



# WINE TASTING

OCT. 1976

PRJC  
OCT.  
SPECIAL EVENT  
"SILVERLEAF JAZZMEN"  
OF TORONTO

SAT.  
OCTOBER 25th  
TWIN BRIDGES MARRIOTT  
CHESAPEAKE ROOM

WINE  
TASTING

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**

October 1975

Editor - Dick Baker

This Month's Cover - Fraser Battey

PRJC President - Ed Fishel (703/536-8065)

TAILGATE RAMBLINGS is published monthly 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 view 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:

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TORONTO'S SILVERLEAF JAZZMEN TO PLAY PRJC SPECIAL  
October 25 at Marriott Twin Bridges

At its special event for October, the PRJC is presenting a fine traditional band from Toronto--the Silverleaf Jazzmen. They will play in the Chesapeake Room of the Marriott Twin Bridges on Saturday, October 25, from 9:00 to 1:00. Admission will be \$3 for PRJC members, \$4 for non-members.

Those who heard Kid Bastien's Camelia Jazz Band from Toronto at the PRJC picnic and Manassas Jazz Festival in 1972 will recognize the leader of the Silverleaf Jazzmen, drummer Dennis Elder, who was playing with Bastien at that time. Also from that band are Bob Boyle (bjo) and Brian Williams (cl). Rounding out the Silverleaf Jazzmen are: Don Chapman (tp & vcl), Hugh Watts (tb) and Dave Maynard (bass). Like Toronto's terrific Climax Jazz Band, the Silverleafers get along quite fine, thank you, without a piano.

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This issue contains several letters to the editor. A couple of them, from Al Brogdon and Frank Gordon, raise some fundamental questions about our perception of the music we love. I have appended some comments of my own to each, but they are no less subjective than anyone else's.

Some will argue that this sort of dispute is at best meaningless, and possibly even detrimental to good jazz, but I can't agree. A common set of terms and definitions is indispensable when different people endeavor to exchange opinions on any subject, be it jazz or nuclear physics. Obviously, some of the most common entries in the jazz lexicon mean different things to different people. One hopes that letters like these and the follow-up letters to come (which I hereby solicit from you all) will help us define these terms.

PRJC Tries to Get Its Books Straight

A note from PRJC Secretary/Treasurer Esther West to all members who renewed their membership in April as a family membership, or who have purchased a family membership in the PRJC since April: If you just put one name on your application ("John Doe"), we have to assume that you are a single person buying a family membership for the monetary discounts it brings; therefore, you will receive only one ballot for the upcoming (November) election to the PRJC Board of Directors.

If you are married and wish to receive a ballot for your spouse, please send me a postcard advising me to change your name on PRJC records to "John & Mary Doe" or "Mrs. & Mrs. John Doe."

Esther West  
4040 Uline Ave.  
Alexandria, VA 22304

Speaking of the election to the Board, the Nominating Committee has nearly completed the work of selecting a slate of candidates for the five seats on the Board of Directors which will be filled next month. The slate will consist of ten names, three incumbents and seven new faces; it will be published with short biographies of the candidates in the November issue of TR. At about the same time, absentee ballots will be sent out for use by those who cannot attend the annual membership meeting, election and free beer bust/jam session to be held in Falls Church on November 15.

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The long-promised list of all traditional jazz clubs was compiled for this issue, but had to be postponed until November for lack of space. It has 58 entries and should be the most complete list of its type ever published.

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JAZZ AT THE MARYLAND INN

After publishing two reviews of shows at the King of France Tavern (in the Maryland Inn, Church Circle, Annapolis) in last month's TR, I decided to go out there and look the place over.

It's a beautiful room, rediscovered in recent years and restored to its two-century-old decor. It's not large, but it's a terrific room for jazz.

Although he did have the Downtown Jazz Factory in for a week in August, owner Paul Pearson stays with established jazz stars for the most part. Coming up in the near future are:

- Urbie Green - Sep. 30-Oct. 5
- Clea Bradford - Oct. 7-12
- Charlie Byrd - Oct. 14-26
- Freddy Cole (Nat's youngest bro.) - Oct. 28-Nov. 9
- Ethel Ennis - Nov. 11-30
- Zoot Sims - Dec. 2-7
- Monty Alexander - Dec. 9-14

Call 301/263-2641 for reservations and information. Tell them you're a PRJC member and see what it gets you.

## 5TH ANNUAL PRJC PICNIC A GREAT SUCCESS

The 5th Annual PRJC Dixieland Jazz Picnic, held September 20 at Blob's Park, Maryland, was the best yet of this annual fall series. It drew the greatest crowd we've ever had, the general musical level was excellent, and we proved something that many of us have long suspected: God (or at least Mother Nature) loves Dixieland jazz.

Let me set the weather scene for our out-of-town readers: It had rained every day the week before the picnic, but on that day it was just beautiful--mostly sunny, warm and pleasant--the perfect day for a picnic. And the very next day we started feeling the effects of the latest unladylike tropical storm, which dumped six days and 12 1/2 inches of rain on our area, causing serious flooding and widespread despair. So the only nice day out of twelve was the day of our bash!

Festivities kicked off promptly at noon with the DIXIELAND JAZZ BOWS. The Jazz Bows are a reading band formed by members of the Fairfax Jubilaires, the biggest local chapter of the S.P.E.B.Q.S.A. (that is, they're Barber-Shoppers). The Jazz Bows have been performing with the Jubilaires at their functions; they've even played Wolf Trap twice. They joined the PRJC en masse some time back and have been anxiously awaiting a chance to play for a PRJC audience. The personnel: Les Hesketh, bass & ldr; Dick Buxton, tp; Jack Darnell, tb; Ray Schulte, tsax; Dick Valdes, cl; Mark Ennis, po; Dinny Dinsmore, drums; Johnny Hazel, gtr. Ray Schulte is a talented composer and arranger who writes most of the material for the Jazz Bows.

Next up was the BASIN STREET JAZZ BAND, which had begun its new stay at Buzzy's in Annapolis the night before. These guys were really stepping on their lips by the end of the weekend: Friday night at Buzzy's, Saturday afternoon at the picnic, Saturday night at Buzzy's and Sunday night in the Windjammer Room. Personnel: Lou Weinberg, tp & ldr; Jerry Nichols, tb; Chuck Brown, cl & ssax; Donn Andre, bjo; John Wood, bass; Bill Jones, drums; John True, po.

Next came the FREE STATE JAZZ BAND. The leader is drummer Dick Stimson, with: Al Brogdon, tb; Bob Harris, cnt; John Skillman, cl; Donn Andre, bjo; Del Beyer, po; Dick Dershimer, bass.

THE BAND FROM TIN PAN ALLEY was next up. At last year's picnic this group, led by PRJC president Ed Fishel, was still calling itself the Randolph Street Gang. It's the band which has held down the Monday evening slot at the Bratwursthaus for quite some time. Since then they've moved a little more toward swing music and pop music of the twenties, hence the change of name. The personnel: Ed Fishel, po & ldr; Sid Levy, tp; Jack Gurin, tb; Dick Tubbs, tsax & vcl; Dodi Combs, tsax; John Wood, bass (filling in for Mel Greennagel); Fraser Battey, drums (other BfromTPA regulars, out of town during the picnic, were Scotty Lawrence, tp & vcl, and Ken Lee, cl).

A big hit of the Tin Pan Alley set was a tenor sax solo on *Body and Soul* by lady saxophonist Dodi Combs. You knew it was great when you saw

all the musicians in the audience come to the bandstand to watch and listen.

The next group up was the GOOD TIME SIX, the band that holds down the Thursday evening slot over at the Bratwursthaus in Arlington. GT6 is led by trombonist Al Webber, with: Bob Harris, cnt; Mac McGown, cl & ssax; Gary Wilkinson, po; Jerry Addicott, bjo; Sonny McGown, drums; Frank Wiedefeld, tuba (filling in for regular Bob Pallansch).

Next came Washington's oldest organized jazz band, the ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND, led by drummer Ken Underwood, with: John Skillman, cl; Al Stevens, tp; Glen Sullivan, tb; Jerry Addicott, bjo; Jack Wiggan, po; Mike Pengra, bass.

Baltimore's contribution to the picnic took the stand next, the BAY CITY 7, with: Harry Roland, cnt & ldr; John Wessner, tb; John Blagden, cl; Frank Wiedefeld, tuba; John Goldburn, drums; Chris Henderson, bjo; Sig Seidenman, po. A show-stopper was Chris's vocal on *My Sweetie's Due at 2:22 Today*.

At this point the music was interrupted for one of the most moving events in Washington jazz history, when the grand old man of the local jazz scene, trombonist Walter "Slide" Harris, was invited to the bandstand. (Slide has not played since May of last year, when he suffered a stroke.) As Slide came forward he received a prolonged standing ovation from the over 500 jazz fans present.

Some of the best recordings Slide ever played on were recently released by Fat Cat's Jazz ("Jazz at the Hayloft," Vol. I & II); when the PRJC learned that Slide was without a record player to hear these recordings, we decided to give him one in appreciation of all he's given us. It was presented to Slide by PRJC President Ed Fishel.

We then heard from SOUTHERN COMFORT, with: Al Brogdon, tb & ldr; Wild Bill Whelan, cnt; John Skillman, cl; Al Stevens, po; Mike Pengra, bass; Charlie LaBarbera, bjo; Frank Harmon, drums.

THE NEW SUNSHINE JAZZ BAND came next, led by trumpeter/music historian Tony Hagert, with: Dan Priest, cnt; Don Rouse, cl; Clayton Eakle, tb; Gary Wilkinson, po; Dave Burns, bass; Anne Stanfield, vcl; Jerry Addicott, bjo (filling in for regular Fred Stork); Gil Carter, drums.

The next set was the first of our jam session sets for visiting musicians. It included: Dick Mushlitz (bjo, N.J.), Tom Shea (po, Raleigh, N.C.), Paul Naden (tp, Baltimore), Tom Martin (drums, Whispering Pines, N.C.) and Lucy Meyer (violin, New Orleans). Naden and Meyer were originally scheduled to play with the Fallstaff Five + 2 from Baltimore, but an early gig up there forced cancellation of that band's appearance; they played a few tunes and then took off for the gig. Later in the set we heard Jim Adkins (tuba, N.J.), Mike Poorman (tb, Pier Five JB, Baltimore) and Dick Ruppert (washboard).  
(cont. next page)

As this jam band was making its way off stage we heard a fine piano solo of *Maple Leaf Rag* by 11-year-old Holly Maxwell--look our for her in a few years!

The next band up was FAT CAT'S MANASSAS FESTIVAL JAZZERS, led by vocalist Johnson "Fat Cat" McRee and featuring: Al Stevens, po; Country Thomas, cl; Wild Bill Whelan, cnt; Johnny Roulet, drums; Stan Booth, bass; Charlie Robb, tb. A special treat in their set came when they brought up Slide Harris to the vocal he must have patent rights on by now: *Ain't Gonna Give Nobody None o' My Jelly Roll*.

As twilight crept up on us we brought up the ANACOSTIA RIVER RAMBLERS, led by pianist Del Beyer, with: Joe Shepherd, tp; Glen Sullivan, tb; Mac McGown, cl; Dick Dershimer, bass; Charlie LaBarbera, bjo; Tom Martin, drums.

Another respite from the steady march of jazz bands came when we invited another honored guest to the bandstand: John Lyon. WMAL radio personality is one of the PRJC's best friends in the local media; he and his colleagues at WMAL took every possible opportunity in the days before the picnic to let people know about it over the air, for which we're very grateful. John is also an accomplished bluegrass banjoist, as attested to by his superb performance of *Dueling Banjos*, backed by Dick Mushlitz on tenor banjo.

The last organized band of the day was DIXIE FIVE-0, enjoying one of their rare Saturday nights off from the country club circuit. Personnel: Bernie Pankowski, cordovox & ldr; Joe Shepherd, tp; Mac McGown, cl; Hal Farmer, tb; John Wood, bass; Mike Eastern, drums.

As darkness descended upon us we again invited visiting musicians to the bandstand for a final blow-off. It got a little crowded before long, what with Shea and Mushlitz (bjo), Martin (drums), Jim Adkins and Jim Fitzroy (tb), Bob Schmielt (bass sax), Coleman Hankin (cl), Al Booth (tp) and a lot of members of regular bands who still had chops left.

All in all, a real ball. See you there next year!

- Dick Baker

*Next, a word from Picnic Chairman Fred Wahler:*

As chairman of the picnic, I would like to thank all of you who helped make the PRJC's 5th Annual Dixieland Jazz Picnic a great success.

It is not possible to name all those who contributed their time, efforts and labor, but a special thanks to the M.C.'s (Shannon Clark, Lou Byers, Dick Baker, Ken Underwood and Johnson McRee), who really kept the program on schedule; the new PRJC P.A. system, controlled by Dick Baker and Jim Nielsen, was great; our teenagers, Danny Middleman and Barry Friedland, who directed the parking; and Lorraine Smith, Carolyn Giltmier, Karen McCoy and Michael Aycock did a terrific job with the name tags.

My special thanks to those who came early to put up the signs, unload the piano, move tables and equipment, put paper tablecloths on the pic-

nic tables, and made themselves available for any assistance I might need.

On behalf of my committee, Ray West and Mark Taylor, our thanks to everyone who manned the gate and the PRJC Information Table (for memberships, buttons, bumper-sticker and decal sales).

Last, but not least, my thanks to the band leaders for their cooperation in arranging their programs to comply with the tight time schedule, including Jelly Roll Morton tunes as a tribute to his birthday, and playing great Dixieland jazz.

With this cooperation by the musicians and the general membership, it is no wonder that our PRJC picnics get bigger and better each year. We are already looking ahead to next year.

*P.S. Fred did a magnificent job himself, for which he is entitled to the gratitude of the whole club. This was the third special event this year that he has directed. N.B.*

- Ed Fishel  
President

#### PIER FIVE JB TO OPEN IN BALTO

Gene Franklin's fine Pier Five Jazz Band will open October 24 at Bowman's Restaurant, 6306 Harford Rd, NE Baltimore (Exit 31 from the Balto beltway). It will be the first open-to-the-public gig in some time for the Pier Fivers, a fine six-piece band which has been much in demand on the Baltimore country club circuit. Bowman's is a new restaurant, quite large, with a dance floor. There will be a one dollar cover charge.

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## A JAZZ MUSEUM? A HOME FOR THE PRJC? THEY'RE ONE & THE SAME THING, MAYBE

The PRJC president gave TAILGATE RAMBLINGS a proposal that the PRJC have its own clubhouse, and at the same time the head man of the PRJC's jazz museum project found a possible museum location that is big enough to serve also as a clubhouse. All of this happened just before our time for going to press.

The two subjects could be presented with more clarity and emphasis if they were worked into a single article, but that is precluded by deadline pressure. Read on, sort out the facts and the problems (there are as many of one as of the other) and do your own evaluation. Above all, show up on Friday, October 17, to inspect these premises and develop your own thoughts in the matter.

### THE CLUBHOUSE - A HOME FOR THE PRJC

By Ed Fishel

The past year in the PRJC may go down in our history as the year of Great Ideas that got nowhere--nowhere during the year, anyway.

A PRJC radio station was the first Great Idea. We are now ready to settle for a couple of hours a week on somebody else's station, if we can find a somebody else.

The next big idea was our proposed exchange of our magazine with the magazines or newsletters of other jazz clubs--looking toward an eventual national or international organization. We wrote to several dozen other clubs and turned up almost no regular publications we weren't already receiving.

Then came our jazz museum--a project that is going well but is so terrifyingly ambitious, and so recent, that any visible progress this year would be a miracle. *(But some fairly miraculous progress has been made since this article was written; see col. 2 on this page. - D.B.)*

There have been other ideas and proposals on a smaller scale on which we have met similarly insurmountable obstacles, putting us in a situation amounting to non-progress.

As the author of most of this record of uncertain accomplishment, and as a normally cautious person, I ought to hesitate to broach one more Great Idea. But there is one that won't wait any longer:

THIS CLUB SHOULD HAVE A CLUBHOUSE. The reason this one won't wait is simply that we spend so much time discussing it in the PRJC inner circle without getting anywhere, that we have to turn to the general membership for their thoughts. Evidently it's so tough a nut to crack that it's going to take more thinking and more effort than any small number of us are capable of.

I'll limit the present discussion of the subject to three things: why we need a clubhouse, what kind of clubhouse I visualize (other people see other kinds), and what obstacles our discussions to date have encountered.

*Why a clubhouse?* At the most elemental level, we need a place to keep the club's zillion-dollar PA system--and the piano and drum set and string bass that we ought to own but don't. But a reason far transcending that one is the need of a place to store things more generally used--a library of recordings and books (here the clubhouse and the museum become one). Still more important, in my view (i.e., the view of a working musician) is a place for seven-nights-a-week jazz. And Saturday and Sunday afternoon jazz. *Live jazz, I mean.*

*(cont. next page)*

### MUSEUM TO LAUNCH MEMBERSHIP CAMPAIGN WITH INDOOR PICNIC OCTOBER 17

By Rod Clarke

Save Friday evening, October 17, for an indoor jazz picnic at a dismantled bowling alley at 1916 Wilson Blvd in Arlington (one block east of O'Carroll's, toward Rosslyn). Sound crazy? Not when you learn the details.

The object of the event is to kick off the membership campaign for the National Museum of Traditional Jazz. An all-star jazz band will provide music for your enjoyment from 8:00 to midnight (doors open at 7:00). There are over 12,000 square feet of floor space for dancing, spreading blankets for a picnic supper, playing frisbee, or what have you. Of course, it's BYOF, BYOD, BYOC (Food, Drinks, Chairs). But why *here* you ask.

The second floor of this building (until recently a bowling alley) is under consideration as the home of the Museum. *(And Ed Fishel sees it as the possible site of a PRJC clubhouse; see col. 1 on this page. - D.B.)* Dyer Brothers (the paint people who lease the building) have offered to sublease part of the space on the second floor for a very reasonable amount. The rest of the space would be available to community groups like PRJC for gigs and such. However, there are several questions that need to be answered before the Museum Board of Governors commits us to this location. Among these are the acoustical quality of this space and the financial support we can expect.

That's where you all come in. By coming to the picnic you'll be able to judge how suitable the acoustics are. And by joining the Museum\* at the picnic you'll give us our first indication of what kind of financial support we can expect. So come on out. Have fun listening to jazz, learn about the plans for the museum, benefits of membership, and how you can help make the museum a project that we can all be proud of.

*\*Readers will remember from previous TR articles that the NMTJ has been incorporated as an entity independent of the PRJC. The NMTJ plans to raise funds by selling memberships.*

### MUSEUM WORKERS TO MEET OCT. 9 TO PLAN EXHIBITS

A meeting of those who have signed up to help with the NMTJ project will be held at 1916 Wilson Blvd on October 9 at 7:30 pm. *(The significance of this location is described in the preceding article on the Indoor Jazz Picnic.)*

*(cont. bottom p. 8)*

Surely the last several years of efforts to put our music on a paying basis in the beerhalls and saloons have taught us that it isn't going to work. A good many band musicians are tired of scratching around for "public" gigs. The money

TO OUR NON-MUSICIAN MEMBERS:

Have you ever wondered how much your favorite jazz band earns by playing for you?

We often meet veteran jazz fans who have been laboring under the belief that musicians make their living playing jazz.

The facts are that only a handful of traditional bands in the entire country make a living wage, and with most or all of those it's only a subsistence wage.

Your PRJC bands are all "semi-pro" bands. The musicians live off daytime jobs, or pensions, or investments. None of them are millionaires, yet. Music is their sideline, a paying hobby.

When they take a nightclub gig, they're glad to get \$25 a man. The traffic will bear that high a price only in places with hard-liquor licenses--and when the pay is that high, the gig usually has a very short life.

The PRJC's weekly action at the Twin Bridges Marriott pays \$25 a man for a seven-piece band. If the Windjammer Room did not attract a lot of hotel guests and if it weren't swanky enough a room to charge healthy prices for drinks, the pay would be much lower. More probably, we wouldn't have a home there at all. For no PRJC event--even the boat rides--attracts enough club members to pay a band that much money and leave a profit for the club (or the house).

The profit margin in the beerhalls is so narrow that the pay runs as low as \$5 a man.

At these prices, why do the musicians do it? Obviously, for fun, for the love of the music. A \$5 gig keeps you in practice as well as any other, and its chances for longevity are excellent. More bread would be good to have, but mainly to help the musician justify his night out with the boys.

These facts relate to the PRJC clubhouse proposal in two ways: (1) The musicians, being accustomed to pay on this low level, could adjust to the clubhouse's financial problems with little sacrifice, maybe none at all--some might even benefit. And what sacrifice was required would be tolerable because audience rapport would be so much better than in most nightclub jobs.

(2) In our own clubhouse, musicians and listeners alike would not be nursing that nagging question, "How much of the money changing hands here tonight is going to some purpose other than music?" -E.F.

but it isn't the same as playing it for your friends. *Musicians need a clubhouse in which to do their thing for their friends.*

And their friends have problems too: finding the bands' public performances; having to listen to music aimed at a "general" audience instead of at experienced jazz fans; and paying a check that often leaves them wondering if they got their money's worth.

Generally speaking, only the beerhalls satisfy the listeners' idea of fair prices for jazz, and only the hard-booze places satisfy the musicians' idea of fair wages. And any regular gig that meets those wages folds up sooner or later, the exact time depending on how much money the owner can stand to lose.

Why don't musicians and listeners get together in a place they jointly own? And give up trying to beat an unbeatable economic problem?

*What kind of clubhouse?* I would settle for a storefront that might otherwise house a gospel preacher and three- or four-score of his customers. It would need to have easy parking, and some cops within reach--for we are a wary bunch. And doors and windows to secure our PA system and the other property we ought to own.

This clubhouse, it's worth repeating, would be a home for regular jazz. The various PRJC bands could take turns playing there as they now do Sundays at the Marriott, but on a seven-nights-a-week schedule, or six nights, or five--however many we could manage.

For pay? If their pay were to come out of the house's profits, the house would have to be allowed a long period to work up to a safe margin. Another approach: charge admission (\$1 a head?) and pay the band all that comes in that way. Still another: put a kitty basket on the bandstand and let everybody contribute what he thinks he should pay for the entertainment he's received.

What inducements for listeners? Well, (1) the saving yielded by bringing their own liquor (always possible in private clubs); (2) the steady availability of the music (you know where to go, and it's always there); (3) the advantage of hearing music directed at a knowledgeable audience.

Where the profit for the house? In selling beer and setups. The PRJC could get a hard-booze license, I assume, but much of the clubhouse's attractiveness to members would lie in the economies of BYOL.

*Yes, but what difficulties?* The usual objector to these grand schemes sees real estate acquisition as an insurmountable obstacle. "Don't talk about this until we have 15 or 20 grand in the bank," he says. (Or 30 or 40 grand.)

To me, that sounds as if we can't have a clubhouse except by *buying* one--say a 30-room mansion at Dupont Circle or a ten-story building in the center of Rosslyn or Crystal City.

A storefront meeting the specifications of myself or the above-mentioned gospel preacher can be *rented* for a year for an amount equal to the PRJC's average bank balance.

(cont. overleaf)

is not there. It's on the party circuit--the country club circuit--and you can often get away with playing honest-to-God jazz on that circuit;

*CLUBHOUSE (cont. from previous page)*

No, the main problem (at least in my view) is not real estate; it is three separate problems, viz:

1. *Who would manage the clubhouse, and how would we pay him (or her, or them)?*

For club manager we need the following combination of abilities: barkeep, music organizer, business manager, and night watchman. In other words, the clubhouse would have to find enough money to pay one respectable salary plus the wages of part-time or relief help. The amount of money that could be taken out of PRJC dues and other present revenue would meet only a small fraction of this kind of payroll.

Another solution might be to run the clubhouse with a committee of volunteers--taking turns like the bands. But the volunteers would need an overseer. Either way, it doesn't look easy.

2. *What about decorating and equipping the clubhouse?* Any place with low rent is going to need a correspondingly high amount of painting, carpentry, partitioning, interior decorating. Even if it's all done with volunteer labor, the materials will cost plenty. The nay-sayers' references to "15 or 20 grand" begin to look reasonable.

3. *What about planning?* We musicians and musicians' followers are not distinguished for being businesslike, foresighted in practical matters, money-wise, or otherwise equipped with the kind of common sense that it takes to acquire and operate an American Legion or Odd Fellows hall; and that, essentially, is what we are talking about.

... ..

This article will serve to get the question before the house. If you have ideas that would help put the clubhouse project on the track, let's air them in TAILGATE RAMBLINGS. If your thoughts tell you it's unworkable, let's air them too.

As already indicated, the views expressed here are those of a musician who has had enough of "scratching around for gigs." Those views are shared by a good many--but if enough PRJC musicians do not share them, the idea of seven nights a week of jazz, and Saturday and Sunday afternoons, could turn out to be an illusion. Or if my reading of listeners' view is wrong--that is, if it isn't true that hundreds of them would delight to hear the music in a nonprofit house--that's another reason the clubhouse idea wouldn't work.

So sound off, everyone.

*MUSEUM WORKERS TO MEET OCT. 9 (cont. from p. 6)*

The purpose of the meeting is to outline the broad plans that the museum committee has formulated since its creation in June and to organize exhibit teams to proceed with the building of the museum. Others who would like to help with the museum or those who are curious about what's been going on are invited to attend also. For those who don't care to sit on the floor of a former bowling alley, folding chairs would be in order. Bring a notebook.

*BANDLEADERS PLEASE NOTE*

Not enough space in TAILGATE RAMBLINGS is devoted to local music, or any music. You could say that most of our magazine is about musical events and doesn't get any closer to the music itself than the doorman at Jimmy Ryan's, if they still have one.

Several kinds of printable material would correct this deficiency, but an editor can print only what he can get. The most gettable kind--and also the most pertinent, because the most "local"--would be this: a description of the music of each PRJC band, and its underlying philosophy. What section of the jazz repertoire does the band play, what style does it attempt to follow, what jazz greats furnish its inspiration, where does it get its material? How does the band please itself? Etc.

We hereby confer the authorship of these articles on the respective bandleaders. You want somebody to say something nice about your band, fellas? Say it yourself. We'll publish these pieces in the order of their arrival in the TR mailbox.

The prize for the best article will be one free beer at the next PRJC monthly open jam session. If no other contributions are received by next month, the first band to be covered in this series will be the band led by our estimable PRJC president, who ordered this notice to be printed.

- D.B.

*JAZZ LECTURES AT YWCA*

Jazz radio host Yale Lewis ("Jazz Plus," WETA, 90.9, Sat 8-mid.) will present a series of lectures on jazz entitled "The Modern Period: 1940-present" beginning Friday, November 7, at the YWCA in Washington. Lewis' lectures are a continuation of the course on earlier jazz currently be presented by PRJC member Royal Stokes (news of which, unfortunately, arrived too late for the September issue of TR). The lectures take place each Friday evening from 6:00 to 8:00. For further information call the YWCA: 638-2100, ext. 29.

*FOR SALE: Collection of bongos and congas, tel. 543-6253. Dale Chiusano.*

*Lost, Strayed or Mislaidd at the PRJC Picnic: One battered old red-rubber sink plunger of historical and sentimental value...but only to me. Sid Levy, 244-5110.*

*FOR SALE: Olds Opera model trombone, large bell, silver finish, with deluxe concert case. Like new--used exactly twice. Jim Burger, 527-1334 (9-5).*

## LETTERS TO THE EDITOR

While killing a bit of time in the waiting room of the Adam & Eve massage parlor the other day, I chanced upon a copy of the September issue of TAILGATE RAMBLINGS. I read it cover to cover at one sitting and have no hesitation in pronouncing it the best issue of TR I have no doubt read in my life.

Every page contained something of interest. On page 3, for instance, I was surprised to learn that Jelly Roll Morton would have turned 90 on Sept. 20 if the butcher hadn't cut him down. Funny. I always sort of figured he and Fishel were contemporaries. Or maybe they are, and Ed just keeps in better shape. At any rate Ed's essay on the upcoming PRJC elections was right on target. New blood is needed, always, on any organization's board. Perennial directors get to be a bore. I would like to see the PRJC prohibit the reelection of directors. A year or so out in the pasture, chewing our cud and thinking pure thoughts, is good for all us would-be bureaucrats.

You and Hal Gray aired a perennial gripe of mine. I have always suspected that at least a minority in most jazz audiences want to see what transpires on the bandstand. And I think a good many musicians enjoy seeing the audience as something more than a blur. I know I do. Let there be light, on both sides of the spit valves.

Ted Chandler's intriguing review of the latter-day Original Tuxedo Jazz Band points up the sad fact that most New Orleans musicians of both races who are still playing have little interest in the compositions or the styles of the 1920's. Why fret yourself learning a tune studded with breaks, key changes, interludes and codas when you can knock a white tourist audience dead with *Saints* or *Basin Street*? My hat is off to Clarence Burns for showing Eastern audiences who might have thought otherwise that the Preservation Hall band isn't the only Black group still playing in the traditional style.

Together, you and Hal Willard brought a satisfying taste of the Indianapolis bun fight to the home folks. Even if the "contest" idea is a bit cutey-poo, anything which musters so many good bands on one stretch of turf can't be all bad. Weren't we PRJC'ers a clever lot to put our money on the sponsor-and-still-champ Max Collie? Three grand is a lot of jingle, and I trust that a sizeable chunk of it will be set aside for bringing good out-of-town bands (bands, please, no "all-star" throw-togethers) to this area for the enjoyment and edification of PRJC members unable to make the New Orleans-St. Louis-Indianapolis-Davenport circuit.

Historians among your readers may be interested to know that the Potomac River Jazz Club was conceived five years ago this September 15, or maybe it was the 16th. Anyway, it was a mid-September Sunday, and sunshine and a fifth of gin served as the mental aphrodisiacs. In November and December, 1970, the still-fetal PRJC got in a few good, sturdy kicks at jam sessions in the Springfield, Va. Bratwursthaus, greatly aided by Felix Grant.

But I am dithering now. Back to the point, which is: You and your staff of none are doing

a hell of a job with ol' Tailgate.

May your figs be mouldy,

Al Webber  
Bethesda, Md

*Good Time Six leader Webber was one of the founding fathers of the PRJC, and was the founder and first editor of TR. His words of praise are greatly appreciated.*

...I suggest the Board of Directors consider the possibility of scheduling events from time to time to be held between Washington and Baltimore, or at least on the Maryland side of the Washington metropolitan area. The picnic was a good example and I suspect it drew a good number of Baltimore area people.

I would like to attend more events and it would be such a big help not to have to make the trip to Northern Virginia through or around Washington. I don't know if there are enough Baltimore area members to make this idea worthwhile, or how the Washington people are distributed. Perhaps a membership location analysis could determine this.

Charles Earp  
Lutherville, Md

*Any demographers in the house?*

I have followed the discussions of the various kinds of jazz in the hallowed pages of your magazine with interest. Finally, I can't stand keeping out of it any longer. Here are some of my thoughts, together with new grist for the mill on a somewhat related subject.

First, I agree with Ralph Huss' opinion that "over-intellectualizing the...subtle differences in...traditional jazz...may create a self-defeating internecine warfare..." That is what we've been engaged in in your pages. Within the PRJC, I feel that we should decide amongst ourselves what we agree on and build the club around that, rather than spending so much of our time (as we do) finding areas of disagreement.

But, facing the fact that many of the members of the PRJC take rather narrow definitions of what they mean by "jazz," and coincidentally reading the Articles of Incorporation for the club, I now find I have a question to raise. The Articles of Incorporation state that the purpose of the club is to develop and promote "traditional American jazz music."

Hold on there! Southern Comfort [*the band Al leads*] doesn't play traditional jazz. The Monumentals don't. The Manassas Festival Jazzers don't. And there are others. Now we have the situation of the PRJC supporting bands playing other than traditional jazz, which is not consistent with the stated intent of the club.

My opinion is that either the club should support only traditional jazz, or the Articles should be changed to reflect what the club is actually doing. I would like to take this means of asking the Board of Directors to consider what should be done to bring the club's actions and its Articles of Incorporation into alignment, and to announce their intentions in the pages of  
(cont. next page)

of TAILGATE RAMBLINGS. This perhaps would not appear to me to be such a problem if I were not aware of the narrow views of so many members on what is meant by "jazz," "good jazz," and "traditional jazz."

By the way, if you want to know my personal opinions on what I think makes "good jazz," ask me sometime. If the Editor asks, I might put my opinions down for publication, but it would just raise another ruckus, I'm sure. And that's jazz!

Al Brogdon  
Damascus, Md

*A matter of semantics, Al. Some use "Dixieland" to encompass all the styles--New Orleans, West Coast revival, Chicago, New York--everything in that general category. Others define Dixieland as New York jazz played by white men. Others assign a negative regional or racial connotation to the word and prefer not to use it at all (they say Max Kaminsky can't stand the term).*

*So very many of the people I know currently use the term "traditional" as the generic term for all the styles mentioned above. (A few folks, including radio host Royal, prefer to use the term "classic jazz" as their generic term.) To some others, evidently including you, Al, "traditional" means New Orleans style, nothing later.*

*I myself find I prefer more and more to use the term "traditional jazz" as the generic term for all the styles played by our local bands, with the further subdivisions "New Orleans," "Chicago," etc. when they can be applied. By this standard our books are in order.*

*By the way, just how do we "decide amongst ourselves what we agree on" without arguing about it?*

As a member of PRJC for several years, I am still mystified by the controversy regarding "Dixieland" jazz. What is it? I believe it is in the "ears" of the beholder.

My interest in Dixieland goes back over 40 years, and my extensive collection of records extends to recordings produced as far back as 1919 and incorporates artists from A to Z--Armstrong to Zarchy--so I believe my credentials should qualify me as being an enthusiast and amateur critic of "jazz," or is it "jass"?

Perhaps others, besides myself, are getting a little weary of hearing the same old standards. Regardless which PRJC band is performing, the numbers they play are repetitious. Is it heresy to update the repertoires of bands, or is it laziness? After all, the "classics" of today were "modern" tunes a few decades ago.

My criticism of jazz is not whether it is circa Turk Murphy or Louis Armstrong or Bix Beiderbecke. My disappointment is in the fact that none of the PRJC bands play contemporary "Dixieland." I yield to no one in my enjoyment of the old standards, but why doesn't someone transpose some of the latter-day song hits to Dixieland style? What's wrong with hearing, for instance, *Tie a Yellow Ribbon 'Round the Old Oak Tree*, *Sweet Gypsy Rose*, etc. Kenny Ball of England has recorded many contemporary numbers in Dixieland style and done an admirable job; the Village Stompers did it, the Dukes of Dixieland did it. Why not a PRJC

group?

Perhaps a new group might be formed, named, for instance, "The Contemporary Dixieland Band," and transpose some of the countless hits of the recent past into Dixieland tempo.

I believe there is a need for a band of this type, and I truly believe that the younger generation, recognizing the tunes, would be more apt to enjoy this type of music.

I know the jazz purists will take issue with my premise and my opinions, but that is *their* hangup.

There is plenty of latitude in jazz for this music, but is there someone in the PRJC with the talent and perseverance to undertake this task?

What do other members of the PRJC think?

Frank Gordon  
Washington, D.C.

*Frank raises a fundamental question: Is Dixieland a style of playing or a list of tunes?*

*Waldo's Gutbucket Syncopators have recorded a recent soft rock hit, "The Letter." Is it Dixieland (in that word's generic sense)?*

*The following story, submitted by Tin Pan Alley leader Ed Fishel, just adds one more factor to the dilemma: if jazz is a list of tunes, who writes the list?*

The scene is "Dixieland Night" at a private club. A principal prop is the PRJC's "Practical Fake List"--the 200 tunes most played by Washington-area bands.

Well along in the first set our band played *Do You Know What It Means to Miss New Orleans?*--and dancers came out on the floor. At this first sign that the customers had noticed we were there, we bethought ourselves to keep them with us, so we fabricated a slow medley on the spot, going next into *Memories of You* and then *Georgia on My Mind*.

Whereupon a lovely lady in a red dress came up and said, "I thought this was supposed to be Jazz Night. But you had those people dancing."

I showed her the PRJC tune list and pointed out that the titles we'd just played were all officially approved jazz numbers.

She made two requests from the list--*Big Butter and Egg Man* and *St. Louis Blues*. "Those are jazz," she said.

After we had played them, a lovely lady in a green dress came up and said, "I thought you were supposed to be a jazz band."

It turned out that the green lady's idea of jazz was *Do You Know What It Means*, *Memories of You* and *Georgia on My Mind*.

The green dress, reading from the tune list, then requested a couple more slow numbers, to which she and her escort danced. That brought the red dress back to the bandstand, saying, "I thought I'd finally got you guys to play some jazz."

So we played a couple more officially approved jazz numbers for the red dress which were then denounced as non-jazz by the green dress.

Conclusion: If you want to make everybody believe you're a jazz band, work up a medley consisting of *South Rampart Street Parade* and *Misty*.

# The Potomac River Jazz Club



\*\* WINDJAMMER ROOM \*\*

October 5 GOOD TIME SIX  
 12 MANASSAS FESTIVAL JAZZERS  
 19 ANACOSTIA RIVER RAMBLERS  
 26 ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND  
 November 2 DIXIE FIVE-0

For Latest Jazz Info  
 Call (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. 8-midnight. \$1 admission. Open to public.  
 FALLSTAFF FIVE + 2, Tyson Place Restaurant, 227 W. Chase St, Balto; tel. 539-4850. 8-11 pm; includes jazz violinist.

Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St, Arlington. 8:30-11:30.

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

Tue-Wed JIMMY HAMILTON'S NIGHTBLOOMING JAZZMEN, O'Carroll's Seafood Restaurant, 2051 Wilson Blvd, Arlington; tel. JA 4-5066. 8:30-12:30, no cover.

Tue-Sun JERRY LYNCH (plectrum) & PAUL BYRD (tenor), Bethesda Shakey's, E-W Hway at Wisc. Ave; tel. 652-4844. Plus BOB GRIMES (piano) Fri-Sun.

Wednesday PRJC OPEN JAM SESSION, second Wednesday of each month (thus Oct. 8). 8:30-midnight. Bratwursthaus, Arlington.  
 GANGPLANK PLUNKERS RAGGED-TIME BAND (banjo band features Jim Riley & Buddy Wachter), Millrace Inn, Franklinton Rd, Balto. 9-12.

Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30.

Thu-Fri COUNTRY THOMAS' FOURGONE CONCLUSIONS at O'Carroll's, 8:30-12:30 (9-1 Fri).

Friday Tex Wyndham's RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Delaware. First Friday of each month only, reservations suggested: 302/798-8282.  
 (Beginning October 24) GENE FRANKLIN'S PIER FIVE JAZZ BAND, Bowman's Restaurant, 6306 Harford Rd, NE Balto; tel. 665-8600. 9:00-1:30, \$1 cover.

Fri-Sat BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, Annapolis. 9-12.  
 BRIAN BATTEY (piano), Apollo Restaurant, 7161 Lee Hway, Falls Church; tel. JE 2-8400. 7:30-11:30.

Saturday JAZZ AT O'CARROLL'S, rotating bands, 9-1.

## COMING EVENTS

Oct. 6-11 TEDDY WILSON, Blues Alley, rear 1073 Wisc. Ave, Georgetown; tel. 337-4141.

Fri, Oct. 17 Indoor picnic to launch the National Museum of Traditional Jazz. See story p. .

Sat, Oct. 25 SILVERLEAF JAZZMEN (Toronto), Chesapeake Room of Marriott Twin Bridges. See story p. 3.

Wed, Oct. 29 Dixieland Halloween Dance, featuring full Dixieland band at Millrace Inn (see Wednesday listing above).

Sat, Nov. 1 NEW SUNSHINE JAZZ BAND, benefit dance for WGTB-FM (90.1). Hall of Nations (Georgetown Univ), 36th & Prospect Sts N.W. Beer on sale. For ticket info call 625-3018 during day.

## WELCOME NEW MEMBERS

Eileen Collins Arlington, Va	Bill Reilly Alexandria, Va	Ralph D. Sawyer College Park, Md	Fr. Eugene J. McKenna, S.S.J. New Orleans, La
Evelyn Woods Rockville, Md	David Ross Germantown, Md	James & Mae Cooper Columbus, Ohio	Arthur & Madeline Sabin Falls Church, Va
Garry Martine Arlington, Va	Audree' V. Drea Arlington, Va	Dudley Finneyfrock Olney, Md	Serge & Barbara Markov Alexandria, Va
Dick Mehling Baltimore, Md	Kris Jeter Alexandria, Va	Steve & Fran Welch Olney, Md	Charles & Adele Feingersh Potomac, Md
Clair Jewell Bethlehem, Pa	George Sarkus Perth Amboy, NJ	Lloyd A. Kaplan Silver Spring, Md	Johnny & Maxine Johnstone Alexandria, Va
Larry Stancill Joppa, Md	Frank H. Harmon Centreville, Va	Sam & Sybil Morgan Baltimore, Md	F. B. & Barbara Crowther, III Vienna, Va
Donald E. Ward Potomac, Md	Donald H. Foster Arlington, Va	Michael C. Powanda Walkersville, Md	John & Kathy Caldwell McLean, Va
Juanita Reck Baltimore, Md	James A. FitzRoy Linwood, Pa	Louis & Paige Denit Alexandria, Va	Robert & Carice Hannum Oxon Hill, Md
Maria S. Reck Baltimore, Md	Robert D. Arnold Arlington, Va	Al & Delonas Boothe Falls Church, Va	Harvey & Betsy McConnell Rockville, Md
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Ruth Michaels Washington, DC	Dean Anderson Falls Church, Va	C. Christian Paulis Marriottsville, Md	Joy Nicol & Barbara Plitt Bethesda, Md
John Lanham Alexandria, Va	Barbara H. Harvey Alexandria, Va	Herman Harding, Jr. Arlington, Va	Robert & Betty Spaeth Annapolis, Md
Ted Wilson Alexandria, Va	Jeff Palmer, Sr. Falls Church, Va	James & Betty Ritter Springfield, Va	Thomas & Sondra Lynch Bowie, Md
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## FIRST CLASS MAIL



# HOORAY FOR DIXIELAND JAZZ