



*4th Annual PRJC Bix Birthday Party - Bix Beiderbecke Memorial Jazz Band  
March 13, 9-1 - Marriott Twin Bridges Potomac Room - Admission \$4.00-5.00*

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.)

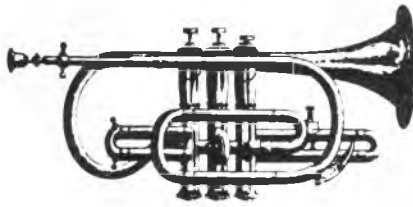
I enclose check payable to the Potomac River Jazz Club for the option checked above.

Signature \_\_\_\_\_

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

**PRJC**

# Happy Birthday, Bix!



The Fourth Annual PRJC Bix Beiderbecke Birthday Party

Saturday, March 13, 9-1  
Admission \$4/\$5

Marriott Twin Bridges  
Potomac Room

*With the Bix Beiderbecke Memorial Jazz Band, Featuring Billy Barnes on Trumpet and Tex Wyndham on Piano*

*ALSO: Movie of the Original Davenport Trip  
Rare Bix Recordings Played During Intermissions*

In what has become one of the most important of the Potomac River Jazz Club's annual activities, the Bix Beiderbecke Memorial Jazz Band will return to Washington on March 13 to celebrate the birthday of one of the legendary figures of jazz.

The BBMJB itself is destined to claim a page in the great history book of jazz. The group was put together by New Jersey Bixophile Bill Donahoe for the sole purpose of flying to Davenport, Iowa (at their own expense), to play a memorial service at Bix's gravesite on the 40th anniversary of his death--August 6, 1971. When they got to the cemetery they were surprised to find a huge crowd, and thought they might be interrupting the funeral of some famous person. But no, word of their trip had been passed by local musicians: a thousand people had come to the memorial service. From that moment through the end of their short stay, the BBMJB set Davenport on its ear, playing almost non-stop for several days.

Obviously, a sympathetic chord had been struck. Soon the Bix Beiderbecke Memorial Society was formed in Davenport, and then the annual Bix Festivals were begun.

The BBMJB has never played more than just a few times each year since its inception, so the PRJC was very gratified when they accepted our invitation in 1973 to help us celebrate Bix's birthday (March 10). That appearance was a wildly rewarding one and has been repeated each March since, a tradition we'll want to continue as long as possible.

The BBMJB was formed as "a nonprofit band dedicated to the perpetuation of the legend of Bix," and remains so to this day: they accept only expense money for their appearances. Also, although the group's book is heavy with Bix-related tunes, it is *not* a re-creation band, such as the New York Jazz Repertory Company group reviewed later in this issue. They simply play traditional jazz superbly, dedicating it to Bix.

The players in the BBMJB are:

Joe Ashworth	-	<i>clarinet &amp; soprano sax</i>
Billy Barnes	-	<i>trumpet</i>
Dick Cramer	-	<i>trombone</i>
Bill Donahoe	-	<i>washboard</i>
Jay Duke	-	<i>drums</i>
John Gill	-	<i>banjo</i>
John Schober	-	<i>C-melody &amp; alto sax</i>
Bill Taggart	-	<i>tuba</i>
Tex Wyndham	-	<i>piano</i>

A special feature of this year's Bix Birthday Party will be the showing and narration of a short movie describing the group's original trip to Davenport. This was first done when the band played a concert in Princeton, N.J., in January, and was very well received. Also, during intermissions we will be playing selected Bix recordings from the extensive collection of Mac McGown. Mac has one of the largest record collections in this area and promises to bring in some items you definitely *cannot* pick up at Waxie Maxie's.

Remember, that's the PRJC's 4th Annual Bix Birthday Party, featuring the Bix Beiderbecke Memorial Jazz Band, Saturday, March 13, 9-1, in the Potomac Room of the Marriott Twin Bridges Motor Hotel. Admission is \$4 for PRJC members, \$5 for non-members.

*PRJC Members: The cover and/or this page of this issue can be removed or copied and posted in your office or elsewhere. Help pass the word about this fine jazz event!*

*MORE GOOD NEWS: We are planning another jazz boat ride this year, to be held on Saturday, June 26. There will not be a second trip this year.*

## A PRIDE OF PREJUDICES

By Al Webber

*"They made it twice as nice as Paradise,  
and they called it Dixieland"*

Judging from recent issues of Tailgate Ramblings, some members of the PRJC are troubled by designations--of the club and of the music it allegedly espouses.

When we were getting ready to hatch this chick, Tom Niemann and I played around with--and subsequently abandoned--names incorporating "Greater Washington" and "traditional."

We stuck with the "Potomac River" designation because we felt all but the most erudite Ph.D.'s would assume the obvious: that the home base of the club was D.C., plus Virginia and Maryland suburbs. "Greater Washington" also sounded more applicable to a sewer district or postal zone than to a gathering of blithe spirits.

In the printed matter we mailed out to people we considered likely members, we stated fairly clearly, I think, that the club bias was toward traditional jazz. I think we even mentioned New Orleans, Chicago and Dixieland, and ragtime as being the specific noises we wanted to encourage. The membership certificates spell out much the same sort of thing, unless they have been changed in recent years. [*They haven't - D.B.*] The name "Tailgate Ramblings" is, of course, a steal from the title of a tune Wingy Manone made for the first volume of Capitol's History of Jazz--"Tailgate Ramble." Allegedly, it was 1940 before the late Georg Brunis heard the term "tailgate" used to describe the New Orleans trombone style he played so well. That's the way Georg was. But we felt everybody else likely to join our marching and chowder society would associate the word with Canal Street and not Bop City or Minton's.

What did we mean when we decided to use the modifier "traditional" in Tailgate, printed come-ons, and on the certificates? Very simply, we sought an umbrella word beneath which several closely allied jazz subspecies could huddle without excessive semantic and stylistic clash. To me, traditional jazz would cover music to which these designations have been given at one time or another: New Orleans jazz, Dixieland jazz, two-beat, hot jazz, Nicksieland, Chicago style and South Side Chicago, San Francisco and West Coast style, revivalist jazz. Along the fringes I think you can also reasonably include such pianistic specialities as Harlem stride, boogie woogie and ragtime.

As time passes, the "traditional" cloak is bound to expand and become blurred at the edges. Clive Acker, producer of JUMP Records and a jazz buff for 40-odd years, summed it up in a letter describing West Coast "traditional" jazz club activities. He wrote:

"The usual format is to hire a tired old pro or two (at the lavish clubs) and surround him with too many bad beginners (these beginners are usually over 60). The result is bedlam in the wrong key. They will get some older mainstream guys who qualify as 'traditional' because they

have been around a long time. I suppose Roy Eldridge would be an example. Barney Bigard is one of the 'traditional' musicians that always goes to these affairs. I used to love Barney, but he is about as traditional as Buddy De Franco. I give Buddy about ten years and he'll be at the traditional jazz clubs..."

Roy Eldridge is currently holding forth in "Dixieland" surroundings at that staunch traditional oasis, Jimmy Ryan's, in Manhattan. Who knows? Twenty years hence we may be rattling our false teeth happily to Dizzy Gillespie and His Flatted Fifth Stompers going to town on *How High the Moon Rag*. What should we call it? Let's worry about that in 1996.

DEAR EDITOR:

I was involved on February 18 with a talk and demonstration by Earl "Fatha" Hines and his group. They came over from Annapolis to talk about jazz music, demonstrate their various instruments, and play for about 800 students of Banneker Junior High and selected classes from other junior high schools in the District.

"Fatha" Hines and his musical colleagues had the kids spellbound and he demonstrated a real concern that they study and develop their abilities in music and all other disciplines. He could easily have been a great teacher.

The whole event inspired me to hope that PRJC could somehow revive its own excellent efforts (credit to Ed Fishel, among others) to carry the jazz history message to the schools. My experience at Banneker made it clear to me that the youngsters respond to talent and *do* want to learn. Maybe the first people that must be interested and involved, however, are the music teachers themselves. This particular event was a big success because Hortense Taylor, Acting Director of Music Instruction in the D.C. school system, made it happen. But I'm sure all other music teachers would respond if PRJC could offer something along similar lines.

*Dave Burns  
Arlington*

### 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).

THE ORIGINAL WASHINGTON MONUMENTALS -  
Metro D.C.'s Oldest Jazz Band

By Rimshot Q. Overboard

Back about 1961 or so, there was a swinging group holding forth on a more or less irregular basis at a Georgetown gin mill known as the Silver Dollar, calling themselves "The Flintstone Five Plus Two...Playing Prehistoric Jazz"--an obvious reference to the then-popular Disneyland Firehouse Five Plus Two. They played a few club dates plus a freebie or two, but when they got a gig and some local publicity at the Washington Monument's Sylvan Theater, they became "The Original Washington Monumental Jazz Band," and the name stuck.

Pianist Tom Lough and trumpeter Sid Levy were the co-leaders, with Jim Hamilton on clarinet, Perry Behrens on drums, Clayton Eakle on trombone, Bob Pallansch on tuba, and Jerry Addicott plunking the banjo in great style. Things went along swingingly until Lough was transferred to New York, and the drummer decided to go to classical tympani. At the end of 1966, the OWMJB was almost as dead as its birthstone on the Mall.

However, transfers work the other way, too, thank goodness. Ken Underwood got his firm's call to go to Washington early in 1967, and he reluctantly left his drum slot with the Grove Street Stompers at Arthur's Tavern in Greenwich Village. After floundering around the area with no musical connections, he happened to meet Tom Lough in a Cleveland jazz session, and this got him together with Levy the day he got back to D.C. Prospects were still pretty grim without a pianist, though. The very next day, John Wiggin popped up from the Voice of America, and things started to cook, with Hamilton, Levy, trombonist Glen Sullivan, and Jerry Addicott still plunking his banjo. That made a complete band, and so it remained until the OWMJB landed a real commercial gig, which forced Pallansch--an Army bandsman--to drop out. Wild Bill Whelan, a veteran of the D.C. Dixieland scene, came in on bass, with a few cornet numbers thrown in for good measure.

The heroic owners of the Showboat Supper Club, former home base for Charlie Byrd, decided to reopen on weekends three weeks after the infamous riots of 1968. At 18th and Columbia Road in D.C. With the Monumentals, yet. Opening night had all of four paying customers in the room, and the following weekend wasn't much better, so they parted company. After a short stint at The Place Where Louie Dwells, and an appearance on WETA-TV, things really looked up when the District of Columbia allowed Sunday liquor sales. With great hopes, the OWMJB opened a regular Sunday night gig at Tommy Gwaltney's famous Blues Alley in September, 1968.

The Alley is one of the finest music rooms in the entire USA, but the suburban syndrome in the D.C. area was too strong...everyone left downtown on Friday nights, and most of them stayed home for the weekend, even after coming into town for a Redskins football game. Blues Alley went dark on Sundays before the end of the season.

After a thrilling bit opening the 3rd Manassas

Jazz Festival, and a start at the annual Alexandria Christmas Gala, Levy decided to go modern, and turned the reins over to Underwood. Ken had heard a fine trumpet man in the King's Park Community Band, and with another TV shot in the offing, got Johnny Thomas to join the band. He brought, besides his Hackettish trumpet, some original tunes, along with several "head" arrangements, giving the Monumentals their own distinctive sound. Larry Kopp joined on clarinet and vocals, and good old Jerry Addicott was still plunking the banjo...

They auditioned at Blues Alley for the new owner, played a TV spot on WMAL during a Maryland basketball halftime, did a VOA radio feature for Jack Wiggin, became the official non-marching band for the now-defunct Darts soccer team, began a series of "Summer in the Parks" concerts for NPS, did some singles on Capitol Hill (both Senate and House), helped get the Red Baron shot down at the Flying Circus Aerodrome, played the 5th and 6th Manassas Fests, and even jammed with bagpipes at two more Alexandria Y Galas. 1970 and '71 were quite active!

The band went back into Blues Alley for a full week's spot in January, 1972, and another that May, both with great box office success. However, with every band member holding down a regular daytime gig besides, a whole week at the Alley was just too much, in spite of the adrenalin charge from playing there. They played the coldest-ever Cherry Blossom Parade that year, too, looking like a bunch of Frosty Snowmen, with gloved Jerry Addicott still plunking the banjo...

During the next couple of years, they played all over the area: the Blue Room at the Shoreham, the Sheraton Park, more Manassas, and the PRJC picnics among the many. About the time that Royal auditioned them for the Georgetown U. Pub, the blow fell--Johnny Thomas was leaving town! To fill the gap came pianist Al Stevens...or at least he had filled in for Wiggin at Blues Alley on that axe. He said that he was a better hornman than pianist, and he was nearly right. He sounds great on both.

With a more or less steady engagement still going at the Pub, as well as several Summer in the Parks concerts, the Monumentals have evolved to their present line-up: leader/drummer Ken Underwood, cornetist Al Stevens, trombonist Glen Sullivan, pianist Jack Wiggin, clarinetist John Skillman, bassist/vocalist Mike Pengra, and stalwart Jerry Addicott still plunking away on the banjo. Their repertoire ranges from traditional jazz to such items as *Charade* or *Watch What Happens*, all rendered in the Monumental interpretation of the NY-Chicago style.

The Bicentennial year augurs to be a busy one for all musical organizations, and the OWMJB is no exception. In addition to the Sunday Pub and PRJC sessions, they are going back into Blues Alley on alternate Sunday evenings starting March 14. If indefatigable Jerry Addicott's fingers hold up, the Original Washington Monumental Jazz Band should continue to flourish into our nation's third century.

## PEE WEE STOMP A FINE SHOW

By Dick Baker

The New Jersey Jazz Society put on its biggest special event of the year February 15 -- the 7th Annual Pee Wee Russell Memorial Stomp, presenting eight bands, one of them a big band, between one and eight pm.

The scene of the action was the Martinsville Inn, in the little town of Martinsville, NJ. That's been the home of the Pee Wee Stomp since the first one in February, 1970--the first anniversary of Pee Wee's death. The idea for the stomps arose on the day of Russell's funeral, when some of his musical friends discovered in conversation with his relatives that Pee Wee, childless, had mentioned toward the end of his life that he wished he could help some youngster get started in music. Pee Wee's friends put on the first stomp in a modest effort to raise a few hundred dollars for some deserving high school student, but interest on the part of both performers and listeners has grown to the point where every last one of the 800 available seats in the Martinsville Inn was sold out in advance. A self-perpetuating scholarship fund has been established in Russell's name at Rutgers University; funds raised at the stomps have also been put to a number of other good musical purposes. And it was from the group of people who worked to put on the stomps each year that the founders of the New Jersey Jazz Society came.

Although the official starting time of this Stomp was 2 pm, the doors opened at one and the early arrivals (hundreds of people were already in line when the doors opened) were treated to music by the New Chicago Rhythm Kings, a group that played dance music in a room without a single square foot of space available for dancing. The high point of their set came when the piano/drums/bass combo did rollicking interpretations of James P. Johnson's *Carolina Shout* and *Over the Bars*.

The Stomp proper was launched at 2 o'clock by NJJS President and long-time Stomp Director Jack Stine. The first band Jack introduced was the Bourbon Street Paraders, a six-piece band playing very much in the New York style.

Then came Nick Sassone's Big Band. Nick Sassone is a clarinetist whom PRJC'ers will remember from his appearances here with the Grove Street Stompers. His band was a real high-powered group, with veterans Clarence Hutchenrider, Joe Muranyi and Sal Pace joining Sassone in the reed section, and with Pee Wee Irwin, Bill Barnes and Dick Sudhalter on trumpets. They played Bob Crosby-style arrangements and played them well.

Then came the Original Traditional Jazz Band, the New York group which won rave reviews at Manassas in December. Bill Barnes was on trumpet, John Gill on banjo, and Tex Wyndham was filling in on piano--three fine players we'll be seeing this month with the Bix Beiderbecke Memorial Jazz Band (see p. 3).

The Jersey Jazz Stompers came next, seven pieces plus vocalist Nancy Nelson, who sang "in memory of Lee Wiley," who recently passed away.

Stompers bassist Warren Vaché, Sr., is editor of the NJJS newsletter, *Jersey Jazz*, and Miss Nelson is a regular writer for that rag--do you suppose that's where they got the name for the band? Their set was immeasurably enriched by the addition of Goldkette alumnus Spieggle Willcox on trombone--mentioned on no fewer than 24 different pages of *Bix: Man and Legend*. Spieggle's solo on *Whispering* knocked everybody out.

Another New York-style six-piece band came next: Balaban & Cats, featuring Doc Cheatham and Vic Dickenson. For those who haven't been to the Big Apple lately, Balaban is co-owner of the new Eddie Condon's on 54th Street; the "Cats" play there six nights a week.

Band number seven was the Red Onion Jazz Band, featuring Natalie Lamb. The Red Onions have had their musical ups and downs since the departure of long-time regular cornetist John Bucher several months ago, but on this occasion the stalwart Bill Barnes was playing with them and they sounded very good indeed. And of course Manassas favorite Natalie Lamb was dynamite as usual--it's uncanny how she can captivate an audience.

Last, but certainly not least, came the Happy Jazz Band of San Antonio, Texas. The HJB has been playing the Stomps for some years, but this time they were especially welcome, since local favorite Allan Vaché has joined them on clarinet. This year is the first time in several that the PRJC has been unable to book the HJB in Washington during their annual winter tour; it's too bad, because I thought they played quite a bit better than they have in recent years.

Each year the New Jersey Jazz Society honors one musician and one non-musician for their contributions to jazz. This year the recipients were trombonist Vic Dickenson and promoter George Wein.

Yes, the Pee Wee Russell Memorial Stomp is one helluva party. There was some talk of expanding it to two days next year, which would be quite welcome--there are just too many people crammed into one room for too long. But it's worth it!

*If you'll check the "Regular Gigs" page, you'll see that the great flurry of jazz activity at the new Ramada Inn in Falls Church is over, at least for the time being. Having experimented with jazz, the hotel is now going to try some other kinds of music. We can only hope they'll come back to our kind. Those of you who tried the music there in February and liked it might drop the hotel manager a note stating your musical preferences.*

*Hi-Fi Equipment for Sale:*

*-Lafayette 4-ch. stereo receiver, full-logic SQ decoder, 188W. RMS power. \$279.*

*-BIC Venturi Model 6 spkrs, 2 at \$149 each.*

*-Sankyo stereo Dolby cassette deck, \$99.*

*-Pioneer stereo reverb unit, \$59.*

*-Advent Model 100 dual-process Dolby noise reduction unit, \$159.*

*-Memorex C-90 cassettes, \$1.25 each.*

*Call Jim Nielsen, 979-7262 (res.) or 692-3875.*

## THE BIX CONCERT

By Scotty Lawrence

The New York Jazz Repertory Company presented a musical portrait of Bix Beiderbecke in the Smithsonian's Baird Auditorium on February 8.

The program was composed primarily of the tunes most closely associated with Bix during his all too short career and was heavy with nostalgia in that sense. The band exhibited a notably high level of competence, supplemented by an obvious dedication to the music. Personnel included Warren Vaché, Jr., cornet; Bob Wilber, clarinet and alto sax; Jack Gale, trombone, Dill Jones, piano; Marty Grosz, guitar and banjo; Chauncey Morehouse, drums; and Kenny Davern playing bass sax--the opposite end of the sax spectrum from his more usual soprano.

Commentary was supplied by Dick Sudhalter (author of *Bix: Man and Legend*) in an informal manner containing much hard jazz historical information laced with flashes of wit not lost on the enthusiastic and apparently well-informed audience. Sudhalter also played fine cornet during the second half of the program.

The first half was devoted to re-creations of Bix recordings played from astonishingly accurate transcriptions by Bob Wilber, with the accuracy extending to those seemingly endless streams of eighth notes favored by clarinetist Don Murray (when did he manage to snatch a breath?) and the technically tricky clusters of eighth-note triplets characteristic of Bix in his more frantic moments, flawlessly executed by Vaché. Vaché has listened long and closely to Bix's records to absorb the personal manner of attack and accent associated with Bix's playing. It was tempting to close one's eyes and imagine that these sounds were coming out of a speaker system playing the original recordings as the band loped through tunes like the *Jazz Band Ball*, *Since My Best Girl Turned Me Down*, *Royal Garden Blues*, etc.

After intermission, Sudhalter joined the front line with his cornet and proved that he too is far more than a dilettante in this music. Included in this part of the program were a couple of numbers (including *Stardust*) that Bix never recorded, but that were played to demonstrate how Bix might have played them. It was an interesting innovation and the playing was idiomatically persuasive. The cornets exchanged fours on some numbers with both giving a good account of themselves. One striking passage occurred where one cornet played the Bix chorus from the record while the other played a written counter-melody that was completely apropos stylistically. At the same time, Wilber evoked Trumbauer's C-melody sax with some lovely low-register alto playing, especially on *Singing the Blues*, where he played the Tram chorus accompanied by cornet and trombone in an impeccably played trio. Dill Jones was featured periodically in some of Bix's piano pieces--*Candlelight*, *In a Mist*, *Flashes*, *In the Dark*--playing with care and dedication. (Actually, Dill seemed more at home here than he did at the Hirshhorn a couple of months ago with

the Countsmen in a Kansas City atmosphere.)

It was an extremely interesting evening characterized by excellent playing by competent musicians who were at home in this idiom. The only inappropriate touch was that the closing number was a piano solo by Dill Jones when the audience was in the mood for a rousing finish by the ensemble.

Still, I was left with a vaguely nagging feeling that this isn't quite what jazz is all about. I would have liked to hear more personal statements by the individual musicians; in this respect, I think the high point of the concert for me was one chorus split between Vaché and Sudhalter which was not written and during which Vaché got off a half-chorus that was absolutely lovely, delicate and lyrical, followed by a half-chorus by Sudhalter that was almost as good. Recreations are undoubtedly interesting to many listeners, but while nostalgia has its place, there is a limit to such interest and I'm certain Bix would not have played the same choruses in 1976 as he did when the records were made. I hope that I can catch some of the same musicians when they are free to play in their own personal style as I have heard Wilber and Davern do. This is not to denigrate Bix's music, of course, but merely to indicate a personal preference for a little more blood around the bandstand than is generated by strict adherence to a written score, regardless of how good the original improvisations were.

HIRE A JAZZ BAND for your organization's party. A list of the local bands is available from Tailgate Ramblings.

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## MUSEUM PROGRESS REPORT

By Rod Clarke

Records seems to be the subject for this month's report of progress toward a National Museum of Traditional Jazz. First of all, we're indebted to Bob Rippey of Waukesha, Wisconsin, who offered to donate his collection of some 900 78-rpm records to the Museum last fall. The problem was how to get them to Washington. After many phone conversations with museum secretary Eleanor Johnson, Bob suggested that maybe one of our members could meet him at the Decatur jazz fest in late January. Hal Farmer volunteered for the job and arrived back here with eight boxes, weighing over 500 pounds, in the back of his Mustang. Hal is now taping the collection for the museum archives. With help like that, how can we fail?

The Rippey collection contains a wide variety of jazz styles and artists, mostly from the 30's and 40's and mostly in mint condition. Roughly half of them are HMV labels from England, with such artists as Bechet, Goodman, Waller and Bob Crosby. But there are many obscure labels such as Rampart, Circle, Banner and Mouldy Figge, and less well known artists.

The question facing us now is what to do with them. When he gave them to us, Bob suggested auctioning them to raise money. And we certainly need that. But many of the records are not now, nor will they ever again be available for purchase. Selling them would prevent the museum membership from becoming familiar with part of our heritage. One possibility is to segregate those that have been reissued on LPs from those that have not, retaining the latter in the archives. Jim Giltmier, the museum's archivist, is heading a committee consisting of Fat Cat McRee, Al Webber, Don Rouse and Hal Farmer to come up with recommendations on what we should do.

Last month I asked you all to think of ways to raise money to finance the exhibits we plan for the King Library. A number of ideas have come forth. The Museum Board had already decided on holding a record bazaar and white elephant sale in April when Jeff Bates came forward with an offer to sell his collection of 400-500 LPs, with half the proceeds going to the Museum. "Bingo," I thought, "we're in business." Jeff also has about 1000 tapes he's willing to part with (but can't sell because of copyright considerations). His idea is to include them as bonuses with some audio and projection equipment he can sell. I'm sure that there are others who have records, tapes, etc. to donate or sell (with a fraction of the proceeds going to the museum). Such an event would be lots of fun, too. The idea is to find a place where we can spread out, sell beer and hot dogs, and even con a band into jamming from time to time. The exact date in April and the place will be announced in next month's TR; if you know of a place fitting this description that wouldn't cost too much, call me. And of course we want your participation, either as donors, sellers, buyers or helpers. To make this a success, we'll

need lots of help.

Another suggestion for fund-raising we're going to try is a series of informal get-togethers in the tradition of the Harlem rent parties of the 30's. Admission would be by (tax-deductible) donation and strictly BYOB. The hosts will provide ice, mix and snacks. The idea is to listen to records, talk about jazz, and get to know one another a little better. Kay and Jim Giltmier have kindly volunteered their home in Alexandria for the first one on Saturday evening, March 6 at 8 pm. The address is 6013 Dewey Drive, tel. 960-9295--let Kay know you're coming if you can. In that the Giltmiers' basement is serving as the temporary location of the Museum's archives, this would be a good time for those of you who have artifacts to donate to make the transaction and to see where they will be residing until we get our own building. See you there.

### *Gordon Gullickson Collection To Be Established in NMTJ*

Jeff Bates, author of the memorial to his friend Gordon Gullickson that was published in last month's TR, has offered his collection of *The Record Changer* to the National Museum of Traditional Jazz, with the provision that a Gordon Gullickson Collection be established by the Museum. Gullickson was the founder and first editor of TRC until 1946 when Bill Grauer took over those duties. TRC was an internationally circulated magazine that had a profound influence on jazz studies and contains vast musical lore. Copies of the magazine are very rare now and the Museum is exceptionally pleased to receive them. Anyone with copies of TRC should consider adding them to the Collection so that the Museum can have a complete set.

**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%)

1/4 page - \$10 (not discounted)

**TAILGATE RAMBLINGS goes out to nearly 1000 jazz fans each month and gets passed to many more.**

Royal Stokes (Ph.D., Yale; host of "I thought I heard Buddy Bolden say...") will teach his course on the history of jazz on Friday evenings (6-8 pm) beginning March 5 at the YWCA in Washington. The course is entitled "The History and Appreciation of Classic Jazz from the Beginnings to the 40's," with recorded music, slides and an introduction to the literature of jazz. The course runs five weeks, with a tuition fee of \$20. The YWCA is at 17th & K Streets N.W.; for further information call 638-2100, ext. 29. You can register the first night of the course.



Edith Wilson to Sing in Washington March 12

One of the great early blues singers, Edith Wilson, will appear in Washington this month under the auspices of the Folklore Society of Greater Washington.

Miss Wilson was just the second black woman ever to make phonograph recordings, cutting 26 sides with Johnny Dunn's Original Jazz Hounds between September 1921 and March 1925. (The first black woman on record was Mamie Smith, who recorded with Dunn's band in 1920.)

In 1929 Miss Wilson appeared in the show "Hot Chocolates," for which Fats Waller wrote *Black and Blue* especially for her; she also played in the 1932 version of Eubie Blake's "Shuffle Along."

Accompanying Edith Wilson will be the versatile Terry Waldo, a superb pianist, composer and bandleader. See the "Coming Events" column for concert details.

ATTENTION PRJC BANDLEADERS OR POTENTIAL BANDLEADERS:

It has come to our attention that the residents of a number of local institutions, such as VA hospitals and mental institutions, would benefit greatly from some live musical entertainment. Several PRJC'ers have played these charity jobs in the past and have declared them to be rewarding for the musicians as well as the patients. If you would like to bring some light into shut-ins' lives, contact board member Polly Wagner at 534-0566.

JAM SESSION SWINGS AGAIN

Dick Ruppert, the PRJC's entire and complete washboard section, temporarily has assumed the task of managing the monthly jam session at the Bratwursthaus (second Wednesday of each month), replacing Lou Weinberg, who wanted relief after over a year in the job.

The February TR's warning that the jam session was on the verge of collapse (needing support from both musicians and non-musicians) brought results in the form of the return of several recent absentees and the appearance of several newcomers, including Dick Wolters and Jim Ritter on trumpet, John Donen and George Gales on trombone, Dick Underwood on clarinet, Harry Dudley and Harry Cook on drums, and Sol Harris on sousaphone. Twenty musicians were there altogether.

But the session should still be considered to be in a "comeback mode," and anyone who is concerned that it survives will do well to give it his or her attendance. Pianists, bassists and banjoists continue to be the scarcest. If you can read chord sheets, you can count on finding a supply of them there to help you through the less well-known tunes.

All interested musicians who have never given their phone number or address to Lou Weinberg should give Dick Ruppert the wherewithal for reaching them. His home phone is 946-4938 and his address is 10007 Wildwood Court, Kensington, MD 20795.

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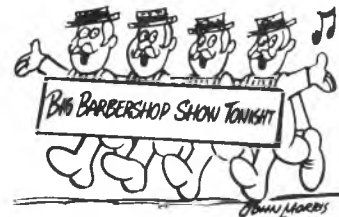


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PRJC BOARD OF DIRECTORS

As promised some months ago, here is a list of the club's Board of Directors, with term expiration dates in parentheses (November of the given year). The board meets the third Wednesday of each month; contact one of us if you have a proposal or suggestion you want brought up before the board.

Eleanor Johnson - Pres. (1976)  
10201 Grosvenor Place, #905  
Rockville, MD 20852  
Tel. 493-6606

Harold Gray (1978)  
5050 Fulton St. N.W.  
Washington, D.C. 20016  
Tel. 966-5037

Doris Stone - Rec. Secy. (1978)  
5462 30th St. N.W.  
Washington, D.C. 20015  
Tel. 244-6994

Dick Baker - VP (1976)  
2300 S. 25th St., Apt. 101  
Arlington, VA 22206  
Tel. 521-4597

Bob Harris (1977)  
2203 Forest Hill Rd  
Alexandria, VA 22307  
Tel. 768-2465

Polly Wagner (1976)  
302 Timber Lane  
Falls Church, VA 22046  
Tel. 534-0566

Del Beyer (1978)  
3664 Tallwood Terrace  
Falls Church, VA 22041  
Tel. 256-3399

Scotty Lawrence (1977)  
45 Mount Vernon Ave.  
Alexandria, VA 22301  
Tel. 548-5193

Anna Wahler (1978)  
Fred Wahler (1976)  
3903 Buck Creek Road  
Temple Hills, MD 20031  
Tel. 894-6370

LtCol Shannon Clark (1976)  
6123 Vista Drive  
Falls Church, VA 22041  
Tel. 931-4162

Johnson McRee (1977)  
P.O. Box 458  
Manassas, VA 22110  
Tel. 368-2137

Ray West (1977)  
4040 Uline Ave.  
Alexandria, VA 22304

Rod Clarke (1978)  
1204 N. Evergreen St.  
Arlington, VA 22205  
Tel. 524-6780

Dick Stimson (1977)  
8323 Draper Lane  
Silver Spring, MD 20910  
Tel. 585-1496

The West Virginia Chapter of the Coon-Sanders Nighthawks Club has announced plans for their 1976 reunion: May 21-22 in Huntington.

Attendance is not limited to club members--for details write Bill Sutherland, 202 10th St., Kenova, WV 25530. For a description of last year's reunion see the June issue of TR.

A rather interesting set of program notes was forwarded to TR by Dave Burns. The program was one of modern dance performed by Twyla Tharp and Dancers, from New York. It was presented at the Lisner Auditorium February 12 and 13 by the Washington Performing Arts Society.

Among the dances choreographed by Miss Tharp were:

*Eight Jelly Rolls* - all to the music of Jelly Roll Morton;

*The Rags Suite* - featuring dances to Joplin's *Fig Leaf Rag* and *Ragtime Dance*;

*Sue's Leg* - nine dances to the music of Fats Waller.

Miss Tharp has also choreographed dances to the compositions of Bix Beiderbecke.

FOR SALE: Bach trumpet, Cousenon flugelhorn, York cornet (restored). Sid Levy, 244-5110.

FOR SALE: Sony 900 Video-Corder. Reel type, black & white. Retail \$1000, I'll take \$595. Johnson McRee, 703-368-2137.

FOR SALE: 2 East German mandolins, arched back, sunburst finish, new. Dale Chiusano, 765-6520 after 5 pm.

POSITION WANTED: banjo player looking for gigs. Robert Walker, 765-7096.

POSITION WANTED: washboarding done cheap. Dick Ruppert, 946-4938.

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\*\*\*\*\*

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February 29 RIVERSIDE RAMBLERS  
March 7 GOOD TIME SIX  
14 DIXIELAND JAZZ BOWS  
21 DIXIE FIVE-0  
28 (To be announced)

## REGULAR GIGS

- Sunday PRJC weekly jazz session in the Windjammer Room of the Marriott Twin Bridges Motor Hotel, at Virginia end of 14th Street Bridge. 8-12. \$1 admission. Open to public.  
JAZZ AT THE PUB, in the basement of the Healy Bldg, Georgetown University, 37th & O Sts NW. 9-1. Rotating bands, schedule to be announced over 630-PRJC.  
BOB SAUER BIG BAND, plus different jazz bands and combos, Crossroads Supper Club, 4103 Balto Ave, Bladensburg (at Peace Cross); tel. 927-3636. 2-6 pm. \$2 cover goes to band  
ORIGINAL WASHINGTON MONUMENTAL JAZZ BAND, Blues Alley, rear 1073 Wisconsin Ave NW; tel. 337-4141. \$3 cover. *Every other Sunday beginning March 14.*
- Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St, Arlington; tel. 524-7431. 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.  
PRJC OPEN JAM SESSION, second Wednesday of each month (thus March 10). Bratwursthaus.
- Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30.  
SOUTHERN COMFORT, Shakey's Pizza Parlor, 10860 Lee Hwy, Fairfax; tel. 273-3140. 8-11:30.
- Thu-Fri COUNTRY THOMAS' FOURGONE CONCLUSIONS (quartet), O'Carroll's, 8:30-12:30 (9-1 Fri).
- Friday CHARLIE LABARBERA (banjo) & BILL OSBORNE (piano), Shakey's Pizza Parlor, 7131 Little River Tpike, 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.  
BRYAN BATTEY (piano), Apollo Restaurant, 7161 Lee Hwy, Falls Church; tel. JE 2-8400. 7-11.
- Saturday JAZZ AT O'CARROLL'S, rotating bands 9-1: Riverside Ramblers - 3/6, 3/27; Old Dominion JB - 3/13, 4/3; Joymakers - 3/20.  
BAY CITY SEVEN, Townhouse Restaurant, Media, Pa; tel. 215-566-6141. 9-12:30. First and third Saturdays of each month only.

## COMING EVENTS

- Fri, Mar. 12 Edith Wilson (vcl) & Terry Waldo (po), 7750 16th St NW (at Kalmia Rd), 8:30-11. Tickets \$2 at door only. Presented by the Folklore Society of Greater Washington, made possible by a grant from the National Endowment for the Arts. See story p. 9.
- Sat, Mar. 13 4th Annual PRJC Bix Beiderbecke Birthday Party. Details on p. 3.
- Mar. 22-27 PEANUTS HUCKO, Blues Alley (with house trio). \$3.50 cover (\$3.85 Fri-Sat).
- Apr. 5-17 EARL "FATHA" HINES, Blues Alley (with own trio and vocalist Marva Josie).

TAILGATE RAMBLINGS, Vol. 6, No. 3

March 1976

Editor - Dick Baker

Associate Editor - Ed Fishel

This Month's Cover - Harry Roland

PRJC President - Eleanor Johnson

*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 views of the author alone and do not necessarily reflect official club policy or opinion.*

*Articles, letters to the editor and ad copy (no charge for members' personal ads) should be mailed to the editor.*

WELCOME, NEW MEMBERS!

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*Arlington, Va*

Robert E. Weller  
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Robert M. Walker  
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