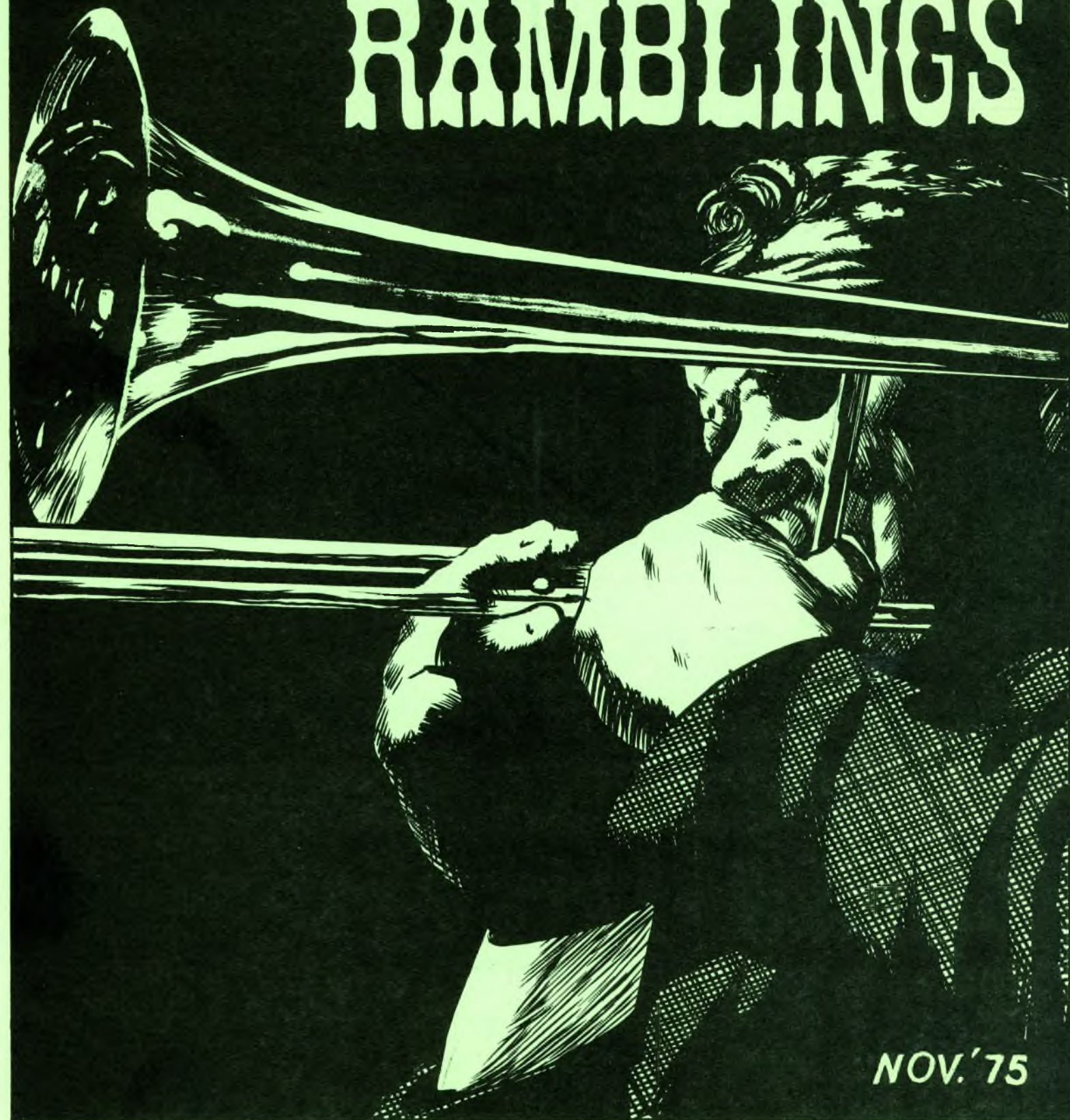


# TAILGATE RAMBLINGS



NOV. '75

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**

The annual election to the Board of Directors serves as the focal point of the one party the PRJC throws for itself each year. This is the one time we open the doors to members only and the one time we dip into the treasury to buy the beer.

The festivities will begin at 8:00 pm with the annual business meeting. First, ballots will be cast for the election of five of the fifteen directors of the club. While the ballots are being counted and tallied against absentee ballots, the president will present his annual report. If all goes as planned, the results of the election will be announced by 9 pm, at which time the music starts and the dancing begins, to go until midnight. Music directors for the evening are Ed Fishel and Scotty Lawrence; they will organize a band to begin the evening and then run it like our monthly jam sessions--musicians should bring their axes and check in with Ed or Scotty when they arrive.

The club will provide beer for the beer drinkers and ice and plastic cups for those who want to bring their own bottles (sorry, no setups provided).

At about the time you receive this issue, you will also receive a letter describing the election and a ballot from our Secretary/Treasurer, Esther West. If you cannot attend the meeting/dance and want to vote, please mark the ballot and send it back to Esther before November 15. Those who do come to the meeting should mark the ballot in advance and be prepared to turn it in upon arrival.

The Board of Directors consists of 15 people serving staggered three-year terms, so that five seats are filled each year. A committee of Ray West, Johnson McRee and myself nominated ten candidates for these five seats (as in any election, write-in votes are perfectly welcome). Of the ten, three are incumbents.

The following is a list of and brief introduction to the candidates. All were invited to say a few words about themselves; any such comments are in quotation marks below; otherwise, the remarks are my own.

*Del Beyer.* Member since June, 1971. Retired naval officer now in real estate business. A pianist, Del has led the Anacostia River Ramblers for several years. Has been especially active in assembling bands to play for charitable functions.

*Lou Byers.* Member since December, 1973. Lou is the entertainment columnist for the Globe newspapers of Northern Virginia; he has reported extensively on local traditional jazz in his column.

*Rod Clarke.* Member since May, 1971; has served on Board of Directors since fall of 1972. Is currently the PRJC's Budget Director. Rod is the Director of the National Museum of Traditional Jazz project and is an "amateur jazz vocalist."

*Fred Dietrich.* Member since July, 1973. Retired U.S. Air Force officer now with the Office of Management and Budget. "A traditional jazz

enthusiast who can neither play a note nor sing a song and promises not to ask to sit in or vocalize with either foreign or domestic bands."

*Jim Giltmier.* Member since October, 1972. Senior staff member of Senate Agricultural Committee. The archivist for the National Museum of Traditional Jazz.

*Harold Gray.* Member since October, 1972. "A senior jazz fan: Raised near Kansas City when jazz was new, lived in Chicago during the jazz revival of the '40s." Hal has been a regular contributor to TAILGATE RAMBLINGS.

*Frank Higdon.* Member since July, 1971. C.P.A. with own office since 1954. Treasurer of the National Museum of Traditional Jazz.

*Doris Stone.* Member since September, 1972. Administrative Assistant of American University Psychology Department. Has been PRJC Recording Secretary since November, 1974; has served on Board of Directors since January, 1975, when she was chosen by the Board to fill the seat of a director who resigned.

*Mark Taylor.* Member since April, 1972. City Planner with Redevelopment Land Agency.

*Anna Wahler.* Member and on Board of Directors since May, 1971. Has served as vice-president of PRJC and is our archivist. Probably PRJC's most active recruiter and travelling jazz fan.

+++++

*On p. 9 you'll find the list of jazz clubs we promised a few months ago. PRJC Jazz Club Liaison Officer Fred Wahler has labored long and hard to compile it, sending out dozens of inquiries and checking countless sources. Nevertheless, we recognize that it may be incomplete or incorrect in places. Anyone who can update it in any way is entreated to contact us. Also, any other jazz clubs or jazz publications who want to reprint this for their own members are cordially invited to do so.*

*A follow-up list of foreign jazz clubs is now being compiled and will be published when it is as complete as we can make it.*

ERRATA -

The October issue of TR had more editorial goofs than usual, so let me set the record straight on a few points.

The Gangplank Plunkers Ragged-Time Band features the banjo of (and is in fact led by) *Jay Wachter*, not Buddy. My apologies to both gentlemen. (But really, who would have expected there to be two banjo players named Wachter--no relation--in one town?)

In the story about the September picnic I left Charlie LaBarbera out of the Band from Tin Pan Alley (my month to slight banjo players, I guess) and failed to mention that Dave Sager is a regular member of the New Sunshine Jazz Band, although he was not playing at the picnic.

Finally, members of the Bay City 7 have informed me that the correct title of one of their favorite tunes is *My Cutie's Due at 1:58 Today*. Read it "two to two" to make it come out right.

ARE WE A JAZZ CLUB, OR A TRADITIONAL JAZZ CLUB?  
AND WHAT IS TRADITIONAL JAZZ?

An Answer to Last Month's Letter That Declared  
That What the PRJC Says Is Out of Line With  
What the PRJC Does

By Ed Fishel

In the October TR Al Brogdon told us that the PRJC's stated purpose of fostering "traditional jazz" (which appears in our charter) is inconsistent with the music that several PRJC-sponsored bands play, including Al's own Southern Comfort band.

Al's letter asked that the PRJC Board of Directors "consider what should be done to bring the club's actions and its Articles of Incorporation into alignment."

Your TR editor, Dick Baker, published Al's letter and steered himself for a storm of replies. He remembered that last spring when a literate Baltimorean, Ted Chandler, innocently ventured to suggest that Turk Murphy's band might not be the last word in traditional jazz, he brought down the wrath of enough letter writers to fill half an issue. (Only one of the letters was brief. That one boiled down to an eight-letter word, composed of two four-letter words, that disabused me of the belief that TR is a family publication.)

Well, Baker was wrong. Everybody in sight rose in anger at Chandler's writing, which had a noncontroversial purpose if ever there was one, and nobody at all appeared to yell bloody murder at Brogdon, whose letter, interpreted with the minimum of charity that Chandler received, conceivably could goad the club into a controversy that would split it wide open.

This isn't the first time the club has got into a flap over a minor point and let a Big Issue go by unnoticed. Al, you've uncovered a real problem, and I will try to say something that might advance its solution.

But, Al, I think you're right for the wrong reason. The problem is not so much that the PRJC's charter says "traditional jazz" while some of the music it supports isn't of the genuine antique New Orleans variety. That is a matter of how one defines "traditional," as Baker pointed out last month. None of the PRJC bands you named--or even my own band, which you didn't name but which strays perhaps farther from Bourbon Street than any other--is to my mind non-traditional. And there are plenty of people whose definition of "traditional" is as broad as mine. I warrant that you, like me, would shudder at the thought of trying to get an agreed-upon definition of "traditional jazz." As well try to define jazz itself.

The problem you've uncovered lies not in the club's charter but in its name. "Potomac River Jazz Club" implies that we embrace all kinds of jazz--but we don't.

Are we marching under false colors? At first glance it would appear we are.

If our colors are false, they must be fooling somebody. And chances are that a great many people, hearing Felix Grant or John Lyon talk about the PRJC, take our name literally and

visualize a club embracing all jazz from Buddy Bolden to Herbie Hancock.

But anyone who looks us up--whether to join or just to attend one of our events--quickly discovers what kind of jazz we go in for. Dial 630-PRJC and you find out what kind it is before you even hear the PRJC's Voice.

I have yet to hear of anyone who paid us money, either in dues or in the price of admission to some event, who didn't know what kind of jazz he was letting himself in for.

But the apparent fact that our colors haven't defrauded anyone doesn't mean that our name is really no problem. If the local devotees of modern jazz should organize a club, they could object that we had usurped a name that embraces their music.

Another way the problem could come up is this. Many PRJC members, musicians and nonmusicians alike, go in for not only "our" kind of jazz but also swing; the tastes of some extend all the way to progressive jazz. We know this because the PRJC membership application states the new member's likes (and sometimes his dislikes). So we have a lot of members who could ask us to live up to our name by extending the range of jazz we support. The word "traditional" would be a legal barrier against such a change, but the backers of such a move might be able to round up enough votes to amend our charter. I'm not suggesting that that would be a good thing (nor do I say it wouldn't be); I'm merely stating the position the club finds itself in because of its name and the musical tastes of its membership.

Given an attitude of "I'll support your kind of jazz if you'll support mine," we need never get into a squabble. Except when somebody goes into print analyzing Turk's music.

And anyway, Al, a generation or two from now "traditional" will cover not only good old Southern Comfort but also good old Herbie Hancock.

\* \* \* \* \*

Hats off to Paul Naden and his Fallstaff Five + 2 (Baltimore) for promotion, both for themselves and the PRJC.

They've printed up small cardboard tents, which are placed on each table at the FF+2's regular gig, Sunday evenings in Tyson Place Restaurant (227 W. Chase St, Balto). The tent solicits a response from the listener as to how he heard about the band and/or restaurant, any song requests he may have, and invites him to have his name and address put on the FF+2 mailing list. It also provides a box to check if the customer would like information on the PRJC, which the FF+2 sends out at its own expense. I thought I had been noticing a lot of new members from Baltimore in recent months; now I know why. Thank you, gentlemen!

On that same theme, the Band from Tin Pan Alley (Monday, Bratwursthau) closes each evening with a quick description of the PRJC and an invitation to call 630-PRJC for more information. Are any other bands doing the same?

## MORE ON BIG SPIDER BECK

By Ken Kramer

He played under such prominent personalities as Tommy Dorsey and Big Spider Beck.—*Hazleton (Pa.) Standard-Speaker.*

I KNEW BIG SPIDER! And I want to thank the unknown scribe in Hazleton, Pa. who brings back a flood of memories about this great, almost forgotten figure of jazz.

Big Spider was born in Lost Creek, Pa., and unlike his contemporaries, the Dorseys, did not come from a musical family. His father, amiable Cal Beck, was a collector and hustler for a speakeasy and gambling rumpus room in Shamokin, Pa., hard by the F & S Brewery. His mother, Carrie Farr Beck, was a miner's daughter from nearby Mahanoy Plane. His seven brothers and six sisters evidently had no musical talent, and in fact, little talent of any sort.

Big Spider was BIG. Almost seven feet tall, with size eighteen shoes and 345 pounds at his best weight, he loomed over his contemporaries. The Reading Coal and Iron Co. did its best to make a miner out of Big Spider, but he was far too tall for the underground life. His head was constantly battered from hitting the overhead timbers. He often went on all fours through the dark gangways and frequently was mistaken for a mine mule. He once hauled a string of cars three miles before the nodding driver heard his cries of anguish.

After mining Big Spider tried commercial life as a clerk in the Lutz and Scherer store in Tamaqua, Pa. His specialty was getting items down from the high shelves. Unhappily the store went out of business, a victim of early chain stores with lower prices and lower shelves.

Football would seem to be a natural life for Big Spider, except for a very unfortunate physical handicap. His eyes were crossed so badly that he frequently lunged into teammates beside and even behind himself during his efforts to pound opposing players into the turf. His last game came when he wiped out four linemen on his own team, a Warner system fullback of 260 pounds, his own water-boy, two substitutes, and Coach Moonie Welker, all in one tremendous play.

Then came jazz. An eccentric plumber and

pipefitter, Duke "Count" Boyle, had made a valve trombone, tuned like a cornet. No one until Big Spider could get a note from it. He did and in one short year his playing became celebrated for its power, tremolo, intonation and incredible jazz innovations. People could hear his horn from Mauch Chunk to New Cumbola, both in Pennsylvania. This, of course, on a clear night with a following wind within the allowable range.

I first heard Big Spider play with Mahofskie's Lefthanders, a celebrated Dixieland combo of Coaldale, Pa. This was at Manila Grove, the site of the last horse-thief hanging in the Panther Creek Valley. On that night, display windows in Bright's Department Store, three miles away in Lansford, were shattered by the high notes from Big Spider's chorus on *Dream Train, Keep on the Right Track.*

From here on it was history. Wherever Big Spider played there was a riot, a popular form of coal-region entertainment. His powerful tone, with glass flying from all windows near by; his remarkable eyes, going in all directions on the high notes, and his incredible hotness of intonation, were all unforgettable.

Unhappily Big Spider left no records. His one recording date ended with his first fortissimo note, when the recording equipment broke into small pieces. The flying needle pierced the arm of the recording engineer, causing a painful wound.

Two short years of glory and then tragedy struck. Big Spider lived too hard and too fast, and his teeth began to go. Years of youthful poverty, and all that head-banging in the mines, loosened his great incisors. His tone and power began to falter, and the harder he pressed the more his teeth failed. No longer could he get the ringing cascades of notes from his hybrid trombone-cornet. He faded away, a legend to many, but an unforgettable memory to the few who heard him in his prime. Big Spider, wherever you are, we care.

*MAKE NEW YEAR'S EVE PLANS NOW: It has been definitely ascertained that New Year's Eve will be observed on December 31 this year. PRJC is planning a jazzy celebration for that night, so don't make other plans!*

## PRJC Member Wins National Award

Area bassist Tom Gray won the annual *Muleskinner News* award for best bass player of the year in the field of bluegrass music.

Tom used to play regularly with the Joymakers and the New Sunshine Jazz Band, but had to curtail his jazz activity when his association with the Seldom Scene bluegrass group brought him national attention and a lot of traveling. (The Seldom Scene took the lion's share of the group and individual awards from *Muleskinner News*, based on a poll of more than 10,000 readers.)

Tom's parents, Hal and Lida Ruth, are regulars at PRJC events; Hal has been a frequent contributor to TR.

(I personally know a lot of PRJC'ers who are also bluegrass fans; John Lyon, mentioned in the picnic report, is a prime example. Is there any sentiment out there for a joint bluegrass/Dixieland concert sometime? - D.B.)

## HAVING A PARTY? HIRE A JAZZ BAND!

PRJC members occasionally tell me of parties they've attended where the music was, to them, an abomination. "We paid \$15 a plate, plus drinks," they say, "and we had to listen all night to rock and roll" (or country and western, or businessmen's bounce).

Nobody has suggested that the PRJC do anything about this, but there is something we can do. We can steer our own jazz bands to those party jobs--if we can find out who's throwing a party.

It's you, the PRJC member who also belongs to a Rotary Club or a lodge or some other organization that's having a party, who can tip us off. For the small amount of effort that that will take, you may have an evening of your kind of music instead of some other kind.

If you have a favorite PRJC band, by all means call its leader directly and tell him who's hiring the music for your party. Or give his number to the man doing the hiring along with your personal recommendation.

You can get a list of every traditional band in the area, along with the address and phone number of the leaders, by requesting it from TAILGATE RAMBLINGS.

- Ed Fishel

Potential advertisers are reminded that TR is now able to accept commercial advertising.

Rates are (discount for PRJC members):

full page - \$40 (20%)

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

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

TAILGATE RAMBLINGS reaches approximately 1000 jazz fans each month.

## JAZZ RETURNS TO SHAKEY'S

Readers will note on the "Regular Gigs" page that Southern Comfort will be playing Thursday nights at the Rockville Shakey's, probably beginning November 13 and lasting at least through the end of the year.

The local Shakey's Pizza Parlors, especially the ones in Rockville and Annandale, were at one time scenes of regular jazz action, but were forced for economic reasons late in 1973 to discontinue full-sized bands. Well, the economy's looking up and the folks at Shakey's are evidently getting optimistic; rumor has it that if the Rockville parlor does well with Southern Comfort on Thursdays, another band will be hired to play in the Annandale parlor on a different week night. As our friend Bill Bacin says: SUPPORT LIVE PAID JAZZ!!

## PLANS FOR 10TH MANASSAS ANNOUNCED

Johnson McRee has announced that the 10th Annual Manassas Jazz Festival will take place December 5, 6 & 7. As last year, there are sessions Friday evening, Saturday afternoon and evening and Sunday afternoon, with a patrons' party Sunday evening.

Already booked are Doc Evans, Max Kaminsky, Tom Saunders (tp), Billy Allred, Danny Williams, Al Winters (tb), Gene Bolen, Tommy Gwaltney (cl), Bob Hirsch, Art Hodes (po), Bill Goodall, Gene Mayl, Van Perry (bass), Cliff Leeman, Monty Mountjoy, Bob Thompson (dr) and Butch Hall (gtr). Vocalists will be Natalie Lamb, Dave Wilborn and possibly Maxine Sullivan.

Organized bands playing will be the Original Traditional Jazz Band from New York and Fat Cat's Manassas Festival Jazzers.

For more information write to Fat Cat at P.O. Box 458, Manassas, VA 22110.

Member Shannon Clark attended the opening night of Gene Franklin's Pier Five Jazz Band at Bowman's Restaurant in Baltimore on October 24, and reports back that it is a very fine place for jazz.

The band plays from 9:00 until 1:30 in a well-appointed room which seats about 250 and has a dance floor. Shannon reports that the acoustics are good, making it a fine place to listen or dance to jazz.

Bowman's Restaurant is at 6306 Harford Road, just inside the Baltimore beltway at exit 31. There is a cover charge of \$1; mixed drinks are \$1.25.

DANCE BAND/REHEARSAL BAND: 17-piece dance band available for parties, social dances, concerts, New Year's Eve. Miller, Dorsey, Basie, current pop sounds. "Kingsman." Dale Chiusano, 543-6253 or 763-8161.

## MAXIE'S

*By Ted Chandler*

What follows is a true story. One name has been changed to protect the innocent. The story needs to be told because it reflects rather well on a musician and gentleman named Max Kaminsky. Nothing seems to me more unhappy than nice stories told about a cat after his demise, so while Maxie is still with us, active and playing, I want to get this story down on paper.

This is the story of "Maxie's," a little cellar joint on Huntingdon Avenue in Boston in the late forties, and how cruel fate, the high principles of the proprietor, and the mean-spirited bureaucracy of the Boston alcohol control people conspired to close it down two weeks after it opened.

What happened was that Maxie and Pee Wee Russell came to Boston for a gig at (if memory serves) the old Copley Terrace, just across from the Public Library. Both were recently married; their wives, Nancy Kaminsky and Mary Russell, came along with them. For the Terrace gig they picked up a number of Boston cats--Johnny Fields on bass, Teddy Roy (I think) on piano, and the trombonist-leader of the old Braves Field Troubadors, a fine musician named Sparky Tomasetti. Well, sir, the band fitted together real well, and did great business at the Copley, so good that Max decided to stay around Boston and open his own place.

So he went out Huntingdon Avenue, down near Massachusetts Avenue, and took out a lease on a cellar two doors away from a joint called the Blue Moon (fights every night--no TV). Then he hired the guys he'd been using at the Terrace, added a drummer whom we will call with a certain appropriateness "Sticks" Stone, and applied for a liquor license.

Well, it seems that just about this time "Sticks" had gotten into a spot of trouble--something about certain herbs which had been found in his cigarette case.

So they called Maxie in.

"Mr. Kaminsky, we can offer you a license, but unfortunately you have an employee who cannot at this time be associated with any establishment which serves intoxicating beverages."

"OK--so what do I do?"

"You will have to dismiss that employee."

"Yeah, man, but I've already offered him a job. I can't go back on my word."

Nevertheless, Mr. Kaminsky, if Mr. Stone is in your establishment, you cannot serve liquor. Stating it another way, if you serve liquor, Mr. Stone cannot be in your establishment."

"But it's his way of making a living. And besides, I promised."

"Then, I'm afraid--no license."

Sticks offered to pull out, but Maxie was mad--and adamant. If that was the way the Boston authorities were going to be, they could go to hell. He had great music to sell--he didn't need to sell booze.

And so, "Maxie's" opened.

YOU walked down a set of rickety steps to get to the club, opened a door, and came face to

face with Mary Russell, who confiscated your top-coat and hat. Then you came to a little card table at which Nancy Kaminsky sat selling tickets--\$2, something like that. Then you emerged into a long narrow hall with nonrepresentational paintings hung along the walls--on loan from a jazz-loving artist studying at BU. Folding chairs were set up in rows facing a little bandstand under an unshielded light bulb. On the bandstand was Maxie with his group. Pee Wee, sporting a little military brush mustache; Sparky--plump and swarthy, unable to conceal his delight at the company he was in--and the rhythm: Fields, looming red-faced over his string bass, Roy at a little spinet piano, and "Sticks" Stone--one shoulder thrust forward--lean, wispy and oriental-looking over his drums.

The music was nothing short of sensational--one of the truly great Dixie combos. There was a scattering of Harvard boys who would come in occasionally; a stringy-haired, rather equine young woman with a sketch pad devouring local color; an occasional visiting musician who somehow had gotten the word. Nat Hentoff would more often than not fall in after finishing his nightly announcing stint at WMEX, and Bob Parent, then as now one of the best free-lance photographers specializing in pictures of musicians, was regularly popping flashbulbs. But all that added up to maybe ten-fifteen people at any given time. One night a cat came in from Springfield or Worcester or Holyoke--somewhere out west--and, a little crooked, climbed up onto the bandstand, produced a cocktail glass and ate it.

Pee Wee's eyes popped. "We can never follow that act," he groaned. They could and did.

At the end of each set, musicians and customers alike would emerge from Maxie's and go down the block to the Blue Moon, where they would inhale enough sauce to get them through the next set. Then, back to Maxie's for more music. It was an obvious prescription for bankruptcy.

Well, it lasted two weeks. Then, Maxie's bankroll being completely swallowed up, he locked the doors for the last time.

Max was left with a pile of debt, and the musicians were temporarily unpaid. Pee Wee and Mary went back to New York and the security and sizzling steaks of Nick's in the Village. Maxie, however, being the guy responsible, stayed around Boston, gigging whenever he could to raise money to pay off the disaster.

A month or so later, I dropped into the Roseland State Ballroom to catch Jess Stacy's band. There, sitting by herself not far from the bandstand, knitting, was Nancy Kaminsky. I asked her how come, and she nodded toward the bandstand. In the brass section sat Maxie.

He told us that he had paid everybody off, and now was going back to New York with Stacy.

Whenever someone tells me that jazz musicians are self-centered, grasping, greedy and manipulative, I think about Maxie--and "Maxie's." And I remember something Maxie said to me that night at Roseland. "You know," he said, "It surer than hell was a disaster, wasn't it?" Then he paused and said, "And yet, if I had it to do over again, I would. Man, that was some band!"

## NMTJ PROGRESS REPORT

*By Rod Clarke, Director*

Eighty or so hardy souls braved a torrential downpour on the evening of October 17 to attend the Indoor Jazz Picnic. Billed as a kickoff for the Museum's membership drive, the program consisted of live jazz, demonstration of a prototype exhibit, and discussion of the Museum's overall design and funding.

The exhibit demonstration consisted of a presentation of slides synchronized with music and commentary to tell the story of New Orleans jazz pioneers and the environment in which jazz came into existence.

A three-dimensional model was employed to show how the second floor of 1916 Wilson Blvd could be converted to a museum (and auditorium for the PRJC). The design represented by the model was termed "excellent" by two museum professionals who examined it. The museum core would consist of four theme rooms, each containing a "sight and sound" presentation similar to the prototype described above. Each room would be devoted to an essential aspect of the traditional jazz story --where jazz came from, who created it, how it spread around the world, and what is going on today. Each room would also contain additional pictures, memorabilia, and artifacts relating to the particular theme to augment the visitor's appreciation.

Exhibits in a fifth room would change every three months so that certain topics can be treated in more depth. These topics would include biographies of jazz greats or some jazz-related topic such as ragtime or the blues.

The museum model also illustrates provisions for a small movie theater or recording studio, a library where visitors could listen to tapes and read books about jazz, space for archives and administrative records, a production area for building exhibits, and a shop where records, books and memorabilia could be purchased. The library could also be used in the evenings by active museum members who wish to increase their knowledge of jazz through self-study or small group discussions. The studio would be available for musicians who want to jam.

But where is the money coming from? That's the question in the minds of many PRJC members. The answer is easy--from many sources. However, implementing this answer is difficult. Among fund sources are: (1) contributions from members; (2) donations from visitors; (3) grants from foundations, endowments and similar institutions; and (4) sales in the Museum Shop. Until the museum acquires a building, sources (2) and (4) can't be tapped. Most granting institutions will only match the amount that members contribute or raise from the other sources. So that places the burden on us, the Museum membership, in the short run.

The Museum Board of Governors has estimated that a minimum of \$40 thousand will be needed to acquire a building, purchase equipment, and operate the Museum for a year. At least \$15 thousand of this must come from members in the form of contributions and donations. That amount, in turn, should generate matching grants of \$15

thousand, leaving \$10 thousand to be obtained from museum operations. A large fraction of the \$15 thousand to be raised from members will come from corporate members whose contributions will be substantially higher than individuals. Nevertheless, individual members must bear a heavy load.

The Museum Board hopes to ease this load by sponsoring a series of educational programs designed to be both informative and entertaining. These will be open to the general public and a donation of at least \$4 will be requested from each attendee. Active members of the Museum will be requested to donate \$3. Donors will be invited to two of the functions and Sponsors and Life Members to all of them.

The Board has also instituted a family membership plan and a time-payment provision for persons whose budgets won't permit large single payments. The additional amounts for those who want family memberships are \$15 for Donors (total \$40) and \$25 for Sponsors (total \$125). Life memberships are already on the family basis, and require, despite what the Museum brochure says, a one-time contribution of \$1000 or \$125 per year for ten years. Time payments for other types of membership are the annual contribution spread over 3 to 5 months. Persons joining the Museum in 1975 will be considered Charter Members. Charter Sponsors and Life Members will have their names recorded on a plaque in the entry to the Museum.

If we really want a National Museum of Traditional Jazz, the benefits accruing to the various types of membership shouldn't be the principal focus of attention. Rather, one should determine how much he can afford to contribute over a year and pledge that amount. Granting institutions consider pledges to be the equivalent of cash.

### *GOOD TIME SIX TO "LECTURE" FOR MUSEUM PROGRAM NOVEMBER 21*

We've all attended lectures, but how many can claim to have heard one presented by a jazz band? Well, who's better qualified to explain the difference between two-beat and four-beat, with examples? You may have other questions about traditional jazz. Here's your chance to get the answers straight from the musicians who know of which they speak (play?).

Alan Webber and the Good Time Six will present a lecture-concert of traditional jazz at the Bannockburn Community Club at 8 pm on Friday, November 21. This will be the first of a series of programs sponsored by the National Museum of Traditional Jazz. Donations of \$4 will be requested from the general public; \$3 from active members of the museum. Wine and cheese will be served during intermission. BYOB if you choose.

Directions for Bannockburn from the Beltway: exit at River Road, proceed toward Washington to second stop light; turn right on Wilson Lane to dead end at MacArthur Blvd; turn left one block to Bannockburn Drive; turn left on Bannockburn Dr to second left, which is the driveway for the Club House. (Look for sign reading "Bannockburn Club House" after entering driveway.)



TRADITIONAL JAZZ CLUBS IN AMERICA

Alabama

Mobile Jazz Society  
P.O. Box 1098  
Mobile, Alabama 36601

Arkansas

Jazz Club of Arkansas  
3420 Cantrell Rd  
Little Rock, Arkansas 72202

California

Valley Dixieland Jazz Club  
20925 Osborne  
Canoga Park, CA

New Orleans Jazz Club of  
Southern California  
Elks Lodge  
1451 Brea Blvd  
Fullerton, CA

South Bay New Orleans Jazz Club  
14124 Prairie Ave  
Hawthorne, CA 90250

Maple Leaf Club  
5560 W. 62nd St.  
Los Angeles, CA 90056

Southern California Hot Jazz Soc.  
7055 N. Figueroa St.  
Los Angeles, CA 90042

Southern California Banjo Club  
12120 Long Beach Blvd  
Lynnwood, CA 90262

Modesto Traditional Jazz Society  
402 Northwood  
Modesto, CA 95662

Society for the Preservation  
of Dixieland Jazz  
1471 W. Holt  
Pomona, CA

Sacramento Traditional Jazz Soc.  
P.O. Box 15604  
Sacramento, CA 95813

Monterey Bay Hot Jazz Society  
P.O. Box 1872  
Salinas, CA 93901

Society for the Preservation of  
Ragtime Music in America  
Box 42453  
San Francisco, CA 94142

Jazz Incorporated  
717 S. Lyon St.  
Santa Ana, CA

Santa Barbara Dixieland Club  
150 N. Kellogg Ave  
Santa Barbara, CA 93111

Santa Barbara Dixieland Jazz Soc.  
c/o Chuck Schaeffer  
5048 Rocosco Way  
Santa Barbara, CA 93111

Sierra Jazz Club  
54137 S. Fork Dr  
Three Rivers, CA 93271

New Orleans Jazz Club of  
Northern California  
P.O. Box 1004  
Tiburon, CA 94920

Colorado

Broadmoor Jazz Club  
1403 Mesa Ave  
Colorado Springs, CO 80906

Denver Jazz Club  
1769 Verbena Ave  
Denver, CO 80220

Connecticut

Coon-Sanders Nighthawks Club  
of Connecticut  
349 Rye St  
Broad Brook, Conn 06016

Connecticut Traditional Jazz Club  
P.O. Box 30  
Wethersfield, Conn 06109

Florida

Central Florida Hot Jazz Society  
P.O. Box 5703  
Orlando, Fla 32805

Illinois

"The Jazz Club," c/o Jim Wallace  
505 Buckingham Rd  
Mundelein, IL 60060

Indiana

Indianapolis Jazz Club  
P.O. Box 44312  
Indianapolis, IN 46244

Illiana Club of Traditional Jazz  
c/o Eddy Banjura  
1129 Elliott Dr  
Munster, IN 46321

Iowa

Bix Beiderbecke Memorial Society  
2225 W. 17th St  
Davenport, Iowa 52804

Kansas

Kansas City-Quivira Jazz Club  
c/o Dick Rippey  
Lake Quivira  
Kansas City, Kansas 66106

Louisiana

New Orleans Jazz Club  
833 Conti St  
New Orleans, LA 70112

Massachusetts

Massachusetts Trad. Jazz Club  
P.O. Box 325  
Auburn, Mass 01501

Michigan

Detroit Hot Jazz Society  
c/o Jim Taylor  
12311 Gratiot Ave  
Detroit, Mich 48205

Tailgate Marching Society  
961 Princeton Blvd S.E.  
Grand Rapids, Mich 49506

West Michigan Trad. Jazz Club  
512 South Baldwin  
Whitehall, Mich 49461

Mississippi

New Bourbon Street Jazz Society  
c/o R. Merrill Harris  
P.O. Box 4545  
Jackson, Miss 39216

Missouri

St. Louis Jazz Club  
3934 Flora Pl  
St. Louis, MO 63110

Sedalia Ragtime Society  
c/o Larry Melton  
Box 697  
Sedalia, MO 65301

Nevada

New Orleans Jazz Club of  
Virginia City  
Box 423  
Virginia City, Nev 89440

New Jersey

New Jersey Jazz Society  
836 W. Inman Ave  
Rahway, NJ 07065

New Mexico

Rio Grande Hot Jazz Society  
Albuquerque, NMex

New York

New Orleans Jazz Club of New York  
c/o Herbert Ellinwood  
28 S. Main St.  
Canandaigua, NY 14424

The Wings Club  
Biltmore Hotel  
Madison Ave & 43d St.  
New York, NY 10017

(cont. other side)

North Carolina

Coon-Sanders Original  
Nighthawks Club  
c/o Clyde "Pappy" Hahn  
Pleasant Garden, NC 27313

Jazz Club of Lower Cape Fear  
c/o Dr. Harry Van Velsor  
1012 S. 16th St.  
Wilmington, NC 28401

Ohio

Classic Jazz Society of S.W. Ohio  
c/o Frank Powers  
2401 Grandview Ave, #9  
Cincinnati, OH 45206

Cleveland Hot Jazz Association  
2570 Greenvale Rd  
Cleveland, OH 44121

Oregon

Trad. Jazz Society of Oregon  
Rt. 1, Box 18  
Yoncalla, Oregon 97499

Pennsylvania

Fugawee Jazz Club  
c/o Parke Frankenfield  
4034 Easton Ave.  
Bethlehem, PA 18017

Pennsylvania Jazz  
c/o Pete Pepke  
P.O. Box 185  
North Warren, PA 16365

Delaware Valley Jazz Fraternity  
c/o Joe Seigle  
8509 Benton Ave  
Philadelphia, PA 19152

South Carolina

Carolina Jazz Society  
Box 811  
Columbia, SC 29202

Texas

Odessa Jazz Association  
c/o O. A. Fulcher, M.D.  
P.O. Box 3668  
Odessa, Texas 79760

Washington, D.C.

Potomac River Jazz Club  
3903 Buck Creek Rd  
Temple Hills, MD 20031

West Virginia

Charleston Jazz Society  
c/o Ray Tuckweiler  
1131 Charleston National Plaza  
Charleston, WVa

Coon-Sanders Nighthawks Club  
of West Virginia  
Box 309  
Charleston, WVa 25321

JAZZ ON THE RADIO

M-F 5:30 am (Sat & Sun 6 am) - "Jazz Anthology,"  
by George Mercer (one of the PRJC's five found-  
ing fathers), WAMU, 88.5.

Sat 9 am-12 noon - "I thought I heard Buddy  
Bolden say..." hosted by Royal, WGTB, 90.1.

Sat 8 pm-1 am - "Jazz Plus," hosted by Yale  
Lewis, WETA, 90.9.

Sund 8:30 pm - "Jazz Revisited," with Hazen  
Schumacher, WAMU, 88.5.

M-F 8-midnight - "The Album Sound," hosted by  
Felix Grant, WMAL, 630 (not all jazz, but always  
good listening, and Felix is a true fiend of the  
PRJC).

Bankruptcy Sale of Musical Instruments

- 5 Gibson-Epiphone Bass guitars  
**new, dual pickup \$169. ea.**
- 5 Gibson-Epiphone 6 string electric  
guitars, new, **dual pickup \$189. ea.**
- 5 Armstrong Flutes, new, w/case \$199. ea.
- 2 Holton Trumpets-excl cond \$169. ea.
- 2 Olds Cornets-excl cond, w/case \$169. ea.
- 2 Vito Clarinets- one used, w/case \$99.  
one new, w/case \$129.
- 2 Violins- German make, student  
size, w/case \$149. ea.
- 10 Bongos (adjustable) like new \$39. ea.
- 5 Congas- (w/legs) like new \$119. ea.
- 2 Congas- (wo/legs) like new \$99. ea.
- 5 Congas- (non-adjustable) new \$59. ea.
- Timbales- new \$149.
- 5 Cymbols- 16 to 22 in \$39. ea.
- 50 leather guitar straps- new \$7. ea.
- 1 Pioneer Reverb unit- like new \$49.

Dale Chiusano (202) 543-6253 **After 6 P.M.**

Dear Editor:

Following up Frank Gordon's letter (Oct. TR), which urged the playing of current tunes in traditional style to provide a more varied repertoire, how come almost nobody *writes* new songs in Dixieland style any more? The last "new" hit that comes to mind was Louis Armstrong's favorite, *Hello Dolly*.

Other musical styles based upon the past, such as country, bluegrass and ragtime, are frequently augmented with new compositions. For example, Washington's own Seldom Scene bluegrass band has written a new tune about a very old subject--the C & O Canal. Club members Granville Klink and Tom Shea have written new rags in recent years that sound as if they came right out of turn-of-the-century Missouri. John Thomas, Ed Fishel and Ray Schulte have written new tunes in the classic jazz idiom; why don't others add to this bag of local creations?

Here are some ideas for those of you with composing talent--no charge: Since jazz lyrics often have geographical or topical humor, the Manassas jazz scene could inspire some new songs. Such as *Bull Run Blues*--Yankee tourist visits the battlefield, finds that the Rebels have renamed it Manassas. Or, *They Put the Nix on Route 66*, deploring the lack of completion of that road. If you are against that freeway, your song could be simply, *Nix on New Route 66*.

There are lots of possibilities.

Harold Gray  
Washington, D.C.

FOR SALE: 2½-octave Musser marimba, perfect condition, \$140. Fred Stork, 656-3977.

# The Potomac River Jazz Club



For Latest Jazz Info  
Call (301) 630-PRJC

## \*\* WINDJAMMER ROOM \*\*

November	2	DIXIE FIVE-0
	9	FREE STATE JAZZ BAND
	16	BAY CITY 7
	23	BAND FROM TIN PAN ALLEY
	30	BASIN STREET JAZZ BAND
December	7	ANACOSTIA RIVER RAMBLERS

## 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.

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; tel. 426-9299. 9:30-12:30.

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 Nov. 12). 8:30-midnight. Bratwursthaus, Arlington.

GANGPLANK PLUNKERS RAGGED-TIME BAND (banjo band features Jim Riley & Jay Wachter), Millrace Inn, Franklinton Rd, Balto. 9-12.

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

(Beginning Nov. 13) SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville; tel. 881-6090. 8-11:30. (Double-check with Shakey's or 630-PRJC.)

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

Thu-Sat BRYAN BATTEY (piano), Apollo Restaurant, 7161 Lee Hway, Falls Church; tel. JE 2-8400. 7-11. Also vocalist LAURA HOLS Fri-Sat.

Friday Tex Wyndham's RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Delaware. First Friday of each month only, reservations suggested: 302/798-8282.

Gene Franklin's PIER FIVE JAZZ BAND, Bowman's Restaurant, 6306 Harford Rd, NE Balto; tel. 665-8600. 9-1:30, \$1 cover.

CHARLIE LABARBERA (bjo) & BILL OSBORNE (po), Shakey's Pizza Parlor, 7131 Little River Turnpike, Annandale; tel. 256-8500. 6:30-11:30.

Fri-Sat BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, Annapolis. 9-12.

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

## COMING EVENTS

Nov. 4-16 JAZZ HAYLOFT STYLE: All-star band at Hayloft Dinner Theater in Manassas. Call 703/368-3666 for details and reservations.

Sat, Nov. 15 PRJC Annual Meeting and Dance (members only); see p. 3 for details.

Fri, Nov. 21 Musical Jazz Lecture by the GOOD TIME SIX; see p. 8 for details.

November 1975

Editor - Dick Baker  
This Month's Cover - Harry Roland  
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.*

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**HOORAY FOR DIXIELAND JAZZ**