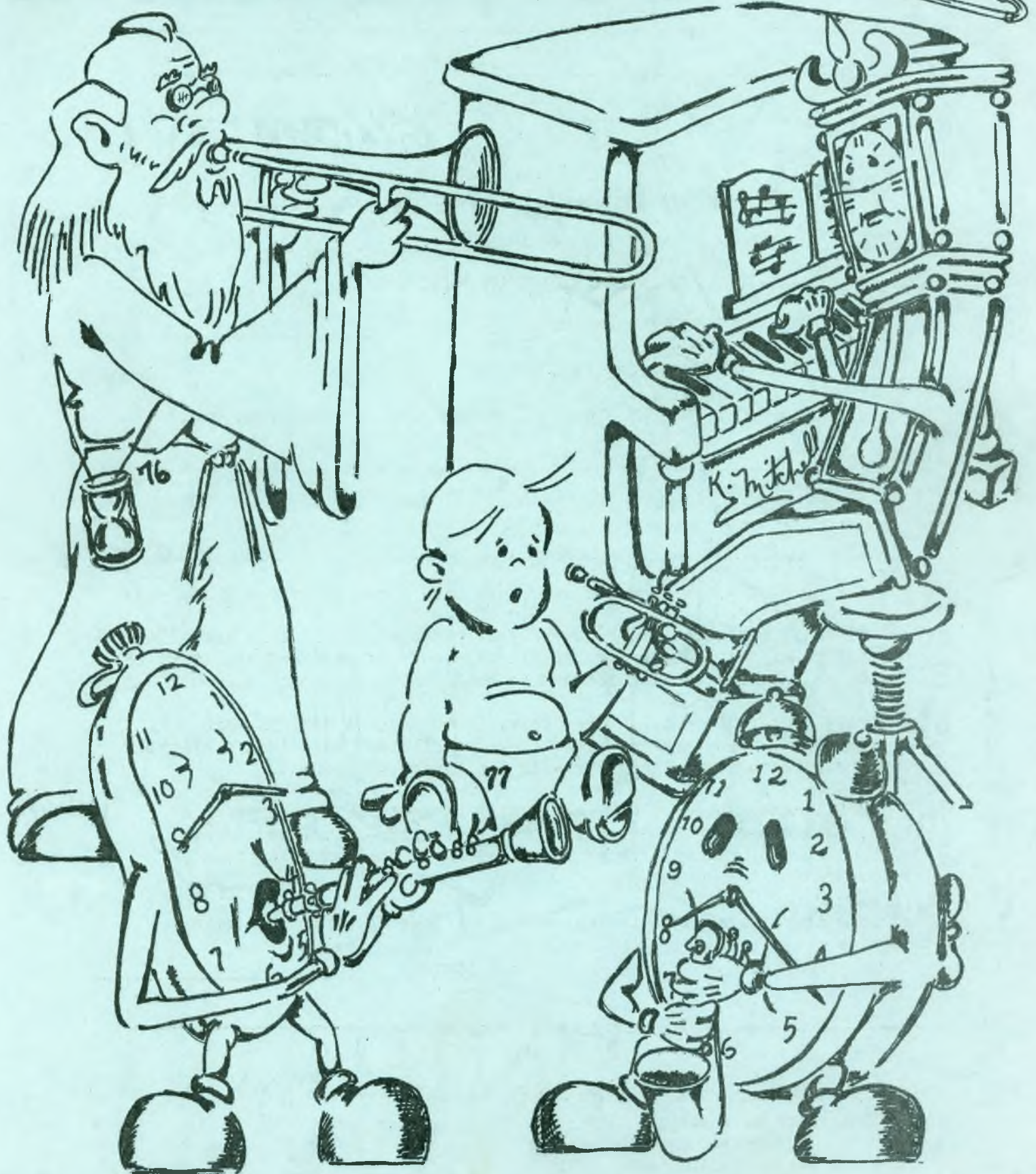


TAILGATE RAMBLINGS

JAN. 1977



MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME _____

STREET _____

CITY _____ STATE & ZIP _____

PHONE NO. _____ OCCUPATION (Opt.) _____

RECORD COLLECTOR? () YES JUST A JAZZ FAN? () 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.)

- () Check here if you are now or ever have been a member of the PRJC.
- () 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. Please provide first name of spouse.
- () Special membership - \$10.00 per year. An individual purchasing a special 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: Secretary-Treasurer of the PRJC
Mark S. Taylor
8323 Draper Lane, #265
Silver Spring, Md. 20910



THE POTOMAC RIVER JAZZ CLUB PRESENTS



the Queen City Jazz Band

THIS BAND HAS PERFORMED REGULARLY IN THE DENVER AREA SINCE 1957. LEADER MAN ALAN FREDERICKSON, THE ONLY ORIGINAL MEMBER, IS HUMOROUS AND ENTERTAINING AS MASTER OF CEREMONIES, AND A SUPERB TRADITIONAL TROMBONIST IN THE DRY STYLE. LEE PETERS, THE TALENTED CLARINETIST, STUDIED UNDER IRVING FAZOLA. HIS SPIRITED SOLO WORK, FINE ENSEMBLE VOICINGS, AND SILKY BLUES STYLE ARE VITAL ASPECTS OF THE QCJB SOUND. ON TRUMPET, WES MIX, A NATIVE OF NEW ORLEANS...THE INFLUENCE OF YEARS IN THE HEARTLAND OF TRADITIONAL JAZZ IS EXPRESSED IN A LEAD STYLE REMINISCENT OF BOLDEN, ARMSTRONG, AND OLIVER. THE RHYTHM SECTION, WITH RAY LEAKE (P), BILL CLARK (TB), MAURIE WALKER (BJ) AND MIKE WHITED (D), LAYS DOWN A SOLID BEAT PROVIDING LIFT AND DRIVE. PERFORMING AS THE "QUEEN CITY RAGTIME ENSEMBLE", THE RHYTHM SECTION PLAYS CAREFULLY REHEARSED RENDERINGS OF CLASSIC RAGTIME. THE QUEEN CITY JAZZ BAND MOVED TO "HAPPY HAIRY ZENO'S" IN FEBRUARY 1976 AFTER LONG ENGAGEMENTS AT THE BACK ROOM OF THE OXFORD HOTEL, THE TWENTIES, AND THE MON-VUE VILLAGE.



P.R.J.C. WELCOMES
The QUEEN CITY JAZZ BAND
from Denver, Colorado
TO THE EAST COAST

FEBRUARY 4TH - 9:00 - 1:00 p.m.

POTOMAC ROOM

TWIN BRIDGES MARRIOTT

Member - \$ 4.00
Non-Member - \$ 5.00

THIS IS YOUR FIRST OPPORTUNITY TO TAKE
ADVANTAGE OF PRJC'S NEW TICKET PACKAGE....

SEE: SPECIAL EVENTS LISTING FOR DETAILS

PRECIDENT'S COLUMN

Your Jazz Club has scheduled many events during 1977 for your pleasure and for the advancement and encouragement of original-style jazz. The new season ticket purchase plan (described elsewhere) will save you money and will enable early bookings of the best music available. Members will want to mark their calendars now for these great special events:

- * Feb. 4, Queen City Jazz Band from Denver
- * Mar. 21, Bix Beiderbecke Memorial Jazz Band from New Jersey (Bix's Birthday Bash)
- * Apr. 3, Halleluja Ramblers from Germany
- * Late April, Scotty Lawrence memorial concert and dance
- * May, Black Eagles Jazz Band from Boston
- * June, Annual boat ride
- * July, Bob Barnard Band from Australia
- * Aug., The Jazz Minors from Oregon
- * Sept., Annual picnic

* Oct., The Salty Dogs from Chicago
These activities are under the direction of Fred Wahler. In addition, local bands will be promoting more joyous evenings of jazz.

All of the officers, directors and committee chairmen are listed in this issue for easy reference. More volunteers are needed for most of the year's activities. Willing workers are urged to call the appropriate committees or the president. Jazz will be furthered by the coming air time for the Club on WAMU-FM and the current "Jazz Band Ball" program on WPFM-FM (89.3) Sundays, 6:15-8:00 p.m. The Club has urged WETA-TV to include traditional jazz in its "Jazz World Washington" series. And since Jimmy Carter is the first Southern President in over 100 years, we have suggested that Dixieland music be included in the Inauguration Week festivities.

--Harold Gray

PRJC's SPECIAL EVENTS for 1977 -

Fred Wahler

With the coming of a new year, PRJC is launching an ambitious program of Jazz that would do justice to any club. We are fortunate to obtain 2 foreign bands, the Halleluja Ramblers from Konstanz, Germany and Bob Barnard's Dixieland Jazz Band from Australia. Also the Jazz Minors from Oregon, a teenage band "who stole the show" at the Sacramento Dixieland Jubilee. Negotiations are in the works for the New Black Eagle and the Original Salty Dogs Jazz Bands. Together with the Queen City Jazz Band and the great Bix Beiderbecke Memorial Jazz Band, this will give us four of the really top bands in the country. Not only do we need your support for these events, but it will be a chance to hear these bands at a reasonable price. These are the bands that appear at most of the Jazz Fests - our TJF's (Traveling Jazz Fans) can attest to their competence.....

- February 4 - The Queen City Jazz Band
Denver, Colorado
- March 12 - Bix Beiderbecke Memorial Jazz
Band-Annual Bix Birthday Bash.
- April 3 - Halleluja Ramblers, Germany
- April - Scotty Lawrence Memorial,
featuring a local band.
- May - New Black Eagle Jazz Band -
tentative.
- June - Annual PRJC Jazz Cruise
- July - Bob Barnard's Dixieland
Jazz Band, Australia
- August - Jazz Minors, Eugene, Oregon
- September - 7th Annual PRJC Picnic at
Blob's Park.
- October - Original Salty Dogs, Chicago -
pending
- November - PRJC General Meeting
- December 31 - PRJC New Years Eve Party

In addition, we are planning to use our local bands for dancing parties. Also, other opportunities may arise that would be too good to pass up.

ATTENTION PRJC MEMBERS ONLY:

In an effort to encourage greater participation by the membership and attendance at our Specials, PRJC is inaugurating a new package deal whereby a Member may purchase 6 tickets for the price of 5 (\$20.00).

These tickets may be used all at one Special or spread over the 1977 Year with only 2 exceptions, the annual June Jazz Cruise and the September Picnic. The price of the Specials will continue to be \$4.00 for Members.

These blocks of tickets may be purchased by sending your check, payable to PRJC, to Fred Wahler, 3903 Buck Creek Road, Temple Hills, Maryland 20031. Tickets may also be purchased at the door of each Special.

Let's make 1977 a Dixieland Jazz Year by supporting our Live Jazz.

*** **

PRJC OFFICERS AND COMMITTEES, 1977

PRESIDENT

Harold Gray 966-5037

VICE PRESIDENT

Dick Baker (acting) 698-8017

RECORDING SECRETARY

Mary Doyle 280-2373

SECRETARY-TREASURER

Mark S. Taylor 587-0294

BOARD OF DIRECTORS

Del Beyer 256-3399

Lou Byers 703-368-7730

Rod Clarke 524-6780

Bob Harris 768-2465

Eleanor Johnson 493-6606

Charlie LaBarbera 243-2822

Johnson McRee 631-1165

Dick Stimson 585-1496

Doris Stone 244-6994

Ken Underwood 591-9310

Anna & Fred Wahler 894-6370

Ray West 370-5605

COMMITTEES

TR Editor, Shannon Clark 931-4162

Publicity, Ken Underwood 591-9310

Special events, Fred Wahler 894-6370

(Marriott contacts, Dick Stimson
585-1496

Bylaws revision, Eleanor Johnson
493-6606

Open jam session, John Doner 536-7674

Shy jam session, David Littlefield
723-9527

Musicians Directory, David Littlefield
723-9527

Tax status, Johnson McRee 631-1165

Legal advisor, Gil Carter 363-6325

630-PRJC announcements, Dick Baker
698-8017

Radio programs coordinator, Dick Baker
698-8017

Slide Harris Memorial Fund, Johnson
McRee and Lou Byers 703-368-7730

**Don't
Pussyfoot
Around...**

Time Is
Passing
FAST...

ENJOY
LIVE
JAZZ
NOW!



GET OFF YOUR RUSTY DUSTY

by Merrill "Marauder" Morris



I'd like to recommend that any of the jazz record collectors, or just "plain lazy" types, who can never make up their minds where to go, should pick up and GET OVER TO ANY LOCATION THAT HAS LIVE PAID JAZZMEN. Instead of sitting back, checking with your friends, and finding out about a "New Jazz Location" put a few bucks in your pocket and go anyplace that's enlightened enough to hire a live band. And, get the word around to your

friends about it, too..... If the scuttlebutt says there is a band working at some location, drive over and find out. We have had wierd owners who hired a fine band, never advertised as promised, then wondered why there weren't more people in the place... Never mind whether or not you can find better music on your Hi-Fi, unless the few working bands are given support now, those records will some day vanish..... And, once in a club, if the service is slow, or the waitress doesn't wear her skirts high enough, don't blame it all on the band. Give the owner some credit at least.. He did invest his own money in hiring a live paid band..... Whatever other defects the joint may have, at least give them credit for that kind of attitude.

The "EARLY STAGES" of any bands work live, in any saloon is VERY IMPORTANT. Don't forget; that what ever the weather is at your house, rain, hot or smog, the place still has to pay the band. GET OFF YOUR RUSTY DUSTY, and go to the places that play the kind of music you like. Do you realize that young people are flocking to rock and roll joints??? They're spending their money as if it is tomorrow, and despite the decline in hard rock and the deafening effect on their eardrums, they keep going back. They don't hesitate to drive for miles to go to one of these places.... Get out of the night time TV syndrome and go over to the place which has some LIVE PAID, AUTHENTIC JAZZ.

I hear lots of comments about my band, some from the "album".. where people comment, "They don't play that kind of music anymore".... The fact is that we do, and so do lots of other bands; How often do you read about music at some location, then you think - well, we can't go this week, because Uncle Charlie is coming over. Bring Uncle Charlie along, and GET OFF YOUR RUSTY DUSTY.....

If your friends don't like the entertainment, you don't have to live at the place, just show up once in awhile. And bring some of those people who think they don't like that "Old Time Music".... We have played in many places where the college kids were more receptive to the music than some of the adults who want to be teen-agers, and go to a rock and roll dump to show that they still do that kind of dance... It doesn't take too long for people to get acclimated to "AUTHENTIC JAZZ", the beat is there. I don't give a damn how cynical the cat is, when that "Dixie Beat" starts up, you will see a foot tapping here a thumb beating over there, or some heads nodding in time to that beat..... I know that some people believe in the Big Band Jazz of the forties and like that sound. It's a great sound, and if you are a record addict you may have a feeling for certain tunes, which ARTIE SHAW recorded at his peak, or by BENNY GOODMAN with that great aggregation behind him, and some TOMMY DORSEY and GLENN MILLER recordings..... Don't expect to hear that same sound from any of today's combos, where 6 men or less, play what 16 men or more, played so well on those recordings..... But there is a feeling, when you hear "LIVE IMPROVISATIONS" played in a gin mill, (fancy or subdued) which you cannot get anyplace else. Sometimes those guys reach great heights too, and they do it with crowd support, a feeling of rapport between the musicians and the people in the place...



**DIXIELAND
LIVES**

Get out of the house, forget your aches, and pains, and phobias and SUPPORT SOME LIVE PAID JAZZMEN, they deserve it. And go back in a week, or two weeks, don't wait till the group is cancelled and then wonder what happened. What happened was you didn't do a damn thing to help. They did a lot of work just finding a club to play in.... They put their hearts into the music, Is it too much to ask for you to GET OFF YOUR RUSTY DUSTY.





HAPPENINGS

by Lou Byers

The Eleventh Annual Manassas All Star Jazz Festival, which took place Friday, Saturday, and Sunday, December 3, 4, and 5, was, by almost any standard of measurement, the most successful in the event's history. Attendance was excellent, enthusiasm high, social comraderie warm, and the music very, very, hot.

Trumpets: Max Kaminsky, Tom Saunders, Joe Shepherd, Warren Vache, Jr, Ernie Carson, Dick Roberts. Bass-Tuba: Gene Mayl, Van Perry, Joe Tarto, Billy Taylor, John Wood. Trombones: Bill Allred, Hans Kuenzel, Bruce Paine, Steve Welch, Spiegel Willcox. Drums: Monty Mountjoy, Billy Reickenbach, Chuck Slate, Bob Thompson, Skip Tomlinson. Clarinets-Sop. Sax: Gene Bolen, Wally Garner, Tom Gwaltney, Jacques Kerrien, Joe Muranyi, Mason "Country" Thomas. Guitar: George "Butch" Hall, Charlie Labarbera. Piano: John Eaton, John Halsey, John Phillips, Al Stevens, Johnny Ulrich. Banjo: Dick Muschlitz.

The Manassas Jazz Festival, because of its scope and the vastness of its musical encompassment, is always a jazz lover's delight and a journalist's nightmare. There is just so much to cover! Stepping back from the rapid-fire sequence of musical combinations, which, after several days, seem to merge into one continuous exciting experience, and taking an over-all look at the Festival from this vantage point, the event shapes up into one great, big, happy party where musicians, fans, scribes, and other musically animated folks gather once each year to celebrate a common interest, that, in fact, to many has become a way of life. Producer Johnson McCree Jr. sets the tone of the Festival each year with the opening number: "I'll Be your Friend With Pleasure," and this is exactly what takes place. By no means, however, can the Festival be considered a closed club, as newcomers are welcomed just as warmly as the old buddies one gets to see only once each year. A love of jazz music and the moderate price of a ticket is all one needs to become part of the single most important musical "Happening" that takes place in this part of the country, and one that has become a tradition of its own, this year entering its second decade of continuous, exuberant operation.

The Eleventh Manassas encompassed four concert performances, a patron's party, and was followed by hurriedly arranged recording session to preserve the marvelous sounds of one particular group that got together for the first time at this year's Festival. Involved were some sixty musicians, including two organized small combos and two big, swing-era bands. All performances except the Saturday afternoon concert, which was held at the Hayloft Dinner Theatre, took place at the Holiday Inn, in a ballroom that was always comfortably filled, but oversold on Saturday evening. Visibility and acoustics were excellent throughout. The inclusion of the aforementioned big bands, the Kingsmen and the Bob Sauer Orchestra, was an attempt to provide innovation and variety to the traditionally-oriented program, but met with only limited success. With this exception the quality of the music was consistently excellent.

Despite the constant reshuffling of musicians into different combinations, a technique that, in the past, has proven interesting but occasionally productive of uneven musical performances, this year achieved the spark and challenge anticipated by director McRee: an atmosphere prevailed that seemingly made it impossible to play anything but great jazz.

Remembered in the official program, as well as from the bandstand, were two stellar performers, both veterans of previous Festivals, who died during the past year: Washington's own "trombonist in residence," Walter Slide Harris, and trumpeter Robert Lee "Bobby" Hackett. Slide's widow, LaVallee Harris, was the honored guest of this year's Festival.

Because of the overall excellence of the entire program, and the sheer numerical volume of participants, it is an impossible task to adequately note in this column all those who deserve praise and recognition for their contributions. It is equally impossible to overlook the superlative efforts of a few.

The high point of the Eleventh Annual Manassas Jazz Festival was achieved by soprano saxophonist Jacques Kerrien, who led a group including pianist John Halsey, bassist Van Perry, guitarist Dick Mishlitz, clarinetist Joe Muranyi, and drummer Frank Harmon, in a stunning rendition of beautiful but obscure material composed in France by the immortal Sidney Bechet. This was one of those rare musical moments one dreams about but seldom gets to hear: the very knowledgeable and astute audience responded with standing ovations each time the group performed. Johnson McCree, whose dedication to jazz is equalled only by his understanding of it, quickly arranged for a recording session on Monday, where the haunting strains of "As-Tu Le Cafard" (Are You Blue), "Petite Fleur" (Little Flower), "Jacqueline," and other Bechet classics received treatment that would certainly have pleased the grand master of the soprano saxophone himself. Within five weeks this material will be available on Fat Cat's Jazz Records.

Other highlights included the incomparable trumpet playing of Max Kaminsky, who, like Kerrien, returned to Manassas for the second consecutive year; the pianistic virtuosity of Johnny Ulrich, a regular with the fine Gene Mayl Dixieland Rhythm Kings, who also lent his totally professional touch to the quartet assembled for Max Kaminsky; the full-bodied drumming of veteran Eddie Phyfe, making his initial and long-awaited Festival appearance; and the breathtaking cornet work of twenty-five-year-old Warren Vache, Jr., a Kaminsky protégé who now performs regularly with Benny Goodman. Those who fear for the future of traditional jazz must take heart from Warren Vache, whose technique is almost unmatched among jazz trumpeters of any school, and who enthusiastically informed this writer that there are many young musicians, who, like himself, prefer true "American Music," as Jack Teagarden used to call it.

The surprise of the entire Festival was the sensitive and thoughtful drumming of Frank Harmon, a prominent local Real Estate broker, who is also a percussionist of the first rank. Although featured with Ted Dikeman's big band for several years, Frank's talent was unknown to traditional jazz fans until now. Naturally, he was selected by Kerrien to participate in the recording session, along with Halsey, Muranyi, Perry, and Dick Mushlitz, the latter a walking encyclopedia of jazz history as well as a fine guitarist.

The Eleventh Annual Manassas Jazz Festival is history, and in many respects historic. We are now anticipating the Twelfth, which, as usual, will take place on the first weekend of December, 1977.

MUSEUM NEWS - by Rod Clarke

It's almost getting to be monotonous but the exhibition - The Story of Traditional Jazz - has been extended again at its location in the Martin Luther King Memorial Library. However, this time the tentative closing date of 1 March 1977 may be just a temporary one while we move the fixtures to a new location within the Library where it would have semi-permanent status. Many factors are involved in the decision regarding whether this comes about or not.

One factor involves funding. Since the opening in July, our principal expense has been projector bulbs. We've been using about four of these a month and at \$9.36 each you can see that it's been costing us about \$40 a month. In addition insurance on the equipment and pictures costs \$6 a month. Thus, our monthly outgo has been running \$50 when some miscellaneous costs are added in. On an annual basis this amounts to \$600 which is some what more than our income from membership contributions thus far. If we are to continue telling the story of trad, some of you procrastinating types are going to have to dig down and make that contribution you've been intending to make but haven't gotten around to yet. Our hard-working Treasurer, Frank Higdon, is receiving checks at 815 King St, Alexandria VA 20314. Start the New Year right by being one of those that made it possible for us to continue to spread the word. Another factor that bears on whether or not the exhibition continues involves recruiting hosts to greet visitors and watch over things. Up to now Violet Lowens, Coordinator of the Library For The Arts Center, and her able assistant, Valerie Taylor, have been doing this for us as a labor of love. Our discussions with the DC Public Library management have indicated that if the exhibition is to continue after March it would have to be in a location other than where it is now, one in which Mrs. Lowens and Mrs. Taylor could not continue to perform the host functions for us. So another area where you can help is signing up as a host, say for one day a week from 10 am to 5 pm or from 7 - 9 pm. We realize that most of you are not free for the daytime stint but some of you may be and the future of the exhibition really hinges on your coming forward and volunteering for the job. My telephone number is 524-6780. I've listed that number many times over the past year and not too many people have called me as a result. However,

after my appeal for publications last month Gary Wilkinson called to tell me of his donation of his collection of The Mississippi Rag, The Second Line and The Jazzologist (from 1969 on) to the Gordon Gullickson Memorial Archives. Thanks, Gary! I hope that your example encourages some of the rest of the jazz lovers to search their collections for some of the other items that were listed in the Dec. issue of TR. Our discussions with the DC public on the Archives question are progressing quite well and currently involve working out procedures for storage and access to the collection. By next month we should be able to tell you about our plans for the dedication ceremony.

Radio PRJC to Begin January 9

by Dick Baker

"Welcome to the Jazz Band Ball, a program of traditional jazz presented by the Potomac River Jazz Club..."

That's what you'll hear every Sunday evening at 6:15 pm on WPFW-FM (89.3) beginning January 9; the show will run until 8 pm. Yes, the long-cherished dream of our own radio show is now a reality, thanks to WPFW, a Pacifica Foundation station which will begin broadcasting January 8. (See Rod Clarke's article on p. 4 of last month's TR for background on the Foundation.)

While most of the programs will feature rare recordings from the collections of various of our members, I'll be starting the series out myself on January 9 with a show featuring jazz bands currently active around the country, with special emphasis on the Queen City JB, the Salty Dogs, New Black Eagles and Turk Murphy. The schedule for the rest of January is:

- 16 - Johnson McRee: "The Clarinet Artistry of Sidney Bechet"
- 23 - Bill Riddle: "The Male Jazz Singers"
- 30 - Dick Sackett: "New Orleans from Jelly Roll to the New Black Eagles"

PRJC members with large record collections and ideas for shows are encouraged to volunteer to host one or more programs. The shows will last an hour and forty-five minutes, which should require 35-40 cuts to fill. WPFW does not have the capacity to play 78-rpm records, and in tape they can handle only half-track stereo (or full-track mono). If this doesn't count you out, please contact me for further discussion - February dates are still open as of this writing. Call me at 698-8017 (home) or 755-4644 (off.) The Pacifica Foundation and its stations are nonprofit, relying on public subscription for operating funds. If you'd like to make a contribution to WPFW, cut out or copy the card reproduced on page 7.

EIGHT YEARS - AND STARTING AGAIN
(Red Lions with a Fringe on Top)
by Jim Weaver

How many bands last eight years at the same job and the same place? Ours did--- even if it played only once a month--and we're about to start another run*we hope will last at least as long. The Red Lion Jazz Band, under leader Tex Wyndham, worked at one location in Wilmington, Delaware, from 1968-76 under three restaurant names, playing the first Friday of every month. I loved it--there is no greater hobby. The night the job was cancelled I put down for my amusement some recollections of the band, the job, and the eight years, and now as we start a new stretch, I'm sending the recollections in to the PRJC before the memory gets any colder. It's a partial report, because I'm a relatively late comer to the band's front line. Maybe in another eight years I can give you a fuller report!

The band started rehearsing in the summer of '63. Unlike most Dixieland groups, it has rehearsed just about once a week ever since. For a while, we alternated between Monday and Tuesday nights but Tuesday night became the permanent choice within a year and it's been that way ever since. We start about 7:15 and end up on the dot at 9:30 (originally to spare the neighbors, later Tex's children, and now our families, I guess). We rehearse maybe twenty tunes in the 2¼ hours, so there is never a dull moment.

I participated in rehearsals but not in performances until 1969. Several aspects of the early band were quite surprising, in view of our recent personnel. Dick Cramer, who later played five years with us on trombone, was the trumpet player on our first two jobs. Rick Cordrey, who is still on piano, rehearsed with the band in the first year but had a business assignment on the West Coast for an early year or so. Until he joined permanently in 1965, the Red Lions played with two banjos, Tex doubling on cornet and piano. Howie Holmquist played clarinet at early sessions; Howie still alternates with me on occasion and attends some rehearsals. The trombone in our early rehearsals was Tex Wyndham.

Rick was one of two high school classmates of Tex Wyndham's in the early band. The other was Rolf Dahlen on helicon (a form of tuba) who played the first few years at the Surrey. Rolf claims he never played a bass horn until those early rehearsals, but he always sounded great. The original banjo, George Hastings, left the area before I joined the band regularly. We also had a drummer early in the game, Chase Putnam.

*Green Room, Hotel DuPont, Wilmington, Delaware, January 7, 1977

Dick Cramer's absence was essential to his getting a few years of schooling (a PhD, no less). When Dick left, Tex did the impossible--he put down his slide trombone and picked up a cornet. Tex is basically a sheet music collector, and as he built up the band, he wanted to play a real variety of tunes. He decided the only way to ensure a lead instrument who knew those tunes was to play the cornet himself. So he's done it ever since, by George. And when Dick came back, he had to take up the valve trombone to rejoin the band. He gradually learned the slide trombone as well. Our first regular trombone is now a star of another band of a similar sort--Stan Vincent of the New Black Eagle Jazz Band. His playing was a regular delight, and we knew he would go on to greater things. His replacement, with a very similar style, was George Hines, who still stops in now and again. George is the only band member to clearly express surprise from the bandstand during a performance when a number was called--he swore he never heard of the number Tex had just announced. When George's job responsibilities became too demanding, an excellent trombonist with less jazz background took over, Fred Arbogast, after a year or so of substitutes.

At first jobs were intermittent, but two other steady jobs led up to the eight-year stint. The first was at a now defunct bistro in downtown Wilmington called Ye Olde Pub. Herb Stoner had joined as regular clarinet for the band by then. Now that I think of it, the second regular job of the band was also in a location now defunct. Pilgrim Gardens still exists, but the downstairs room at the Pilgrim Gardens Lounge, where the Red Lions held forth for a year or so, and even made Philadelphia radio broadcasts, is no longer operating. By that time, Tom Cuneo had taken over for Putnam on drums, and his brother, Ed, was a great banjo contributor for a while.

In 1968, the part owner of Ye Olde Pub sold out and bought a share in a restaurant a few miles north of Wilmington on the Philadelphia Pike, then known as McSpadden's. He named it Tyler's, but the restaurant had been called the Surrey once before and the new owners readopted that name in a few months. Those of you who attended during our long stay remember Jack Gamble and his hard-working hostess, Dot Blank. The funny thing is, Jack was the other owner when Tyler's changed its name to the Surrey. The original impetus to hire the band came from Harry Smith of Ye Olde Pub, but Jack finally bought the rest of the Surrey, and most of the eight years was under Jack's ownership alone.

Naturally, that eight-year stint was basically due to support from Jack and Dot, and all homage is due them. They must have liked the music, because the big crowds we drew probably caused more added confusion than added profits. Like the bartenders, waitresses, and helpers, Jack and Dot worked harder every time the band played (much harder than the band, I always said) so we were just glad they kept hiring more music in spite of the extra work. Jack's relaxed smile always left you feeling there was no work at all for him to do, although he was rushing around at the same time. No one could pretend Dot didn't work hard, but she handled it all with tart good humor. In the bar rush when the band was off, she was always willing to give the band first priority, and I hope we all squared up with her for the many drinks she told us to pay for "along with the next one". From the start, the Surrey was a well-appointed family restaurant in the Wilmington suburbs which attracted a unique crowd on "band night". Before I joined it, the band tried sessions every three weeks, but that sequence was hard to remember and a "first Friday" policy was substituted with somewhat more success in building the crowd. And I do mean crowd! From the time I joined the band regularly in 1969, reservations were usually necessary to get in, although the three adjoining rooms in the restaurant seated about 150 people. The bar was well hidden from a view of the band, but the music was piped out there too. I always guessed about 80% of our regular customers showed up every month. I'm sure no one made it every night for the eight years (even Fred and Anna Wahler missed a few), but great numbers of people did keep coming back for more months than they missed, and that made up the sort of crowd that the restaurant (and the band) could count on for a good time with reasonable income. The only possible problem was that the oldest of the devotees regularly got all the best tables, and newcomers (even of several years vintage) had to be satisfied with seats at the back of the main room, or in the less-acoustically-balanced room at the side. With the Surrey's fairly shaky and unreliable sound system, assignment to the third room in the back (about a stone's throw from the band) was often a dismal disappointment (although no stones were ever thrown). Some even say that the sound system only worked for those last five years because all the connections were tried backwards! We tried some special dates at the Surrey, like New Year's Eve, but such things did not seem to draw the same crowd. The house was full, but attendees didn't seem to know what to make of our

music and our program, so we only tried it twice.

I still need to cover a couple of important personnel changes in the Surrey years. Herb Stoner left town in 1969, so Tex was left with me on clarinet and bass clarinet. On banjo, Ed Cuneo, then Herb Baylis, then Frank Koblitz all preceded the unsmilingest man I know, on the stand --Bud Ahern. Actually he's merely concentrating and he picks up his good humor as soon as he gets off the banjo stool. Since Rolf Dahlen retired on helicon in 1973, Al Back has been booming out all those tuba tones from the back--or in the front, if it's "Tiger Rag". Fred Arbogast was playing a slick trombone when I joined the band, but he left us for bluegrass music, and Dick Cramer took over in 1971 as noted above. Roger Hailstone was playing a full set of drums in 1969, too, but we've had washboards for at least five years now. Jay Rosenthal played his "Stradivarius washboard" until recently when Jon Williams took over.

Well, I've talked about everything but the music, and now I guess I've got to tackle that. Maybe that's why I read such a small proportion of all that's printed about jazz these days; I'd rather spend my time listening to the music, and I don't feel words can adequately express what the music itself does.

However, Red Lions' music is basically a result of Tex's organizing ability. It's his band, as he has reminded us. He names the tunes, calls the routines, and points to the soloist. None of the rest of us are organizers of that sort, so we're glad to have him around. Since his sheet music gives him access, Tex includes the verse on almost every song we play, as well as the lyrics when they are at all singable. He sings himself and also passed on vocal chores to Dick Cramer and even to me. Our program is laid out in advance, about thirty tunes, and three of them are brand new. This means we're adding new tunes to the total repertoire at an almost impossible rate. In the late '60's, each tune would come up about every six months; it's easy to calculate that by 1976, we only saw them about once a year. The range of tunes is really a challenge.

Since Tex supplies variety this way, he instituted a policy of no requests at the Surrey. Believe me, this is unusual for a Dixieland Band, and I think Tex would agree that a few of the customers (as well as some of us) never were happy with that policy.

To avoid a dull moment between songs, Tex has plenty of music lore to call on. His introductions often name other songs written by the same composer, or the best-known record of the song to be played. He is a walking encyclopedia, with a

prodigious memory, so all the introductions are extemporaneous. Those of us in the band might have gotten a little tired of a few of the stories, like the "electrical recording" on the Paramount label*, but they often brought a good laugh and kept the production moving. I don't know where the term sit-ins came from; the front line of the Red Lion Jazz Band was always standing. Somehow stand-ins does not seem appropriate. Anyhow, sit-ins were acceptable as long as Tex was sufficiently aware of one's capabilities. Extras who rehearse with the band often sit in for a number. Ex-members of the band are always welcome. Our most famous sit-ins have come from other part-time bands along the East Coast, particularly the PRJC area. Bill Barnes has helped us out a few times, as well as a contingent from the Bay City Seven. Johnson McRee was a great favorite on voice and kazoo. Max Morath even came by to watch the band once, but did not sit in.

The band never formally had a recording session, although we taped informal sessions in private homes. I have a good library of rehearsal tapes (since cassette recording came in about 1967). I guess I could even prove the complete scope of our repertoire if some one were willing to listen long enough! Visitors from the PRJC have brought higher quality tape recorders to the Surrey on several occasions, so we have three fairly complete performance tapes. The presence of PRJC members is even attested to by a tag line after many numbers on some of these: - "and that's jazz!", in the youthful voice of your editor, Shannon Clark.

We have a pretty good record on illness. Tex has made every one of the jobs so far, although some laryngitis has interfered on one or two occasions. Tex says one of the members missed the opening night at the Surrey, but only once (at a private job) did a band member forget a job since I've been a member. Enough local musicians have an interest in rehearsing with the band so substitutes have been available for jobs every time we've gone on vacation. On several occasions, Tex called on Gus Kuhlmann to come down all the way from upper New Jersey to play washboard.

Yes, the Red Lion Jazz Band does take outside jobs when available. Many were private parties; more recently, most have been really outside, at summer band concerts. We have traveled as far as Baltimore and also to the northern environs of Philadelphia, almost as far. We even came to Washington for the Manassas Jazz Festival in 1971, and once to the Windjammer Room of the Twin Bridges Motel to perform for the PRJC. On one memorable occasion,

we played from the flatbed of a truck at a genuine clambake. On another, we even altered our planned roster of tunes; an outdoor job had been washed out by a thunderstorm, and we played in the dark to a small group of survivors under a park pavillion, with no electricity but plenty of mosquitoes. I could even tell you about the time we played to an empty hall for the last set...

Since I work for an English company with travel to the home office, I've arranged numerous trips in and around first Fridays. Only once did I schedule a return on the same day as a Surrey job, because jet lag is debilitating and the job starts about 1 AM London time. Due to bad planning and airport crowding, I had to fly to New York instead of Philadelphia that day--but lucked out on a charter flight which happened to be coming down the same evening. I arrived home with a good half hour to spare before I had to leave for the Surrey!

The less said about the termination of the Surrey job the better; that's the way life is. When Jack and Dot got tired of owning a restaurant, they sold out. The Chinese menu was changed to Italian and the name was changed to Mencotti's. The new owners tried us out once or twice, but it was mid-summer and I guess they just didn't like jazz anyway. Anyway, the job disappeared.

I'm sure the new job we have is no surprise, because it's listed in this very issue of "Tailgate Ramblings" on the last page. The PRJC was kind enough to list our previous jobs before that, and we're looking forward to a long stay of first nights at the Hotel DuPont in downtown Wilmington--still the first Friday. The band, including one new member, Mike Mills on trombone, is looking forward to our first session on January 7.

*A light bulb was on in the studio, the story goes.

SUBSCRIPTION FORM

Thank you for your contribution to WFFW-FM,
1030 15th St. N.W., Suite 552, Washington, D.C., 20005.
YOUR CONTRIBUTION IS TAX DEDUCTIBLE

Name _____ \$15 Fixed income/Student
 Address _____ \$30 Regular
 City _____ State _____ Other
 Zip _____ Tel. _____ \$5 a month club

Please send a gift subscription to:

Name _____
 Address _____
 City _____ State _____ Zip _____

Through the Potomac River Jazz Club

MUSICAL INSTRUMENTS - large private collection of top brand name new and used trumpets, flutes, clarinets, saxes and other instruments. Sell, trade. Dale Chiusuno, 652-4113. Bethesda.



WHAT'S THE PRJC

doin' now??

Call 630-PRJC for Latest Jazz Information

REGULAR GIGS

- Sunday PRJC PRESENTS JAZZ AT THE WINDJAMMER ROOM, Marriott Twin Bridges Motor Hotel, located at the Virginia end of the 14th Street Bridge. 8 - midnight. *
- January 2 Dark
 9 Riverside Ramblers
 16 Bay City Seven
 23 Dixie Five-O
 30 Washington Channel Jazz Band
- Monday FEDERAL JAZZ COMMISSION, Bratwursthaus, 708 N. Randolph St., Arlington; tel. 524-7431. 8:30-11:30. *
- Tuesday STORYVILLE 7, Bratwursthaus. 8:30-11:30. * (Arlington)
 THE TIRED BUSINESSMEN, Dutch Mill Lounge, 6615 Harford Rd., N.E. Baltimore; tel. (301) 426-9299. *
- Wednesday Bruce Weaver's NEW ORLEANS GANG, Bratwursthaus. 8:30-11:30. * (Except Jan. 12).
 PRJC OPEN JAM SESSION, 2nd Wednesday of each month, Bratwursthaus. 8:30-? (Jan. 12th) *
- Thursday RIVERSIDE RAMBLERS, Bratwursthaus, Arlington. 8:30-11:30. *
- Friday CHARLIE LABARBERA (banjo) & BILL OSBORNE (piano), Shakey's Pizza Parlor, 7131 Little River Turnpike, Annandale; tel. 256-8500. 6:30-11:30.
 SOUTHERN COMFORT, Shakey's, 1471 Rockville Pike, Rockville; tel. 881-6090. 8:30-12:00.
- Fri-Sat. BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, 231 Hanover St., Annapolis; tel. (301) 268-1925. 9:00-12:00.

COMING EVENTS

- Thur. Jan. 6 HOT MUSTARD JAZZ BAND, Rough Rider Lounge, Ramada Inn, Tysons Corner. tel. 893-1340. 9:00-1:00. *
- Fri. Jan. 7 Tex Wyndham's RED LION JAZZ BAND, Hotel DuPont, 10th & Market St., Wilmington, Delaware. 8:30-12:30. tel. (302) 656-8121. *
- Dec.28-Jan. 16 CARRIE SMITH with the TEE CARSON TRIO, Maryland Inn, Annapolis; tel. 261-2206.
- Thru. Jan 13 Riverside Ramblers play for Johnnie Morgans Gang at Bob Priddy's Restaurant, 525 23rd Street, Arlington. 9:00-12:00. Call 521-9769
 PRJC Singles Welcome *
- Jan. 14 - 15 BAY CITY SEVEN at Perry's Original Cross Keys Inn, Village of Cross Keys, Baltimore, Md. 9:00-1:00
- Jan. 18 - 25 RALPH SUTTON, Maryland Inn, Annapolis; tel. 261-2206. 8:00-12:00
- Jan. 22 Royal will have HAL FARMER as his guest on his "I Thought I Heard Buddy Bolden Say" radio show. Hal is a trombone player and record collector who will provide records and commentary on traditional jazz in his native Australia. 9:00-12:00 noon. WGTR-FM (90.1)
- Jan. 25 - 30 SCOTT HAMILTON, Maryland Inn, Annapolis; tel. 261-2206. 8:00-12:00.
- Sat. Jan. 29 THE KINGSMEN, Springfield Mall Community Room; 9:00-1:00. The Grace Presbyterian Church Couples Club invites PRJC members and friends to their "Inaugural Ball". BYOB and your favorite hors d'oeuvre. Setups provided. Semi-formal dress. \$10 per couple, advance payment requested by check payable to John Staton and mailed to him at 5090 DeQuincey Dr., Fairfax, VA 22030. *
- Sun. Jan. 30 WILD BILL WHELAN BI-CENTENNIAL JAZZ BAND, Pub in the Healy Bldg., Georgetown University. 8:30-11:30. tel. 625-4762. *
- Fri. Feb. 4 QUEEN CITY JAZZ BAND, Twin Bridges Marriott. 9:00-1:00. (See article).

* Dancing area available.

WELCOME, NEW MEMBERS!

COVER - KEVIN MITCHELL
LOGO - JOHN W. SMITH
EDITOR - SHANNON CLARK
TYPIST - PEGGY SPEAKES
PRJC PRESIDENT - HAROLD GRAY
5050 FUTLON ST, NW
WASHINGTON, D. C. 20016

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 not later than the 20th of each month.

William R. Scott
Fairfax, Va

Dr. Roger R. Kelsey
Takoma Park, Md.

Georgianna M. Ulrich
Washington, D. C.

Evelyn R. Mauterer
Oxon Hill, Md.

Wallace C. Wilson
Washington, D. C.

Robert J. Walter
Beltsville, Md.

Tony Novak
York, Penna.

Erwin & Minta Triebull
Rockville, Md.

C. Price Haight
Fairfax, Va.

Terence J. Moore
Bethesda, Md.

Wayne & Ann Lehman
Pottsville, Penna.

Frank J. Martin
Clifton, Va.

Chester & Roselyn Clark
Wilmington, Delaware

Shannon Clark, Editor
TAILGATE RAMBLINGS
6123 Vista Drive
Falls Church, VA. 22041

FIRST CLASS MAIL



HOORAY FOR DIXIELAND JAZZ