

SCOTTY LAWRENCE 1908-1976



tailgate
ramblings

MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

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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 _____

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

PRJC

As the cover art indicates, this issue of TR is dedicated to the memory of Scotty Lawrence, past vice-president of the club and on the Board of Directors since 1974. The section devoted to Scotty begins with the Washington Post obituary, which carries the by-line of PRJC member Hal Willard. Hal asked us to say that the article was actually written by Al Webber and Ed Fishel, two of Scotty's closest musical friends. Webber and Fishel have each written reminiscences of Scotty, which follow the obituary.

Tailgate Ramblings received several more unsolicited articles about Scotty which could not be printed due to lack of space. These articles and the original cover art for this issue have been given to Elinore Lawrence--the last entries in the scrapbook of the life of her husband and our friend, Scotty.

Lloyd A. Kaplan
1928 - 1976

It is with heavy heart that we note the passing of yet another PRJC member: Lloyd Kaplan, 47, of Silver Spring. Lloyd was a senior research chemist for the Naval Surface Weapons Center, White Oak Laboratory. Since joining PRJC last year he had become one of our most active members and was learning to play the cornet at the time of his death. Recordings of Bix Beiderbecke and Red Nichols--two of Lloyd's favorites--were played at a memorial service on April 19 at the Unitarian Universalist Church of Silver Spring.

A portion of Lloyd's extensive record collection will be donated to the National Museum of Traditional Jazz in his name.

THE WINDJAMMER SINKS...

Shortly after the last issue of TR went to press the good folks at Marriott announced that they had other musical plans for the Windjammer Room. Our last Sunday there was April 11. A committee from the Board of Directors is looking for a new home for weekly club sessions, which will be announced in TR and on 630-PRJC.

...BUT THE AMERICA SAILS ON!

Cruise Director Fred Wahler has announced the lineup for the PRJC's jazz riverboat ride on June 26. As promised, he's given us a real all-star group. On cornet will be none other than Lew Green, leader of the famous Salty Dogs. On clarinet and soprano sax will be Joe Ashworth, whose playing (and vocalizing) with the Bix Beiderbecke Memorial Jazz Band excited us so much in March. On the ivories will be Rick Cordray, regular pianist with Tex Wyndham's Red Lion JB in Wilmington. From Baltimore we'll have John Wessner (trombone) and John Goldburn (drums),

both regulars with the Bay City 7, and Jim Riley, a fine banjoist and vocalist. And playing the oompahhorn will be Jim Adkins.

The cruise will be on the Wilson Line's M.V. America. The band will start playing at 7:30 and the boat will sail at 8:30. The cost is \$9 for PRJC members, \$10 for non-members. Order tickets from Fred Wahler (checks payable to PRJC), 3903 Buck Creek Road, Temple Hills, MD 20031. The boat ride always sells out and always attracts a large number of non-members, so club members should act now to get tickets in time.

Early Deadline for June TR

Contributors, advertisers and bandleaders take note: Due to your editor's travel plans, the deadline for the June issue of TR will be May 15. Last-minute information can be phoned to me over the May 16-17 weekend at 521-4597.

Did You Remember Not to Forget to Renew?

This is the last copy of Tailgate Ramblings you'll receive if you failed to renew your PRJC membership for 1976. Act now so as not to miss an issue of this terrific newsletter with the modest editor. Send your renewals to Secretary-Treasurer Esther West (address on p. 2).

Lou Byers Joines PRJC Board of Directors

Lou Byers, who narrowly missed getting elected to the board at last November's open meeting, was named to the Board of Directors at the April meeting. Lou is the entertainment editor for the Globe Newspapers of Northern Virginia and has reported on the New Orleans jazz scene in Tailgate Ramblings.

Keen-eyed readers will have noticed that something was missing from the "write if you get work" item on p. 8 of last month's TR. The notice said that two PRJC vocalists had sent news of important upcoming appearances, but only Natalie Lamb was mentioned in the article.

The missing paragraph belonged to Dolores Brown, from right here in Washington. On May 18 she'll be appearing in Storyville, George Wein's new club in New York. Dolores has promised to report on the new club in a future issue of TR.

New Jazz in the Free State

Jazz lovers on the Maryland side of the federal quagmire should appreciate two interesting new entries in the regular gigs column of this issue. The Bay City Seven, a fine San Francisco-style group which has always had trouble finding a regular job in its native Balmer, will be playing every Friday and Saturday night on the S.S. Nobska, a new restaurant which will have its grand opening Friday, April 30.

(cont. on p. 8)

John A. Lawrence, Jazz Musicologist

By Hal Willard
Washington Post Staff Writer

John A. (Scotty) Lawrence, a jazz trumpet player and traditional jazz musicologist, died in his sleep in a motel in Needles, Calif., April 9 while on a cross-country automobile trip with his wife. He was 67.

Mr. Lawrence and his wife, of 45 Mount Vernon Ave., Alexandria, were on the way to visit their son, John, a professor at the University of California at Irvine.

Mr. Lawrence retired as a position classifier at the Department of Health, Education and Welfare in 1970, but did not retire from music, which had been his occupation from the late 1920s until 1943, and continued to be his avocation.

For 25 years, Mr. Law-

rence played in local night-spots and music rooms on evenings and weekends while working for the government. He was considered the dean of local Dixieland jazz trumpeters and before his death still played with two jazz groups, the Band from Tin Pan Alley and the Good Time Six.

Unlike most jazz musicians, Mr. Lawrence had formal education in music. He studied at the Peabody Conservatory in Baltimore, was an arranger for dance and jazz orchestras during his early years and was highly regarded as an authority on traditional jazz repertoire.

Recently he was engaged in compiling a detailed jazz "book" of many hundreds of tunes to be per-

formed by local groups.

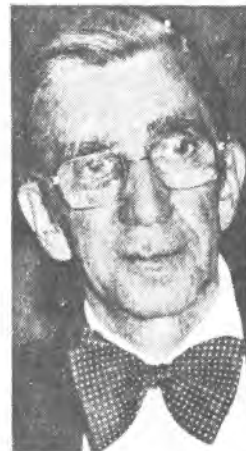
Born in Tayport, Scotland, Aug. 24, 1908, Mr. Lawrence attended St. Andrews University in Scotland and came to the United States in 1927. He played with and arranged for bands in the Pittsburgh area and in 1933 led a band at Nick's, the legendary Dixieland nightclub in Greenwich Village.

He joined the Army in 1943 and served as a linguist and later in the post band at Ft. Belvoir. In post-war years he led bands at the Bayou, the Charles Hotel and other local spots. He taught trumpet and musical harmony for years. He also was first trumpeter and assistant director of the Alexandria Citizens Band. He composed that band's trademark piece, "The Alexandria Gazette March."

Mr. Lawrence was an honorary life member of the American Federation of Musicians and vice president, music director and member of the board of directors of the Potomac River Jazz Club. He was a frequent contributor to its

newsletter, Tailgate Ramblings, with reminiscences of his early years in jazz.

In addition to his wife and son John, he is survived by a son James, a bass player with both jazz and classical groups in the Boston area.



JOHN A. LAWRENCE

Scotty Lawrence never wrote a book about jazz. Had he done so, his work would have shamed--and edified--most of the enthusiastic obscurantists who have supplied us with jazz "literature."

It would have been a good book, this book Scotty never got around to writing. It would have been dry, tolerant, and humorous, because that's the sort of guy Scotty was.

Certainly it would have been very readable, the kind you take to the john, or keep in your raincoat pocket for a quick read while waiting for the bus. Because Scotty belonged to that small group of jazz musicians able to explain the music in language intelligible to the layman.

Scotty's book would have upset some very sincere, devoted jazz buffs because little or no space would have been devoted to weighing the merits of one jazz style against another. His first love as a horn player was for "Nicksieland," that breed of small-band, improvised jazz which flourished in Greenwich Village circa 1936-48, with Nick Rongetti's Seventh Avenue saloon its most notable arena. I think it meant a great deal to Scotty that he had led the Monday night band at Nick's in the late 1930's.

But Scotty's tastes in music were alarmingly catholic, embracing most classical music and much modern jazz. Sure, he loved Louis and Hackett, and Muggsy, of course. But he could also muster a kind word for Miles and Diz.

Anyone really interested in knowing what goes on when a traditional jazz band improvises on a tune would have gotten the straight dope from the book. And this includes a lot of self-taught, self-professed "musicians" like this writer. However, the book would have trampled on certain canons of the traditional jazz faith long held to be inviolate by True Believers.

It is very likely that Scotty's book would have enraged the Davenport Disciples; his preference in cornet players simply did not include Bix Beiderbecke. But, heresy of heresies, it did include Red Nichols, whom the traditional Establishment has put down for several decades as a stiff, cold imitation Bix. Scotty liked organization and discipline in jazz, even in the rough-and-tumble, blood-on-the-bandstand "Chicago style" he loved so dearly. So did Nichols, and for this Scotty admired him, even if some of Red's solos fell short of conjuring up Sweet Sixteen in the hayloft or failed to evoke memories of Buddy Bolden jamming 'til dawn on the levee.

A good final chapter would have been on leadership. Scotty was a first-rate leader, liked to lead and made no bones about it. On many occasions Scotty, though a sideman on the job, would unobtrusively take over the reins if a gig was falling apart.

I'm sorry Scotty never wrote this book. But as his son John, Jr., pointed out so eloquently at services for his father April 15, music was only one aspect of a rich, full life. As the means through which many of his friends got to know the man behind the horn, it has served us well.

- Alan C. Webber

The band that eventually became the first Washington edition of the Good Time Six met for the first time on a Sunday evening in October, 1968. Most of us had never met each other before. After the instruments were tuned and we were ready to pick a warm-up number, the trumpeter, who had been introduced as Scotty Lawrence, interrupted the proceedings to address

(cont. next page)

me. "I don't know what kind of piano comping you like to deliver," he said, "but I'll tell you what kind I like to hear. Play chords, play them oompah style on the up-tempo tunes, and don't let your right hand go above F sharp in the middle octave." To which I was able to reply: "Oompah chords are the only kind of piano I know how to play, but I have a habit of going up to G in the middle octave, and sometimes G sharp. Will that be OK?" My prospectus was accepted.

One more anecdote must be told in order to get this essay started. I once had a house guest who wanted to observe a Good Time Six rehearsal. I advised him to watch Scotty, who would, I predicted, stop the band three times during the evening, come over to the piano, and show me a rhythmic figure which would be incomparable better than the figure I had been using. Scotty was true to my word; he gave three demonstrations of piano figures that night, and they were, as usual, right on the mark.

He played that rehearsal with a pain in his chest. The next morning he was hospitalized with a full-scale coronary. But the point of the story has to do with his command of the music. He knew every instrument's role better than its own player did. One can explain that away by saying that he had been an arranger and it's an arranger's business to know that much about all the instruments; but one would have to get around among jazz musicians for a hundred years to find someone who knew it as thoroughly as he did. And who could explain it as well.

And explain it as well. That was another of his great assets--absolutely superior articulation. One might not be able to deliver what he called for, but no one could fail to understand what he was driving at. That early Good Time Six was manned entirely by professional writers, except Scotty. He managed the mother tongue better than any of us pros.

He is not the only musician who has ever instructed me as to what kind of comping he wanted, but he was the only one who has ever been able to show me how to do it. And the pianistic tips I received from him numbered in dozens.

Obviously he was liberal with his advice, and that is another thing about him that should be said here. Scotty could not mount a bandstand without taking charge of it. Seldom was he the nominal leader; never was anyone else the musical boss. And every "nominal" leader who saw him usurp the leadership role was glad to have him do it. He laughed at his "take charge" proclivity, but never apologized for it. Most jazz bands operate with a power vacuum; Scotty was the vacuum's natural enemy.

Because he was so sure of what he wanted and so articulate in asking for it, Scotty came across to many people as a musical purist. That judgement should be qualified: he was a purist who knew when to loosen up. He knew that is practicable to ask of a jazz band. In trading scores with him on hundreds of tunes, I saw him hundreds of times renounce fancy chords in favor of plain ones, and elide passing changes, and find other ways of simplifying. If wanting things done right makes one a purist, he was one

right makes one a purist, he was one; otherwise not.

He was the trumpeter you had to have when the gig involved unpredictable repertoire, perhaps from well outside the jazz idiom, or you were threatened with accompanying a floor show without rehearsal, or the customer didn't know what he wanted and you needed someone on the front line to tell him what he wanted.

He was unflappable, but not unfazeable. A thoroughly nasty club manager, for example, could faze him. His playing would be correct but un-inspired; the trumpet would clam up.

No one of us enjoyed the music more. I have seen him bursting with pleasure while playing with bands that were just barely making it. On those occasions I have asked him, "How come you're so happy?" The reply was always, "This is a swell bunch of guys."

The thing I'll miss the most is his chuckle at the end of a number that meant it had done well and it was a great thing to be here.

- Ed Fishel

Ed and recording engineer Hal Farmer are searching for recordings of Scotty Lawrence with an eye toward producing a record album. Anyone with tapes of Scotty, whatever the audio quality, is urged to contact Ed (536-8065) or Hal (946-4408).

Scotty's favorite charity was the Men's Home, Inc., 402 E. Hume Ave., Alexandria, VA 22301. Donations to the home in Scotty's memory will be gratefully acknowledged. A spontaneous collection was taken at the Band from Tin Pan Alley's Monday night gig and yielded \$130.



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A PRIDE OF PREJUDICES

By Al Webber

If I had my druthers in traditional jazz, it would be the music New Orleans black musicians recorded in the 1920's, and which their white emulators played and recorded from the 1940's on.

The superiority of this music to other variants--let's call them heresies--on the traditional theme is so patently obvious that I can't believe any right-thinking collector could feel otherwise. Only the bloody minded, the tone deaf, the un-American, or, worse, anti-American jazz buff could fail to share my sentiments on this matter.

But wait! That sheaf of Irish News Agency stationery with those outlandish statements of bigotry so vile, ignorance so granitic...did I write that drivel, or was it a nightmare?

Alas, I must salve my conscience by confession. There was a time, long years ago, when I saw THE TRUTH less clearly.

It was 1953 and I was involved in a sort of ethnic smorgasbord. A New England Yankee, I was working in London for the Irish News Agency. When time permitted, I played New Orleans jazz, abominably, with a bunch of young Cockneys, usually for Jewish youth clubs in and around Bethnal Green. In England, "trad" jazz was king, and black wasn't just beautiful, it was the only "true" jazz. This struck me as being a bit one-sided, venerating the Condon mob as I did, and I lashed back in an article which I had the good sense never to try to place with a magazine. Most of it was composed in Mooney's Irish House at Fleet and Bouverie Streets and contained more heat than light. In part, I wrote:

"If traditional jazz in Britain goes into rapid decline, the Colonel Blimps of British traditionalism must take a share of the blame...

"I have a bone to pick with the High Tories of Tradition who assert that improvised, small-band jazz died in 1930 and was revived in its 'true' form only by Lu Watters, Bunk Johnson and George Lewis.

"In the 1930's, Negro musicians who had played New Orleans jazz in the 1920's either stopped playing entirely, recorded seldom, or turned to the Ellington or Kansas City schools of arranged jazz.

"But those musicians, mostly white, who stuck to small-band jazz, disappearing occasionally into big swing bands when economics dictated, continued to play a variant of the New Orleans style that was no less 'true' because pop tunes crept into the repertoire.

"When a band of today re-creates the style of the Creole Jazz Band, New Orleans Wanderers, and the rest without sounding stilted, amateurish or tongue in cheek, I want to hear it...

"Some British trad bands seem to have capable, imaginative front lines. But the rhythm sections are strictly cold mutton. Every technical deficiency of the old timers is seized on by modern Britons and woven into the constitution of 'tradition'...I am not defiling the sacred memory of Jelly Roll Morton *et al.* I am only doubting the

positive contribution of Britain's seemingly endless supply of banjo and tuba players to the traditional jazz of today...

"If Armstrong and Dodds blew timeless, enduring jazz, many of their contemporaries did not. James P. Johnson, Cliff Jackson, Art Hodes, Ralph Sutton, or any of a dozen present-day adherents of the 'righteous' jazz could play rings around Lil Armstrong, for example...At the risk of deportation, I would like to suggest that certain elements in today's traditional jazz--*not* the revivalist stuff--are an improvement on the ancestral music."

And not only did I write it, I meant it. I honestly thought banjos and tubas were rhythmic millstones, ponderous relics of the past and best forgotten. Forgive me Pallansch. You, too, Sackett. I must have been loaded when I wrote it...

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JAZZ IN GEORGIA

By Harold Gray

Three years ago we found good jazz on Savannah's newly "Georgetownized" riverfront and in Atlanta's Underground, but this winter all that Savannah's River Street offered was small rock combos and sad folk singers. We were told that lots of people come looking for the former jazz band, but that no club could afford to pay six musicians.

Underground Atlanta was almost as bad. Ruby Red's has switched from jazz to a banjo band, and the Big Horn, which once featured the likes of Wild Bill Davison and Max Collie, lasted only a year. Strollers down under there hear a cacophony of rock, soul, folk, pop and country, except for "Piano Red" Perryman (Dr. Feelgood), who still plays jazz, ragtime and boogie woogie at Muhlenbrink's Saloon.

However, away from these touristy places good Dixieland can be found in Atlanta. On the far north side the Keyboard Lounge has been offering traditional jazz three evenings per week for four years. The musicians vary among the 18-20 trad artists of Atlanta, with Eustace Thompkins, the owner, usually on piano. His Atlanta All-Stars play from 5 to 8 pm on Wednesdays, Fridays and Saturdays. These unusual hours enable the musicians to have either daytime jobs or nighttime gigs. The evenings we were there the band consisted of Thompkins, Al Autry (bass), Steve Jackson (dr), Ernie Carson (cnt), John Weber (cl) and Dave Hansom (tb). Others who often sit in when not on the road include: Herman Foretich (cl), Sammy Duncan (tp), Harry Hagan (tb), Jerry Rousseau (bass) and Charlie Bornemann (tb). Eustace joined PRJC while we were there.

Every Sunday at dinner Brennan's Restaurant in the Buckhead section has a Dixieland group playing a la Commander's Palace Restaurant in New Orleans. The players were: Ralph Mays (tb), Roy Mays (cnt), James Hudson (cl), Julian Wimby (po) and a rhythm machine.

A new place called Dixie Daisey's, down in the warehouse district, has a gay-90s, roaring-20s theme with a band that sometimes plays classic jazz. We caught Jim Cullum's Happy Jazz Band there in a one-night stand.

The Atlanta Dixieland Jazz Society became torn by factions and lost money on special events that did not draw crowds, and is now inoperative.

All-Jazz Radio in Atlanta

While Atlanta could not keep a jazz society alive, and with very few outlets for live jazz, it does have a jazz radio station. (Ed Fishel please note as one of your Great Ideas for Washington.) WQAK in suburban Decatur (1310 AM) is owned by George Buck of Jazzology Records and is managed by Buster White, who once ran an all-jazz station in Portsmouth, Va. Announcers Don Melvin and Vic Knight once played in big bands, and their commentary on the records being played is from experience. In addition to traditional jazz, the station features programs of swing, big bands and music of the 20s, 30s, 40s and 50s.

They call themselves the vintage radio station. They describe their programs as quality music, seven decades of American music, and "You won't hear any rock & roll on this station." In other words, WQAK airs the finest in jazz, swing and sophisticated popular music. Some of their shows feature local jazz personalities, such as Tom Carpenter and Ernie Carson. Their jazz talk shows included discussions of the best jazz festivals around the country, comments about the various jazz clubs, including ours, taped interviews with jazz stars from the past, and long-distance live interviews with current stars, such as one I heard with Jean Kittrell in Edwardsville, Illinois. While this is only a weak daytime station, it can do a lot to increase the appreciation of Dixieland down in Dixie.

HI-FI EQUIPMENT FOR SALE: Dokorder Model 7100 3-motor, 3-head real-to-reel tape deck, \$229; BIC Formula Model 6 spkrs, \$295 the pair; Norman Labs Model 5 Acoustic Equalizer, flattens the response of loudspeakers, \$59. Call Jim Nielsen, 979-7262 (res.) or 692-3875.

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PRJC member, radio host and lecturer W. Royal Stokes (PhD, Yale) will present his course on the history of jazz for the adult education division of the University of Maryland, to run eight consecutive Thursdays (7-9 pm) beginning May 27. For further information call 454-5241.

Jazz Special in NJ June 27

New Jersey Jazz Society President Jack Stine informs us that the NJJS has combined efforts with Newport-in-New York promoter George Wein to present a day of traditional jazz in conjunction with the 1976 Newport festival.

The scene of the activity will be the restored Revolutionary town of Waterloo Village ("an uncommercialized Williamsburg," says Stine), in north-central NJ (Rt. 206 & I-80).

On an outdoor bandstand will appear:

- 1) the Red Onion JB, with Natalie Lamb;
- 2) the Jersey Jazz Stompers;
- 3) a band consisting of Warren Vache, Jr., Kenny Davern, John Bunch, Major Holley, Marty Grosz and Cliff Leeman;
- 4) a band consisting of Pee Wee Irwin, Johnny Mince, Teddy Wilson, Eddie Hubble, Bobby Rosen-garden and Milt Hinton.

Elsewhere, in indoor locations around the vil-lage, Earl "Fatha" Hines and Dick Wellstood will play solo piano sets, and Bucky Pizzarelli will play solo guitar. Vocalist Helen Humes will also appear.

To top it all off, a chef imported directly from New Orleans will cook New Orleans style food all day. The event will begin at noon and con-tinue until midnight.

The cost for all the music events is \$6 for adults, \$3 for children. Tickets from NJJS Ticket Chairman Bert McSeveney, 51 Woodland Ave, Verona, NJ 07044.

The Band from Tin Pan Alley will provide the music for the formal opening of the Smithsonian's main Bicentennial exhibit, "A Nation of Nations," on June 8. The director of the exhibit is PRJC loyalist Carl Scheele. (The exhibit opens to the public June 9.)

Jazz in Free State (cont. from p. 3)

The Nobska was built in New England in 1926; it is named after Point Nobska, Massachusetts, which was itself named for a local Indian chief, Nobsqua. The boat was brought to Baltimore a year ago and has been renovated as a permanently moored restaurant. It is located on the Balti-more shoreline at Light Street, next to the his-toric U.S.S. Constellation.

A new band on the Maryland scene is the Original Crabtowne Stompers, from Annapolis. The group was formed and is led by Peter Henning, an excellent clarinetist/saxophonist who has been playing professionally for many years. With Henning in the group are Phil Coitier (piano), Duke Rabitt (tuba), and the Mac brothers: Dewayne (trumpet), Emmett (trombone) and Greg Mac (drums). The group is currently playing Tuesdays in the Naval Academy Officers Club in Annapolis and Wednesdays at Widow Brown's Res-taurant in Bowie.

MUSEUM PROGRESS REPORT

Ten months ago PRJC undertook the creation of the National Museum of Traditional Jazz, a bi-centennial project designed to tell the story of America's unique art form and of the pioneer mu-sicians who made this contribution to world cul-ture. Although the Continental Army didn't march to the syncopated strains of *High Society* or *Didn't He Ramble*, the objectives of the bicen-tennial celebration do encompass all aspects of our heritage as well as our future prospects. We who gain so much enjoyment from listening to traditional jazz see the bicentennial celebration as a great opportunity to acquaint more people with this rich heritage.

The exhibits that we are preparing for the July 1 opening are our immediate goal. Scotty Lawrence was one of the mainstays of the project and it will be very difficult to find a replace-ment for his varied and valuable skills. But his dedication and faith provide the inspiration for the rest of us to make the King Library ex-hibits an accomplishment he would have been proud of.

As a memorial to Scotty, the PRJC Board of Di-rectors voted at their April meeting to donate \$2000 toward the purchase of the tape playing and slide projection equipment needed for the ex-hibits. The equipment and display fixtures have been designed to be modular and portable so they can be used for other exhibits, such as presen-tations at other libraries or in public schools around the area. Thus, PRJC can continue the educational activities called for in our corpo-rate charter.

Funding of the equipment was the last major barrier standing in the way of completing the project. Of course, we do need help in fabricat-ing the projection booths and partitions, assem-bling these in the exhibit area, installing the equipment, and preparing the art work that will be placed on the partitions to supplement the audio-visual displays. In particular we need skills such as carpentry, painting, typing and lettering. But we also need people to assist generally, such as holding and fetching things. The more hands we have the easier it will be. If you can help in any of these areas, call John Morrissey at 527-1772 and sign up. Help make this the project that Scotty wanted it to be.

- Rod Clarke

Alexandria PRJC'er on Cover of Mississippi Rag

Beale ("Bill") Riddle, one of the earliest mem-bers of the PRJC, was the subject of the feature article in the March issue of Mississippi Rag. The article described Bill's forty years as a jazz lover and promoter in this area, dating back to when he befriended Jelly Roll Morton in 1938. Bill is best known in this area for his series of Saturday night jazz programs on WHFS in 1966-67.

(The author of the Riddle article, Bob Byler, of Bowling Green, Ohio, joined PRJC while he was in town last summer doing research for the piece.)

Dear Friend,

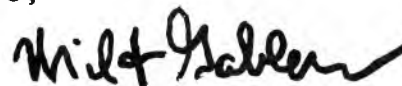
I trust that you are familiar with the original Commodore jazz catalogue of recordings which were recorded from January 1938 and throughout the following decade. Some collectors rightly call this period the "golden era" of jazz. In any case, Commodore was the first and foremost independent company to specialize in this music. These historical recordings have been unavailable for many years except for the artists re-issued by Atlantic Records and about five years earlier by Mainstream Records. However, neither of these companies issued all of the catalogue and now that their product has been absorbed by collectors and their right to sell these items has long expired, it is now time for Milt Gabler to get back in the business of selling Commodore product.

One thing you can be certain of is that the job will be done correctly and chronologically, and with love. Most importantly the work will be done by the man who made and sold the records in the first place, myself. In 1935, when Commodore reissued the masters of the major record companies, I never dreamed that forty years later I would have to reissue my own masters. But the time is now and I need your help.

Due to the rarity of most of the material in my archives I would like some direction as to the artists and/or selections you would want first. Please fill out the questionnaire on the next page which I want you to return with your preferences and some other info that will be of help. I do want to put all of the original Commodores out in LP form but there must be priorities. There is no foundation underwriting this project so I shall do it myself. In the past four years I have really cleaned up the original masters and made new tapes so that the forthcoming LP's will have excellent sound just as the original 78 rpm discs did. They were the best then -- and they still are!

Thank you for your time and I look forward to your reply. I could become one hell of a correspondent if you are interested.

Sincerely yours,



COMMODORE RECORD QUESTIONNAIRE FOR MILT GAELER

MY FAVORITE COMMODORE ARTISTS ARE. (Number them in order you want re-issued.
If equal in importance use same number.) IF YOU DESIRE ALL Check here....

Albert Ammons___	Mel Powell___
Sidney Bechet___	Pee Wee Russell___
Chu Berry___	Willie "The Lion" Smith___
Joe Bushkin___	Muggsy Spanier___
George Brunis___	Jess Stacy___
Big Sid Catlett/Ben Webster___	Joe Sullivan___
Eddie Condon___	Ralph Sutton___
Wild Bill Davison___	Jack Teagarden___
DeParis Brothers___	Town Hall Jazz Concert 1945 w. Red Norvo, Teddy Wilson, Krupa/Ventura, Stuff Smith, Don Byas/Slam Stewart, Bill Coleman___
Eddie Edwards/CDJE___	Frank Wess___
Roy Eldridge___	George Wettling___
Eud Freeman___	Johnny Wiggs Jazz Band___
Bobby Hackett___	Bob Wilber Wild Cats___
Edmond Hall___	Teddy Wilson___
Coleman Hawkins___	Lester Young/Kansas City Six___
Eddie Heywood___	George Zack___
Art Hodes___	
Billie Holiday___	OTHERS.(Please write below)
Jam Sessions At Commodore___	
Bunk Johnson___	
Jonah Jones___	
Max Kaminsky___	
Joe Marsala___	
Miff Mole___	
Jelly Roll Morton___	
Hot Lips Page___	

WOULD YOU BUY DIRECTLY FROM COMMODORE AS AN INDIVIDUAL? yes--- no---
DO YOU PREFER TO BUY THRU YOUR JAZZ CLUB? yes___ no___
DOES YOUR CLUB BUY IN BULK? yes___ no___ . DOES YOUR CLUB SELL RECORDS? yes___ no___
APPROX HOW MANY WOULD YOUR CLUB BUY? trad./dixie___, mainstream/swing era___,
Piano___, modern/contemp._____, vocalists_____.
DO YOU PREFER TWO RECORD SETS? yes___ no___ IS COST A FACTOR? yes___ no___
I am interested in the following types of jazz. trad/dixie___, mainstream/swing___,
modern/contemp___, Piano___, vocal pop___, vocal trad.& blues___.

PUT ME ON YOUR MAILING LIST. (write in below) THANK YOU.
(List addtl names on other side)
I AM A MEMBER OF THE FOLLOWING JAZZ CLUB(S).

THE SCENE

Call 630-PRJC for Latest Jazz Information

REGULAR GIGS

- Sunday JAZZ AT THE PUB, in the basement of the Healy Bldg, Georgetown Univ., 37th & O Sts NW. 8-12. Closed 5/2; Basin Street JB 5/9 (last of spring series).
ORIGINAL WASHINGTON MONUMENTAL JB, Blues Alley, rear 1073 Wisconsin Ave NW; tel. 337-4141. 8-12, \$2.50 cover. May 9 & 23 only.
BOB SAUER ORCHESTRA, Skyline Inn, S. Cap. & I Sts SW; tel. 488-7500. 3-6 pm. May 9 & 23 only. \$2 cover goes to band.
- 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.
Peter Henning's ORIGINAL CRABTOWNE STOMPERS, O & F Club, U.S. Naval Academy, Annapolis. 5:30-8:30. See story p. 8.
- 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 PRJC OPEN JAM SESSION, second Wednesday of each month (thus May 12), Bratwursthaus. 8:30-?
GATSBY, featuring Joe Ashworth & Dick Cramer, Post & Paddock, Kirkwood Hwy betw. Newark & Wilmington, Del.; tel. 302-366-9730. 9-12.
ORIGINAL CRABTOWNE STOMPERS, Widow Brown's, Rtes 301 & 450, Bowie; tel. 721-3229. 8:30-12.
- 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 Pike, 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.
Tex Wyndham's RED LION JAZZ BAND, Mencotti's Restaurant, 1101 Philadelphia Pike, Wilmington, Del. First Friday of each month only, 8:30-12:30. Reservations: 302-798-8282.
BRYAN BATTEY (piano), Apollo Restaurant, Falls Church; tel. JE 2-8400. 7-11.
- Fri-Sat BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, 231 Hanover St, Annapolis; tel. 301-268-1925. 9-12.
BAY CITY SEVEN, S.S. Nobska Restaurant, shoreline at Light Street, Balto; tel. 752-7981. 8-12.
- Saturday JAZZ AT O'CARROLL'S, 9-1: Riverside Ramblers - 5/1, 5/15, 5/29; Old Dominion JB - 5/8; Joymakers - 5/22, 6/5.

COMING EVENTS

- May 4-9 BOBBY HACKETT, King of France Tavern, Church Circle, Annapolis; tel. 261-2206.
- Sat, May 8 WILD BILL WHELAN & HIS DIXIELAND BAND, Hall of Nations, 36th & N Sts NW. 9-1. Sponsored by Holy Trinity Church. \$10 per couple. Res. call 362-9049 or 244-7869.
- Thu, May 13 "THE KINGSMEN" (big band), Little Falls Park, Falls Church. 7:30 pm. Free.
- Sun, May 16 "Jazz of the Trolley Car Era," by the KENA MINSTRELS (Dixieland group out of the concert and marching band of Alexandria's Kena Shrine), National Capital Trolley Museum, 1313 Bonifant Rd, Layhill, Md. 2-4 pm. No admission; lawn seating.

April 1976

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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.

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