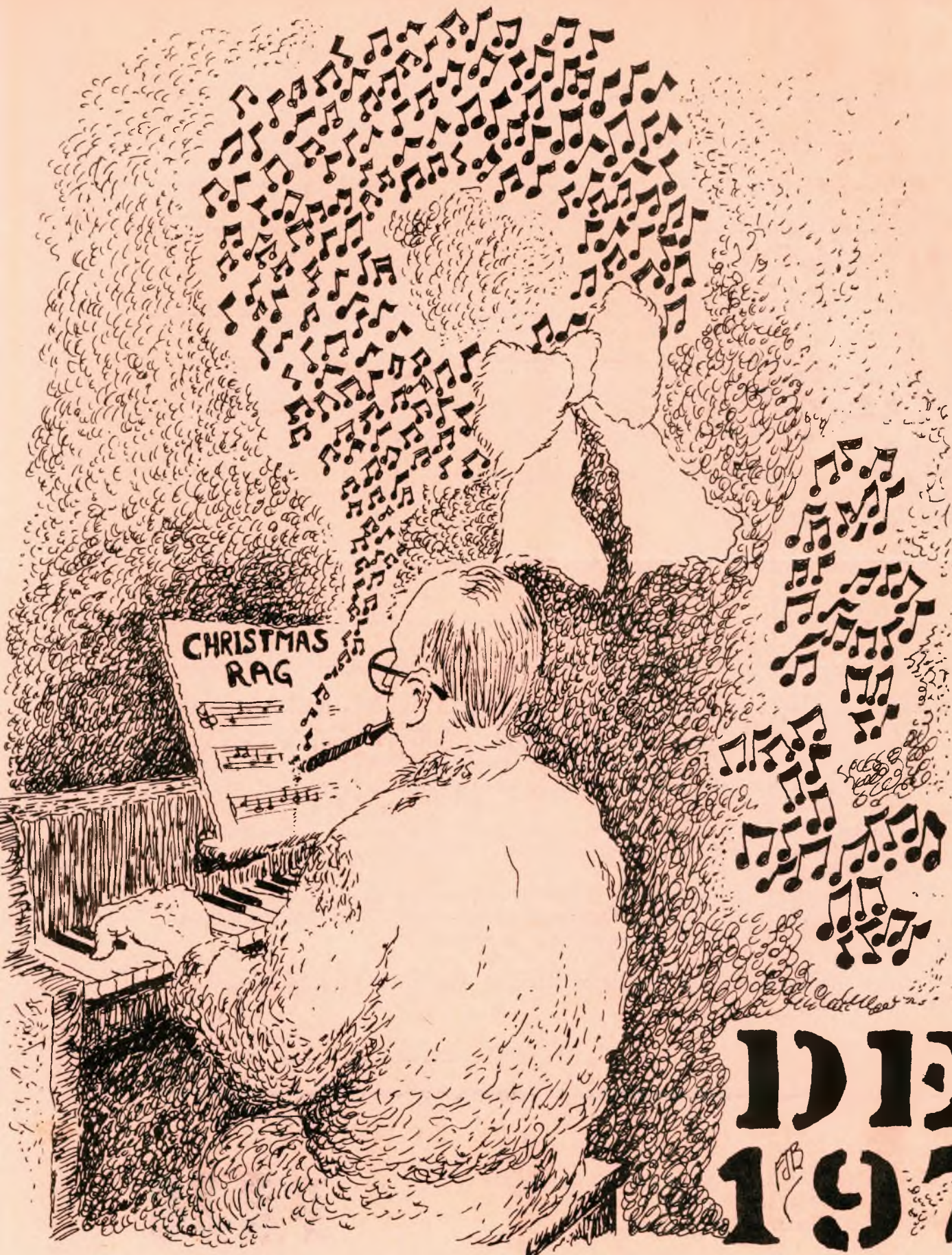


TAALGATE

RAMBLINGS



DEC
1975

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

ELEANOR JOHNSON NEW PRJC PRESIDENT;
Del Beyer, Hal Gray to Board of Directors

Just as elsewhere around the country, November is the month for affairs political within the PRJC. On the 15th we held our annual "general membership" meeting, traditionally a scene of music, dancing and laughter, but also the appointed time for the election to the club's Board of Directors.

Incumbent politicians everywhere will take heart in the fact that all three board members running for re-election were returned to office. These were Anna Wahler, Rod Clarke and Doris Stone. Newcomers on the Board are Del Beyer and Hal Gray. (Next month's TR will list all the current members of the board with addresses and telephone numbers.)

As specified in the club's bylaws, the newly constituted Board met soon after the general meeting to elect officers. Eleanor Johnson was elected president and your TR editor was elected vice-president. Doris Stone and Esther West were re-elected recording secretary and secretary-treasurer, respectively. Eleanor is now considering committee assignments and will announce these in time for next month's TR. Those who want to contact Eleanor about club business will find her at 10201 Grosvenor Place, Apt. 905, Rockville, MD 80852; tel. 493-6606.

In what may become a PRJC tradition, Jerry and Laurel Fain retained the PRJC Cakewalking Trophy. The trophy was donated in 1974 by Rod Clarke and will be given to our best cakewalkers each year.

DON'T FORGET THE NEW YEAR'S EVE PARTY

Readers will note that Ed Fishel is now listed on the TR masthead as associate editor. Actually, Ed has been serving as my chief adviser, proofreader and security blanket for at least a year, but he never got up enough nerve to see his name on the masthead twice. Now he's come out of the closet.

HIRE A JAZZ BAND FOR YOUR PARTY

If your club or lodge or marching society is having a party, you are under a threat of having to listen to a rock or polka band at inflated prices. To find a jazz band that will stave off that catastrophe for you, write TR and ask for a list giving the names and phone numbers of the leaders of all the PRJC bands.

The December issue of *Forecast!* (formerly *Forecast FM*) has a two-page spread by writer Ron Mason about Dixieland in Washington. The article is based on Mr. Mason's visit to our picnic in September, and features pictures of Glen Sullivan and Ed Fishel playing at that picnic. The PRJC is featured prominently throughout the article, and a black-bordered box at the side tells about 630-PRJC and lists all our regular gigs.

Johnson McRee informs us that none of the four sessions of this year's Manassas Jazz Festival are sold out. Any of the four sessions (Fri. night, Sat. aft. & night, Sun. aft.) can be attended on an individual basis, or patrons' tickets get you in to all these sessions plus a dinner and jam session Sunday night. For more information call Johnson at (703) 368-2137.

DECEMBER 9-14 ALL-STAR WEEK IN ANNAPOLIS

The King of France Tavern, in the historical Maryland Inn in Annapolis, will present a week of traditional jazz in December. The King of France Tavern, a beautiful room restored to the 18th century decor in which it was originally built, has for several years been host to a number of the great names in jazz, people like Earl "Fatha" Hines, Charlie Byrd, Monty Alexander. They tried Dixieland for a week this summer and liked it, so they're giving it another whirl.

Dick Stimson, leader of the Free State Jazz Band, was originally approached for the job. Seeing that he couldn't guarantee his regular band for the full week, he decided to assemble a "PRJC All-Star" show, calling upon musicians familiar to all of us. In the course of the week the following musicians will appear in various combinations: piano--Del Beyer, Tom Niemann; clarinet--John Skillman, Chuck Brown, Larry Kopp; trumpet--Bob Harris, Lou Weinberg, Joe Shepherd; trombone--Al Brogdon, Al Webber; banjo--Donn Andre; bass--Tom Gray, Dick Dershimer, Country Thomas; drums--Dick Stimson.

On Tuesday-Thursday, Dec. 9-11, there will be one show, 9-1, with a \$2 cover charge (half of which will be donated to the Providence Center, a school for handicapped children).

On Friday and Saturday there will be two shows, at 8:30 and 11:00, with a \$3 cover for each show.

On Sunday, one show 8-12, \$3 cover.

For reservations call 261-2206.

TOMMY GWALTNEY AT NPC DECEMBER 4

PRJC member Bob Westgate, an official with the National Press Club, informs us that PRJC members are welcome next Thursday at the NPC JAZZ NIGHT, which will feature the music of Tommy Gwaltney's new band, with Hal Posey (tp), Steve Jordan (gtr), Charlie Butler (tb), Skip Tomlinson (dr), Van Perry (bass) and Lawrence Eanet (po). A \$9.50 ticket buys you a roast beef buffet dinner and listening and dancing to Tommy's music from 6 until 10 pm. Reservations should be made as far in advance as possible--call 737-2502.

Anyone who overlooked the terrific typo I made in last month's TR should go back to "Jazz on the Radio" on p. 10 and look for it. And bear in mind that that issue came out on Halloween Day.

ANNUAL PRESIDENT'S ADDRESS

At the annual meeting of the PRJC's general membership on November 15, retiring president Ed Fishel refrained from delivering the required annual presidential address because we were already behind schedule with our equally required music and refreshments. Below is a condensed version of Ed's speech script. Most of the condensing consists in the omission of his jokes, the most hilarious of which was to have been, "I promise that this will be a short speech."

ONE QUESTION that will nag at the conscience of any PRJC president above all his other problems is, "Is the club's leadership doing what the members want done?"

There are two principal reasons for asking that question. One is that although we are one of the biggest jazz clubs in the world, the attendance at our numerous events is quite small. The people who pay us dues seem to be glad to give us their money so long as they are allowed to stay home when we put on a special event.

The second "main reason" is on the other side of that same coin: some of our musicians complain that the club doesn't turn out to hear them. (*There is a group that wants more out of the club.*)

I'll discuss both these problems at some length, but first I want to place them in a proper context. For I don't think the PRJC leadership needs to feel guilty about what we've accomplished. This club has done a lot for local jazz. Let me spell out that boast just a little:

--There are a dozen to fifteen bands operating in this area--about three times as many as there were a few years ago when the club was started. And those bands are all in action; some of them actually get as much action as they want.

--Another thing that's happened since the PRJC came along is that half a dozen first-class bands from distant places are brought here every year. The number of visiting bands used to range between zero and one a year; most years it was zero.

--Jazz and jazz activities get somewhere between ten and fifty times as much attention from the local media as they used to.

--Although the PRJC is not the largest jazz club in the country (the clubs in Indianapolis and Northern New Jersey are somewhat larger), our club--according to many people who get around the country attending festivals--is by far the most active jazz club anywhere. Every year we have 76 activities--activities with live music. (Of these, 52 are our Sunday night actions at the Twin Bridges Marriott, 12 are our special events, and 12 are our monthly open jam sessions.)

But that last claim--that we are a most active club--stands in unflattering contrast to our performance at our special events. When we bring an out-of-town band here, it attracts about 60-100 of us, despite its advertising in Tailgate Ramblings and on our telephone tape, and the good push it gets from some of the more popular radio personalities. The turnout in October,

when the Silverleaf Jazzmen from Toronto were here, was around 60, and we lost over \$200. The loss is no catastrophe, for we are still a long way from having to buy a bottle of red ink for our bookkeeper, and we have a conscious purpose of making these bands available to the local community regardless of the support they receive. But less than a tenth of our members cared to come out to hear that band. *And we don't know why.*

Our five boatrides have been well attended and have generally shown a profit, but less than half the people aboard have been PRJC members.

If fewer than 100 is the audience we can expect for a visiting band, 25 is good for a PRJC band playing a commercial gig in a local nightclub--and 15 or 20 is a good PRJC representation at the Sunday night action at Twin Bridges.

The one exception to all this is the annual picnic. It gets bigger every year, and nearly all the people there are members. If they aren't members when they arrive, they are by the time they leave--we took in 55 new ones last time.

This annual meeting we're holding tonight is also an exception--of sorts. Like our preceding annual meetings, it is well attended--but a freebie can't fairly be compared with a party that has an admission charge.

One PRJC activist who makes it to all the special events and all the nightclub gigs estimates that in the course of a year the number of club members who hear PRJC bands, other than at the picnic, is no more than 150. This out of a total membership of 850.

Why will 850 people give us their money, which goes mainly for communications that keep them in touch with the local jazz scene, if 700 of them care to be only a once-a-year part of that scene?

And incidentally, let us not be too impressed by that 850 figure. This metropolitan area contains 3 million people, and another million and more live in and around Baltimore. And a sizable fraction of those people will, when given a chance, vow that they love our music. Why those people don't increase our membership from 850 to 850,000 is just as big a mystery to me as why only 60 out of 850 will turn out to hear a band from some faraway place.

But it's just our 850 that I'm worrying about tonight. If the 700 of them who seldom or never come out are happy to give us their money and receive in return only a monthly copy of TR, so be it. If they regard their dues as a contribution to the survival of a music they can't get out to hear in person, so be that. But we can't in good conscience accept either of those possibilities without making an effort to find out *what they want* of the PRJC.

Are we presenting the wrong kind of jazz? (Are the stay-at-homes people who'd rather hear swing--or "modern"--than "traditional"?)

Isn't the music good enough? (Nearly all our musician members envy the sound and the finesse of the visiting bands.)

Or does the solution to this mystery lie in some nonmusical area, such as PR? (And when the

(cont. next page)

media like our PR so well, how can our own members fail to dig it?)

It should be the business of the PRJC to try to answer these questions. An obvious way to go about that would be to print a questionnaire in TR. But before we do that, we ought to have some more questions to ask--some more searching questions than the ones I've just propounded. I ask all of you to try to formulate such questions and send them to us.

NOW to the other problem--the musicians' complaint about the PRJC members' conspicuous absence at their gigs. The scanty attendance at commercial gigs has been a fact of life as long as we have had the PRJC, and one would think we'd all be used to it by now. But some musicians aren't, and they suggest that poor attendance is somehow the club's fault.

What can the PRJC do beyond what it's already doing--listing their gigs in TR and advertising them on 630-PRJC? (Our telephone message, by the way, gets a lot of attention in the local media.)

Well, may be we *can* do more. One new idea is a monthly column in TR--each column to be written by a bandleader, describing his band's style and musical philosophy. This column will begin appearing in this issue of TR. And another new idea, also appearing in this issue, is a notice designed to help our bands get gigs on the party circuit (*see p. 3 - Ed.*). But the first of these two new things is surely no great PR weapon, and the second is not calculated to improve attendance on the nightclub circuit at all. So we find ourselves rather empty-handed when it comes to helping the bands build a following at public gigs. Again, I ask for ideas from the membership.

And please remember the question I started out with: Is the club's leadership doing what the members want done?

- Ed Fishel

Dixieland and Big Band on Sunday Afternoons

Elsewhere in this issue you'll find an ad for the Bob Sauer Orchestra at the Crossroads Supper Club in Bladensburg. Bob Sauer has had his band together since late 1970; since this spring he's been playing every other week in Bladensburg. Bob likes (and plays) Dixieland music as well as big-band, so when he discovered and joined the PRJC recently, he hit upon the idea of combining the two to please an even broader spectrum of music lovers at his Sunday gig.

Beginning November 30 the big band will alternate sets with a different PRJC Dixieland group each Sunday. Kicking it off will be the Dixieland Jazz Bows; as of TR press time several of the dates in December were still unsure--check 630-PRJC each week for the band that Sunday or check with Bob Sauer at 451-7365.

Admission at the Crossroads will be \$2 per person, *which will go directly to the musicians.* Drinks are served where the band plays and there is a restaurant near by.

MUSEUM PROGRESS REPORT

by Rod Clarke

"This is really great!"

That's what "Fat Cat" whispered to me as Scotty Lawrence was giving his demonstration of improvisation at the Museum function held on the evening of November 21. You could tell that everyone present agreed with him by the way they were paying attention and by the enthusiastic applause they gave when he finished.

And that's the way it was all evening. During the first set, Alan Webber and the Good Time Six demonstrated the classical New Orleans jazz sound by playing the music characteristic of its root sources--brassband marches, blues, spirituals, hymns and ragtime. I've never heard them play better. Even the acoustics of the ballroom at the Bannockburn Club lent an authentic New Orleans reverberation to the music.

After an intermission during which those assembled snacked on wine, cheese and fruit, Scotty kicked off the second set, ably assisted by Gary Wilkinson on piano and Sonny McGown on drums. The trio illustrated the three means for improvisation available to a jazz musician--rhythmic, melodic and harmonic variations on a basic theme. Of course, improvisation is only one of the essential features that distinguishes jazz from other types of music.

Scotty's tour de force was followed by an inspiring demonstration of ensemble counterpoint by Bob Harris (cnt), Mac McGown (cl) and Alan Webber (tb). Bob Pallansch's normal virtuosity on tuba added further dimension to the collective product. Even the regulars who dig this band at the Bratwursthaus Thursday nights were highly impressed.

But no one was prepared for the heights of musical achievement reached when Scotty joined Bob Harris for a series of cornet duet--both solo and ensemble. Perhaps I exaggerate, but I think we came as close as we could to hearing how "Papa Joe" and "Little Louis" sounded in Lincoln Gardens of 1923 Chicago.

The reception of this program was so enthusiastic that the Museum Board is encouraged to sponsor a similar program in January. Dick Stimson and the Free State Jazz Band will provide the music and Scotty Lawrence will comment on "Jazz of the Twenties and Thirties." Further details will be forthcoming in the January issue of TR.

In the meantime, remember that this is the last month for becoming a Charter Member of the National Museum of Traditional Jazz (and for receiving an income tax credit in 1975). Use the time-payment/pledge system described in the November TR if your "Santa Claus Blues" have otherwise depleted the exchequer. Send your checks c/o Frank Higdon, 815 King St, Alexandria, VA 22314. If you've got any questions, call me at (703) 524-6780.

FOR SALE: Williams upright piano, 40 years old, good shape, needs tuning. Make offer. Polly Wagner, 534-0566 (res.) or 833-2200 (off.).

1975 NEW YEAR'S EVE

PRJC PRESENTS: A BLAST!

ALL-STAR JAZZ BAND - 9pm - 1am

FOLLOWED BY CATERED BREAKFAST

* * * * * \$10 Per Person - Setups & Ice Provided - Free Champagne at Midnight! * * * * *

THE BAND

Bob Harris - Cornet
 Jack Gurin - Trombone
 Ken Lee - Clarinet
 Charlie LaBarbera - Bjo/gtr
 Ellis Baker - Drums
 Tom Gray - Bass
 Ed Fishel - Piano

THE PLACE

Odd Fellows Hall
 105 Maple Avenue
 Falls Church, Va

RESERVATIONS

Write: Polly Wagner
 302 Timber Lane
 Falls Church, VA 22046
 Tel: 534-0566 (res.)
 833-2200 (off.)
 (Checks payable to PRJC please)

JAZZ ON THE RADIO

M-F 5:30 am (Sat & Sun 6 am) - "Jazz Anthology,"
 George Mercer (one of the PRJC's five founding
 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," Yale Lewis, WETA,
 90.9.

Sun 8:30 pm - "Jazz Revisited," 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 friend of
 the PRJC).

Nearly 200 Baltimore-area jazz fans will get a
 copy of this issue of TR through the courtesy of
 Paul Naden, leader of the Fallstaff Five + 2.
 We hope some of you folks will join our club and
 stay in touch with the over-all jazz scene in
 this area.

TO ALL MY FRIENDS AND CUSTOMERS IN THE PRJC:

MY SINCERE THANKS FOR YOUR CONTINUED INTEREST
 IN OAK LAWN BOOKS.

I WISH ALL OF YOU THE FINEST OF HOLIDAYS EVER.
 PLUS A MOST HAPPY, MOST HEALTHY AND A MOST
 SUCCESSFUL FUTURE LIFE. *Paul Turco*

IT'S NOT TOO LATE FOR XMAS GIVING. MAKE A
 JAZZ BUFF HAPPY WITH AN OLB GIFT CERTIFICATE.

ANY VALUE UP TO \$50. REGULAR DISCOUNT PRICE
 ANY VALUE OVER \$50. DEDUCT 5%

GIFT SUGGESTIONS:

BILLIE'S BLUES	\$8.25
AIN'T MISBEHAVIN' (PB, \$3.10)	11.95
PIANO MAN	6.75
BIG BAND JAZZ	13.95
SPORTIN' HOUSE	6.95
THE WORLD OF SWING	10.95
WHO'S WHO OF JAZZ	5.95

OAK LAWN BOOKS BOX 2663 PROVIDENCE RI 02907

THE STORY OF THE GOOD TIME SIX, OR...

"Don't tell ME about the agonies of childbirth, Mother Seton!"

By Al Webber

(In a recent issue, TR invited the leaders of the various PRJC bands to satisfy the curiosity of their adoring fans with essays describing their bands: history, personnel, musical philosophy--whatever.)

The first to respond was Good Time Six leader Al Webber. Other bandleaders are urged to write their chapters in the ongoing history of jazz.)

The Good Time Six first emerged from the primordial slime of a suburban Philadelphia basement in the fall of 1960. Then, as now, the leader's interests lay chiefly with the black New Orleans bands of the 1920's and the Watters/Murphy school of revivalism.

Then, as now, the band's style veered all over the traditional jazz map. Visualize, if it is not too painful, a band cranking out *Snake Rag* with a drummer who worshipped Buddy Rich, a clarinetist whose idol was Buddy DeFranco, and a pianist who played more notes to the bar than Art Tatum. Throw in a trombonist who sounded like Turk Murphy playing under water, drunk; a cornetist inspired by Wingy Manone; and a banjo who didn't give a damn what he played so long as nobody bothered him, and you have in capsule the ancestral Good Time Six.

Then, as now, the leader was short-tempered and oafish and the sidemen sensitive and petulant. A monumental difference of opinion between trombone and piano led to a year of piano-less rhythm, with a tuba supplementing banjo and drums. Other philosophical divergences between the trombone and other instruments have kept the personnel fluid through the years, and at most recent count some 77 musicians have donned Good Time Six livery as full or part-time sidemen. The clarinet is a sensitive, wistful instrument requiring great talent to play well. Naturally enough, it attracts sensitive, wistful, highly talented practitioners. Possibly for this reason turnover has been highest in this chair--31 differences of opinion have given 32 clarinetists a chance to blow their sensitive little hearts out with the GTS. For reasons he keeps to himself, one of them is still with the band.

A difference of opinion on matters financial with his daytime employer made it possible for the trombonist to secure a change of venue for the band in 1967. A memorial service for the departing GTS was held in John Wanamaker's basement on October 30 of that year.

Several years of gestation in the Washington area produced a D.C. edition of the GTS in 1971. For two and a half years the band worked from charts drawn by Lu Watters in 1941, using two cornets (Scotty Lawrence and Bob Harris). The combination of seven reading musicians and one musical illiterate was not entirely satisfactory from the illiterate's point of view. The Watters scores and literacy requirements were jettisoned in the fall of 1973 and the present edition of the GTS came into being. Overtures from several

massage parlors have been given due consideration and passed over in favor of the Bratwursthau in Arlington, where the band stumbles into action every Thursday.

The Good Time Six's first paying gig (forgive an old man his memories; there have been so few of these) was on New Year's Eve, 1960, in the "L"-shaped basement of a church in Bryn Mawr, Pa. The band blew with gusto in one leg of the "L", while the guests welcomed in the New Year in the other leg. It was a portent of things to come.

Some of our numerous alumni have gone on to fame in various fields. Fishel and Lawrence, the Milhous and Spiro of jazz politics, have carried the PRJC through a turbulent year and are pillars of the Monday night fisticuffs at the Bratwursthau. Wilmington's man-of-all-instruments, Tex Wyndham, shored up the GTS rhythm section on either banjo or piano in the mid-1960's when we were house band at Club Storyville in Drexel Hill, Pa. Banjoist Jon Greenawalt, Good Time Six class of '64, now does his thing with the Cakewalkin' Jazz Band which played at the Indianapolis whingding in August. Newburger is a hallowed name in tuba circles, and in years gone by we were fortunate enough to have Eli's brother Henry tooting bass horn for us. Our present cornet player, Bob Harris, is one of the most modest of men. And only after months of prodding has he reluctantly revealed what many of his fans have long suspected. Yes, Bob Harris, *our* Bob Harris, was indeed first trumpet with the Cunard All-Stars aboard the S.S. Titanic. As a result of his unfortunate experience while with that band, he drinks his whiskey neat--never with ice. Can't stand the stuff.

Besides the Cunard Kid, a warm night will find the following conscripts out on the back porch: Mac and Sonny McGown (successors to the Trapp Family) on clarinet and drums, respectively; Gary Wilkinson, piano and vocal specialities; Dick Sackett, banjo and vocals; Bob Pallansch, tuba and sound effects; Al Webber, trombone and yardman.

Though the band has numbered seven and sometimes eight for several years, we cling on to the name for sentiment's sake and because I hate to toss out a wad of perfectly good nine-year-old band stationery. When the last sheet is gone, we are going to change to a dynamic, descriptive, hard-hitting, with-it name such as The Good Time Seven. Unless, of course, there is a difference of opinion...

JOSEPH & THE GOOD SHEPHERDS

Another new jazz gig broke out in November in Arlington. Joe Shepherd has formed a group called *Joseph & the Good Shepherds*: Joe (tp), Jim Hamilton (cl), Steve Welch (tb), Del Beyer (po), Dick Dershimer (bass) and Bill Jones (dr). They're playing every Thursday 8:30-12:30 at Johnny's Grill, 5145 Lee Highway, Arlington. No cover, beer bar only, buffet available.

K.C. JAZZ AT THE HIRSHHORN

By *Scotty Lawrence*

The Countsmen visited D.C. on November 9 and for a couple of hours transformed the Hirshhorn auditorium into something resembling a Kaycee jam session of the thirties.

This is a group of Count Basie alumni ably abetted by a Welsh piano player (Dill Jones) and a young drummer (Ronnie Cole) who was listed on the program notes as the "house drummer at Eddie Condon's." The sound achieved by these six men was unbelievably big without undue amplification or raucous blasting from the horns. Obviously they have been working together for some time, for many of the routines were too complex to be happening for the first time and the men seemed far too comfortable with each other and with the repertoire for this to be a one-time pickup band.

The most exciting member of the front line (trumpet, alto and tenor) was Buddy Tate, with his big-toned tenor sax that clearly indicated his allegiance to the Coleman Hawkins/Ben Webster school. On up-tempo tunes, Tate thrilled with his unrelenting attack and seemingly inexhaustible flow of original ideas belted out with plenty of verve and supreme confidence. Yet for contrast he played a restrained, understated *Body and Soul* that captivated the sold-out crowd with its rich, soft tone and delicate lyricism.

Earle Warren (not the former Chief Justice) led the group and gave a fine account of himself on alto sax, playing in a similar big-toned manner that made it easy to understand why he played lead for Basie for eight years. Warren is technically flawless without exploiting his facility on the instrument; he was no hog for the spotlight, distributing solos unselfishly. His solo ballad on *Harlem Nocturne*, accompanied only by drums, was a sensitive rendition of a lovely melody which I first heard played in a beautiful arrangement by the U.S. Army Band.

Doc Cheatham at 70 years of age still plays a soulful trumpet with fine control in all registers and an admirable facility for finding the prettiest note in the chord on a ballad. (Preservation Hall trumpeters should take note of how the instrument can be played regardless of age.) Doc surprised with the evening's only vocal, singing *I Want A Little Girl* in a clear, high tenor voice with original lyrics that lent a touch of humor to the proceedings. His lead on the K.C. styled up-tempo numbers was impeccable, with no display of pyrotechnics for the sake of sensationalism.

Dill Jones was highly competent on piano. While perhaps not the most original keyboard man around, he has listened long and carefully to Basie, and displayed excellent taste in little fill-ins and provided solid accompaniment. The only disappointing moment came when he took part of his solo feature of *Shimmee-Sha-Wabble* at a breakneck tempo that was out of place and said nothing.

Frank Skeete provided the underpinning with his bass, laying down a solid beat and exhibiting excellent choice of notes. His solo feature was a slow ballad, played without using the bow,

that gave an indication of his prowess on the instrument.

The sparkplug of the rhythm was a youngster, Ronnie Cole, who furnished a driving beat wholly consistent with the band's style of four-to-the-bar push. He showed particular tasteful skill in propelling the various soloists from chorus to chorus, building up chorus endings to the point where the soloist knew he just had to continue for another chorus. In this respect, Cole exhibited power but was never overpowering, always showing that he understood that the soloist had the spotlight and that the drums were there to help the soloist swing.

The style of the band and the repertoire were strictly K.C. and it was sheer pleasure to listen to a group of completely confident and highly competent musicians who were on the same wavelength. This was no flat-footed attempt at imitating a marching band or floundering around in any idiom but the one they understood. There was nothing resembling *The Saints* or *A Closer Walk With Thee*. There were, of course, some ballads, but the emphasis was on medium-tempo jump tunes like *Jumpin' at the Woodside*, *Stompin' at the Savoy*, and the rousing closer, *One O'Clock Jump*.

This may not have been traditional jazz as most of the PRJC people understand the term, but make no mistake--this was authentic jazz, and if the Countsmen return, don't miss them!

MORE WCJ FALLOUT

The controversy over this summer's World Championship of Jazz continues. Our readers will remember that the Championship was won by the Max Collie Rhythm Aces. The PRJC, as the club which sponsored the Rhythm Aces, was to receive \$3000 prize money. The festival lost over \$40 thousand, however, and the winning jazz clubs and many of the musicians did not get paid. In a telephone conversation with me a few weeks after the event, organizer Sam Johnson said that he and co-organizer/backer Max Collie were working to raise the money.

Since then we've heard nothing from Sam Johnson, and the musicians still haven't been paid. Recent grapevine reports place Johnson in hiding in Mexico.

The latest installment in this continuing saga comes in the form of a long, "To-Any-Concerned-Party" letter from PRJC member Dan Simms, of Catonsville. Simms was hired by Sam Johnson to assist in the final five weeks of hectic preparation for the event.

In his letter, Dan bitterly accuses Johnson, and secondarily Max Collie, of a prosecutor's dream list of various crimes and misrepresentations. He charges that Sam Johnson consistently wrote bad checks and told whopping lies to secure the services of everyone from the musicians to the men driving the shuttle buses, to Simms himself. Dan says that he is preparing a lawsuit against Johnson and invites anyone who also feels wronged to join in that suit. Contact Daniel M. Simms, 126 Nunnery Lane, Catonsville, MD 21228. Tel. 301/788-7245.

JAZZ RETURNS TO SHAKEY'S

Oh, Lord, how it brought back memories!

Quite a few of us look back on Tuesday nights at Shakey's in Annandale as one of the happiest Dixieland scenes there's ever been. Well, that scene's being replayed.

In the period from early 1971 until mid-1973, jazz flourished at the Shakey's Pizza Parlors in Rockville and Annandale, mostly through the hard work and good ideas of trumpeter Chuck Liebau. Chuck always felt that there was more to entertaining a room full of people than just blowing good jazz; he always put on a fast-paced show which left his musicians breathless and his audience exhausted from screaming its approval.

A personal note, if I may: I myself was recruited into the PRJC by--who else--Fred and Anna Wahler in Annandale one Tuesday night in 1971.

The band which Liebau honed to such perfection, musical and otherwise, included (at the time of his departure early in 1973): John Skillman (cl), Al Brogdon (tb), Charlie LaBarbera (bjo), Mike Pengra (bass), Jim Hughs (dr) and John Biro (po). Some other illustrious names to grace that bandstand during Chuck's reign were: Ray Osheroff (banjo), who later played with the Good Time Six, but whose medical practice is now keeping him away from music; Dave Masor, the recently-retired first trombone with the Army band; and Marty Wolf, a superb trombonist who went on to join the Fred Waring and who later died in a tragic traffic accident while traveling with Waring.

When Chuck Liebau moved to Cape Cod he turned over leadership of the band to Al Brogdon, who filled the trumpet chair with the then-ubiquitous John Thomas and renamed the band "Southern Comfort." (Actually, Al says he shares collective leadership with Pengra and Skillman.) It was at this point that the group hit its musical peak; a tape recording I made in May of 1973 shows the band to be exceptionally tight at all tempos, brimming with self-confidence. Unfortunately, it was not to last. The worsening economic situation forced Shakey's to cut back its expenses, and let's face it--a jazz band is a luxury!

The band stayed together, however, playing for various PRJC events and occasional private gigs, so they were ready when pizza sales went back up and Shakey again called for a jazz band. They began their new stay at the Rockville Shakey's on November 19 and were just brilliant right from the opening number.

In its latest incarnation, Southern Comfort retains its nucleus of Al Brogdon, John Skillman, Mike Pengra and Charlie LaBarbera, and includes newcomers Al Stevens (cnt), Frank Harmon (dr) and Bill Osborne (po), although increased professional demands threaten to keep Osborne away a fair amount of the time in the next few months.

The guys have decided to return to the old "jazz-can-and-should-be-fun" days of Chuck Liebau, and a fine idea it is. They are an incredibly witty bunch of gentlemen, with a highly developed sense of the musical absurd. An example

(cont. bottom next page)

ADVICE TO YOUNG ORCHESTRA PLAYERS

by Chas. J. Rockwell

(This article was found by PRJC member Dan Priest in an 1892 issue of Musical News.)

AS young orchestra players, and by this I mean performers not necessarily young in point of years but young in experience in orchestra playing, are not generally the most read musicians, and very loosely instructed I have adopted and compiled the following points of advice which I have deemed useful and beneficial to them:

1. Cultivate your sense of hearing. Insist on and see to it that your instrument is in proper tune with itself and the rest of the orchestra.
2. Accustom yourself to playing at sight. But never attempt to play a piece until you have first read it over.
3. Consider it almost criminal to omit or alter anything unless so directed by your leader.
4. Obey your conductor implicitly and in an intelligent manner.
5. Attack a piece briskly. Do not dally, nor yet do not play hurriedly or nervously.
6. "If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place." --*Robert Schumann*.
7. Love and care for your instrument. But not for itself but for what it may produce, perfect and sweet tones.
8. There is no end of learning.
9. During a performance watch your leader as much as possible. Be quick and always prepared to respond to his each and every gesture.
10. Study your associates, and endeavor to accommodate your playing to theirs, as in this manner only can perfect ensemble results be had.
11. Expression, feeling and sensibility are the soul of music. Observe therefore the marks of expression as strictly as you do marks of tone power and key signatures.
12. Never anticipate dynamic marks; play *ff* boldly up to the *pp* mark and make the transition sudden, if not otherwise directed.
13. Do not exaggerate any variety of expression such as *ritard* or *accelerando*.
14. Do no unnecessary preluding in public. (Clarinet players are perforce not required to observe the above rule, they cannot be kept silent.)
15. Remember that the leader is supreme in power. Though he may be no great soloist he is perhaps a fine theorist. In any case he is your superior and you should obey him.
16. Remember that the success of the orchestra you are engaged in is also to a large extent your own success. Labor then for the welfare of the organization, financially and musically.

(PRJC bandleaders may request extra copies of this advice for distribution to their players by contacting TR.)

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Southern Comfort (cont. from p. 9)
of this came when they got a request for *Blueberry Hill*. They started out about half serious, but the tune gradually degenerated into a priceless parody with Pengra's increasingly out-of-tune vocal and Stevens' ever-more-improbable cornet breaks.

This is a band that must not be missed!

— Dick Baker

BBMJB TO PLAY IN PRINCETON

The Bix Beiderbecke Memorial Jazz Band, the group which has made such a hit in our area by their yearly appearances here to celebrate Bix's birthday each March, will be playing in Princeton, NJ, the evening of Sunday, January 11. The event is a benefit for the Delaware-Raritan Lung Association. Tickets are \$3.50-4.50-5.00-5.50; checks payable to and mailed to: McCarter Theatre, Box 526, Princeton, NJ 08540. For further information call 609/921-8700.

The Potomac River Jazz Club



For Latest Jazz Info
Call (301) 630-PRJC

** WINDJAMMER ROOM **

November	30	BASIN STREET JAZZ BAND
December	7	ANACOSTIA RIVER RAMBLERS
	14	SOUTHERN COMFORT
	21	GOOD TIME SIX
	28	ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND
January	4	DIXIE FIVE-0

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, at Virginia end of 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.
BIGBAND and DIXIELAND, featuring the BOB SAUER ORCHESTRA with rotating PRJC bands, Crossroads Supper Club, 4103 Balto. Ave., Bladensburg; tel. 927-3636. 2-6 pm. \$2 cover, which goes to musicians. See story p. 5 and ad p. 11.
JAZZ AT THE PUB, in the basement of the Healy Bldg, Georgetown University, 37th & O Sts. NW. Rotating bands: 11/30 - Barnstorming JB (9-1); 12/7 - Bay City 7 (9-12); 12/14 - Original Washington Monumental JB (9-1).

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.

Tue-Wed JIMMY HAMILTON'S NIGHTBLOOMING JAZZMEN, O'Carroll's Seafood Restaurant, 2051 Wilson Blvd, Arlington; tel. JA 4-5066. 8:30-12:30.

Wednesday SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville; tel. 881-6090. 8-11:30. See story p. 9.
GANGLANK PLUNKERS RAGGED-TIME BAND (banjo band features Jim Riley & Jay Wachter), Millrace Inn, Franklinton Rd, Balto. 9-12.
PRJC OPEN JAM SESSION, second Wednesday of each month (thus Dec. 10). 8:30-midnight. Bratwursthaus, Arlington.

Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30.
JOSEPH & THE GOOD SHEPHERDS, Johnny's Grill, 5145 Lee Hwy, Arlington. 8:30-12:30. See story p. 7.

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 Hwy, Falls Church; tel. JE 2-8400. 7-11. Also vocalist LAURA HOLLS Fri-Sat.

Friday Gene Franklin's PIER FIVE JAZZ BAND, Bowman's Restaurant, 9306 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.
Tex Wyndham's RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Delaware. First Friday of each month only, reservations suggested: 302/798-8282.

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

Thu, Dec. 4 TOMMY GWALTNEY JAZZ BAND at National Press Club Jazz Night. See p. 3 for details.

Dec. 5-7 10th ANNUAL MANASSAS JAZZ FESTIVAL. See p. 3 for details.

Sat, Dec. 6 FREE STATE JAZZ BAND, Brook Farm Restaurant, 7101 Brookville Rd, Chevy Chase. 6:30-10:30. Reservations suggested: OL 2-8820.

Dec. 9-14 PRJC ALL-STAR WEEK at the King of France Tavern, Annapolis. See story p. 3.

Wed, Dec. 31 PRJC NEW YEAR'S EVE PARTY, Odd Fellows Hall, Falls Church. See p. 6 for details.

December 1975

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PRJC President - Eleanor Johnson

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