

TRAILGATE RAMBLINGS



JUNE 1975

FOTB

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

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PHONE NO. _____ OCCUPATION (Opt.) _____

RECORD COLLECTOR () YES

MUSICIAN? (What instruments?) _____



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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



TAILGATE RAMBLINGS, Vol. 5, No. 6

June 1975

Editor - Dick Baker

This Month's Cover - Fraser Battley

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*

SOUTHERN COMFORT to Play on PRJC Annual Riverboat Ride June 21

The PRJC's annual jazz riverboat ride will take place Saturday, June 21, 8 p.m. until midnight aboard the Wilson Line's MV Liberty. Southern Comfort will provide the music.

Tickets for the ride are \$7 each and should be ordered from Fred Wahler, 3903 Buck Creek Road, Temple Hills, MD 20031. Just 250 tickets will be sold and they will undoubtedly sell out in advance. Two bartenders will be selling beverages and snacks, but those who so desire are perfectly welcome to bring picnic baskets and their own liquid refreshments.

SOUTHERN COMFORT is led by trombonist Al Brogdon, and will feature John Skillman (cl), Al Stevens (tp), Mike Pengra (bass), Charlie LaBarbera (bj), Charlie Robb (po) and Frank Harmon (drums).

The Liberty is one of the fancy new catamarans recently acquired by the Wilson Boat Line. The deck on which the band will play is completely glass-enclosed and air-conditioned. Unfortunately, we have to renege on a promise made in last month's TR: not all the 250 boatridders will be able to sit

in sight of the band. Approximately 190 will be seated on chairs (no tables) in the room with the band; the remainder will have tables and chairs on the deck above. There are two large open stairways connecting these areas; that plus one of the speakers from our P.A. system should make the music perfectly enjoyable on the upper deck. The boat will be open for boarding at 7:15 p.m.; the earlier you get there, the better the seat you'll get. The boat boards at Wilson Line Pier 4, at 6th and Water Streets SW. There is plenty of parking near by.

SEVERAL PEOPLE have expressed curiosity as to how the band for the ride was chosen. The decision was made at a Board of Directors meeting on May 21. The band members on the board caucused and decided to withdraw from the deliberations, leaving seven non-musician members to make the decision. A preliminary poll showed that Southern Comfort and the Good Time Six had the most support; the vote between those two groups went 4-3 in favor of Southern Comfort.

Discussion among board members that evening revealed a general discomfort at having to choose one local band over the others. There are many fine bands around here which could entertain us quite nicely; as soon as one is picked, fans and members of other bands are likely to holler, "We wuz robbed!"

A RESOLUTION passed at that meeting made it club policy to always give member discounts at club-sponsored functions. In the past we've avoided doing that on events with advance ticket sales because of the difficulty of policing it.

At a recent rehearsal of the Original Washington Monumental Jazz Band, the tune under attack was an exploratory pass through "Surrey with the Fringe on Top," so we could all learn it. While we got the hang of it, we stayed fairly close to the melody, with the wood block clip-clop accompaniment. After a few cuts at it, leader Underwood asked arranger-pianist Jack Wiggin if maybe we shouldn't "jazz it up a bit."

Looking up incredulously, Jack said, "Bud, everything should be jazzed up!"
Words to live by?

--Al Stevens

IF YOU FAILED TO RENEW YOUR PRJC MEMBERSHIP, THIS IS THE LAST ISSUE OF TR YOU WILL RECEIVE!

COON-SANDERS NIGHTHAWKS CLUB
CONVENTION - *Something Different*

Your roving reporter entered a whole new area of early American music appreciation and met a group of truly gracious people at the annual national convention of the Coon-Sanders Nighthawks Club, held this year in Charleston, West Virginia, in April.

The Club is devoted generally to preserving the "hot dance band music" (their term, carefully applied) of the Twenties and Thirties, and specifically to the music of the Coon-Sanders Nighthawks.

The first thing that caught my eye upon entering the ballroom where most of the activities took place was the average age of the participants--those cats are old! Being a stripling of 30, I must admit I was at first dismayed at this. I foresaw a generation gap inhibiting communication drastically, or my being forced to sit through countless debates on the relative merits of Geritol and Serutan. No way! Those cats may be gray of beard and in some cases infirm of step, but their music has kept them young at heart and sharp of wit. This factor turned out to be the one which made the affair so vital and interesting--those people actually lived through the musical era they're now recreating. For example, the founder of the club, Clyde "Pappy" Hahn, was himself a dance band leader in the '20s. And the guest of honor was Rex Downing, who played with the Coon-Sanders band in its heyday.

I mentioned that the Coon-Sanders fans very carefully refer to their music as "hot dance band music." They don't call it jazz, and by almost all definitions it doesn't qualify as such; the Coon-Sanders group, for example, used two trumpets and three saxes, and played music that was 95% or more arranged and carefully rehearsed. But the music really swings and it would take a pretty narrow-minded Dixieland or big band fan not to enjoy it.

MOST OF THE MUSIC at the convention was provided by visiting musicians (nobody was paid to play) who formed into a roughly 1920s dance band grouping and played music which varied from fairly accurate recreations, when they were playing Coon-Sanders standards, to a rather cumbersome Dixieland style, when they were just jamming on a jazz tune (most of the musicians are practicing

Dixielanders). The mainstays of the recreation band were: Frank Powers, Kim Cusack and Moe Klippert, reeds; Spiegle Willcox and Ralph Grugel, trombones; Bob Hamer, trumpet; Ruth Sutherland, piano; Chuck Romine and Russell Buxton, banjos; Norm Dunn, drums; "Big Foot" Charlie Keating, fiddle; Mike Walbridge, tuba; and Henry Custer, vocals. Also there, playing ragtime piano and singing novelty tunes as only he can, was Terry Waldo.

I ASKED "PAPPY" HAHN to set the musical scene of the '20s for me. He described it as a time when the country was music-mad. A lot of factors came together at just the right time to make it a period receptive to hot dance music: Prohibition and the speakeasy atmosphere which followed; the "flapper" era, with its rampant decadence, especially as reflected in such dances as the Charleston; the ever-increasing distribution of phonograph records; and, very importantly, the advent of radio. It must have been a great time for working musicians; Hahn said that in his home town of Greensboro, North Carolina, alone there were twenty-four professional dance bands.

"OK, so why the Coon-Sanders Nighthawks," I asked him.

"Because they were the best of all the bands playing that music," was his reply. The phenomenal success of the group in the later years of its existence (1926-32) certainly supports that assessment. Albert McCarthy, author of *The Dance Band Era* (Spring Books: London, 1971), calls the Nighthawks "the dance band of the '20s that produced the most consistently interesting recordings." A Coon-Sanders fan club formed during the period gained 37,000 members in its first year of existence.

The current Coon-Sanders Nighthawks Club was founded by Clyde Hahn and another die-hard Coon-Sanders fan from North Carolina, Harvey Rettburg. In 1958 they got Harry and Doc Souchon in New Orleans to devote a radio show to the Coon-Sanders band. The fan mail from that broadcast became the nucleus of a club mailing list. Then RCA did a reissue of the band on its Vintage series which mentioned Clyde and his work in the liner notes --more fan mail. The club was formally founded in September, 1959, and now has over 2000 members.

(Cont. on p. 8)

RAGTIME JAZZBAND BALL REVIEWED

by Hal Willard

(Spotting Hal, a genuine professional journalist, in the house at this event, I asked him to write a review.)

Incongruities and paradoxes as well as enjoyable sounds were amply provided at the interesting but strange concert at the University of Maryland May 9 by the Traditional Jazz Band of Sao Paulo, Brazil, and Washington's New Sunshine Jazz Band.

The joint concert was first of all fun and pleasurable, but we can't let that interfere with the second greatest pleasure of jazz fans: critiquing the performers. (The first pleasure, of course, is listening; not watching Johnson McRee dance.)

We know what to expect from the New Sunshine band: quite successful recreations of music of the early part of the century and before, note-for-note where possible. I never know precisely how to react to the New Sunshiners. I guess they are musical historians.

I'm not convinced it was a good idea musically to put them on back-to-back with the Brazilians, who brought us a large measure of the enthusiasm and excitement that they engendered last year. The two bands certainly provided a contrasty evening, but I don't think either inspired the other.

The main difference I noticed in the Brazilian band from last year was the increase in power and confidence shown by trombonist Sergio Tamburri. However, I think he lost a little inventiveness and subtlety in the process, if memory serves. Of course, that may be because he failed to shave the day or two before the concert. (*Huh? -Ed.*)

Putting leader and clarinetist Tito Martino aside for a moment, Tamburri has become a dominant force in the band, taking over the place trumpeter Austin Roberts held last year. Roberts, I'm told, somehow discovered that his wife preferred that he do something else besides play jazz and was replaced in the band by cornetist Andrew Busic, who helped found the TJB and then played elsewhere for five years.

Busic is competent, but he doesn't always drive the band the way a cornet should and the way Roberts did, perhaps to excess.

Reclaiming Tito from the aside, he is very much the leader, in music and personality

and in ability to speak English. But it seemed to me that his clarinet didn't have the fire it had last year. Maybe the novelty of who was playing enhanced last year's performance; maybe Tito's fooling around with the soprano and alto saxes this year took the edge off, or maybe it was the dancing.

At jazz concerts, dancers should be relegated to the hallway, or at least to the back of the room. Dancing mesmerizes musicians. They are aware that dancers distract listeners from total concentration on the music. I mean, who the hell can NOT be distracted by some of the normally sedate and dignified PRJC'ers who suddenly launch themselves onto the dance floor and carry on as if it's World War II all over again?

The musicians find themselves playing for dancers, not listeners. I'm against that at performances billed as concerts, not dances. Sorry, dancers. I think the Tyson's Corner concert of the Happy Jazz Band a couple of months ago showed how the situation can be handled: the dance floor was way off to the side, not directly in front of the bandstand.

Back to the Brazilians (the seven include three born elsewhere--cornetist Busic in Yugoslavia, trombonist Tamburri in Italy and pianist Luchin Montoya in Chile--and three natives of Sao Paulo: Daniel Grisanti, bass; Eduardo Pereira, banjo; and Laurindo Godoy, washboard). Last year they played a lot of chestnuts, and it was delightful; this year, they played some of the same chestnuts and other chestnuts, and it was still delightful. Next year, and I fervently hope they will return next year or sooner, they will have a much larger book, according to W. Royal Stokes, their U.S. manager and rising star on the local jazz impresario scene.

The Brazilians are a great joy to hear and watch; I envy Royal his job of escorting them on their tour and listening to them every night; but the novelty of traditional jazz emanating from South Americans will begin to wear off by the time of the next tour and audiences will be looking for stronger signs of what I believe these musicians are capable of: a deeper plunge into jazz.

As for the New Sunshiners, I don't want to seem to be denigrating their accomplishments by saying little about them. But the fact is that I find them pleasant to listen

(cont. on p. 7)

THE NEW ORLEANS JAZZ FESTIVAL

by Lou Byers

The official program of the Sixth Annual New Orleans Jazz and Heritage Festival comprised only a fraction of the musical celebration that took place in New Orleans during the last week of April; various activities scheduled by George Wein, of Newport in New York fame, and Foundation directors Quint Davis and Allison Miner, served as the focal point for a musical Mardi Gras that attracted musicians and jazz fans from all over the world. Once again this six-year-old festival, which is a developing tradition in its own right, provided the opportunity for numerous independent sessions conducted by local clubs and organizations, some of them quite spontaneously, that took place in coordination with the formal program and produced some of the most exciting music in the city's long and illustrious history.

Officially-scheduled events occurred on April 23rd through 27th, and included three consecutive evening concerts aboard the Art Deco steamer, the S.S. Admiral, and three days of musical celebration held in the infield of the Fair Grounds. Many of the bands on hand for these activities played modern jazz, soul, folk, rock, and rhythm and blues, and therefore were of no interest to traditional jazz lovers. Only one of the three floating concerts was devoted to traditional jazz; however, "our" kind of music was plentiful every day at the Fair Grounds if one picked the right time and location.

On Wednesday evening the S.S. Admiral was filled by a capacity crowd of some 4,000 traditional jazz fans for the "Steamboat Stomp," an aptly named historic recreation of the Fate Marable Mississippi excursions that carried New Orleans jazz up the river to Chicago, from where it spread to every corner of the earth. Unfortunately, and unlike the riverboats of the early 1900s, this vessel carried far too many people; the bandstand was located in an inconvenient area that restricted audibility (the only listening area directly opposite the musicians was cleared for dancing, so the entire audience was separated either to the right or left of the stand, where visibility as well as sound quality was severely limited); the sound system was inadequate and, on the

lower decks, drowned out by the ship's engine. Nevertheless, a festive atmosphere prevailed, the dance floor was crowded all night, and the happy, uninhibited beat seemed to please most of the revelers.

Four bands were on hand for this bash: Kid Thomas and the Preservation Hall Band, Louis Cottrell and the Heritage Hall Band, Blue Lu Barker with Danny Barker's Jazz Hounds, and Santo Pecora and his Tailgate Ramblers. All of them suffered from the poor acoustics (one trumpet player complained that he felt as if he was blowing into the Grand Canyon), but despite these handicaps the musicians played with a verve and enthusiasm inspired by the prestige of the occasion and the size of the audience.

Although the overall musical quality was at best uneven, this evening of continuous jazz provided enough good moments to satisfy the most critical fans. Highlights included the big-toned sure-footed sliphorn of Santo Pecora, who played with a somewhat indifferent band; this seventy-two year old master of the tailgate trombone, who replaced George Brunis in the New Orleans Rhythm Kings during the dawn of jazz, emerged from semi-retirement for this gig. He has lost none of his legendary drive, and remains as immaculate and stylish a dresser as always.

The gutty, earthy trumpet of Kid Thomas Valentine and the fantastic banjo of Emmanuel Sayles saved Preservation Hall's segment of the program. The Kid is fascinating to watch as he manipulates his tin-hat mute for the most surprising effects; his playing is way behind the beat, and he builds rhythmic emphasis with a minimum number of notes, all placed perfectly in the melodic line. What a happy contrast to so many trumpeters who feel compelled to over-decorate each chord!

Danny Barker and Louis Cottrell, both veterans of the New Orleans scene, performed beautifully, as one would expect. Cottrell's group provided the best music of the evening; his band featured Alvin Alcorn, one of this writer's all-time favorites on trumpet.

The sheer quantity of traditional jazz played during jazz festival week in New Orleans was overwhelming. (I use the term "week" to include both officially scheduled and independent events.) It was literally impossible to attend all of the sessions, as many took place simultaneously, and decision making was a pleasure-pain process; one regretted the physical limitation of existing

(cont. on p. 9)

RAGTIME JAZZBAND BALL (cont. from p. 5)

to and unreviewable. They either hit the notes right or they don't. Ninety-nine percent of the time, I suppose, they hit the notes right. It is great that they are preserving some of the music of the past.

I was interested in the work of Dave Sager on trombone, who is only 17. I wish the rest of the handful of teen-aged Dixielanders around here would start playing with the old folks now and then. Am I befogged by romanticism when I think that despite race and age differences Sager reminds me of Slide Harris?

Finally, the new PRJC sound system needs something, perhaps nothing more than an engineer instead of Dick Baker, who, we all know, is an editor, broadcaster and beard grower.

Hal's review demonstrates the subjectivity of music criticism. Most of the folks I talked to would have given the music of both bands much higher marks than did Hal. He has been asked to be one of the judges at this summer's World Championship of Jazz. Performers take notice that he doesn't impress easily.

I agree completely about putting dancers between the band and the listening/viewing audience. Unfortunately, I contributed to the confusion by referring to the event as a "concert" in the April issue of TR. It was never intended to be a pure concert.

That night was the first time we used our new P.A. system. I trust our technique will improve with practice.

And now the last word on the Traditional Jazz Band's U.S. tour: a combination of homesickness, fatigue and personality conflicts within the group prompted them to cancel the last two weeks of their tour and fly straight home. Band manager Royal Stokes kept a journal of the tour which he is preparing for publication in next month's TAILGATE RAMBLINGS.

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SITUATION WANTED: Bass player looking for established group, regular rehearsals, light gigs. College Park area. 345-8660.

PRJC Delegation to Attend World Championship of Jazz - Will Support Max Collie Rhythm Aces in Competition

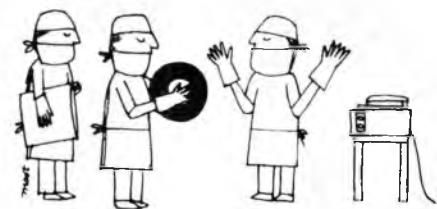
By the cutoff date of May 20, 44 people had signed up to attend this summer's World Championship of Jazz (Indianapolis, August 1-3) with the PRJC. As reported earlier, the affair is a competitive jazz festival, with any jazz club bringing 40 or more people earning the right to support one of the participating bands. If the band wins, the supporting club stands to take home a nice piece of change: \$3000, \$2000 and \$1000 for 1st, 2nd and 3rd places, respectively. By the time we got our 40 people signed up, several of the bands in the competition had already been taken. A hasty poll of our group showed overwhelming support for the superb British trad band, the Max Collie Rhythm Aces. MCRA has played for the PRJC on each of their previous three U.S. tours (their fourth is just beginning) and they knocked us out each time. So dig this next headline:

MAX COLLIE RHYTHM ACES TO PLAY MARRIOTT TWIN BRIDGES JUNE 11

How's that for timing! The very same Max Collie Rhythm Aces will play from 8 p.m. until midnight in the Commonwealth Room of the Marriott Twin Bridges Motor Hotel on Wednesday, June 11. Admission will be \$3 for PRJC members, \$4 for non-members. A cash bar and snacks will be available.

Personnel of the MCRA are: Collie, trombone; Phil Mason, trumpet; Jack Gilbert, clarinet; Trefor "Fingers" Williams, bass; Gentleman Jim McIntosh, banjo; and Ron McKay, drums. Collie and McKay also do vocals. (See Eleanor Johnson's article on Max Collie on p. 8.)

NOTE: the folks in Indianapolis say that for the time being you may still sign up to attend the World Championship of Jazz with the PRJC. For information contact me, Dick Baker, 521-4597 or 755-4644 (off.).



THE FIRST TIME EVER I SAW MAX

By Eleanor Waite Johnson

Max Collie's upcoming (4th?) visit to our area again reminds me of the first time I heard the Rhythm Aces. The place was London; the occasion was the triumphant return of Max and the boys from their first U.S. tour.

After considerable research at the 100 Club and elsewhere, I had discovered that the Collie group was being welcomed home at noon at a spot called "Trafalgar" on King's Road in Chelsea. I arrived at 11:45. The doors were locked, the place was dark, and there was no indication of anything happening anytime soon. I went across the street to a bazaar, wandered around a bit, and returned to the Trafalgar at 12:10. The doors were open, the band was playing, all tables were taken, and I had some trouble finding an empty seat. Fortunately I upped to the excellent buffet promptly, because in another half-hour the SRO patrons were four deep and it was a real effort to move around. A very good pan shot of the typical Trafalgar noon-time audience can be seen in the centerfold of Max's album, *The Battle of Trafalgar*. Some of them were even sitting at those same tables the day I was there. I became a Collie fan almost instantaneously; as I recall, Gentleman Jim was playing "Some of These Days" when it happened.

The following night, the Rhythm Aces played at Flanagan's Railway Pub, in Putney, about a half-hour's ride out from Waterloo Station by overhead railway. I arrived a few minutes before the 8 o'clock starting gun. There were six or eight others waiting for the locked doors to be opened. Once inside, there was a horseshoe bar, a raised dais running the length of the bar, and a space about 15 feet wide between the two. At the far end against the wall were a half dozen straight-backed theater chairs. I secured one of these--luckily--because the magically-appearing audience act of the previous day was repeated. About 200 people materialized out of the woodwork almost simultaneously. In no time the room was jam-packed with standing aficionados, most of them in their 20s; Max and the boys were going full bore on the dais, and there was a heavy blue haze of smoke over all. It was impossible to move or get to the bar. The few drinks the hopelessly parched could pro-

mote had to be passed overhead. My own view of the band was through the leaves of a large potted palm and under the belly of a stuffed Great Dane--this monster so placed that it was impossible to see around him.

What a night! The band played on and on with hardly a pause. The audience loved the music and they loved Max. They were constantly in motion--swaying from side to side, dancing in place, clapping in time, cheering. I remember the beer in the mugs on the bar sloshing back and forth as the room rocked to "Snake Rag." Joe Oliver would have loved that scene. Then it was over, the crowd thinned out enough so I could force my way to the door and race across the street to catch the last train back to London--a very happy, dyed-in-the-wool, totally committed Collie addict.

COON-SANDERS (cont. from p. 4)

I mentioned how those old cats really lived the music. Try this story on for size: One of the conventioners was Curt Hitch. In the 1920s he led a band called Hitch's Happy Harmonists (Hitch played piano); they recorded for the old Gennett label as early as 1922. Early in 1924 the Happy Harmonists played for a fraternity dance at Indiana University. The student who booked the band was himself a piano player; he played some tunes he had written for Curt during a break. Hitch was impressed and made the young man this offer: the Harmonists had a recording date set with Gennett in April, but had no new material worked up. Would the student come to the Gennett studios in Richmond, teach the band a couple of his tunes, and record them with the Harmonists? The student, who had never been near a recording studio, jumped at the chance. Curt says he showed up on the appointed date, but since he hadn't yet learned to notate music, he had to teach each band member his part by playing it out on the piano! The recordings were made and duly released: "Washboard Blues" and "Boneyard Shuffle," by Hitch's Happy Harmonists, featuring Hoagy Carmichael.

TO JOIN the Coon-Sanders Nighthawks Club (\$5 for a life membership) or for more information, write: Clyde Hahn, Coon-Sanders Nighthawks Club, Pleasant Garden, NC 27313.

Dick Baker

NEW ORLEANS JAZZ FEST (cont. from p. 6)

in only one place at a time after being jazz-starved most of the year.

Beginning with activities comprising formally scheduled events at the Fair Grounds, the following foreign bands participated in three days of open-air concerts: Chris Burke and his New Orleans Music, from Nottingham, England; Soren Houllind's Copenhagen Ragtime Band, a seven-piece Danish ensemble; The New Orleans Ragpickers, playing Japanese Dixieland; The Society Jazz Band, led by British drummer Andrew Hall; and the Traditional Jazz Band of Sao Paulo, Brazil, touring the United States under the managership of Washington jazz broadcaster Royal Stokes.

Local organizations performing traditional jazz at the Fair Grounds consisted of Raymond Burke with the Storyville Ramblers, featuring the great New Orleans bassist Chester Zardis; Murphy Campo and his band, a hybrid pseudo-Dixie outfit; the New Dukes of Dixieland, led by screaming, high-note trumpeter Mike Vax, formerly with Stan Kenton (fans of the late, lamented Assunto brothers will shudder); George French and the New Orleans Storyville Jazz Band, a generation-gap unit that includes sons of famous jazzmen Papa French and Alvin Alcorn; piano soloist and boogie-woogie expert Dave "Fat Man" Williams, and the great brass bands of New Orleans, the Olympia, New Tuxedo, Fairview and Hurricane bands, magnificently uniformed, marching and strutting with the classic "second line" dancing along behind.

Mixed foreign-domestic bands were: The New Orleans Ragtime Orchestra, a Joplin-oriented group put together by Lars Edegran of Sweden; and The Crescent City Joymakers, organized by Swedish clarinetist Orange Kellin, and including New Orleans veterans Ernie Cagnolatti and Louis Barbarin, among others, as well as the legendary Chicago-based trombonist Preston Jackson.

These groups, as well as many others of no interest to followers of the true jazz, performed continuously on five tented bandstands strategically located in the generous infield of the old Fair Grounds race track; each playing area was reasonably audio-secluded, and the sound systems were consistently good. Fans sat either on wooden grandstands or on the grass; Schlitz beer (the festival's major sponsor) was

readily available on draft, and quite necessary under the hot Louisiana sun.

Among the festival's officially scheduled activities, the outdoor concerts were considerably more listenable, comfortable and enjoyable than the boat rides. One must ruefully admit that excepting the older New Orleans veterans and the brass bands, domestic jazz suffered in comparison to the imported product. It is probable that the future of traditional jazz, America's first original art form, will be realized outside American borders.

Lou is currently working on a more detailed assessment of the regular (i.e., non-festival time) jazz scene in New Orleans. Look for it in next month's TR.

NOTE for those who like to plan things well in advance: the annual PRJC jazz picnic is scheduled for Saturday, September 20. And the club has reserved a large hall for a New Year's Eve party, to be held this year on December 31. Why not?

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AS OF NOW, YOU DON'T

The amazing magical PRJC radio show: now you hear it, now you don't. Actually, at one point we were scheduled to go on the air with a two-hour traditional jazz show every Sunday evening, but then our program was turned over to a different Person of Authority at the radio station, one who appeared to feel he could do without our kind of music. He decided we had to sell advertising before going on the air. At first we were inclined to do so, but then those of us on the "radio committee" (Ed Fishel, Ray West, Beale Riddle, Dick Baker) contracted a severe case of misgivings about going into the business of selling advertising, so the project has again been relegated to the back burner.

REQUIRED WEEDING

Most of the TV shows I've seen
Impel me to one query
About what travels to my screen:
"Is this tripe necessary?"

--Fred Stork

Little Trad Jazz at Newport in New York

This year's Newport-in-New-York Jazz Festival (June 28-July 6) contains precious little traditional jazz. Some items that may be of interested to PRJC'ers are:

Sat, 6/28 - Jazz on the Hudson River: Bob Crosby and the Bobcats, featuring from the original Bobcats Yank Lawson, Bob Haggart and Eddie Miller. Staten Island Ferry, 10:30 a.m., 1:00 and 3:30 p.m. \$6.

Tue, 7/1 - Piano Solo: Eubie Blake, Dick Hyman, six others. Avery Fisher Hall, 7:30 p.m. \$6.50-8.50.

Fri, 7/4 - Schlitz Salute to the Jazz Hall of Fame: Barney Bigard, Bobby Hackett, Earl Hines, Jo Jones, Red Norvo, Joe Venuti, Teddy Wilson, Milt Hinton, Oliver Jackson, Jabbo Smith. Avery Fisher Hall, 11:30 p.m. \$5.50-7.50.

Sun, 7/6 - Jazz on the Hudson River: Papa French and the Original Tuxedo Jazz Band; also Michel Attenoux. Staten Island Ferry, 10:30 a.m., 1:00 and 3:30 p.m. \$6.

Tickets through Ticketron and other outlets.

The New Sunshine Jazz Band will sponsor another Ragtime Dance. It will be the last one of the season and will be held on Saturday night, June 28, at the Women's Club in Chevy Chase, Maryland.

All of the previous Ragtime Dances have been sold out well in advance. Interested PRJC'ers should write Don Rouse, 5010 11th Street N., Arlington, Va, or call him at 525-3786. Tickets are \$5 each.

The party will be strictly bring your own bottle. NSJB will sell set-ups, etc., at ragtime prices.

The hall holds 300 and when the reservation list reaches that number, that's all she wrote--there will be no ticket sales at the door.

The band will play tunes from their album, *Old Rags*, as well as some new pieces. Professional dance instructors will demonstrate early dance steps and then show you how.

The Potomac River Jazz Club



** WINDJAMMER ROOM **

June 8 ANACOSTIA RIVER RAMBLERS
15 DIXIE FIVE-0
22 FREE STATE JAZZ BAND
29 BAY CITY 7
July 6 GOOD TIME SIX

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. 8:00-midnight. \$1 admission. Open to public.
BASIN STREET JAZZ BAND, The Corsican, 1716 I St NW, D.C. 8-midnight. \$1 cover.

Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St., Arlington, Va. 8:30-11:30 p.m., then sit-ins.

Tuesday JOYMAKERS, Bixby's Warehouse Restaurant, R.I. & Conn. Aves, D.C. 9-midnight.

Wednesday PRJC OPEN JAM SESSION, second Wednesday of each month (thus June 11). 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.

COMING EVENTS

Tue, June 3 ANACOSTIA RIVER RAMBLERS, Brookville Park (Holmes Run Pway & Ripley St., Alexandria), 7:30-8:45 p.m.

Wed, June 11 MAX COLLIE RHYTHM ACES, Commonwealth Room of Marriott Twin Bridges, 8-midnight. Admission \$3/4. See story p. 7.

Thu, June 12 ANACOSTIA RIVER RAMBLERS, Fort Ward Park (4301 Braddock Rd, Alexandria), 7:45-9:00 p.m.

Sat & Sun, June 14-15 NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE, Wolf Trap Farm Park.

Wed, June 18 PRESERVATION HALL JAZZ BAND, Wolf Trap.

Wed, June 15 ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND, outdoor concert at Fairfax County Central Library, 3915 Chain Bridge Road, Fairfax. 7-9 p.m.

Thu, June 19 ANACOSTIA RIVER RAMBLERS, for Johnnie's Gang Singles Club, Arlington. \$3.50 admission includes pizza. Call Johnnie Morgan (521-8016) for complimentary membership card.

Sat, June 26 NEW SUNSHINE JAZZ BAND, Ragtime Dance. See p. 10.

Tue, July 1 ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND, on L'Enfant Plaza, 12-1 p.m.

Sat, July 5 BENNY GOODMAN SEXTET, Wolf Trap.

WELCOME NEW MEMBERS

J. Barton Zimmerman
Alexandria, Va

Malcolm McLaren
Bethesda, Md

Bernard P. Toner
Arlington, Va

William W. Pomeroy
Alexandria, Va

Imogene S. Driscoll
Silver Spring, Md

Malcolm & Louis Oettinger, Jr.
Washington, D.C.

Gerry Kavanagh
Arlington, Va

William & Margaret Logue
Ellicott City, Md

Regina Boston
Derwood, Md

Saul J. Harris
Washington, D.C.

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Dick Baker, Editor
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