

TAUCATE RAMBLINGS APR 1976



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(Please print or type)

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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

BIX PARTY A SELLOUT BLAST

Music Superb; Dozens Turned Away

The PRJC's 4th Annual Bix Beiderbecke Birthday Party on March 13 was one of the most exciting events the club has ever put on. The crowd was huge and very enthusiastic, and it spurred the terrific Bix Beiderbecke Memorial Jazz Band on to even greater heights than ever before in Washington. This band has always been known for the kind of excitement it instills in its listeners; the party on the 13th left everybody just limp by the time the music was over.

The only unfortunate aspect of the evening was that not everybody who came got in the door. The room was set up to seat 175; as the hordes descended on the place extra chairs were brought in to cover nearly every square foot of the room, including the dance floor. Over 300 happy listeners eventually gained entrance, but perhaps as many as a hundred simply had to be turned away. Several dozen spent the entire evening standing in the hallway outside the double doors at the back of the room.

Those who were turned away, especially the PRJC members among them, are due our apologies and an explanation: We had originally booked one of the big upstairs rooms for the event, but in mid-February the folks at Marriott asked us to take a smaller room so they could give ours to a large convention group which could guarantee 350 customers. The Board discussed the proposal at length and agreed to it for what we thought at the time would be Marriott's benefit and our own.

We had just had the unhappy experience at the Mardi Gras Party in February of having 60 guests and a six-piece band rattling around in a room for 400. The atmosphere was an uncomfortable one for jazz music and the Marriott was probably upset about having laid on a big staff for so few people. We on the board didn't expect to see many more than 200 people at the Bix party, so we readily agreed to the move to the Potomac Room, both to accommodate Marriott and to establish a cozier atmosphere for the party.

The joker in the deck turned out to be the Washington Post. In the Potomac Magazine of Sunday, February 29, they ran a very colorful piece about the Bix party, including the club's phone number, 630-PRJC. Telephone custodian Fred Wahler says the phone never stopped ringing after that. Also, our good friends at WMAL-AM were even more generous than usual in mentioning the event on the radio.

The upshot of all this was the incredible crowd that showed up. There were some frayed nerves and scraped feelings at the beginning, as people sought and often nearly fought over their place in the sun, and the bartending staff was hopelessly swamped, but the folks at Marriott carried in more chairs by the truckload and draagooned every waiter and waitress who could be spared from the rest of the hotel. These efforts, plus the magnificent playing of the BBMJJB, quickly turned the event into an infinitely gratifying musical experience. See you there next year!

In spite of financial obstacles imposed by rising boat rental fees, the club is planning another jazz boat ride, for Saturday, June 26, on the Wilson Line's M.V. America.

The band for the event has not been completely booked as yet, but Cruise Director Fred Wahler promises to assemble a truly fine group. He's talking to musicians from New York, Delaware and Florida, and will end up with a combination of out-of-town talent and top local players. Look for the complete lineup in next month's TR.

The format for this year's ride will differ slightly from past years:

Boarding time - 7:00 pm

Band plays at - 7:30 pm

Boat sails at - 8:30 pm

Return - 11:30 pm

Tickets are \$9 for PRJC members, \$10 for non-members. They can be ordered from Fred Wahler, 3903 Buck Creek Road, Temple Hills, MD 20031 (checks payable to PRJC). Only 250 tickets can be sold, and past experience practically guarantees a sellout, so don't fail to order early.

Speaking of special events, the boat ride is the only one we have definitely scheduled between now and the picnic in September, but we're holding out the option of booking some fine touring talent this summer. Some possibilities: the Max Collie Rhythm Aces in July and Bobby Barnard's Jazz Band (Australia) in August.

PRJC Secretary-Treasurer Esther West notes that membership renewal notices were sent out in March, and asks that TR make the following clarifications.

If you joined the club in October, November or December, you are asked to pay only one-half the regular fare to renew for the fiscal year April 1, 1976-April 1, 1977. If you joined since the first of the year your original membership fee is good through April 1, 1977.

Also, if you want to change the way you are listed on the PRJC books, this is the time to do it.

Through no fault of our own, the "Regular Gigs" column of March TR contained a couple of gross mistakes. The day after we went to press the Hot Mustard Ragtime Band was extended at the Ramada Inn and Southern Comfort changed its schedule around at Shakey's.

While these inaccuracies in TR had to stand for a month, 630-PRJC was brought up to date in three days, which is why we so often encourage you to check it for the very latest information.

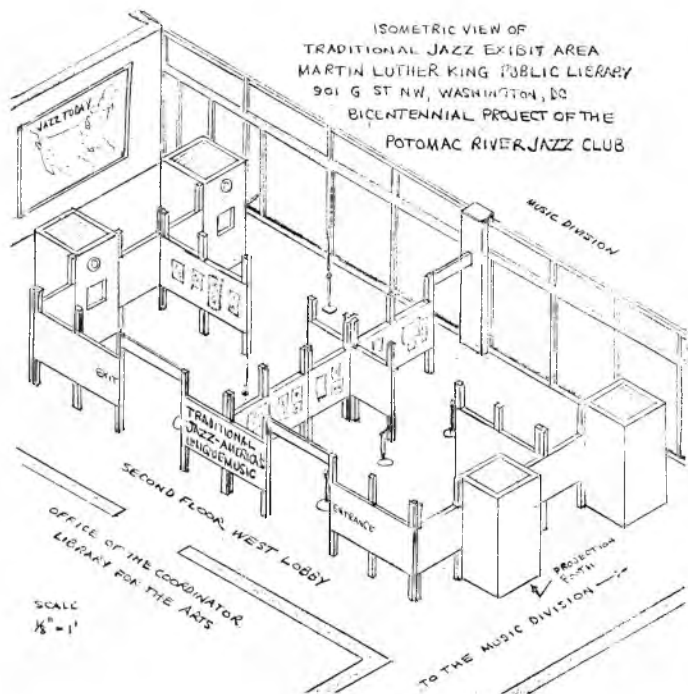
HOWEVER, the message-recording spot on 630-PRJC is not the place to register complaints about club management. If you have a gripe about TR, send it to me, the editor. If you have a gripe about the content of the 630-PRJC message, send that to me, too, since I write and record it.

All other complaints should go to your president, Eleanor Johnson, who is paid a huge salary to deal with them.

MUSEUM PROGRESS REPORT

by Rod Clarke

Three events have occurred in March which indicate that PRJC's Bicentennial project is well under way. First, plans for the exhibit at the Martin Luther King Public Library were approved by Dr. Hardy R. Franklin, the Director of the D.C. Library system. A sketch of the exhibit area is shown below. Second, scripts for three of the four themes have been reviewed. Third, bids from suppliers of the sound and projection equipment have been received. But despite this significant progress, a substantial amount of additional cash contributions is needed to pay for the equipment.



As described in an earlier TR, the exhibits will consist of presentations of projected photographs of historic jazz personalities and locations synchronized with music and narration to tell the story of traditional jazz in four parts: its roots, the classic period in New Orleans, its dissemination throughout the world, and from its rebirth in the 40's until today. Many of you saw a rough draft of the second theme at the indoor jazz picnic last October.

With the specific configuration now defined, production of the presentations and construction of the exhibit can move forward more rapidly. Jim Lyons has prepared a well-researched treatment on jazz roots--African origins, work songs, spirituals, blues, brass band marches and ragtime--and has taped a number of musical selections from his extensive collection of early records to ably illustrate his narrative. Scotty Lawrence has provided some excellent material for the third theme, and Ted Watts has agreed to undertake the fourth. Thus, all bases are covered. Final review will take place in early May, after which production of the tapes and

slides will begin.

Detailed plans for construction of the projection booths and partitions have been completed also, and have been coordinated with Fred Plitt and others who will be building them. As shown in the sketch, construction is modular, employing 2x2" framing members to support 4x8' plywood panels. Adjacent partitions will bolt together for easy assembly and disassembly for future use in other locations. Actual construction is scheduled to begin around the middle of May. Lots of carpentry help will be needed. More details on this next month.

Bids received from potential equipment suppliers (tape players-synchronizers, projectors, screens, speakers, etc.) are now being evaluated by the Museum Board of Governors. Services to be provided by the selected vendor (such as assistance in preparing the tapes and maintaining the equipment while in service) are being considered along with cost in the evaluation.

Efforts to raise the funds needed to buy this equipment are still continuing. If any of you have been intending to contribute money but haven't gotten around to it, or if you have items to donate which could be sold to raise money, *now* is the time to act. Call Frank Higdon at 683-3900 (off.) or send him your contribution today to 815 King Street, Alexandria, VA 22314. Remember, it's tax-deductable.

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THE BAND FROM TIN PAN ALLEY

Another installment in the continuing series by PRJC bandleaders describing their groups' histories and musical philosophies.

"That band doesn't play Dixieland." So states an anonymous jazz fan who dialed 630-PRJC after hearing the Band from Tin Pan Alley. [See ed. note at bottom of p. 3. - D.B.]

The unidentified caller may have a legitimate beef. Our band's purpose is (a) to live up to its name by having a big bag of tunes and (b) to play them in the style known as Nicksieland, which may or may not be a variety of Dixieland, depending on which one of the 1,001 definitions of Dixieland you accept.

The band is a descendant of the Randolph Street Gang, a group that was assembled overnight to take over the Monday night slot at the Bratwursthaus when the PRJC's rotating-band action moved to the Twin Bridges Marriott three years ago. After 18 months the Gang was reorganized as a reading band. A few months later its present name was adopted in recognition of its appetite for a large number of tunes.

The band also claims descent from the Good Time Six, five of its original seven members having refueled from that band in Al Webber's most recent reorganization. (The kinship of the two bands is kept alive by their sharing the Bratwursthaus bandstand, where the GT6 plays on Thursdays.) The refugees were Scotty Lawrence (tp & musical boss), Ken Lee (cl), Mel Greenagel (tuba), Fraser Battey (dr), and the undersigned (po).

Jack Gurin (valve tb) and Dick Tubbs (tsax & vcl)--both new to the PRJC scene--joined as part of the reorganization. Soon afterward, Charlie LaBarbera, who had often sat in with the band, started coming every Monday and drawing pay, giving us a banjo (or guitar) solo facility like no other in town. And Sid Levy was with the band for 18 months, during which our charts were written for two trumpets. With Sid's recent withdrawal we have dropped the three-brass idea (and started rewriting the book).

There have been other changes. Mel Greenagel's Monday nights got too crowded and he left the band in January; currently "Opie" Opland, new in town, is with us playing string bass. Don Stratton, former first-chair trombonist in the Navy Band, is with us for three months while Jack Gurin enjoys a vacation in Florence. And a sixth refugee from the old Good Time Six, Dick Weimer, back in town after four years, is filling in for Ken Lee on clarinet.

If you study the above history carefully, you'll perceive that we have been at times a nine-piece band; but substitutes are hard to come by at Monday night prices, so we occasionally perform with as few as five. And sometimes with as many as ten--for it was on our gig that the jazz scene discovered Dodi Combs on tenor sax. She sometimes performs as a featured soloist; more often as a substitute for the clarinet or trombone. (Which, by the way, is an indication of the firmness of our Dixieland philosophy.)

The Band from Tin Pan Alley is best described by reeling off a series of frankly boastful Claims to Distinction.

1. It is the band that invented the \$5 gig, which is how much each of us gets on Monday when there are eight of us present. This hasn't endeared us to the other bands, but we have constantly in mind what we are doing for Native Culchah, and some day we'll probably vote to give our \$40 weekly take to the UGF.

2. We think we've stumbled onto a "different" Dixieland sound--which may be what bothers our anonymous non-fan on 630-PRJC. The written arrangements stray from the standard Dixieland (or small-band jazz) formula: the clarinet is denied its traditional independence most of the time and instead is voiced in parallel with the trumpet lead; his independence is transferred to the trombone, which is given tailgate phrases where convenient, but which is mainly playing its own melodic line. This formula was not intentional; it was an accident that befell Scotty's arranging pen. We've kept on arranging these accidents.

3. This band never gets requests to play the chestnuts. Well, almost never. It's been six months since we've been asked to play *Basin Street*; longer than that since somebody has requested *Indiana*. If the Monday night crowd has ever asked for *The Saints*, we can't remember it. Our followers prefer to sit back and see what we're going to pull out of the tune bag next. Sometimes we surprise them by voluntarily playing *Sweet Georgia Brown* or *Tin Roof* (but never, apparently, when the anonymous non-fan is present).

4. And this band is blessed with not only a knowledgeable audience, but a devoted one. There are only maybe 30 steadies, but they're there every week--even when the Redskins are on TV. In 1974 we hauled in a portable TV set the night the 'Skins were scheduled. We set it on the piano, facing the audience. They never noticed it. We turned it around and finished the night with the band reading the plays instead of the charts.

Enough braggadocio. How about the music itself? (Which, incidentally, is what TR had in mind in starting this series on the local bands.)

1. The uniqueness of instrumentation that is claimed above is not an all-night, every-night thing. It applies only to written arrangements. Like any other jazz band, we swing better when we're free of paperwork, and we never read more than half the time--some nights not at all. And when not encumbered with paper, we fall naturally into the standard Dixieland instrumental formula.

2. We do lots of vocals. Practically everybody in the band sings at one time or another. That is probably because like any jazz band we are a collection of ego problems, but we like to believe that it's because the words help the listener relate to the song. When the urge to deliver the lyrics overcomes the whole band, we present our Boys' Choir, in which everybody sings lead.

(Cont. on p. 9)

A PRIDE OF PREJUDICES

By Al Webber

People who know about these things tell me that reminiscing is a sure sign you're over the hill. I can't argue with them. Some days I can't find my left leg with both hands, as the saying goes. But I like to put this particular bout of backward-looking down to specific trauma rather than the onward rush of anno domini.

It was a typical Saturday night at O'Carroll's, that stately seafood house and embalming studio over in Rosslyn where Chicago style has had a toehold for quite a few months. The crowd--eight or ten homeless wanderers--were yawning and scratching themselves and mumbling unprintables into their beer when in walks a well-turned-out redhead followed by...Jazus, could it be Jerry Ford?

Well, it wasn't. It was Jerry's look-alike, ol' Tom Niemann, hairy as a cueball and about 40 pounds lighter than when I last saw him. Dieting hadn't hurt his piano playing any, and he treated us to some of the Jess Stacy stylings he does so well. And then it hits me that it is five years this month since Tom and I sent out pleas to 500 unsuspecting local weekend musicians and alleged traditional jazz fans trying to lure them into a club which existed only on paper. It consisted of a letterhead, a sketch by Tom of Alexandria's Ragtime Band, and five names: "President" Niemann, "Secretary" Webber, plus Hal Farmer, Fat Cat McRee and George Mercer.

Three jam sessions at the Springfield, Va. Bratwursthaus in the fall of 1970 had been well attended, and in January, 1971, Tom sold Frank Plombon, then proprietor of the Arlington Bratwursthaus, on Sunday sessions, with Alexandria's Ragtime Band as house band and sit-ins during the third set.

Reckoning that a little exaggeration could be forgiven under some circumstances, Tom had sprinkled the walls of the Brat with signs proclaiming it the "home" of the Potomac River Jazz Club.

Anna Wahler, then as now the most devoted of Dixieland devotees, picked us up on that one and began putting a rather embarrassing question to Tom and me: When was this alleged "club" going to become a real one, with dues-paying members and all the rest?

Shamed into action by Anna's insistence, we took the plunge in early April, 1971. I had handled the newspaper publicity for the Manassas clambakes from '68 through '70, piecing together a mailing list from bunches of names rounded up by George Kay, Sid Levy, Ken Underwood, the New Sunshine Jazz Band people and others.

This comprised our sucker list, some 500 names. So convinced were we that nine out of ten persons on the list would spring at the chance to join the club we envisioned, we packed 500 brown manila envelopes with the goodies membership would bring before we mailed out a single solicitation letter. The goodies consisted of that memorable cartoon-membership certificate drawn by Tom, the opportunity of buying several jazz labels

at heavily discounted prices, and the lure of a picnic and other fun and games which at that point were rather hazy in our minds.

One fine April day I dumped the 500 "come on" letters into a Bethesda mailbox and braced myself for the onslaught.

It was slow in coming. A month later, we numbered barely 50. The first membership card and package was mailed to Al Simeone, who became PRJC Member No. 6, followed in fast succession by: Dan Priest (7), Gary Wilkinson (8), Walter Babb (9), Jefferson Bates (10), Jack Clifford (11), Joseph Hochstein (12), Ken Underwood (13), Leon Vogel (14), Louise Stout (15), Fred Wahler (16), Anna Wahler (17), Dave Kyser (18), Unknown (19--and if you're still around, we'd like to know who you are) and John O'Connell (20).

I've always wanted to thank that first handful who took a chance with PRJC. So, five years later, many thanks. I hope most of you feel you have gotten your money's worth.

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Dear Editor:

In the February '76 issue of TR Ed Fishel relates a Kaminsky anecdote to which I would like to add a few measures of my own, as I happened to be there at the time (as old jazz critics used to say). Maxy's story and reaction to hearing himself on the Commodore *Tell 'Em 'Bout Me* after 32 years is true and proper. If Max never picked up a record of it in those years it probably was because he never asked for one when it was available on a 78 rpm or in the "Condon ala Carte" ten- or twelve-inch LP versions. That could have been the case, as many of the boys, including Eddie, never asked for the discs when they were issued.

As far as I'm concerned *Tell 'Em 'Bout Me* is not a standard, for by my definition, to become a standard a song must first attain stature as a hit song with the public or by some marvelous rendition by a great performer that causes others to perform the song so that the general public can recognize it readily due to its many performances. *Tell 'Em 'Bout Me* was a popular song of bygone days that Eddie Condon liked and suggested for the session. We always tried to pick good old tunes that generally were not played in the clubs to make our Commodores fresh and to preserve the melodies. Eddie was all for this as he was tired of playing the same old standards every night of his life. Most of the time I chose the tunes for the sessions, and I wouldn't cut a song that I did not like. On this date--December 8, 1943--Eddie chose this song and *Pray for the Lights to Go Out*, and I picked *Mandy*, *Make Up Your Mind* and *Singin' the Blues*. At the time Eddie's choices were more obscure than mine, but I always tried to do our own versions of standards to preserve them as they were played in the 30's and 40's. Eddie's choices were excellent and when he sang them to me I approved.

...

Sure, Maxy had forgotten about *Tell 'Em 'Bout Me*--any man could who has played and still plays as much as Max does. But it is a kick to go on a job and play a few old ones that are not bloody from being overworked (a Condon quote). It is always good to hear an old saloon song, or tear ballad of the New Orleans type, played by a fine trad-dixie band, or a good piano man...

For a man who heard *Tell 'Em 'Bout Me* for the first time on the day we cut it, Max surely did a heart-warming job. But that is why we love Max: Beauty and the Beat, with no fancy embellishments or cute tricks. The man always was all heart.

Thank for listenin' so long. Once I started pg. 2 I figured I might as well take another chorus.

Milt Gabler
New Rochelle, NY

FOR SALE: Gibson Model 335 electric guitar and amp, \$425. Charlie LaBarbera, 243-2822.

"KINGSMEN" AT BALLET BENEFIT APRIL 10

PRJC members and other jazz buffs who have been awaiting a chance to hear "The Kingsmen" will have it on April 10. "The Kingsmen" will be playing at a benefit dance to raise funds for the Potomac Ballet Company. The fundraiser will be held at Collins Post, 6527 Suitland Road, Morningside, Maryland (near Andrews AFB) from 9 pm until 1 am. Admission is \$4 per person; beer and wine will be provided. Contact: Gloria Isaksen at 423-8070 or 567-4657, or Dotsun Burns at 292-2948 for further information.

"Kingsmen" manager (and PRJC member) Sam Laudenslager reports that he has had many calls asking about where the band was performing since items on the group appeared in the December and February TR. He explained that their winter dates were all at private clubs, including Bryce Mountain Ski Lodge and the Army-Navy Country Club, "nothing that we could list in the Ramblings' gig page or on the PRJC Hot Line, but the response showed a lot of interest in the big band sound."

Sam adds that the Kingsmen's Summer in the Parks series of free public jazz concerts, sponsored by Fairfax County and the cities of Alexandria, Fairfax and Falls Church, will expand to eight dates this year. The May issue of TR will list times and places.

The 18-member Kingsmen have been performing big band style music at community events and social functions in the DC-Md-Va area since 1968. The band is sponsored by the Kings Park Civic Association of Springfield, Va, as part of the community recreation program. The Association also sponsors a concert band and a German Oktoberfest-style band.

BOB SAUER ORCHESTRA MOVES TO SKYLINE INN

Another big band leader, Bob Sauer, has checked in with news about a change in location for his Sunday afternoon dance-concerts. Beginning April 11, the Bob Sauer Orchestra will play every other Sunday from 3 until 6 pm at the Skyline Inn (hotel), at South Capitol and Eye Streets S.W. As was the policy at their old home in Bladensburg, a \$2 cover charge will go directly to the band.

And to wind up the big band scene: Doc Dychman's "Ambassadors" appear Monday nights 9-1 at the Ramada Inn in Falls Church.

HELP WANTED: TRADITIONAL TUBA for the Good Time Six, to replace Bob Pallansch, who is going straight in July. Must know, or be willing to learn, New Orleans style. Reader preferred, but not essential. Phone Al Webber at 783-6505 (days) or 530-5378 (evenings).

TROMBONIST wanted by group in Reston area for occasional jamming and several paid bookings. Call Pete at 437-3580 or Erick at 437-4258.

World's Greatest Jazz Band Concert

By *Scotty Lawrence*

The Yank Lawson/Bob Haggart WGJB visited the Smithsonian's Baird Auditorium on February 22 and presented a peculiarly listless concert as part of the American Popular Song program. Previous groups under the WGJB heading have given us exciting, bashy jazz, particularly when the roster included names like Billy Butterfield, Vic Dickenson, and Bud Freeman. Even the title of this aggregation was highly debatable as to appropriateness; and any shred of validity was forfeited in this concert.

Apparently this was a pickup group, for the program contained an insert revising the list of personnel, substituting Phil Bodner for Joe Muranyi (cl), John Bunch for Bobby Pratt (po), and indicating that George Masso would play trombone alone without the assistance of Sonny Russo. In addition to Lawson and Haggart, Al Klink played tenor sax and Bobby Rosengarden was on drums. Each musician was individually competent on his axe, but somehow the ensemble never did jell into a cohesive jazz band that projected the rollicking all-out sound that lovers of traditional jazz expect and look for.

Lawson's lead trumpet was professionally impeccable and propelled the band to the surprisingly insignificant heights that it did reach occasionally, but his front-line cohorts never did seem to be alert to the opportunities for complementing the leader's role. During ensemble passages, Bodner's clarinet comments seemed to be too often misplaced and Masso's trombone contained no hint of the traditional role of leading the ensemble into the next chord change with or without glissandi. Al Klink remained unobtrusive in ensemble and refrained from cluttering up the sound.

Perhaps it was in recognition of the pickup nature of the band that Lawson called a program which placed undue emphasis on soloists as opposed to the ensemble that jazz fans expect. Of the 9 numbers played during the first half of the concert, only three featured the whole band, and these were chestnuts of the most over-worked variety, viz., *Muskrat Ramble*, *St. Louis Blues* and *Indiana*. Similarly, during the second half there were only three ensemble pieces--*My Honey's Lovin' Arms*, *Beale Street Blues* and *South Rampart Street Parade* (the best-played of the night), with *The Saints*, believe it or not, as an encore. The balance of the program consisted of solo numbers spotlighting individual musicians with less than the full band on the stand.

Lawson was far too modest in not featuring himself, for his solos during the infrequent ensemble numbers were the jazz highlights of the evening. Even so, his playing was not entirely in the slashing, driving manner characteristic of this pro; perhaps the languid playing of the group affected him adversely.

In summary, this was a disappointing presentation by a group of musicians with far more potential than was exhibited during this concert. I would hope that next time out the WGJB can recapture some of the excitement they have generated in the past.

DIXIESHOP? BARBERLAND? MAYBE DIXIEBARBER?

A Dixieland band and Barbershop singing on the same bill? Why not? There is certainly plenty of common ground between the two--most people who like one also like the other. Some can't decide which they like best.

A Dixieland-Barbershop package is being advertised in this issue of TR. Between sets by Al Webber's Good Time Six there will be barbershop singing featuring two local quartets. One is rapidly gaining in popularity in this area and will soon be contesting quartets from other districts. The second quartet specializes in humorous entertainment, but that doesn't mean they can't sing.

According to the producer of this Dixieland-Barbershop Cabaret, PRJC member and barbershopper Jim Williams, the pièce de résistance will be a segment in which the "Marylandaires" present their "Small Green Singing Machine" routine.

In all, it should be a worthwhile evening--especially when you consider that FREE BEER, setups and chips are included in the price of \$5.50. BYOB.

BALTO SYMPHONY JAZZ NIGHT APRIL 24

- *Bobby Hackett, Joe Venuti Featured*

The Baltimore Symphony Orchestra has announced a jazz program for Saturday, April 24. The guest performers are Joe Venuti (vln), Bobby Hackett (tp), Dick Hyman (po), Milt Hinton (bass) and Bobby Rosengarden (dr). They will play as a group and in various combinations with the orchestra. Tickets are priced from \$3 to \$8. For further information contact the Baltimore Symphony Ticket Office at 301-837-5691.

"Write if you get work" is what TR tells all PRJC musicians. Whether it's a gig at Moe's Bar down the street or a guest appearance on the Tonight Show, your friends and fans want to know about it.

This month two vocalist-members checked in with news about upcoming appearances. The first was Natalie Lamb, who has acquired a big following in this area through her appearances at the Manassas Jazz Festival. Natalie has been invited to sing with an all-star band from San Francisco at the Breda Jazz Festival in the Netherlands, May 26-30. Also, Natalie will be singing at the opening concert of this year's Newport-in-New-York Jazz Festival on June 27, in Waterloo Village, NJ. Natalie will perform with the Red Onion Jazz Band; Warren Vaché's Jersey Jazz Band will also be on the program.

HIRE A JAZZ BAND for your club's party. Send self-addressed stamped envelope to TR for a list of all PRJC bands, with bandleaders' addresses and telephone numbers.

JAZZ FESTIVAL TIME

As promised in February TR, here is a more detailed description of this year's jazz festivals.

April 9-18 - *New Orleans Jazz and Heritage Festival*. Traditional jazz is just a part of this fest, which offers everything from Doctor Daddy-O to Jerry Lee Lewis to the Max Roach Quintet. Tickets & info from P.O. Box 2530, New Orleans, LA 70176; tel. 504-522-4786.

The real action for trad fans lies without the official festival--and there's plenty of it, since good trad bands from all over the world descend on the Crescent City during the festival. Check with the N.O. Jazz Museum, 833 Conte St., for the right poop.

May 28-31 - *Old Sacramento Dixieland Jubilee*. Rosie O'Grady's Good Time JB (Orlando), Queen City JB (Denver), Pete Daily & his Chicagoans, Climax JB (Toronto), Hot Jazz Society All Stars (Vancouver, B.C.), Euphoria JB (San Francisco), three bands from Washington, three from Oregon, one from Tucson, five from the L.A. area, many others from the West Coast. Individual guest stars will include Billy Butterfield, Jess Stacy, Wingy Manone, Connie Haines, Peanuts Hucko, Joe Darensbourg, Nick Fatool, Abe Lincoln, Johnny Guarnieri, many others. Information from Sacramento Traditional Jazz Society, P.O. Box 15604, Sacramento, CA 95813; tel. 916-483-8661.

May 29-31 - *Big Horn Jazz Festival*, Mundelein, Ill. Salty Dogs and other Midwest groups. Contact Dale Snaveley, Rt. 2, Box 64B, Mundelein, IL 60060.

June 14-19 - *St. Louis Ragtime Festival*. Salty Dogs, Jim Cullum's Happy Jazz Band, Queen City JB, St. Louis Ragtimers, Tiger Rag Forever JB, more to be announced. Also many ragtime pianists. All aboard the Goldenrod Showboat, moored on the Mississippi. Pass for all six nights is \$30 per person. Write Goldenrod Showboat, Showboat Landing, St. Louis, MO 63102; tel. 314-621-3311.

July 29-August 1 - *Bix Beiderbecke Memorial Jazz Festival*, Davenport, Iowa. Details later.

NEW TR ADVERTISING RATES

Production costs for Tailgate Ramblings have risen drastically since we first began accepting paid advertising a year ago; therefore, an increase in advertising rates is long overdue.

Beginning with the May issue, the rates will be (discount for PRJC members):

- full page - \$50 (10%)
- 1/2 page - \$25 (20%)
- 1/4 page - \$13 (no discount)

TR is still a bargain for those with jazz events or products to advertise, since it is sent to nearly 1000 PRJC members each month; over 200 promotional copies are also distributed each month.

As before, small personal ads will be run for members free of charge.

Band from Tin Pan Alley (cont. from p. 5)

3. The band stands about where the musicians who formed the big swing bands stood circa 1930: bored with stock Dixieland, looking for something else, and willing to write charts in order to find it. Those 1930 cats had to resort to invention to find it; so have we, although by accident. We know where they went from their 1930 situation, and although we envy the sound of swing and its drive, we have no plans to move any further in that direction than we have already. Sixteen musicians are simply too many to write for and rehearse and assemble on a \$40 gig.

4. Finally, tunes. You don't describe a style until you get down to individual tunes. Ours (650 of them) fall into some definite classes:

Forgotten pops. Examples: *Cheatin' on Me*, *I Would Do Anything for You*, *Glad Rag Doll*, *Lulu's Back in Town*, *Some Sunny Day*, *You're a Heavenly Thing*, *You Can Depend on Me*.

Non-standard Dixieland. *Bluin' the Blues*, *Copenhagen*, *Farewell to Storyville*, *Floatin' Down the Old Green River*, *Mister Jelly Lord*, *Ol' Miss*, *Terrible Blues*, *Bogalusa Strut*.

Specials too special to categorize. One, a verbatim transcription of Morton's arrangement of *Jelly Roll Blues*; two, an orchestrated rag; three, originals composed within the band--*Fearless Frankie*, a set-end chaser, and *March of the Red Baron*, an extremely traditional (and extremely derivative) jazz march.

Small-band swing. That term describes a few charts that get frankly into the early riff style: *Spanish Town*, *Sympathy*, *Love Is Just Around the Corner*, *What Is This Thing Called Love*.

Barroom ballads. Scotty atones for his years in an Episcopal choir by doing *Lonesomest Gal in Town*, *The Torch*, *Wise Guy*, *After My Laughter Came Tears*, *I Had Someone Else Before I Had You* and *I'll Have Someone After You're Gone*, *Nobody Knows You When You're Down and Out*, and a bagful of other tear-jerkers.

Mainly, the Band from Tin Pan Alley is a group of musicians who can stand to see each other 52 times a year for years on end. A lovable bunch.

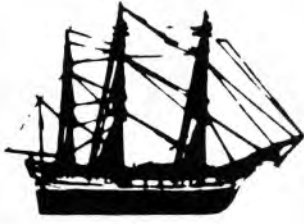
- Ed Fishel

HI-FI EQUIPMENT FOR SALE:

- BIC Formula Model 6 spkrs, \$299 the pair;
- Memorex C-90 cassettes, \$1 (\$1.25 with case);
- Dokorder 7100 3-motor 3-head reel-to-reel tape deck, \$239;
- Advent Model 100 Dolby Noise Reduction Unit, dual process for use with 3-head deck, \$159;
- Sankyo STD-1510 Stereo Cassette Deck, \$119;
- Norman Labs Model 5 Acoustic Equalizer, flattens the response of AR, KLH, Dynaco, Advent, Rectilinear or other acoustic suspension speakers, \$59.

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

The Potomac River Jazz Club



For Latest Jazz Info
Call (301) 630-PRJC

** WINDJAMMER ROOM **

April 4 MANASSAS FESTIVAL JAZZERS
11 RIVERSIDE RAMBLERS
18 [Closed--Easter Sunday]
25 FREE STATE JAZZ BAND
May 2 THE BAND FROM TIN PAN ALLEY

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 Univ., 37th & O Sts NW. 8-12. 4/4 - closed; 4/11 - Basin Street JB; 4/18 - Orig. Wash. Monumental JB; 4/25 - Barnstorming JB; 5/2 - closed; 5/9 - Basin Street JB.
BOB SAUER ORCHESTRA, Skyline Inn, S. Cap. & I Sts SW; tel. 488-7500. 3-6 pm. April 11 & 25 only. \$2 cover goes to band. See story on p. 7.
ORIGINAL WASHINGTON MONUMENTAL JB, Blues Alley, rear 1073 Wisconsin Ave NW; tel. 337-4141. 8-12, \$2.50 cover. April 11 & 25 only.

Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St, Arlington; tel. 524-7431. 8:30-11:30.

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

Tue-Thu HOT MUSTARD RAGTIME BAND, Teddy's Rough Riders Lounge, Ramada Inn, Falls Church (Rt. 7 just inside beltway); tel. 893-1340. (*May not last through April; check 630-PRJC.*)

Wednesday PRJC OPEN JAM SESSION, second Wednesday of each month (thus April 14), Bratwursthaus.

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

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 Tpke, Annandale; tel. 256-8500. 6:30-11:30.
SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville; tel. 881-6090. 8:00-11:30.

Fri-Sat BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, Annapolis; tel. 301-268-1925. 9-12.
BRYAN BATTEY (piano), Apollo Restaurant, Falls Church; tel. JE 2-8400. 7-11.

Saturday JAZZ AT O'CARROLL'S, 9-1: Riverside Ramblers - 4/3, 5/1; Joymakers - 4/10, 4/17; Old Dominion JB - 4/24.
BAY CITY SEVEN, Townhouse Restaurant, Media, Pa; tel. 215-566-6141. 9-12:30. (*Most Saturdays, but subject to change; call Townhouse before going.*)

Sat, Apr. 3 ORIGINAL WASHINGTON MONUMENTAL JB, with the Bowie Starliners, Ball State Univ. Singers and Guest Star Louie Bellson. Bowie H.S. Auditorium, 8 pm. Admission: patrons \$5, adults \$3, students \$1. Tickets at door or reservations through Jo Mihok, 464-0786.

Apr. 5-17 EARL "FATHA" HINES, with trio and vocalist Marva Josie, Blues Alley, rear 1073 Wisconsin Ave NW; tel. 337-4141.

Apr. 6-11 JOE VENUTI, with Tee Carson Trio, King of France Tavern, Maryland Inn, Church Circle, Annapolis. 261-2206 for show times and reservations.

Sat, Apr. 10 THE KINGSMEN, Benefit dance for the Potomac Ballet Company. See story p. 7.

Apr. 13-25 FREDDY COLE (Nat's younger bro.), King of France Tavern, Annapolis. 261-2206.

Fri, Apr. 23 Dixieland-Barbershop Cabaret: Good Time Six and Marylandaires. See ad on p.10.

Sat, Apr. 24 Baltimore Symphony Orchestra Jazz Night, with guest stars. See p.8 for details.

TAILGATE RAMBLINGS, Vol. 6, No. 4

April 1976

Editor - Dick Baker

Associate Editor - Ed Fishel

This Month's Cover - Fraser Battey

PRJC President - Eleanor Johnson

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TAILGATE RAMBLINGS is published monthly for members of the Potomac River Jazz Club, a nonprofit organization dedicated to the preservation and encouragement of traditional jazz in the Greater Washington and Baltimore areas. Signed articles appearing in TR represent the view of the author alone and do not necessarily reflect official club policy or opinion.

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

WELCOME, NEW MEMBERS!

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