

# TAILGATE RAMBLINGS

April 1977

Volume 7 No. 4



"...and when you finish this letter, Miss Claggett, tell my broker to bring in the portfolio, set up a meeting with advertising to review the new campaign, get me airline reservations for the Hong Kong trip, send my cashmere coat to the cleaners, put the Scotty Lawrence Memorial Concert on my calendar for April 24, and, oh, most important, send a check to the PRJC for my yearly membership dues."



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. 4  
April 1977

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Dick Baker

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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 authors alone and should not be construed as club policy or opinion.

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7160 Talisman Lane  
Columbia, Md.  
21045

## Senator Sits In. TODAY Films at B-haus

As an NBC-TV camera crew focused on the bandstand, the Federal Jazz Commission had a famed sit-in Mar. 14 when Sen. S.I. Hayakawa (R.-Calif.) visited the Bratwursthaus in Arlington. The Senator had told the producers of the Today Show, which was planning a feature story about him, that his favorite relaxation was listening to jazz.

Al Webber had invited the famed semanticist and freshman senator to the Brat to hear the FTC, so when he came, he munched on German cuisine, then sat in for a couple of tunes. Gary Wilkinson, resident FJC piano commissioner, was off visiting Hayakawa's Bay Area turf and the piano bench was vacant, so the Senator took over and played a chorus of Tin Roof before providing a rolling bass for a medium tempo blues which found the commissioners riffing joyously in seeming contravention of their usual N.O. style.

While this was going on, the NBC camera crew was taking it all in, and if all goes well, watchers of the Today Show will have a glimpse of a fairly typical night at the Brat, including a sample of the dancing style of John Sears and his partner for the evening, Doris Baker. ■ ■

## Bix Bash Draws Crowd; Germans Coming

The fifth annual PRJC Bix Birthday Bash was a roaring success Mar. 12, with a large crowd stomping feet, dancing, and generally jollifying to the music of the New Jersey-based Bix Beiderbecke Memorial JB.

The spacious Commonwealth Room at the Marriott Twin Bridges was not quite taxed to its limits by the crowd, but the wisdom of moving the bash there from the smaller Potomac Room was obvious. There was no way the Potomac Room could have accommodated the whole throng. As it was, despite some pretty shaky acoustics in some parts of the room, the patrons were comfortable and able to concentrate on the music.

The BBMJB unfortunately does not play together on a regular basis. This accounts for a certain lack of tightness apparent in ensembles. However, each musician is highly accomplished and it would be entirely permissible to bill them as the Bix Memorial All Stars.

Next event on the PRJC schedule will be Apr. 2, when the Halleluja Ramblers, a group of German cats playing uncompromising N.O. jazz return after a 3-year absence. They will play the Marriott gig on the 2nd, hit a Royal Stokes-produced session at the Pub on the 3rd, and then move on Richmond. The German American Sport Club there will sponsor them in a gig at AL Post 144 at Highland Springs starting at 8 pm on the 5th. ■ ■

## Scotty Gig Set For Tyson's Ramada

A concert honoring the late Scotty Lawrence and benefiting Scotty's favorite charity, the Alexandria Men's Home, will be held Apr. 24th starting at 2:30 at the Rough Rider Room of Tyson's Corner Ramada Inn. It will feature tapes of Scotty's cornet work and live music by the last two bands with which he played before his death last year.

The Band From Tin Pan Alley and the Good Time 6 will play the gig, and Hal Farmer has been editing tape to offer a representative selection of Scotty's work. Donations of \$5.00 or more will be accepted at the door on the 24th. Ed Fishel, chairman of the concert committee, requests that band leaders announce the memorial, time and place, whenever it's appropriate on gigs they may work between now and the concert date. ■ ■

# LemMe Take This Chorus!

## An Editorial Outcry

This is about "Support your local jazz-band." Because I'm not sure I think we in PRJC have been doing it awfully well. I mean - look at the Brat most evenings. A couple of tables of regulars and one or two folks who dropped in for a beer is about it all too often.

Now there are rooms popping up all over the place with traditional jazz being played in them - and to date, I haven't seen too many of us in them. The Bay City 7 has a once-a-month gig at Perry's Ordinary in Baltimore's Cross Keys Village. The BC7 is a polished, exciting group, playing what many of our members call with a proprietary gleam, our jazz. Perry's Ordinary is easily the nicest music room I've ever seen (a broad statement, but true). Yet PRJCers - other than a loyal few - aren't there.

Out in the hinterlands near the Balt.-Wash. Airport is the Timbuktu. On Saturday evenings, it wails a good deal with a fine group including Ed Fishel and Kenny Fulcher. These guys play a great book ranging from "Muskat" to "On Green Dolphin St." But they don't play for PRJCers.

Down in Annapolis the band that Lou Weinberg formed and bequeathed to us, now led by Chuck Brown and called the Stutz Bearcats, plays to Navy middies and local Annapolis kids at Buzzy's Pizza Warehouse #1. The PRJC buttons in the place are all worn by the band.

Buzzy's #2 in Severna Park has just picked up the aforementioned BC7 each Friday. OK- so those places are loud, and the pizza orders sometimes blast over the music. Most PRJCers are not such gourmet diners that their taste buds would be demolished by a pizza now and then.

Now comes potentially big news. Three of our top bands have started on a weekly rotation every Friday evening 9-1 in the Captain's Lounge at Crystal City Howard Johnson in Arlington. The Washington Channel Jazz Band, the Federal Jazz Commission, and the Original Washington Monumentals are the three bands, and it's an important gig for them and for us.

All these rooms have put their money on traditional jazz. The one-time home of traditional jazz downtown, Blues Alley, has just gone on a strictly modern policy. They don't even boast about their N.O. cuisine any more. Do you suppose their manager

knows something the managers of the places that hire our bands don't know?

\*\*

We have been - as a public service, you understand - conducting a little research into the limits of STAD, which as constant readers are aware is an acronym for "Shit! That Ain't Dixieland." We are certain you will join us in applauding the discovery that there is a dicty new uptown version of same called PTINNO (pronounced peh-TEEN-oh) usable by the more refined moldy fig who wishes to express his/her horror at lesser art forms without losing dignity. Ergo, PTINNO, which stands - as you must already have guessed - for "Pshaw! That Is Not New Orleans."

We shall not be idle, and will consider it our bounden duty to bring you au courant on any further developments.

\*\*

It is with regret that I must report that I have seriously rebuked Jazzbo Brown from Columbia Town for an error in the last issue. Steve Welsh - tbn. with Fatcat's jazzers - calls to my attention that Jazzbo said that Louis Armstrong had nothing to do with the song, "I Want A Little Girl." In fact, it seems, Louis wrote it. In the same article, Jazzbo wrote that Jelly Roll Morton had nothing to do with King Oliver's "Chimes Blues." Not quite so. Jelly plagiarized the hell out of it and called it "Mournful Serenade." Jazzbo has promised to be more careful in the future.

\*\*

It may now truthfully be said of Dick Baker that - like Van Gogh and Swift and Beethoven, he has suffered for his art. The story of the debut of Jazz Band Ball on still-struggling WPFW-FM is enough to make strong men imbibe excessive amounts of ardent spirits. We're still a bit away from resolution of the technical problems that have delayed the new PRJC radio show. Ask Dick about it. We'd tell you, but bright eyed and wondering children read this column and we're not about to destroy their optimistic, naive enjoyment of the wonders of this world.

- TC

They don't wear lederhosen; They don't go "oompah", They're the best German jazzband you have no doubt heard in your life. THE HALLELUJA RAMBLERS Marriott Twin Bridges Apr. 2 9-1 Members-\$4 Nonmembers-\$5
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## The GRAY Area

Member's responses to the questionnaire in the Feb. TR indicate that a majority of respondents preferred the musical and fun activities of the club to more serious educational projects. Most popular among those filing replies was the annual Blobs Park picnic. Next in popularity, the Sunday night band rotation at the Marriott, monthly guest band specials, listing of gigs in TR and on the hotline, and support of radio-TV jazz programming.

After these came support of the Museum, monthly open jams at the Brat, and for the less experienced in homes. Publishing of a musicians directory trailed in affirmative votes and picked up the most indifferent votes of any past projects.

Among proposed new activities, the most favored were party bus trips to out of town jazz events; charter flights to jazz festivals (see news of these elsewhere in this issue - Ed.) and more jazz at Wolftrap and Kennedy Center. Proposed jam sessions for swing musicians received least affirmative support, indicating that these members wish PRJC to remain uncompromisingly traditional.

Several members volunteered to help on their favorite projects and others offered constructive suggestions such as: don't schedule road trips until enough riders are assured, get more young people into PRJC activities, have 2 picnics a year, publish a membership list, promote more gigs in Maryland, form a chapter in Annapolis, and organize a National Jazz Federation. Other ideas offered included: a housing committee for visiting bands, a greeting committee and name tags at the specials, and additional contributors and more aggressive promotion of club events in TR.

All respondents are thanked for their votes and ideas. The Club will take them into account in planning future events and projects.

-- Harold ■ ■

Ist das nicht ein Mabel's Dream?  
Ja, das ist ein Mabel's Dream.  
Ist das nicht ein Creole Band?  
Nein, das ist der HALLELUJA RAMBLERS!

From Germany to the PRJC  
at the Marriott 9-1 Apr. 2, 1977  
Members \$4 Nonmembers \$5

Make us an offer we can't refuse!  
Send in your membership renewal now.

## Digging The Fun City Sounds

Traditional jazz has a firm foothold in NYC, strengthened lately by the debut of the New California Ramblers led by Dick (Bix, the Man and the Legend) Sudhalter. He's an ex-UP foreign correspondent who now devotes his time to the band, his Bixian cornet, and a bit of freelance writing. It's a big enthusiastic group, playing a book of 1920s standards. The musicians are all pros, so the band plays with punch, precision, and good intonation, making the creaky old charts sound probably better than they did brand new.

The night I heard them (Weds. at Stryker's on W.86th), they included people like Bernie Privin on trumpet, Al Gallodoro and Eddie Barefield on reeds, Dill Jones on piano, and Vince Giordano on bass, tuba, and bass sax. The club was jam-packed and it seemed that most of the audience was under 40. Good crowd response, encouraging to us who like to think that moldy fig jazz has some afterlife ahead.

In midtown, Condon's and Ryan's are blasting away side by side on W.54th. Red Balaban's group is at the former featuring Warren Vache on cornet. The imperishable Little Jazz - Roy Eldridge - heads the group at Ryan's. Good crowd there, too. But mostly the middle-aged traveling salesman set.

Any traditionalist who finds himself in need of a fix while visiting the Apple, dominated as it is by the more advanced practitioners of jazz, thus need not despair.

-- Marco Polo ■ ■

Make Dick Baker very happy.  
Call him up. 630-PRJC

## Big Ticket Special Still On

There is bread to be saved! In this day and age, that is a startling announcement, so let us remind you of an offer you cannot refuse.

For the price of 5 upcoming PRJC attractions, you can attend 6 of them. That is - if you are a member. The only exceptions are the June cruise and the September picnic. Otherwise, but \$20.00 is all you need to hear \$24.00 worth of music. Of course you can use your 6 tickets all at once, or at any time during the year. Blocks of tickets are available from Fred Wahler, so send him your check now, made payable to PRJC. ■ ■

## On Bridge-Building

by  
Ed Fishel

(ED. NOTE: Ed Fishel, past PRJC president, bandleader, bon vivant, friend of the late Scotty Lawrence, and hellacious piano player, had some thoughts about Scotty and the nature of jazz at the opening of the Traditional Jazz Museum at the Martin Luther King Library recently. This month as we prepare to celebrate Scotty's musical career on April 24, seems a good time to recall some of Ed's speech. -TC)

The thing we ought to remember about Scotty on this occasion is that he loved all kinds of jazz. He dug Miles Davis and John Coltrane - perhaps not as much as he dug Louis or Muggsy, but still he liked those modern cats awfully well.

I believe that the lovers of modern jazz are more receptive to "our" kind of jazz than we are to theirs. Let me tell you why I believe that.

I met a young Black pianist a few years ago. A progressive pianist, he was substituting during a week when Max Kaminsky was the visiting artist. Late one evening I sat in for a couple of numbers.

After the set, the pianist sat down with me and congratulated me on my playing. I said, "Listen, man, you know you play 20 notes to my one."

But he meant it. He was full of questions about how to play Dixieland piano. Apparently Maxie had been giving him a hard time all week because he was playing too many notes.

Then there was something that happened just last night. I went down to Alexandria to hear Johnny Maddox, the celebrated ragtime pianist. The room was full of people I knew and Maddox was all over the keyboard. But for some reason I was uncomfortable and didn't stay long.

I went next door where a modern jazz pianist was playing. He's so far over my head that I didn't even recognize the tune he was playing, though it was one - Lullaby of the Leaves - which I've played since 1931. The place was full of youngsters - all strangers to me - but I was comfortable and stayed the rest of the night.

Trying to analyze why I liked the scene that was foreign to me and didn't like the one where I should have felt at home, it occurred to me that the modern pianist is one who comes around to our local Dixieland scene quite often when he isn't working.

He likes our music better than we like his, and I suspect he is more willing to widen his musical experience than we are ours.

Another kind of modern music that is over my head is symphonic. And that's embarrassing because one of my closest army buddies is Andrew Imbrie, one of the country's leading symphonic composers. I once wrote him a letter pleading with him to tell me what books to read and what records to buy so I would know what I was hearing when I played his violin concerto - a recording the critics were taking note of. I explained that my musical understanding went only as far as Beethoven.

Imbrie answered, "If you understand Beethoven, man, you surely ought to understand me."

Well, jazz has its own Beethoven and his name is Armstrong. There are strong parallels between the two. So perhaps the best way to build a bridge between the generations is to let the modernists listen to Armstrong.

Martin Williams has told us that the basic ideas of modern jazz trace back to innovations made by Louis. Jazz modernists, whether they know it or not, are trying to reach up to Armstrong in the same way the symphonic modernists are trying to reach up to Beethoven.

In other words, Herbie Hancock is to Louis Armstrong as Andrew Imbrie is to Beethoven. That's the basic idea that I think will make this museum a success.

Of course a quicker way to understand Andrew Imbrie's violin concerto would have been to play it once for Scotty Lawrence and have him tell me what the hell I heard. ■ ■

Who knows what jazzbands lurk within the Bratwursthaus?  
Dick Baker knows. 630-PRJC

### CLASSIFIED

FOR SALE: Tenor banjo, slide trombone, 2 cornets, 2 clarinets, music stand, music, & many accessories: Possibly also large record, tape collection. Offers, details: Dick Weimer, 2600 6th Ave, Altoona, Pa 16602. or call (814) 946-4684. m1-1

Experienced banjo player seeks gigs, spot with N.O. band, D.C. area. Can do vocals too. DICK SACKETT, PRJC. Days till 4:45 - (301) 443-6500; Eves. to 10:00 - (301) 530-2474. m1-3



# A PRIDE OF PREJUDICES

by Al Webber

What a wonderful thing is an audience. By merely bringing the palms together briskly for short periods of time, it can work miracles, transforming clods into hams in the twinkling of an eye.

Between audience and performers, a delicate, emotion-fraught relationship exists, hovering gossamer-like between the bandstand and the front tables.

In the annals of the performing arts, there can be no thrill quite like opening the first set. You announce a tune and a hush falls over the audience. Their eyes, all three pair of them, are riveted on the band. No, better still, they are riveted on YOU!!!

What balm for the ego. You flash a self-deprecatory smile, which fades when you notice that their eyes do not meet yours. They are brimming not with adulation but curiosity.

And then you know!

No matter, you are a pro. Turning away from the audience you face the drummer, make an arm-and-hand gesture popular in certain Sicilian circles and, in doing so, grasp a little metal rectangle firmly between thumb and forefinger and pull sharply upward.

You win some, you lose some...but why is it that buttons were easier to remember?

Sometimes audiences puzzle musicians. Bob Harris, for example, wonders why he often gets applause for a cor-net solo studded with clams after many of his better efforts slip by without a handclap.

I suspect this is because of the workings of an immutable but nameless law which governs jazz performances in saloons -- particularly those by performers who only do their thing once or twice a week.

Early in the evening, both musicians and audience are dry. Mutual forbearance there may be aplenty, but no spiritual communion. And the jazz is apt to be pedestrian.

By the start to the second set, things are looking up. The musicians have had a couple and, hopefully, so have the listeners. Both groups are relaxed, and at this point, the musicians are apt to give their artistic best. The cares of commerce and domesticity are forgotten for the time being, and they can still make it to the men's room without knocking over glasses or stumbling into the broom closet.

The audience's critical acumen also peaks at about this time. It listens carefully, appreciatively. But it is not easily stampeded into wild outbursts of frenzied applause.

As the evening wears on, the grape taketh its toll. The gentlemen on the bandstand feel great, just great, and one or two start to play more loudly. Soon everyone is playing forte, and the bad chords, bum notes, and uncertain tempos creep into the act.

Soothed by the healing balm of alcohol, the audience, too, waxes jovial. A few succumb to the Good Samaritan itch and start clapping loudly on the offbeat. Other good souls, just as eager to give a helping hand to those stumblebums on the stand, start clapping on the first and third beats.

The ensuing uproar promotes tolerance, and the audience claps every solo no matter how bad. This infects the bandsmen, who congratulate one another and themselves, and play louder and more sloppily till closing time.

Mutual felicitations between audience and musicians are exchanged and the latter leave the premises telling themselves, "Boy, were we on tonight!"

A wonderful thing is an audience... but a tape recorder tells the truth. ■ ■

## Smithsonian Set to Swing For Spring

The friendly folks at the Smithsonian have not been idle. The jazz series is about played out for the year - at least for traditional fans. Art Blakey is yet to come in, and Anthony Braxton is due in the Jazz Connoisseur series.

But for PRJCers, the news now is in the American Popular Song series. Three upcoming events in April and May should be entered on the calendar. Apr. 24 is the date for a survey of the American popular song, from 1900 to 1950. It's of special interest to us because pianist for the gig will be John Eaton. There will be songs by vocalist Linda Cordrey and narration by Martin Williams.

May 22 will bring a concert of unusual interest to us - A Celebration of the Music of Hoagy Carmichael. The talent list is impressive. Musical director will be Richard Sudhalter, there will be piano offerings by Max Morath, and for those who remember her with Duke, a very special treat in the person of singer Joya Sherrill. Singer-guitarist Marty Gross will also be on that program.

Finally, on May 30, Joe Williams will be presenting a program of blues shouting that should be a gas. ■ ■

## Bix, Bird Alive And Well in D.C.

It was a good weekend for legendary jazzmen in mid-March in D.C. Memorial concerts were held on consecutive evenings for Bix and Bird - two radically different people who turned out to be quite similar after all. Both were on the cutting edge of change, both were widely misunderstood, neither seemed to have much life outside of their art, and both died of personal excesses (Bix, the bottle; Bird, the needle) before reaching their potentials.

The Bix concert (see story elsewhere in this issue) brought together a set of top notch musicians who did not quite add up to a top notch band. Limitations on the amount of time they can get together for gigs or rehearsal have undeniably hurt the Bix Beiderbecke Memorial JB. Yet they gave us a great deal to applaud and to marvel at. Billy Barnes is a formidable (if not very Bixian) cornetist; Dick Cramer is an imaginative and agile trombonist. Bill Taggart actually plays pretty little melodies on his tuba, and Tex Wyndham is quite simply one of the best traditional pianists I've heard in years.

Two comparatively minor complaints come to mind, and both may be more personal preference rather than critical points. The repertoire, consisting largely of tunes from the early 20's is handicapped by the fact that so many of the tunes of that era - including many that Bix found himself obliged to record - were horrendous. They have not improved with age. Secondly, John Schober is a fine reed man and I would not fault his work, especially on C-Melody, which we never hear much any more. But the addition of a sax to a traditional ensemble creates difficulties which can be overcome only by rather careful pre-planning.

Never mind. There was much to admire at Bix's Birthday Party, and I'm already preparing a cake for next year.

Charles McPherson, Barry Harris, and a new voice on the scene, trumpeter Chris Albert, were the celebrators of the Bird legend at the Baird. Their solo skill carried the evening, the nearest to notable ensemble work being some fantastic fours swapping by McPherson and Albert.

Like Parker, McPherson is a blues player. Whatever he's into at the moment, "Embraceable You," or "Bird's Feathers," is both a very personal statement and a gutsy blues expression. I thought McPherson's alto had a bit less of the big warm tone and attention to melodic possibilities than I'm used to on Bird's records, but my wife (the Parker specialist in the family) assured me that when she closed her eyes, she could imagine Bird was there.

A word about Harris: "Round Midnight" is to bop what "Maple Leaf Rag" is to traditional piano. You gotta do it - and well. Harris does it superwell. In his hands, "Midnight" becomes a lovely, lyric, shimmering thing. Those who are paid to know these things say that Harris is a follower of Bud Powell. Well and good. All I know is there's a man here plays damn fine piano.

One of the difficulties for an elderly traditionalist in reviewing bop is basic ignorance of the language. Back in the 40s when we all chose sides, I refused to listen to bop, explaining that I couldn't understand it. (The worst kind of arrogance for a guy who doesn't really understand what the Mound City Blue Blowers were doing because all he plays is a phonograph!) Now, late in the game, I find understanding isn't needed to dig the rich tone, inventiveness, and sonic beauty available for the most casual listener. Bird's legacy is still therefor the claiming - as for that matter is Bix's.

Bix and Bird live!

-- Jazzbo Brown from Columbia Town ■ ■

Six for the price of five!  
A real package deal. Check  
it out with Fred Wahler.

### JAZZ ON THE RADIO

M-F 5:30 am (Sat & Sun 6 am) - "Jazz Anthology," George Mercer (one of the PRJC's five founding fathers), WAMU, 88.5.

Sat 9 am-12 noon - "I thought I heard Buddy Bolden say..." hosted by Royal, WGTB, 90.1.

Sat 8 pm-1 am - "Jazz Plus," Yale Lewis, WETA, 90.9.

Sun 8:30 pm - "Jazz Revisited," Hazen Schumacher, WAMU, 88.5.

M-F 8-midnight - "The Album Sound," hosted by Felix Grant, WMAL, 630 (not all jazz, but always good listening, and Felix is a true friend of the PRJC).



## Come Fly With PRJC

PRJC's dancingest jazz buff has taken on a new role - that of charter trip negotiator and guide.

And what John Sears has found out is good news for travel-minded PRJC members.

In the immediate offing: two destinations which offer promise of outstanding music and fun:

May 13-14 - The Coon-Sanders Nighthawks Orch. Reunion, Uptowner Inn, Huntington, W.Va. (Jazz, ragtime, and 20's style jazz. Est. cost-\$90-95 for 2 nights. Inc. bus fare, lodging, and fee for 2 dinners and Fri. and Sat. jazz sessions.

June 13-18 - St. Louis, Mo. jazz festival. No package price can be set. But under certain circumstances charter air fare can be as low as \$129 round trip. The entire group must go and return together.

Those are the possibilities. Now, it's upto PRJC members (and guests). Those wishing to go should write or phone John Sears - 222 Cedar Lane, Apt. 71, Vienna, Va. 22180 (703-573-0018). ■ ■

Hello Central give me Dick Baker.  
630-PRJC

## PRJC Spreads Out

An unscientific survey of PRJC membership rolls indicates that in the past two years, the club has picked up members in 19 States, the District of Columbia, Toronto, Rome, and Tokyo.

J. Cadwalleder Cavendish, Ph.D., in completing the study, commented to Tailgate Ramblings, "If the Potomac River flows by the homes of all the members of its Jazz Club, we may have to redraft some maps."

Cavendish disclosed that his methodology for conduct of the survey was to scrutinize the covers of back issues of TRs to see where everyone was coming from. He found PRJCers in such faraway places with strange sounding names as Perth Amboy, N.J.; Toledo, Ohio; Anaheim, Calif.; and Waukesha, Wisc.

Cavendish says he will apply to the Federal Jazz Commission for a sizable grant to study reasons why TR doesn't hear from some of its outlying readers with news of jazz in their areas. ■ ■

## New Book

Jazz Is... by Nat Hentoff; Ridge Press/Random House. 288 pages (illus.) \$10.00

Nat Hentoff elucidates jazz music by careful consideration of the character of the jazz musician.

One does not have to share all of Hentoff's enthusiasms (I am not quite convinced that Gato Barbieri is all that much) in order to find fascination in the technique.

In Jazz Is..., Hentoff uses episodes, anecdotes, and conversations to tell his story. Sometimes, these are hilarious (Ellington firing Mingus), sometimes tender (long after the affair, scarcely on nodding terms, a dying Les Young solos behind an equally ill Billie Holiday and for an instant an old love is rekindled), and sometimes simply enthralling (Teddy Wilson sets out to record a set of Fats Waller compositions).

Hentoff is able to probe behind the apolitical popular entertainer mask of Louis Armstrong and find a declining giant still able to drive other musicians to unexpected emotional heights, and a Black man who is infuriated by racial injustice and bitterly scornful of an ineffectual president.

Hentoff is out of patience with critic Dwight McDonald who, after attending a cultural event at the White House in the LBJ years, delivered himself of the two opinions that (a) there should have been at least one American composer there, and (b) that the best thing all night was the appearance of Duke Ellington and his band. Hentoff suggests that if McDonald cannot connect Ellington and composition, we're in a lot of trouble.

Jazz Is... is an important book. A word on the illustrations: I have contended for 30 years that Bob Parent is the greatest photographer of jazzmen. The photos in this book - all by Parent - prove my point and are in themselves reason enough to unbuckle the \$10.00 which is being asked. - Ted Chandler ■ ■

NEW BLACK EAGLE BAND - COMING SOON!

The Eagle Boys fly high  
And never lose a feather  
If you miss this dance  
You'll have the blues forever.

---Handbill in the city of good old  
New Orleans, advertising an Eagle  
Band dance circa 1914.

New Black Eagles coming in May. Don't  
miss them and have the blues forever!

# • NEW ORLEANS JAZZ FROM GERMANY •

At the Marriott Twin Bridges

# Halleluja

Saturday Apr. 2  
9:00 -- 1:00

Members - \$4.00  
Nonmembers- \$5.00

# Ramblers

This great band broke it up when they were last in America in 1973. Now here they come again from Konstanz, Germany to play for us at the Marriott. Be sure to be there for this outstanding event.



## Ramblers Due on April 2

If the names aren't exactly household words, stay with it. After April 2, we may all be pretty familiar with a lineup that reads: Kurt Schreiner - cnt.; Lutz Kaltschmitt - clar.; Mathias Kemmer - tmbn.; Armin Fuchs - po., tuba; Carlo Stephan - drums; Hans E. Schornick - bass. After all, one fine day, around 1900 in N.O., a march fan was heard to remark; "Buddy Bolden? Who in the world is that?"

The Halleluja Ramblers may not be individually well known yet, but their whirlwind tour from Washington to N.O. by way of such stopoff points as Richmond and St. Louis is bound to have big effects on the recognition factor. ■ ■

## The Bermuda Triangle With Piano & Horn

For those interested in mainstream and modern jazz and a trip to Bermuda, there will be a "Jazz Festival at Sea" aboard the SS Rotterdam June 4-11. Cruise leaves and returns to N.Y. with stops in Nassau and Hamilton. Music on board: the Duke Ellington Orch; vocalists Joe Williams and Margaret Whiting; the Billy Taylor 3; pianists Dick Hyman and Earl Hines, and organist "Wild Bill" Davis. Information, call George Kerasides, Skyline Travel Service, (703) 931-4300. ■ ■

## PRJC On The Air (Kind of)

The inaugural edition of the PRJC radio program, "The Jazzband Ball," took place on Thurs., Mar. 3. It was a 1-hour salute to Bix Beiderbecke, which I hosted from 11 to midnight.

There was no opportunity to announce the show to club members, since it was planned only 24 hours in advance.

WPFW-FM (89.3 MHz) is still not on its regular broadcast schedule. When they finally got their transmitter working in mid-Feb., they discovered it interferes with the operation of the studios of WAMU, whose tower they share. Until these interference problems are solved, WPFW will be on the air between 8 pm and 5 am, when WAMU's studios are not in use.

In this transition period, WPFW is filling its nocturnal broadcast hours on an unscheduled day-to-day basis, which is how we got on the air late on a Thursday night. When WPFW begins regular programming, "The Jazzband Ball" will run 6:15-8:00 pm Sundays.

-- Dick Baker ■ ■

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



# ...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 -

Hot line for Jazz - 630-PRJC

JAZZ AT THE WINDJAMMER - Sun. 8-12 - Marriott Twin Bridges  
Apr. 3 - Hot Mustard JB                      Apr. 10 Dixie Five-0  
Apr. 17- Stutz Bearcat JB                      Apr. 24 Washington Channel JB

## REGULAR GIGS

### Mondays:

Federal Jazz Commission 8:30-11:30 Bratwursthaus, Arlington, Va.  
Hot Mustard JB 9-1 Rough Rider Lounge, Ramada Inn, Tysons Corner, Va.

### Tuesdays:

Storyville 7 8:30-11:30 Bratwursthaus, Arlington, Va.

### Wednesdays:

Bruce Weaver's N.O. Gang 8:30-11:30 Bratwursthaus, Arlington, Va.  
(N.B. - Wed. Apr. 13, PRJC open jam takes over at the B'haus.)

### Thursdays:

Riverside Ramblers 8:30-11:30 Bratwursthaus, Arlington, Va.

### Fridays:

Bay City 7 9-12 Buzzy's Pizza Warehouse#2, Severna Park, Md.  
Southern Comfort 8:30-12 Shakey's, Rockville Pike, Rockville, Md.  
Washington Channel JB; Federal Jazz Commission; and Original  
Monumental JB in weekly rotation - Captain's Lounge, Crystal  
City Howard Johnson's, 2646 Jeff Davis Highway, Arlington 9-1.

### Saturdays:

Stutz Bearcat JB 9-12 Buzzy's Pizza Warehouse #1 Annapolis, Md.  
Kenny Fulcher & Co. 8:30-12:30 Timbuktu Rest. Rt 176, Dorsey, Md.

## OTHER GIGS OF NOTE

- April 2 9-1 - THE HALLELUJA RAMBLERS Marriott Twin Bridges  
April 9 9:30-1:30 - The Bay City 7 Perry's Ordinary, Cross Keys Village,  
Baltimore, Md.  
April 15 Nonaudience open jam - home of Dave Littlefield, 6809 5th St NW.  
Washington, D.C. BYOB tel 723-9527  
April 16 8-12 Washington Channel JB Williamsburg, Va.  
April 17 2-4 Washington Channel JB Fort Magruder Inn, Rt60E, Busch Gardens  
April 23 Falstaff Five Plus 2 Towson College Fine Arts Ball,  
Towson, Md.  
April 24 2:30-6 SCOTTY LAWRENCE MEMORIAL CONCERT Rough Rider Room, Ramada Inn,  
Tysons Corners, Va.  
April 24 8 pm The American Popular Song - Smithsonian Museum of Natural  
History.



WELCOME NEW MEMBERS!!

Mr. & Mrs. Arthur Taylor  
Washington, D.C.

William H. Moore  
Falls Church, Va.

Gregory A. Cagle  
Wilmington, N.C.

Walter Helbig  
Arlington, Va.

Gilbert Saunders  
Bowie, Md.

Mary & John Bitter  
Lakewood, Ohio

Suzie Scott  
Falls Church, Va.

James Ryan  
Landover Hills, Md.

John R Gamble  
Claymont, Del.

Meredith Kirk  
Hyattsville, Md.  
Daniel F. Pullen  
Washington, D.C.

H. Dulany Davidson, Jr.  
Falls Church, Va.

Beverly & Fred Maxwell  
Laurel, Md.

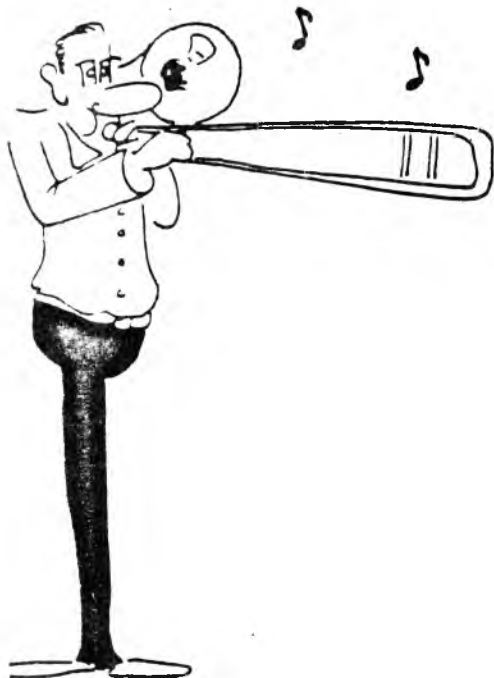
Betty & Harry Taylor  
Conshohocken, Pa.

Richard Loughery  
McLean, Va.

Carl K. Maholm  
Bowie, Md.

Lois Swift  
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