Steamboat Stomp" aboard the S.S. Admiral the night of the 23rd. Featured will be some of New Orleans' finest traditional bands--Kid Thomas and the Preservation Hall Band, Louis Cottrell and the Heritage Hall Band, Santo Pecora and his Tailgate Ramblers, and Blue Lu Parker with Danny Barker and his Jazz Hounds.

The rest of the *official* festival, as presented by George Wein of Newport-in-New York fame, wanders far, far away from the kind of music we all cherish from New Orleans, running through all the other folk idioms right up to modern jazz.

In spite of all this, New Orleans will still be traditional Dixieland Mecca for that period, because the festival still serves to attract Dixieland fans, musicians and bands from all over the world. Of those we know will be there are the Traditional Jazz Band, from Sao Paulo, Brazil, Toronto's Climax JB, the Soren-Houlinds Copenhagen Ragtime Band and a band from Japan. Under the auspices of the New Orleans Jazz Club, these groups will play all over town, but don't look for them on George Wein's official program --check in with the NOJC at 833 Conti Street. And enjoy

### *Coon-Sanders Nighthawks Club Convention in W. Va. April 25-26*

Those who can't hack the distance and expense of New Orleans might want to travel to Huntington, West Virginia over that same weekend for the annual convention of the Coon-Sanders Nighthawks Club. Quite a few fine musicians will be performing there, among them Terry Waldo and Mike Montgomery (po), Spiegel Wilcox (tb with the Goldkette band), Frank Powers and Moe Klippert (cl) and Mike Walbridge (tuba with the Salty Dogs). It starts Friday evening and continues all day Saturday and Saturday evening, with such activities as sit-in sessions, sheet music and record swap, movies featuring old dance bands, etc. Cost is \$18, which pays for two eve-

ning meals and admission to all events. For more details contact the Coon-Sanders Nighthawks Club, Box 309, Charleston, WV 25321, or call C-S Pres. Bill Sutherland (304/453-2254) or VP Henry Custer (304/346-9655).

## WORLD CHAMPIONSHIP OF JAZZ TO BE HELD AUGUST 1-3 IN INDIANAPOLIS

### *Can PRJC Go As A Group?*

Just as TR was going to press I got a package of material from Sam Johnson, organizer of this summer's First Annual World Championship of Jazz. I then had an extended telephone conversation with Rick Madigan, Sales Rep of Stouffer's Indianapolis Inn. Rick is handling all the logistics of the event from Indianapolis.

The WCoJ was first planned for a ski resort area in Wisconsin, but initial response to the idea was so overwhelming that it quickly became obvious that the event had to be moved to larger, more accessible quarters, which were found in Indianapolis.

Before we say anything else, get a load of the bands that are already signed to appear:

*Turk Murphy's San Francisco Jazz Band  
Max Collie Rhythm Aces  
Jazzberry Jam Band  
New Black Eagle Jazz Band  
Bob Hirsch All-Stars  
Wild Bill Davison All-Stars  
Happy Jazz Band  
Climax Jazz Band (Toronto)  
Hall Brothers Jazz Band  
Gene Mayl's Dixieland Rhythm Kings  
Woody Allen's Jazz Band  
Cakewalkin' Babies Jazz Band  
The Original Salty Dogs  
Jerry Fuller's Indy All-Stars  
Speakeasy Jazz Babies*

Guests will be housed in the Stouffer's Inn and in the Howard Johnson Inn. Concerts will be held in the Murat Shrine Temple, which can seat over 2,000 people cabaret style in four rooms complete with elevated stages and dance floors. It also has a theater for Sunday's main event which seats all 2,000 people at once and has perfect acoustics.

The schedule of the WCoJ is, briefly:

*Fri 12-6 pm - registration, hospitality  
rooms with jam sessions in both hotels*

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WCoJ (cont. from p. 9)

Fri 7-11:45 - concerts at Murat Shrine  
Midnight - dinner at Murat Shrine  
12:45-2:30 am - bands in hospitality rooms  
at both hotels

Sat 10-noon - brunch at Murat Shrine  
12:30-4:15 concerts  
4:30-6:45 - bands in hospitality rooms of  
both hotels  
6-8 - dinner at Murat Shrine  
8-12:45 am - concerts, followed by midnight  
snack and music until 2:30 am

Sun 10-noon - brunch  
12:30-4:45 - Grand Finale band competition  
at Murat Shrine. Award presentation to  
winning band 5-6 pm. End of formal WCoJ

During the course of the event, beer and  
mixed drinks at the Murat and at the hotel  
hospitality rooms will be \$.40 and \$.80,  
respectively.

The cost of the entire fest is \$115 per  
person, which includes two nights' accom-  
modations (based on double occupancy), all  
meals, admission to hospitality suites,  
shuttle service between hotels and Murat  
Shrine, and reserved seating at all con-  
certs. (Other options: single occupancy,  
\$133; triple occupancy, \$108 per person;  
quadruple occupancy, \$105 per person.)

The organizers are directing their adver-  
tising to jazz clubs all over the country  
in an effort to get the clubs to respond  
as groups; also, charter flights have been  
set up from the cities which have large  
clubs. The minimum number of persons needed  
for a jazz club to get group rates is 40.  
If we can get 40 people to sign up for this  
trip in advance, we can get a TOTAL cost,  
including round-trip air fare from National,  
of just \$187 per person (based on double  
occupancy in Indy). Also, every jazz club  
which participates as a group of 40 or more  
can elect to sponsor one of the bands in  
the competition (at no cost to the club).  
The club or clubs sponsoring the winning  
band will get to divide a kitty which could  
run to several thousand dollars.

The organizers of the competition are  
sending us a bundle of color brochures de-  
scribing the event and the facilities;  
PRJC members who want one can request it  
from TR by mail or by calling Dick Baker,  
521-4597 (res.) or 755-4644 (off.).

For the PRJC to attend this festival as

a group and on a charter flight we need our  
40 reservations in by MAY 20. Everyone  
making a reservation must put \$15 down by  
May 20; the remainder of the cost must be  
paid by July 1. If we should not be able to  
enlist 40 people by May 20, and thus not be  
able to take advantage of the cheaper  
charter flight, everyone who has advanced  
\$15 will be contacted to see if they want  
their money returned or applied to the \$115  
of expenses in Indianapolis alone; they  
would at that point be planning their own  
transportation.

*Summarizing:* the total cost, including  
round-trip air fare, is \$187 if at least  
40 of us go as a group. Otherwise, it's  
\$115 for the package in Indianapolis, make  
your own transportation arrangements. In  
either case, it's \$15 by May 20 for advance  
reservations, with the remainder due by  
July 1. Send checks to TR, payable to  
PRJC. For more information or brochures  
write TR or contact me by phone.

*PS: for those who want to stay over Sun-  
day night in Indianapolis, the Indianapolis  
Jazz Club is planning a jazz concert/dance  
for 8 p.m. Sunday evening right there in  
the Stouffer's Inn.*

*PRJC TEENAGE BAND PLAYS WINDJAMMER ROOM;  
RENAMES SELF "LOUDER THAN THOU JAZZ BAND"*

The PRJC Teenage Dixie Band played inter-  
mission sets at the Windjammer Room on  
March 2 and showed that they've made great  
progress under the tutelage of Scotty  
Lawrence and Ed Fishel. Playing in the  
group were Dave Sager (tb), John Wagner  
(cl), Reverdy Fishel (tp), Paul Rosenberg  
(po) and Willem Scheltema (tuba).

The lads took the occasion to announce  
the re-christening of their group; they  
are now to be known as the "Louder Than  
Thou Jazz Band."

*HELP WANTED: We need an editor/typist for  
the 2nd edition of the PRJC Musicians'  
Directory. Right now we have a first edi-  
tion in print and a sizable supplement  
nearly ready. New editor would be asked  
to incorporate the supplement into the  
first edition and prepare the whole package  
for printing. A good deal of work involved,  
but a rewarding and informative job for  
anyone interested in PRJC musicianry. Ap-  
plicants call Ed Fishel, 536-8065.*

# The Potomac River Jazz Club



\*\* WINDJAMMER ROOM \*\*

March 30 A PRJC ALL-STAR BAND  
 April 6 DIXIE FIVE-0  
 13 FREE STATE JAZZ BAND  
 20 BAY CITY 7  
 27 GOOD TIME SIX  
 May 4 BULL RUN BLUES BLOWERS

For recorded info -

DIAL (301) 630-PRJC

REGULAR GIGS

*Note: it's always best to check 630-PRJC for latest information*

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, 37th & O Sts NW. 9-midnight. Rotating bands:  
 4/13 - Bay City 7  
 4/20 - Original Washington Monumental Jazz Band  
 4/27 - Barnstorming Jazz Band (end of season)

Monday RANDOLPH STREET GANG, Bratwursthaus, 708 N. Randolph St., Arlington, Va. 8:30-11:30 p.m., then sit-ins.  
*(in April)* BASIN STREET JAZZ BAND, Et Cetera, 1825 M St. NW. 9-midnight. \$2 cover. Tel. 466-8822. See story p. 4.

Tuesday THE TIRED BUSINESSMEN, Dutch Mill Lounge, 6615 Harford Rd, NE Balto. 9:30-12:30. Tel. 426-9299.

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 EVENTS

Fri, Apr. 4 PRJC SPECIAL EVENT: Gene Mayl's Dixieland Rhythm Kings, of Dayton, Ohio. 9 p.m.-1 a.m., Chesapeake Bay Room, Marriott Twin Bridges. See story p. 3.

Fri, Apr. 4 NEW SUNSHINE JAZZ BAND, Grand Foyer of the Kennedy Center, 5:30-6:30 p.m. Free concert is part of Kennedy Center Easter music program.

Sun, Apr. 6 BASIN STREET JAZZ BAND, Corsican Club, 1716 I St. NW. 8-midnight. \$1 cover.

Fri, May 9 PRJC and Royal present the Traditional Jazz Band of Sao Paulo, Brazil, in joint concert with the New Sunshine Jazz Band. Black & Gold Room, University of Maryland. Details on p. 3.



WELCOME NEW MEMBERS!!

Paul M. Taylor  
*Arlington, Va*

Doris Geiger  
*Rockford, Illinois*

Jackson T. Wills  
*Rockville, Md*

Donald E. Thomas  
*Annandale, Va*

John J. Dennis, II  
*Kensington, Md*

Mr. & Mrs. George N. Summers  
*Great Falls, Va*

Thomas J. Wiggins  
*Rockford, Illinois*

Warren W. Vaché  
*Rahway, NJ*

LTC Quentin S. Swain  
*Arlington, Va*

William & Elizabeth Fleharty  
*Oxon Hill, Md*

Mr. & Mrs. George A. Gailes, Jr.  
*College Park, Md*

Mr. & Mrs. Alfred DeNunzio  
*Oakton, Va*

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

FIRST CLASS MAIL



**HOORAY FOR DIXIELAND JAZZ**