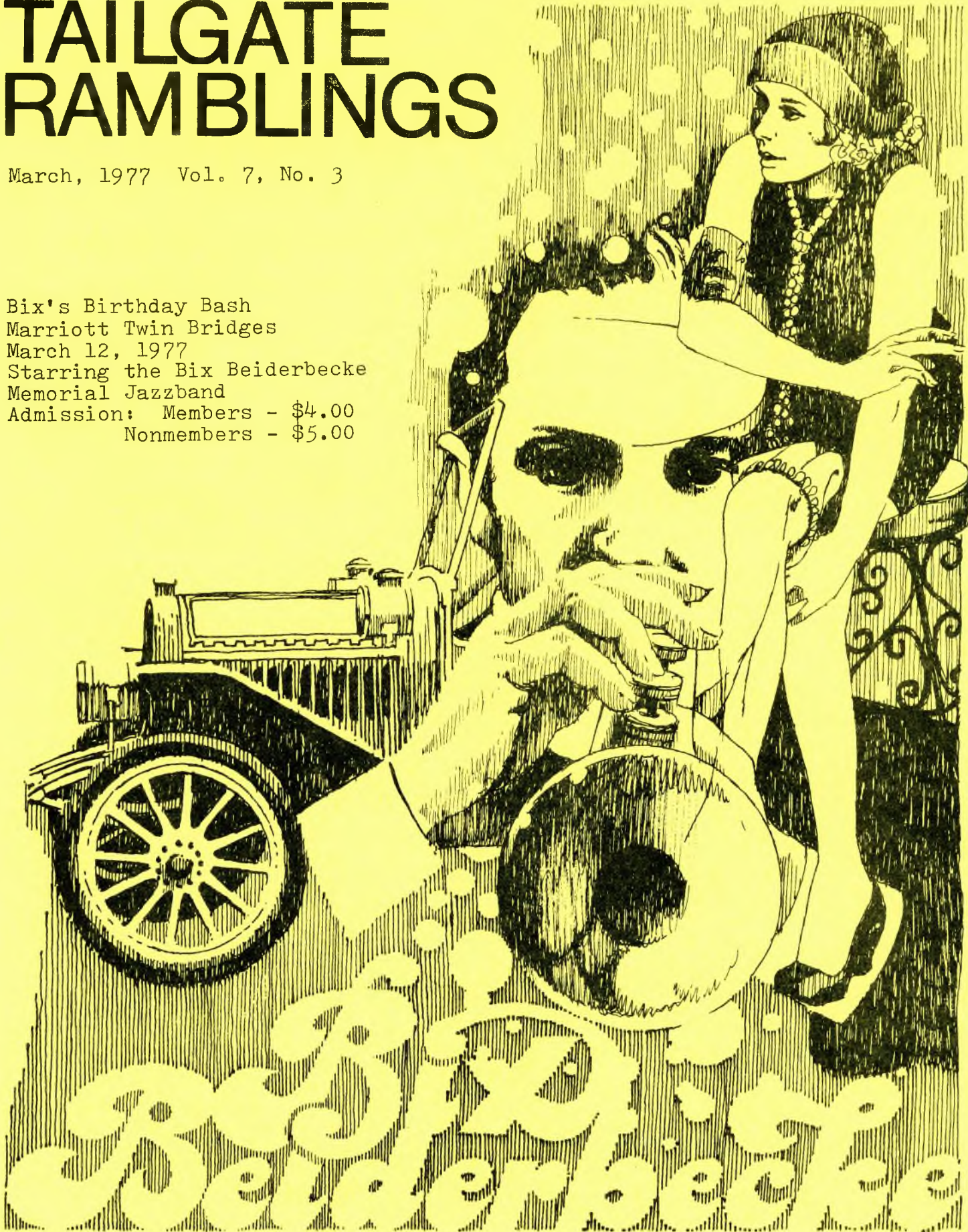


# TAILGATE RAMBLINGS

March, 1977 Vol. 7, No. 3

Bix's Birthday Bash  
Marriott Twin Bridges  
March 12, 1977  
Starring the Bix Beiderbecke  
Memorial Jazzband  
Admission: Members - \$4.00  
Nonmembers - \$5.00



MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE & ZIP \_\_\_\_\_

PHONE NO. \_\_\_\_\_ OCCUPATION (Opt.) \_\_\_\_\_

RECORD COLLECTOR ( ) YES

MUSICIAN? (What instruments?) \_\_\_\_\_



MEMBER OF ORGANIZED BAND? \_\_\_\_\_

INTERESTED IN ORGANIZING OR JOINING ONE? \_\_\_\_\_

INTERESTED IN JAMMING OCCASIONALLY? \_\_\_\_\_

READ MUSIC? ( ) YES

DESCRIBE YOUR JAZZ INTERESTS BRIEFLY (What styles interest you, etc.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

[ ] Individual membership - \$7.50 per year. Member is eligible for all benefits of the PRJC, including all discounts offered and the right to vote in the general election and to hold office in the club.

[ ] Family membership - \$10.00 per year. Both husband and wife are eligible for benefits described above. Children under 18 are eligible for all discounts.

(A single person buying a family membership is eligible for all benefits described above; discounts offered will be extended to one guest when that guest accompanies the member.)

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

Signature \_\_\_\_\_

Mail to: Doris B. Baker  
Membership Secretary  
7004 Westmoreland Rd.  
Falls Church, Va.  
22042

**PRJC**

# TAILGATE RAMBLINGS

Vol. 7 No. 3  
March 1977

Editor - Ted Chandler  
Contributing Editors -  
Al Webber  
Dick Baker  
Cover Art - Harry Roland  
PRJC Pres. - Harold Gray

TR is published monthly for members of the Potomac River Jazz Club, a non-profit group dedicated to preservation and encouragement of traditional jazz in the Washington-Baltimore area. Signed articles appearing in TR represent the views of their author alone, and should not be construed as club policy or opinion.

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

7160 Talisman Lane  
Columbia, Md.  
21045.

## BIX BAND HERE MAR.12

That Bix band is coming back.

The annual Bix Beiderbecke Birthday Celebration, begun in 1973, is the most consistently exciting event the club has ever undertaken, due in great measure to the Bix Beiderbecke Memorial Jazz Band.

The story of the formation of the band bears repeating. In 1971, Bill Donahoe, a New Jersey washboard player and Bix-fan thought it would be nice to play a memorial service at Bix's grave on the 40th anniversary of his death. He recruited a group of players distinguished by their musical talent. They agreed to pay their way to Davenport for the ceremony.

What they had in mind was to fly out, play a few tunes at the grave, and fly back home. But once in Davenport, they were met by hundreds of people at the cemetery, they got local media coverage, and were kept busy playing almost constantly for several days. The event sparked the formation of the Bix Beiderbecke Memorial Society, an in turn the annual August Bix Memorial Jazz Fest.

And, of course, they've been coming to play for PRJC annually in March. Last year's party was actually a bit too

## LOU WEINBERG

TR had intended to run a story in this issue with the following lead:

"The bandstand at Buzzy's Pizza Warehouse in Annapolis got a bit crowded Sat., Feb 12, when Lou Weinberg came home after a long illness."

That story won't run now, because Lou died Fri., Feb 18. Besides Molly, his wife, and a close-knit and loving family, Lou leaves a host of friends to mourn.

Many in PRJC will recall his quiet manner, his driving Bobby Hackett-like trumpet, and the organizational ability which he used to run the Wednesday open jam sessions and later to form and whip into shape the Basin St. Jazz Band, which became one of the top PRJC bands.

This writer will remember all that and more. I'll remember Lou back on the stand at Buzzy's, ripping through a breathtaking version of "I Found A New Baby," a week before he died.

For the record, with Lou on the bandstand by the end of that evening were Jerry Nichols and John Wessner (tbns), Howard Waters (tpt), John Skillman (clt), John True (po), Bill Nelson (bass), and Gil Brown (drums).

Chuck Brown, associated with Lou throughout the past few years, will have a more lengthy assessment of Lou in next month's TR. -TC

successful. The Potomac Room quickly overflowed resulting in some frayed tempers and a hundred or more people being turned away for lack of seating.

This year, the party will be in the larger Commonwealth Room on the 2nd floor of the Marriott's convention center. Usual rules apply: Come early for best seats - they can't be reserved.

The BBMBJ personnel:

Billy Barnes - tpt, Dick Cramer - tbn, Bill Donahoe - washboard, Jay Duke - drums, John Gill - clt, Dick Muschlitz - bjo, John Schober - sax, Bill Taggart - tuba, and Tex Wyndham - piano.

Although the group's book is heavy with Bix related tunes, it is not a re-creation band. It simply plays traditional jazz superbly, dedicating it to Bix.

Date and time: Sat., March 12, 9-1, Commonwealth Room, Marriott Twin Bridges. Admission: \$4 for members, \$5 for non-members. - Dick Baker

Let your fingers do the walking!  
For jazz, dial 630-PRJC

# LEMME TAKE THIS CHORUS!

## An Editorial Outcry

The above title, "Lemme Take This Chorus," was chosen with great temerity. It is, as Jeff Bates and some other oldtimers will tell you, the title of the editorial column which Gordon Gullickson permitted himself in the Record Changer of sacred memory.

I borrowed the title not to imply that I see this as a worthy successor to Gully's column - it couldn't be. But I always dug the title and at the moment it seems to be unused.

As noted elsewhere in this issue of TR, this is Bix month for PRJC. What can I possibly say about Bix that hasn't been said hundreds of times?

There are a few - a very few - jazz musicians instantly recognizable by a first name or nickname. Louis, Prez, Bird, or Diz, for instance. No one has to ask "Louis who?" or "Bird who?" Bix is in that category. It's a redundancy to write out the name, Bix Beiderbecke. (You can add Duke and Count to the list, but darned few more.)

I recall being awed as a teenager by an older cat who told about how he used to go down to Boston's Metropolitan Theater and sit through three shows of a bad movie, an awful vaudeville show, and the pretentious phoney music of Paul Whiteman. His reason: once or twice each show, out of those acres of brass section would stand forth a puffy little guy with a trick mustache, and he would blow a few bars of the most achingly beautiful jazz my friend had ever heard. It was, of course, Bix.

How many of us today would sit through dross for several hours to sift out 32 or 48 bars of beauty? If you wanted to catch Bix in person, that was what you had to do unless you were lucky beyond reason. Bix's small group jazz performances were mostly in record studios, and few and fortunate were the people who stumbled upon after-hours joints where Bix was jamming.

Well, Bix was dead by the time I came upon the jazz scene, and all that was left were those records - almost everyone of them flawed in some way. The big bands were awful; the arrangements rickytick and dated, the recording techniques ditto; and most of the guys on the studio dates were so far below Bix in talent it was occasionally possible to feel sorry for them.

Can you imagine what it would have been like to hear Bix in a front

line with - say - Ed Hall and Vic Dickenson? Or trading fours with an alto man of the stature of Johnny Hodges or Benny Carter?

Some think that Bix, had he been alive in the fifties - would have been identified with the "cool school," associating with people like Stan Getz, Kai Winding, and Paul Desmond. Perhaps so. He had an adventurous musical mind as his piano compositions remind us. But wherever he might have gone stylistically, Bix's importance towers out of all proportion to the brief time he was active - less than a decade.

When PRJC celebrates Bix, March 12th, at the Marriott, there is good reason for all who can to make the scene. Bix won't be there, but then, neither will Henry Busse and all those acres of brass. We won't have to strain impatiently to hear the jazz as my friend did long years ago at the Met Theater. - TC

---

## WURST WITH JAM ON RANDOLPH ST.

The PRJC open jams are alive and artistically well at the Bratwursthaus, but they need an audience.

Over the past few months, about 20 musicians have showed up each time, most of them from among the club's most active instrumentalists. Feb. jammers included Joe Shepherd, Dick Wolters, Bob Sanford, and Dick Lazarovy (tpts); Jimmy Hamilton, Coleman Hankin, and Jim Heard (clt, sax); Hal Farmer and John Doner (tbns); Mike Kelley, Howard Watermyer, and Del Byers (po); Warren Steminger (Bjo); and Dick Harlow and Dan Silling (dr).

This is a lineup which assures a maximum of good jazz and a minimum of clinkers, and in fact, produced a wide open, high quality sound with lots of pleasant surprises. Pity more people were not there to hear it.

The open jam is held at the Bratwursthaus the second Wednesday of each month. - John Doner

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### TR ADVERTISING RATES

*Tailgate Ramblings* accepts qualified commercial advertising. Rates are (discount for PRJC members):

full page - \$50 (20%)

1/2 page - \$25 (10%)

1/4 page - \$13 (no discount)

*TAILGATE RAMBLINGS* reaches approximately 1000 jazz fans each month.

# PRESIDENT'S NOTE

Member's response to the questionnaire in the Feb. issue of TR will be helpful in tailoring future PRJC activities to the majority views of the membership. If you have not yet voted your preferences, please do so by mailing the form on page 9 of the last issue as soon as possible.

Your Board of Directors wants to present jazz events that will draw the largest crowds. A recurring disappointment to us has been that, even though we have over 700 members, it is usually the same few dozen "regulars" who always show up where jazz is played. The result has been that some of our special events have lost money. People ask, "Where are all those members? Why don't they support live paid jazz on the local scene?"

Perhaps your replies will tell us. One thing is for sure: Good attendance is essential for both financial and artistic reasons.

The Board recently voted its sincere thanks to Shannon Clark for his service as Editor of TR for the past six months, and invited Ted Chandler to be the next Editor. Ted is an experienced writer and editor who lives in Columbia but works downtown. He urges members to submit articles on jazz for future issues. (ED. NOTE: Right on, Harold, and write on, everybody else - TC)

In other actions, the Board has voted that for new bands to get into the Sunday night cycle at the Twin Bridges Marriott a majority of the musicians must be club members; and Ed Fishel was placed in charge of preparations for the Scotty Lawrence memorial event on Sun. PM, April 24.

- Harold Gray

# BAKER NEW VP

At it's Feb. meeting, the PRJC Board corrected technicalities in the By-Laws, and elected Dick Baker Vice President of the group. A further unanimous choice of the Board was Doris Baker, who now becomes formally Membership Secretary - the duties of which office she has been carrying out recently. The changes in the By-Laws were majority votes - the elections of the Bakers were unanimous.



Hotline, hotline calling on  
the hotline - 630-PRJC

# MUSEUM NEWS

The Museum Board of Governors is trying something new to sharpen insights into and understanding of our music. Instead of the regular business meetings, we are meeting monthly in groups limited to 10, and listening to and discussing records. The first session last month was devoted to King Oliver, and the discussion was most useful. Ray West is organizer of the sessions, and there will be another one on Fri. evening, Mar. 25. The groups are limited to the first 10 who call. Ray can be reached at 370-5605, or failing that, my number is 524-6780. If you think your sense of hearing is enhanced by a tall, frosty one, it's BYOB.

Recently we've received a number of donations. WMAL's Felix Grant has given us another batch of LPs, bringing our total to well over 100. Paul Abfeldt, publisher of The Jazz Report, sent us a number of back issues that we'd been missing. I wrote an article on our efforts for the N.O. Jazz Club's magazine and from that came a cash donation from Mr. Jean Reldy of Houston, Tex. PRJC member R.J. Senter of Cincinnati wrote to inquire if we'd like some material of great historical value. Indeed we would. Hope to have details for you on this next month.

Out-of-towners seem to be outshining the locals in support of our museum. Only one or two people thus far have responded to my Jan. plea for operating funds. We can continue our exhibit - The Story of Traditional Jazz - at the Martin Luther King Library indefinitely so long as we have the funds to maintain it. It's a great opportunity to keep on acquainting the public with the pioneers and history of the music we love. If we don't, then who?

- Rod Clarke

# THAT TIME AGAIN

PRJC's illogical fiscal year ends Mar. 31, so look for membership forms to show up soon. Please return it with your check as soon as possible to our new membership sec'y, Doris Baker.

Members who joined between Oct 1 and Dec 31, 1976, will be charged half-rate for renewal while those who joined since Jan 1 have already been issued membership cards good through Mar 31, 1978.

The Germans are coming!  
The Germans are coming!  
THE HALLELUJA RAMBLERS  
The Marriott -- April 2

We started with the Pee Wee Stomp, we had some great concerts and some great picnics. Then there was the memorable Louis Armstrong concert. We even brought the Newport Festival to New Jersey at Waterloo. But if you thought you met your match at Waterloo, wait 'til you hear this:

THE NEW JERSEY JAZZ SOCIETY PROUDLY PRESENTS  
 "THE STRIDES OF MARCH"  
 OUR FIRST ANNUAL WEEKEND OF JAZZ  
 MARCH 25 - 27, 1977

NJJS has reserved a weekend at Great Gorge Resort Hotel in McAfee, New Jersey to present a musical feast. Twenty three of the world's finest jazz musicians will be appearing:

Tpt: Ruby Braff, Pee Wee Erwin, Warren Vaché Jr.	Pno: John Bunch, Dick Hyman, Dick Wellstood
Tmb: Vic Dickenson, Mickey Gravine, Eddin Hubble	Sax: Al Cohn, Zoot Sims, Buddy Tate
Dms: Cliff Leeman, Bobby Rosengarden, Fred Stoll	Cl: Kenny Davern, Bob Wilber
Bss: George Duvivier, Milt Hinton, Major Holley	Gtr: Marty Grosz, Wayne Wright
Vocal: <u>Special Surprise</u>	

(Personnel changes may be made due to circumstances beyond our control.)

This will be unlike anything you've ever experienced. It is, in short, the olympics of jazz. When you bring together as many musicians of this calibre, the resulting interplay and inspiration produces the finest jazz ever heard. It starts on a high and keeps on building.

So, now that we have your attention, here's what the package includes:

Two nights lodging - Check in any time after 2:00 p.m. on Friday

Five meals (of your choice):

Friday night - Dinner  
 Saturday - Breakfast, Lunch & Dinner  
 Sunday - Breakfast

Music:

Friday night - 9:00 p.m. to 1:30 a.m.  
 Saturday afternoon - 1:00 p.m. to 5:30 p.m.  
 Saturday night - 9:30 p.m. to 2:00 a.m.

And on Sunday we split.

The cost for this glorious, "Great Gorgeous" weekend is ..... \$260.00 Double: \$164.00 Single

This includes all taxes and gratuities. The hotel also offers golf, indoor tennis and indoor swimming (some activities at a slight additional charge). Oh yeah, there's also Bunny-watching.

A \$50. non-refundable deposit will hold your reservation with the balance due on March 15, 1977.

NOTE: On Saturday night, March 26, a drawing will be held and one lucky couple (or single) will get their money back.

NJJS c/o J.W.Nelson  
 176 Canoe Brook Parkway  
 Summit, New Jersey 07901

WOULDN'T MISS IT FOR THE WORLD!!

HERE IS MY CHECK \_\_\_\_\_ IN FULL \_\_\_\_\_ DEPOSIT

\_\_\_\_\_ DOUBLE (\$260) \_\_\_\_\_ BANK AMERICARD # \_\_\_\_\_

\_\_\_\_\_ SINGLE (\$164) \_\_\_\_\_ EXPIRES \_\_\_\_\_

\_\_\_\_\_ AMERICAN EXPRESS # \_\_\_\_\_

\_\_\_\_\_ EXPIRES \_\_\_\_\_

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

MAKE CHECKS PAYABLE TO "NJJS - STRIDES"

# DUO TROMBONES

Two trombonists who have reached the 70 mark, Vic Dickenson and Benny Morton, came to the Hirshhorn Museum Feb. 13 to demonstrate that, like good wine, good musicians just keep on getting better.

Also on the bill with Benny and Vic were pianist Red Richards, bassist John Williams, and drummer Jackie Williams. Together, they served up a program of music so warm, so mellow, so melodic that the musicians and audience alike were grinning like school kids on the first day of vacation.

Morton and Dickenson possess superb tone -- Morton's slightly plaintive on slow tunes, Dickenson's notable for the witty, catarrhal growl he injects for emphasis. Both men improvise in a lyric understated manner the antithesis of both the gruff "trad" school and the modern J.J. Johnson style.

The two played as a duo on some tunes, and each was featured solo. To my ears, Vic's finest offering was his original, "I'll Try," a ballad on which he interspersed gentle, velvety playing with soft, humorous growls.

But the sound that still rings in my ears was a simple 12-bar blues called "Benny's Blues." Morton's choruses, both open and muted, were among the most moving sounds I have ever heard in music - any music. If ever a man bared his heart in melody, it was Morton that night at the Hirshhorn. When he ended, the auditorium erupted in a full-throated roar. They knew what he was talking about. - Al Webber

Be the first kid on your block to dig the whole PRJC scene!!!  
630-PRJC

Royal Stokes, host of WGTB-FM's "I Thought I Heard Buddy Bolden Say...", will conduct a 6-week course on the history and appreciation of jazz on Friday evenings beginning Mar. 18. The courses - co-ed - will be held at the YWCA at 17th and K Sts. NW from 6:30-8:30. For information, call (202) 638-2100, ext. 27.

Rudolph S. Stanley, a longtime member of PRJC, died recently. Col. Stanley and his wife Louise were loyal supporters of PRJC bands and frequently were in attendance at sessions at O'Carroll's and the Bratwursthaus. PRJC mourns Rudolph's passing, and extends its condolences to Louise.

# NEW FILM ON JOPLIN

"Scott Joplin" is a new film which accomplishes what it sets out to do; it explains who Joplin was and what he set out to do, and it does it entertainingly. By no means a documentary, the film contains historical inaccuracies which - while mildly annoying to a rags buff, don't detract from enjoyment. To cite two examples:

1) Joplin plays "Solace" in a bordello scene occurring in 1899. "Solace" was published in 1909, so the time is out of phase. Yet what of Joplin's works is better for a seduction scene in a bordello?

2) The film role of Louis Chauvin was obviously patterned after Otis Saunders, friend, and fellow "professor." Chauvin had a much more casual relationship with Joplin.

We have come to adjust to this sort of thing from Hollywood, but there are in fact numbers of dedicated people around who could have offered technical advice better than that apparently given. To name a few: Rudi Blesh, Bob Darch, Max Morath, Terry Waldo, and Tex Wyndham.

On the whole, the film does reflect Joplin's life. He was born in Texarkana; he did receive formal training; he was a good performer; he did live in Sedalia, Chicago, and St. Louis; was a bona fide genius and perhaps the greatest composer of rags; and died of syphilis in a hospital for the insane.

Billy Dee Williams as Joplin, Clifton Davis as Chauvin, and Art Carney as John Stark give believable performances. Watch closely and you'll see Eubie Blake in a brief cameo role.

One disappointment is a scene near the end when Joplin in an empty theater is auditioning his opera, "Treemonisha." Instead of playing music from the opera, he proceeds to play music from his earlier rags. Either I overlooked something that made this plausible or the director goofed.

Dick Hyman plays the soundtrack piano. If you are a rags buff see this film when it is released. Then, for the facts, read Rudi Blesh and Harriet Janis's "They All Played Ragtime," or Peter Gammond's "Scott Joplin and the Ragtime Era." - Ray West

THINGS TO COME DEPT.:  
Scotty Lawrence Memorial  
Concert -- -- April 24  
Details, call Ed Fishel  
536 -8065  
More next issue.

# THE FEDS WHO WORK AT NIGHT

On the jacket of one of his 1950's Columbia LP's, Eddie Condon declared it a low, venal, despicable thing for a musician to write the liner notes for his own record. He then proceeded to fill the jacket of that same album with very passable liner notes, well-seasoned with the famed Condon wit.

It is probably just as low, venal, and despicable for me to write about the Federal Jazz Commission, since I occupy the trombone chair in that august body -- the only Federal commission which regularly works nights. However, Condon pressed on, and so shall I.

In the Federal Jazz Commission we are unashamedly revivalist. The accent we aspire to is that of New Orleans. And though one of the Commissioners is a devout admirer of George Lewis, the majority are more hung up on King Oliver, Jelly Roll Morton, the Armstrong Hot 5 and 7, and Clarence Williams's Blue 5. With certain exceptions (Brunis and Miff Mole for me), our icons are Black New Orleanians.

Washington abounds with first-rate practitioners of the Condon/Greenwich Village school. But in 10 years in the area I have met only a handful of New Orleans-oriented musicians.

The Federal Jazz Commission represents an ingathering of those clan members without prior commitment to the New Sunshine Jazz Band, or otherwise knocked out, plus three converts.

Modesty has no place in a document such as this, so I will forthwith identify my fellow Commissioners:

BOB HARRIS (crnt). Denies that he led the band on the Titanic but is nonetheless a rock of stability with a fantastic memory for tunes. Shared a sandbox with some of the Salty Dogs, and came to N.O. via the West Coast route.

J. FRED STARR (clt). A purist, plays Albert system clarinet with a big fat N.O. vibrato. In his not-too-distant youth, he organized and recorded with the Tin Rainbow Jazzband and then the Queen City Jazzband (of Cincinnati, not Denver).

GARY WILKINSON (po.). Self-taught exponent of Jelly Roll for breakfast, lunch, dinner, and on the bandstand. Longtime member of the New Sunshines and the Good Time 6. Specialties are King Chanticleer, Mister

Jelly Lord, and an interesting Tiger Rag during which he throws himself on the piano to emulate the tiger.

JERRY ADDICOTT (bjo). Jerry needs no introduction. He has been strumming in the D.C. area for almost as long as anyone can remember. The Flintstone 5, Original Washington Monumentals, and the Good Time 6 are among the many local bands with whom he has done his thing.

JAY CONVERSE (tuba). The only member of the FJC not spaced out on Geritol, young Jay huffs and puffs like a veteran on an Eb tuba. He's a newcomer to the music, but you'd never know it.

DICK STIMSON (drums). After a life time of emulating George Wettling, Cliff Leeman, et al, Dick now plays the N.O. style so convincingly strangers wonder why he doesn't speak with a Louisiana accent.

AL WEBBER (tbn). One of the more primitive of the pioneer jazz trombonists was a gentleman named Ike Rodgers. Of him it was said he could play only two notes, but he played 'em good. Flatterers and sycophants sometimes call me the poor man's Ike Rodgers.

The Commissioners are in agreement that the jazz we want to play is band music. The sound we like is that of seven musicians playing tight, swinging New Orleans ensemble; not a rhythm section underpinning a series of solos while the two other horns riff. At the Bratwursthau in Arlington where we play every Monday night, we generally feature only one solo per tune, and sometimes none.

In some circles, this would be considered quaint and slightly archaic. Well, so is the Federal Jazz Commission. With so many melodic yesterdays to explore, who gives a fig for tomorrow?  
- Al Webber

(Ed. note - TR is happy to announce that Al will soon resume his fine column, "A Pride of Prejudices." We're looking forward to it.)

COMING! April 2, 1977  
From Germany  
THE HALLELUJA RAMBLERS  
At the Marriott  
\$4.00 - members  
\$5.00 - nonmembers



# CURRENT & COMMENT

## RECORDS

George Lewis's N.O. All-Stars  
(Catalyst 7905)  
Stephane Grapelli/Bill Coleman  
(Classic Jazz CJ-24)

The Lewis collection is a not very interesting session recorded in 1964 in that hotbed of traditional jazz activity, Tokyo, Japan, during a tour.

Performances are uneven; most of the tunes, including a number of Dixie warhorses like Tin Roof, Basin St., and That's A-Plenty, uninspired choices. Such moments as there are are furnished by 3 of the 7 musicians involved.

Lewis is fine as always; perhaps the most interesting jazz clarinetist after Dodds, Bigard, and Bechet. Joe Robichaux plays some excellent piano, and Louis

Nelson, by no means a great trombonist, is an intelligent and competent one.

Jack Willis's trumpet lead gives ammunition to those who charge the later day N.O. jazzers can't do it - a major impediment. Then there is a rather thumpy rhythm section, offering no help to speak of, and ensembles which sound as if the players were terribly tired that day. On the whole, others than staunch Lewis fans risk severe disappointment.

The Grapelli/Coleman offering is another matter. Even the flintiest STAD-ist will welcome the good-humored romp these veterans produce on a number of better pop standards from the '30's.

Grapelli, for those who joined us late, is the remarkable French violinist from the Quintet of the Hot Club of France of evergreen memory. Coleman has spent most of his working life as an expatriate in France, thereby reducing his recognition factor here. More's the pity. He is one of the most talented of that group of trumpeters including Joe Thomas, Frankie Newton, Charlie Shavers, and Buck Clayton, among others.

Both Grapelli and Coleman swing mightily, both completely attuned to each other. I don't mean to overstate. There have been numerous cases of close musical affinity with happy results: Louis Armstrong and Earl Hines, for example: or Coleman Hawkins and Roy Eldridge. The musical affinity of Grapelli and Coleman, then, is not unique. But it sure resulted in a hell of a lovely LP.

-Jazzbo Brown from Columbia Town

## QCJB IN CONCERT

An enthusiastic mob jammed the Marriott Twin Bridges Potomac Room Feb 4 to hear the Queen City Jazz Band.

The crowd pleasers from Denver did not disappoint, but the ambience left something to be desired. Marriott officials should do one of two things - either lower the heat or hire more waiters to administer cooling draughts to the customers. Actually, they could do both. In their defence, though, it is fair to point out that the crowd was unexpectedly huge, taxing the capacity of the large room, and making service difficult.

The concert was interesting and often rousing. The QCJB eschewed chestnuts, choosing a series of New Orleans compositions not too frequently heard. Among them: "Fickle Fay Creep," "Chimes Blues," "Bogalusa Strut," "Buddy's Habits," and "Sidewalk Blues."

The ensembles were tight and well-disciplined. The front line acts hyperkinetically but plays with precision and seems to calibrate the exact excitement levels it seeks to arouse.

Frederickson is a startlingly good trombonist and has a line of verbal jive which occasionally reminds one of Prof. Irwin Corey. Unfortunately, he isn't always accurate in the histories he narrates. "Chimes Blues," for example, had nothing to do with Jelly Roll. It is a King Oliver tune. Joplin's "Original Rag" is not the same as that recorded by Morton. Louis Armstrong may have sung but is not closely associated with "I Want a Little Girl."

But that's a quibble. The Queen City Jazzers are highly able. Wes Mix (tpt) is flashy and driving, capable of marvelous plunger work and of full exploitation of the range of dynamics of his axe. Leo Peters (clt) both in solos and in ensemble is impeccable. The manic Frederickson is, as mentioned, brilliant. The rhythm section (styling itself the Queen City Ragtime Ensemble and featured as such at the start of one set) is proficient.

The QCJB plays regularly at Zeno's in Denver's Larimer Square. It's a long trip, but if you missed them in February and are going to Denver anytime soon, they certainly are worth hearing.

- Jazzbo Brown from Columbia Town

# SCOTTY CONCERT

## APR. 24

Scotty Lawrence will be memorialized Apr. 24 in a benefit concert for the Men's Home of Alexandria - a favorite Scotty charity.

Ed Fishel, close friend and musical associate of the late trumpet player, is chairman of the concert committee, which also includes Al Webber, Hal Farmer, and Dick Baker.

According to Ed, the program will be both live jazz and tapes of Scotty's performances with various PRJC and other bands. The committee would welcome any tapes or records which could be added to their growing collection.

The live program will be organized around the last two or three bands in which Scotty played, working in any other participants as add-ons. The committee is guarding against any tendency toward unorganized jamming (an art form, according to Ed, which "has been known to evoke beauty in only one form - Scotty Lawrence invective.").

Musicians wishing to participate should call Ed or Al Webber.

Technical glitches are still keeping WPFW-FM off the air, and with it, "The Jazzband Ball," the new PRJC record show.

At presstime, Dick Baker, in charge of the show for the club, indicated that the station is still several days - perhaps even weeks from solving some perplexes which arose when they started test broadcasts.

If the gremlins are chased anytime soon, Dick promises to have word of that happy development on the tape - 630-PRJC - and will be ready to begin the Sunday evening broadcasts.

Dick Baker tells TR that the New Jersey Jazz Society's "Strides of March" (see ad elsewhere in this issue) is the largest jazz event NJJS has ever tried to produce, with the best part of the treasury on the line to make it a success. As of mid-Feb., they have about 100 couples who have bought tickets at \$260 a couple. Quite a response already from this area, they say.

With 23 established jazzmen at a posh resort with good food and drink, it's quite an attraction even at that price!

Make your own obscene phone call!  
Give Dick Baker a message when you  
DIAL 630-PRJC

# KINGSMEN TO TAKE JAZZ INTO SCHOOLS

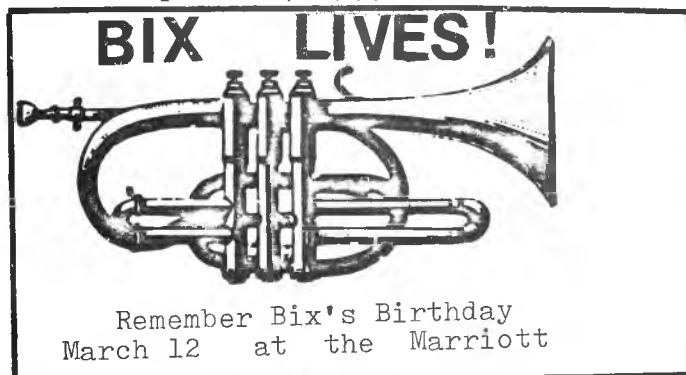
"The Kingsmen" danceband of Springfield, Va., will offer big band jazz workshops during March and April for area schools.

The programs will include opportunities for student musicians to participate in actual rehearsals of the Kingsmen and learn jazz improvisational skills.

In each case, at schools in Upper Marlboro, Md., and Springfield, Fairfax, and Burke, Va., evening concerts will feature the Kingsmen and the stage bands of the participating schools. The general public - and PRJC members - are invited to the concerts.

Schedule gets underway on Friday, March 11 at James Madison High School in Upper Marlboro. The concert, with proceeds to benefit Madison High Band, will start at 8 pm.

Remember Scotty  
April 24, 1977



## BUY PRJC

You joined it - flaunt it. Your club has for sale a number of items calling attention to its existence and your part in it. Lapel buttons, for instance; fine souvenirs, and the envy of other jazz clubs. Then there are decals depicting the same "second line" parasol shown on the pins. Bumper stickers are also available, urging your fellow motorists to "Think Dixieland,," and identifying the PRJC and its hotline phone number, 630-7752. Each item costs 50¢ or you can get any combination of three items for \$1.00.

Cassette tapes are now available of highlights from 1974 and 1976 PRJC Jazz Picnics. Each cassette sells for \$4.00.

Make your check payable to PRJC, and send it to Fred and Anna Wahler, 3903 Buck Creek Road, Temple Hill, Md., 20031.



# ...NOISES, SOUNDS, AND SWEET AIRS THAT BRING DELIGHT...

"Here we will sit, and let the sounds  
of music creep in our ears....."  
- The Merchant of Venice -

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Hot Line for Jazz - 630-PRJC

PRJC Jazz at the Windjammer - Sundays 8-12 - Marriott Twin Bridges  
Mar. 6 Bay City 7 Mar. 20 Storyville 7  
Mar. 13 Riverside Ramblers Mar. 27 Band From Tin Pan Alley

### REGULAR GIGS

Mon. Federal Jazz Commission 8:30-11:30 Bratwursthaus, Arlington, Va.  
Hot Mustard JB 9-1 Rough Rider Lounge, Ramada Inn, Tysons Corners  
Tues. Storyville 7 8:30-11:30 Bratwursthaus, Arlington, Va.  
Wed. Bruce Weaver's N.O. Gang 8:30-11:30 Bratwursthaus, Arlington, Va.  
except Wed. Mar 9 - PRJC Open Jam 8:30 - ? Bratwursthaus  
Thurs. Riverside Ramblers 8:30-11:30 Bratwursthaus, Arlington  
Fri: Stutz Bearcat JB 9-12 Buzzy's Pizza Warehouse #2, Severna Park, Md.  
Southern Comfort 8:30-12 Shakey's, Rockville Pike, Rockville, Md.  
Mar 4 Tex Wyndham's Red Lion JB Hotel DuPont, Wilmington, Del.  
(Reservations advised)  
Mar 18 Nonaudience open jam - home of Dave Littlefield, 6809 5th  
St., Washington, D.C. Tel: 723-9527 BYOB  
Sat. Stutz Bearcat JB 9-12 Buzzy's Pizza Warehouse #1, Annapolis, Md.  
Kenny Fulcher & Co. Timbucktu Rest. 8:30-12:30 Rt 176, Dorsey, Md  
Mar 19 Bay City 7 Perry's Ordinary, Cross Keys Village, Baltimore, Md

### Other gigs of note

Mar 22-27 Teddy Wilson 3 - King of France Tavern, Maryland Inn, Annapolis.  
Mar. 29-31 Charlie Byrd 3 - King of France Tavern, Maryland Inn, Annapolis.  
(note: coming in April: Earl "Fatha" Hines)  
Mar. 4 Kingsmen Community Room, Springfield Mall 9-12 \$7.00 per couple  
Mar. 11 Kingsmen Concert, Madison Jr. High School, Upper Marlboro, Md.  
Sat. Mar 12 BIX BEIDERBECKE MEMORIAL JAZZBAND - Bix's Birthday Bash  
Marriott Twin Bridges

(And remember - Apr.2 - from Germany - the Halleluja Ramblers  
at the Marriott.

Change of schedule at the Windjammer:  
Feb. 27 - Fatcat's Manassas Festival Jazzers

Emmett D. Clark, Sr.  
Washington, D.C.

Sylvia & Louis Danchik  
Silver Spring, Md.

Harry Fletcher  
Falls Church, Va.

Jill & Pendarrell Kent  
Chevy Chase, Md.

Lonnie & George Willson  
Arlington, Va.

Alexa & Joseph Withers  
Rockville, Md.

Walter L. Carson, Jr.  
Middletown, Va.

Jay Converse  
Alexandria, Va.

Henrietta Duff  
Arlington, Va.

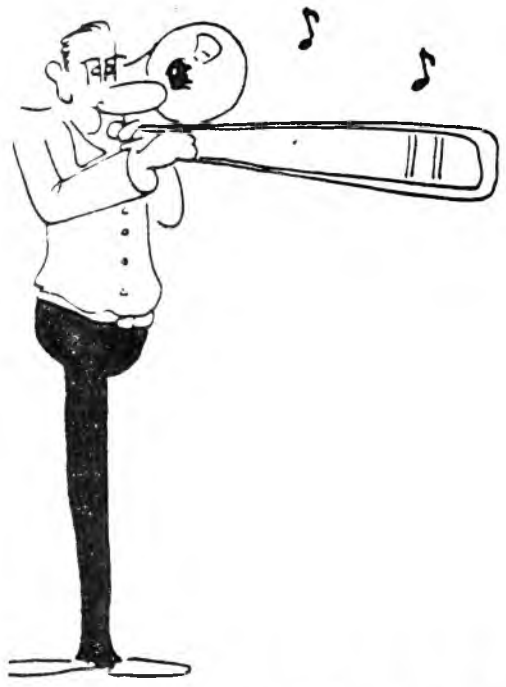
Charlie Howze  
Washington, D.C.

Dwight S. Spencer  
College Park, Md.

WELCOME NEW MEMBERS !!!

Ted Chandler, Editor  
TAILGATE RAMBLINGS  
7160 Talisman Lane  
Columbia, Md. 21045

FIRST CLASS MAIL



# HOORAY FOR DIXIELAND JAZZ