

TAILGATE RAMBLINGS

NOV. 1977

NOV. PRJC
SPECIAL EVENTS
ORIGINAL
SALTY DOGS
NOV. 19, 9 P.M.
TWIN BRIDGES
ARRIOTT

GENERAL
MEMBERSHIP
MEETING



MEMBERSHIP APPLICATION - POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME _____

SPOUSE'S NAME (for 2nd membership card) _____

STREET _____

CITY _____ STATE & ZIP _____

PHONE NO. _____ OCCUPATION (Opt.) _____

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 (Why styles interest you, etc.)

PRJC dues are \$10 per year.

PRJC is in the process of changing its fiscal year from one beginning April 1 to the calendar year. New members should pay according to the following schedule:

<u>If you join</u>	<u>you pay</u>	<u>which pays you up to</u>
Sep 1 - Oct 31	\$6	April 1, 1978
Nov 1 - Dec 31	\$4	April 1, 1978
After 1/1/78	\$10	January 1, 1979

Checks should be made payable to "Potomac River Jazz Club."

Mail to: Doris B. Baker
Membership Secretary
7004 Westmoreland Road
Falls Church, Virginia 22042

PRJC

Tailgate Ramblings

Nov. 1977

Vol. 7 No. 11

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TR is published monthly for members of the Potomac River Jazz Club, a non-profit group, dedicated to the preservation of traditional jazz and its encouragement 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.

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



Presidential Papers

Please reverse two dates I gave you in this space last month. The Salty Dogs will play on Nov. 19 and the annual meeting goes to Nov. 26.

Members are urged to attend the annual meeting, election, and dance 8 pm, Sat., Nov 26 at Capital Yacht Club, 1000 Water St., SW. Arrangements are in the hands of VP Dick Baker and Polly Wagner, a Yacht Club member. The agenda is short: Year-end report, election of 5 Directors, any new business, and then music. All musicians are urged to bring their axes.

Admission is free, beer is on the club, and there'll be a cash bar. This is our own party - public not invited. There is ample free parking along the D.C. waterfront - commercial parking too. The slate of candidates for seats on the Board was developed by a nominating committee composed of Eleanor Johnson, Dolores Wilkinson, Doris Baker, and John Sears. Additional wrteins are welcome.

Another jazz party for members and guests is our 3rd Annual New Year's Eve celebration at Odd Fellow's Hall ,105 Maple Ave., Falls Church, with the Bay City 7 providing the music. This dance and breakfast is being managed by our two Club Secretaries, Doris Baker and Mary Doyle. Admission is onlt \$10 per person, everything included. BYOB. Y'all

come, y'hear? It will be the best New Years Eve deal in town!

Actions of the Board: The club's hotline telephone equipment has been moved to Dick Baker's home. Since Va. phone numbers cannot use PRJC (or 7752) the next best letters ~~hd~~ to be accepted. The new number is (703) 573-TRAD. Call it tolearn where jazz is played.

In support of jazz programs regularly broadcast, the Club has donated \$250 to WAMU-FM and the same amount to WPFW.

A high complment to Washington as a jazz center is an invitation from the Spoleto Music Festival USA of Charleston, S.C., for the club to provide jazzbands May 25-June 11, 1978.

-- Harold Gray ▲ ▲

Salty Dogs Here 16th

Lew Green will bring the Original Salty Dogs to the Twin Bridges Marriott Nov. 16 for the PRJC monthly special. Starting as usual at 9 pm, it promises to be oneof the top attractions of the year. Prices stay at the usual \$4 for members, \$5 for nonmembers.

The Salty Dogs, based in Chicago, were founded more than 30 years ago at Purdue University, and claim to be the oldest extant jazzband in the country. None of the founders are still with the band, though a couple of members go back 20 years. Cornetist/leader Green will be recalled by those who rode the Potomac River cruise this summer as the hard-driving cornetist who headed up a group of PRJC all-stars in an exciting evening of jazz.

Normally ranked with the New Black Eagles as one of the most exciting and proficient of the bands currently playing classic jazz styles, the Salty Dogs adhere to a style somewhatmore Chicago-based than that of the Black Eagles. They feature a tight, driving ensemble as a platform for their excellent soloists.

Their joint concerts with the Eagles at the Sticky Wicket in Hopkinton, Mass., are legendary, and they have been the stars of innumerable jazz festivals. ▲ ▲

Editor:

We of the New Jersey Jazz Society are doing our second annual jazz weekend - The Strides of March - Mar 31, Apr 1 and 2, 1978 at the Playboy Resort and Country Club in McAfee, N.J.

We attracted a number of your members last year and would like to have more this year.

-- Red Squires, Chairman
Music Committee ▲ ▲

But On The Other Hand

An Editorial Outcry

The Romans held that "Art is long, life short." The lives of two men who left us this month did a great deal to perpetuate the art of jazz, and their loss is a body blow..

△ △
The death of Albert "Papa" French symbolizes obliteration by time of the N.O. memories still so verdant when Jelly Roll Morton maintained his Florida Ave. digs in the district, and recorded his memories for the Library of Congress.

If Jelly was first generation in the N.O. jazz tradition, Papa was a member of the second generation. He was still in kneepants when Storyville closed - the tradition he absorbed came at the knees of his elders. It was not personally experienced.

Yet his contribution was considerable. A fine banjoist, he has in recent years tended the flame in memory of the late Papa Celestin, who's Tuxedo Orch he took over and continued. Celestin's muse was not the muse of Oliver, Armstrong, and Bechet, but it was a legitimate slice of later N.O. music and Papa earned our gratitude in perpetuating it.

His death was a loss. A fine musician has gone and by that we are diminished.

△ △
To call Bing Crosby a jazz performer would be to stretch the truth a lot. Yet more than most other pop singers, Crosby knew, understood, and promoted jazz.

I recall a very good and popular radio show Crosby had in the late 30's, with John Scott Trotter's Orch. In the brass section sat Andy Secrist, one of the best Bixian horns of the era. Never a program went by but Bing called for a solo from Secrist.

Then there were the records and films with Armstrong - often clowning, but always swinging and respectful of Louis' jazz credentials.

Unfortunately to too many, Bing is recalled as one third of the Rhythm Boys, singing corny unworthy songs with Paul Whiteman. They gave scant hint of the mature singer Crosby was to become.

Bing laid down a pattern later singers - Sinatra, Bennett, Buddy Clark, Frankie Laine - were to follow, recording often with jazz musicians with happy artistic results.

No, Bing was no jazz man, but he did more for the music than many guys who call themselves that, and his death hurts.

△ △

It is with much pleasure that TR this month welcomes to its staff, Mary Doyle, also Recording Secretary of PRJC, and a Board member. (You want a job done? Ask someone who's too busy to do it, and it will be done best.)

We have asked Mary to write a column on PRJC people - what they are up to that's printable, where they are traveling, what musical kicks they're getting - and such assorted information. If you have anything out of the ordinary to tell the club about, you really ought to get to know Mary.

△ △

Our Record Changer selections this month are, we think, especially interesting. They include the introductory article in a series written in 1944 by Roy Carew and Don Fowler on Scott Joplin, and selections from a N.Y. scene column by a cat named Herman Rosenberg, who really got around the Apple.

We'll continue the Carew-Fowler series in upcoming issues, and will also, when space permits, have the interesting results of discographical detective work on the later records of King Oliver by the late Eugene Williams.

The Record Changer pieces should be easier to read from now on. We have changed prepublication reproduction methods, and typographically, the results are greatly improved. -- TC ▲ ▲

An Open letter

Dear Fred and Anna:

On the occasion of your retirement from the Board, I would like to say thanks to two people who did so very much to get PRJC started, who have worked tirelessly for the club in so many ways throughout the years, and perhaps of prime importance have been to more PRJC band gigs than anyone in the club. As bandleader, sideman, and substitute over the past 7 years, it has been almost unusual not to find the Wahler's leading the cheering section.

Speaking for the many musicians and members who have really appreciated all your efforts, the hospitality of your home, shared thoughts with you about some of our number who have joined the big jam session in the sky, and had a lot of just plain fun - thanks, Fred and Anna. -- Chuck Brown

(Ed. Note: Amen - TC)

▲ ▲

Communication

Editor:

The Jazz Minors probably have a way to go before achieving emotional depth and despite their remarkable chops there are some rough edges which will likely disappear with regular performance. I've heard better bands at PRJC functions and I sure have heard worse.

What seems to me to be the issue here is: Will traditional jazz survive in any form at all -- professional, amateur -- if it does not recruit a young audience? And will an audience alone suffice? Won't we need young performers of the music? I haven't seen very many come down the pike in recent years. And when they do, I'm going to encourage them.

-- Royal Stokes

(Ed. Note: Welcome to the pages of TR, Royal. As you say, we need all the young talent we can get and we applaud your efforts in that regard. But are there not standards to be maintained and critical judgements that are needed? -- TC)

Editor:

I am writing to affirm your editorial on the Jazz Minors. I heard them at the Sacramento Jubilee and had much the same reaction you did. I think it remarkable that these kids have built the repertoire they have and that they can play quite authentically when that is their aim. But I too was turned off by the Sha-Na-Na qualities in their presentation. It seemed to burlesque what lots of us take more or less seriously.

It will probably help them modify their act to read such comments as yours, although I know it is a little like attacking apple pie and motherhood to come out against kids. They may profit from it.

We (The writer leads and plays trumpet in a group called the New Orleans Jazz Band - Ed.) play The Truth every Sunday in Waikiki at the Hilton. Because our crowd is mostly tourists we show-biz a lot too - it's kept us here 12 years. But before an akamai (local for knowledgeable) crowd it could be detracting.

-- John H. Norris

(Ed. Note: John tells us that he lived 8 years in Arlington where his musical duties spread from 3rd leader of the U.S. Navy Band to choir director at Arlington Methodist Church. With his letter we draw the curtain on the debate over the merits of the Jazz Minors. - TC)

Editor:

I am disturbed by recent changes in TR and hope that these do not reflect a

shift of emphasis in the club itself.

Lately there has been a burgeoning of lengthy personalized articles which allude to events and personalities beyond the ken of the average traditional jazz buff. As these articles have proliferated fewer and fewer items referring to the local club have appeared. TR cannot be both a club newsletter and a magazine with feature length articles. The present cluttered format in both editorial and graphic terms makes TR very difficult to read. --- Mary S. Smith

(Ed. Note: If the Club wants a bland recitation in TR of facts otherwise available by calling the hotline, we'll be happy to turn over to a new editor our meagre supply of headliners and our gallon bottle of Excedrin. Not only do I see a good jazz journal developing out of TR, Mary, but you're right - that's where I want to go. You're also right about the cluttered format - which we're working on. In any event, sometimes it's so hard to know. See next letter. --TC)

Editor:

In the last TR a correspondent denounced your kazoo playing. Permit me to say I agree with him. Kazoo playing should be condemned in all circumstances including national emergencies.

However I don't share other sentiments expressed in that communication. If there is occasional disagreement over your judgements that's no cause to flip one's top.

Jazz is one big happy tent with plenty of room inside. The PRJC occupies only one corner, but its members should be free to wander around and sample other goodies without anyone getting outraged. We've had enough of the True Believers in other settings trying to impose the one True Faith on everyone else. It's ridiculous though not surprising to see it crop up in a jazz club.

Keep on keepin' on, old man. Let the reactionaries who'd like to exclude anyone they disagree with think what would happen if the other side ganged up on them. -- SL

(Ed. Note: Have a care, Sir. Your comments on kazoos will be taken in ill part on the campus of Michigan State University at Kalamazoo, where - I am informed - they have a marching band made up entirely of kazoos. Can you dig it? The sweet strains as the Massed Kazoos - all several of them - take the field between halves! Bass kazoos, soprano kazoos, B-Flat Minor kazoos, slide kazoos - all playing the Michigan State at Kalamazoo Fight Song! Like wow! -- TC) ▲ ▲

Club to Elect New Board Members

Mark the following date on your calendar: Sat., Nov. 26 - the date of the annual PRJC meeting, election of directors, and dance. The Club provides all the beer you can drink, and all members are welcome. Location will be the Capitol Yacht Club, 1000 Water St., Washington. That makes it next to and west of the Flagship Restaurant.

The PRJC Board of Directors consist of 15 members serving staggered 3-year terms. Thus, 5 are elected by the membership each year. The Board, in turn, elects the officers. Ballots will be mailed to members shortly and will contain names of prospective directors proposed by the nominating committee. You may vote for any five of the candidates listed below, or cast any write-in votes you desire. You may want to keep this sheet handy when selecting your candidates. They are the recommendations of your Nominating Committee.

DON ANGELL - A strong supporter of club activities since becoming a member in 1972. Don also attends many of the out-of-town festivals. Has been actively listening to dixieland music since he first heard it at Nicks back in 1946. Don recently left his post with the Interstate Commerce Commission to take up new duties as owner and President of A&R Enterprises - a trucking firm.

LOU BYERS - Member since 1973, Lou was appointed to the Board in 1976 to fill the term of the late Scotty Lawrence. A journalist and account executive for the No. Va. Globe, his weekly column covers local traditional jazz activities. Lou was a board member of one of the nation's first jazz clubs, Philly's Jazz Unlimited, in 1949. He has produced several jazz events in this area. (Incumbent)

TED CHANDLER - Editor of Tailgate Ramblings. Ted served on the Board of Directors of the Boston Jazz Society in the mid-40's, and has followed the vagaries of jazz since the mid-30's when he first stumbled upon a Benny Goodman Swing Classic. PRJC member since early 1974.

BILL HUGHES - Currently serving as PRJC Treasurer. A jazz devotee since Shakey's started it all in Annandale several years ago, Bill attends nearly all club events. He is member #99, having joined PRJC in Aug., 1971. Bill is an accountant with the Department of the Navy.

DOTTIE KNOCK - Has been an enthusiastic supporter of PRJC since 1972 and has been a devotee of Jelly Roll Morton and traditional jazz for more years than she cares to admit. Has a unique PR job in the president's office at Southern Railway and her organizational and administrative background - plus her devotion to PRJC - make her a well-qualified candidate for the Board of Directors.

KEN KRAMER - PRJC #52 - has been enjoying our music since it was brand new - even heard Bix live! A collector and listener for 50 years, he has also written for TR and other jazz publications. Ken is running on the Good Time ticket in the belief that this is what PRJC members want. He is associated with the American Red Cross.

JOHNSON McCREE, JR. - "Fat Cat," a certified public accountant, is a charter member of PRJC and has served on the Board of Directors ever since. An avid record collector and strong supporter of PRJC and other jazz activities across the country, Johnson has produced his own Jazz Festivals in Manassas for a number of years, as well as his own line of LP records. Johnson also leads his own local band, the Manassas Festival Jazzers. (Incumbent)

BERT SILVERMAN - An enthusiastic jazz lover and owner of a "modest" record collection of trad jazz. In addition to supporting PRJC events, Bert heads his own PR company and also serves as senior associate with the Ernest S. Johnston Advertising Agency in D.C., which handles most of the film studios in this area, representing nearly all West Coast movie producers among other clients.

RICHARD D. STIMSON - Has been a PRJC member for several years and is completing a first term on the Board of Directors. He is drummer with the Federal Jazz Commission, previously was leader of the Free State Jazzband, and has been a loyal supporter of PRJC events. Dick is affiliated with John Hancock Mutual Life Insurance Company. (Incumbent)

RAY WEST - Completing a first term on the Board, he has been a PRJC member since 1972. Among his more recent jazz oriented activities, Ray has been serving as a DJ, promoting the works of Louis Armstrong. His wife, Esther, was PRJC's secretary-treasurer for two years. Ray is a computer specialist with the Department of the Navy. ▲ ▲

A Private in the Great Saxophone War — Ch. 7

by Stuart Anderson

On Sept. 15, 1939 Bunny Berigan's band opened at the Totem Pole Ballroom near Boston. I was in that band and stayed with it until the third week of February, 1940.

The lineup other than Bunny consisted of Johnny Fallstich, Carl Warwick, Joe Aguanno - tpt; Al Jennings, Mark Pasco - tbn; Charley DiMaggio, Jack Goldie - alto and clt; Larry Walsh and me - tenor; Bud Koss - piano; Tommy Morgan - gtr; Mort Stuhlmaker - bass; and Paul Collins - drums. (I give this list because I can't find it in any of the hack writings about the big bands. After all, this wasn't Bunny's "Can't Get Started" band, now was it?)

Bunny was sober; in precarious straits, however, having to do with debts incurred with his first, most famous group.

Larry and I divided the tenor solos. Our styles balanced: his suave Eddie M Miller manner against my tight beat, my hard sound, and my little melodies. You can hear that on a Victor record we made on Nov. 28, 1939*. Larry was to have all the tenor solos on that date: 4 bars on Ain't She Sweet, 16 bars on Peg O' My Heart, and 16 on Ay-Ay-Ay -- altogether a "big deal." We had recorded the first two tunes when, just as Bunny was about to give the downbeat for the last one, Larry turned to me and without a word grabbed my sheet and gave me his. Bunny started us off and, not far into the tune, I rose to make my bid for posterity. It is far from my best: 8 bars of plaintive melodies, 4 bars of hard swing, and in the last 4 bars I plunge straight ahead with my head down - like a 135 lb. fullback. I can't remember thanking Larry for his generous act, and now it's too late - he's dead.

Bunny was having trouble with his lip on that date, fluffing here and there on the high notes in the preliminary takes. This bothered him to the extent that after an especially frustrating clam, he was about to throw his horn against the wall when his father, who was managing the band at the time, grabbed the trumpet and handed Bunny a chair, which he then threw against the wall - a therapy that apparently worked because after that the lip trouble stopped.

On the night of Jan 1, 1940 we opened at the Mosque in Newark for a one week engagement. Bunny was in the hospital suffering from one of his last illnesses. Jack Teagarden on trombone played Bunny's book without a hitch. For the second night - and the balance of the stay - the booking office in its infinite wisdom

had chosen Wingy Mannone to handle Bunny's chores. That night Wingy entered the hall, warily approached Bunny's music stand - topped by his book, like a fat Bible - and walked around it, examining it from all angles. He then proceeded to the other end of the bandstand and beat off the Blues, which we played off and on for the rest of the week - interspersed with a smattering of current hits and medleys of old favorites. (Later, Wingy traveled to Chicago to try out for third trumpet in Tommy Dorsey's band. He murdered the part, and when Tommy berated him: "I thought you said you could read," he replied: "Man, I got rusty on the bus trip.")

During my stay with the band Bunny did some of the finest playing of his career. He had his ups and downs of course, but when he reached the heights, he inspired all of us. One night after Charley DiMaggio's brother Joe (a marvelous clarinet player) had joined the band, Bunny, Joe, Larry and I were standing around at intermission when Bunny turned and, looking at us with those transparent, honest eyes, said: "Boy, you fellows are sure swinging tonight. You really send me." (Strange: we had all thought it was the other way around.) In all my years in the music business I don't remember hearing a leader say that to his men.

Bunny Berigan was a poet. You wouldn't know that from talking to him; it came out when he picked up his horn. He played the gamut: emotionally, stylistically it was all there. I remember the nights, the crowds - all agog, listening. The golden tones floated up, out and away, and later - on June 2, 1942, Bunny floated after them, not yet 34 years old.

* For Berigan fans that album is a must: BUNNY BERIGAN, His Trumpet and his Orchestra - RCA LPV-581. ▲ ▲

DRUMMER - traditional and all styles - wants work with working band. Experienced. John (Robbie) Robinson, Seabrook, Md. Telephone: 459-5667.

DIXIE TROMBONIST - valve & slide - seeks gigs. Dick Cramer, w/ Tex Wyndham 5 years so knows the tunes. To substitute between Bix Mem. Band and Red Garter JB gigs. Office: (215)854-5648, Home (215)L06-1086.

NEEDED: By Dec. 1. Inexpensive unfurn. 1-2 brm apt in NW DC or Cap. Hill near bus or Metro. Willing to help renovate. Bob Westgate, 628-3050, anytime.

You may wish to Xerox this
notice for your bulletin board
at the office.

PRJC

The Potomac River Jazz Club

PRESENTS

the

ORIGINAL SALTY DOGS

featuring the jazz songs of

CAROL LEIGH

NOVEMBER 19, 1977

9 pm - 1 am

MARRIOTT TWIN BRIDGES

Members — \$4 Nonmembers — \$5

For info on this and all PRJC
activities, call 573-TRAD

A Pride of Prejudices

No, doc, no, honest. It's not your breath. I like salami, I really do. No, it's... it's your wall clock that bugs me. Could you maybe turn the couch around so I can't see it? I keep trying to figure out what your fee works out at by the minute.

Yeah, that's better. Well, like I was saying, it all started -- I mean setting fire to my nose and eating dog food and all -- it all started on account of I collect jazz records... The sport of kings? Well, I never heard it called that, but it used to be a lot of fun. Back in the '40's I used to use cactus needles on my good 78's. Used to sharpen 'em on a little emery wheel gizmo...What? You weren't even born in the 40's? I guess its your beard and that Roquefort cheese kinda complexion makes you look older...that and the hair down to your waist.

The bad times for me started about the time I could afford halfway decent equipment. First time I lit my nose was when I tried to buy a replacement diamond needle for this great turntable I picked up in '72. Same clerk who sold me the turntable tells me my cartridge went out with button shoes; they don't make needles for it anymore and I got to buy a new cartridge.

So instead of being out \$3 for a needle, I'm out \$25 for a new cartridge, plus the \$3 for the needle.

"What about the next time I need a needle?" I tell him. "I didn't have to buy a cactus every time I wanted a pack of cactus needles."

This bum gives me a big smile and says, "If Squeeze-A-Buck Sound Associates last a thousand years, they will still say. 'This was their finest cartridge.' Better than this they don't make them. You will be dead before it is obsolete."

That night, what with the \$28 wiped out and thinking about dying before the cartridge...well. I just snuck down to the furnace room and lit my nose... Winstons? No, not Winstons. More like the old Luckies... before the green went to war. Anyway my nose smokes great, right from the first puff. No breaking in at all...

But I wasn't hooked at first. And I wouldn't have got into the dog food either if it hadn't been for...Look, doc, please give me back my matches...Just a couple of drags is all I need...Thanks, doc. You're not a bad Joe even if you are a shrink.

The dog food? Yeah, well, what happened was I had to get a new needle again. So it's back to good ol' Squeeze-A-Buck Sound Associates with my worn out needle. The place is very spiffy now -- wall-to-wall carpet up to your knees and indirect

lighting and a new clerk with a mug like a platter of chopped liver. I tell him I need a replacement needle.

Chopped Liver looks at me; he looks at the needle; and he says one word: "No." I mean just like that he said it. No small talk. No "its a nice suit you're wearing, too bad you got egg on the lapel." Nothing like that. Just..plain..NO.

Then he lays it on me I need a new cartridge which he will sell me for \$39.99 reduce from \$41.

I tell him where he can put his cartridge -- very politely because I got 20 years on him and he's got six inches on me. I hit three more hi-fi shops and they all give me the same runaround; one look at the needle and they want to sell me a cartridge. At a fourth shop, a guy asks me what make turntable I got. I tell him and he just shakes his head. "You're not really happy with it, are you?" he sneers. He's too good for needle and cartridge. Now he wants to sell me a \$200 turntable!

By now I got gas pains. I got to eat. I buy some sandwich meat at Safeway. Only it's not sandwich meat. It's Rover's Dream Dog Food. Here..here's the can. You got to look for the red and green label. Accept no substitutes. Honest, doc, you should try some. It's great on rye bread.. it makes your fur soft and silky, and.. What about the needle? Well, after I'm into Rover's Dream followed by a few puffs on the nose, I'm off to Korvette's. A nice kid there checks my needle against a chart with a zillion different needle shapes. And what do you know? HE FINDS MY NEEDLE!!! Only trouble is it's out of stock and he doesn't know when, maybe never, he'll get one in. Nobody buys them anymore, he says.

I must of blacked out then. When I come to, I'm in a jeweler's back room on 47th St. in Manhattan. Some guy in black clothes, long black beard, is on the phone to South Africa. The Rand diamond mine.

"We'll get your needle," he says, "But it's going to cost a bundle on account of it's a special order -- \$399.99 reduced from \$401. You'll have it by June or July, 1979."

Nix, doc. No more salami. Try some Rover's Dream. Your breath's gonna be a lot better. And maybe your complexion, too.... -- Al Webber ▲▲

The Third Annual PRJC New Years Celebration will be held New Year's Eve at Odd Fellows Hall in Falls Church. \$10 per person, music by the Bay City 7. Details in next TR. But make plans now!

Is It True What They Say...

A club is a club is a club because of the people who are members. We thought we would tell you about some of the personalities and meanderings of the PRJC group. For example....

Wedding bells rang for a stalwart member of the club this month. Chet Lowe and his beautiful bride Marcy were married at the Fort Myer Chapel (he's in the AF) and rode from the ceremony to the reception in a horse-drawn carriage. Ah, romance! Many notables from PRJC attended, among them the Grays, the Wahlers, and Joe Shepherd. Dancin' John Sears was Chet's best man. (No he did not dance up the aisle or anywhere else in church.)....

Travels: Dick and Doris Baker, also newlyweds of less than a year, planned to travel to hear jazz in Toronto at the festival there. A friend of Dick's had just bought a plane and they were flying up...Then there's Eleanor Johnson who flew to the Octoberfest in Germany... Jim and Betty Ritter arrived in the Crescent City Sept. 28th just in time to attend the funeral - traditional jazz style - of Albert "Papa" French, banjoist leader of the Original Tuxedo JB. Papa died of a stroke at the age of 66... Closer to home, the Wahlers attended the Red Lion JB show in Wilmington as they usually do - they have a standing reservation. My spouse and I tried to get an October reservation and got laughed at. There is a 3-month waiting list for that great band - which was here in July....

Shannon Clark has found a spiritual home in Hawaii digging the music of the N.O. Jazzband - now in their 12th year at the Hilton Hawaiian Village. Their trombonist Don Sharp will be remembered by many PRJCers for his exciting performance at Fred Wahler's birthday party last year when he sat in with the Bay City 7.

Places: October - the Twin Bridges Marriott - scene of the Yankee Rhythm Kings and on the 29th, the Federal Jazz Commission and the Washington Channel Jazzband....One might also get out to the Bratwursthau in Arlington. Some of the cute Asian waitresses were gone for a while, but 3 weeks ago, ladies, a male waiter with a German accent waited on our table. Alas! No hand kissing, but I thought I heard a faint heel click... Ted Chandler, our editor, received the Golden Kazoo award there this month... You might try the Pierce St. Annex - they really do have free spaghetti... Evelyn Woods suggests jazz dancing lessons for those who must watch the more graceful members. Teacher? Place? Any ideas?... --Mary H. Doyle ▲

Three PRJC bands brought the happy sounds of traditional jazz to a general audience of over 1,000 people at the Second Annual Fall Festival of the College Park Board of Trade on Oct. 1. Entertaining the students and townspeople during the outdoor fair at the gates of the U. of Maryland were the new Shieks of Dixie led by Dave Littlefield, Dave Robinson's Storyville 7 and Del Beyers' Riverside Ramblers. Unfortunately rain prevented the Ramblers from doing their complete show.

The event was the public debut of the Shieks of Dixie, a band which was developed from the PRJC Musicians' Directory and the no-audience jam sessions held every third Friday at Littlefield's Takoma Park, D.C., home.

Playing with the new band were Littlefield - po; Walt Beinke - clt; Dick Walters - tpt; Dan Stein - tbn; Jesse Winch - drums; Hayes Cavanagh - bass; and John Rogerson - gtr. -- HG ▲ ▲

Dave Burns and his Hot Mustard Band are bringing traditional jazz to a young singles type of audience each Sunday evening in D.C.'s midtown bistro belt at 19th and M with a big sign out front proclaiming the news. Originally an afternoon gig, the hours are now 7-11 pm to avoid football games. Place is the Pierce St. Annex, 1210 19th, NW - free parking under the M St side of the building. This competes with the Club's regular Windjammer sessions, but it is possible, as this writer has done on occasion, to catch both on a Sabbath twilight. -- HG ▲

Another gig bringing jazz to unusual places came about in mid-Oct. when Wild Bill Whelan's unbridled jazz enlivened a jazzband dance at Georgetown U. Since it was an Irish student group that hired the band for their dance, it may be that they thought they were going to get some Gaelic jigs and reels. Eyewitness reports, however, indicate that they swallowed their disappointment well, and a large crowd stayed around to hear the sounds of the Wild One and his Bicentennial JB.▲ ▲

Out-of-towners traveling to Wilmington, Del., on the first Friday of the month to hear Tex Wyndham and his Red Lion JB at the Hotel DuPont's Green Room may now stay right at the Hotel DuPont for a specially reduced price (\$25-double, \$20-single) available to those requesting the "Dixieland Night" room rate. Be warned, though, that the band is as popular as ever, and make your plans - and reservations - well ahead of time.▲ ▲

Digging the Danes

(Ed. Note: PRJC members Ginny and Sid Levy are just back from a 2-week trip to Denmark and Holland. Herewith, part 1 of a 2-part report on the jazz scene in those countries.)

Deep inside a smoky, candle-lit cave in downtown Copenhagen, we witnessed a primitive Scandinavian rite: Seven young Danes belting out Canal St. Blues with Viking vigor. With two cornets in the front line, the band sounded eerily identical with the King Oliver/Louis Armstrong original. This turned out to be no accident. Bandleader (and sousaphonist) Leo Hechmann explained why: The group (the Peruna JB) has taught itself most of what it knows off early recordings. They had this one down pat; I even thought I heard 78rpm surface noise.

More than pat, this was tight, well-rehearsed, yet living, swinging jazz. The enthusiasm and talent that went into it made the difference.

This was our introduction to the traditional jazz scene in Denmark and we quickly found out that it is a lively one. Hechmann, who has led the band since 1959, estimates there are 45 or so groups in Denmark, 15 of which (including his own) he rates as semipro or better.

Wild Bill Davison, who has lived in Copenhagen for 3 years, confirmed this. We talked to him between sets at the Sophus Ferdinand Jazz Club in Odense, a town 150 miles west of Copenhagen. Bill said he finds the feeling for jazz in Denmark and the rest of Europe exhilarating and rewarding. He has gigged as featured star in 17 countries during this stay abroad. (Soon, by the way, he may move on to Switzerland for another extended stay.)

The band in Odense is led by a trombone playing physician named Hans Brincker. It fits neatly into the Nicksieland groove that has been Wild Bill's habitat all these years. The audience was young. Dave for Davison and ourselves, there was no one over 35 in the house, we'd guess.

In Copenhagen Hechmann explained why: "We went through the same decline of jazz that you did in the late 50's and 60's - Presley and the Beatles and all that. But now we think the cycle has turned again." As for the sound of the Peruna (stands for potato in Finnish) you can check it out on "Jelly Roll Morton Revisited", issued last year by Fat Cat Records. The tape was brought here by Bob Greene who knows the real Morton sound. Or wait til next spring; the Perunas are working on plans for a U.S. tour and will make it to Washington if they can. -- Sid Levy ▲▲

The YRK at the Marriott

The Yankee Rhythm Kings of Boston landed in the Persian Room of the Twin Bridges Marriott, Oct. 15, and had the situation well in hand from the opening bars of their theme song, Rhythm King.

On their first sally into the jazz hinterland, the YRK gave conclusive proof to a small but boisterous gathering of PRJC true believers that the 2-cornet King Oliver/Lu Watters tradition is alive and kicking along the banks of the Charles.

Their book was a mouldy fig's dream. Imagine getting Working Man's Blues, Got Dem Blues, Smokey Mokes, Where Did You Stay Last Night, and many more goodies of the same era and calibre - all at a single sitting! And not only that. Natalie Lamb on loan from the Red Onion JB got up and belted out the blues and shook her black feathered boa in most pleasing fashion.

As a whole, the band is never less than interesting, but the brass team of bass trombonist/leader Bob Connors and trumpeters Dave Whitney and Paul Monat is downright fantastic. In solos and duets arranged by Connors, Whitney and Monat play with electric sparkle and verve. Connors is no mean soloist himself, with a big, broad tone and melodic concept closer to the Cutty Cutshall/Lou McGarity school than to the ancestral tailgaters. He also deserves a hand for his arrangements (necessity when you add a second trumpet). On tunes like Friendless Blues and Where Did You Stay Last Night, the voicings he has worked out give to the ensemble a rich sombre beauty which is genuinely distinctive.

Clarinetist Blair Bettencourt is a pleasing soloist, but in the ensembles the enlarged brass team tends to overpower him. The rhythm section holds tempo well, and swings better on medium and slow tunes than on the fast romps. On some of the latter, a little of the 2-beat rigidity of the West Coast school creeps in occasionally. On the slower numbers, they have a looser 4-beat feel. Drummer Ray Smith, banjo Cal Owen, pianist Don Bennett, and tuba player Stu Gunn comprise a band-within-a-band specializing in rags. In an interesting departure from the norm, the banjo takes the lead.

The YRK has produced a fine record which can be had by writing Yankee Rhythm Kings, Inc., 187 Great Rd., Apt. A-10, Acton, Mass. I don't know the price by mail. Risk a postcard and ask. You won't be sorry. -- Aggravatin' Papa ▲▲

Don't wallow in ignorance when
it's so easy to bask in knowledge.
Call 573-TRAD

New Band For A New City

PRJC got another jazzband this month and picked up its youngest musician in the bargain. The New City Rhythm Kings held their first practice session at a private home in Columbia, Md.

Regular rehearsals are set for the future and the new band will shortly begin accepting new gigs in the Columbia area.

Working with the band on a part-time basis, will be Eric True, 12-year-old ("and going on 13") drummer son of pianist John True. Eric sat in at the opening bash in place of the scheduled, but traveling, Sandy Blumenthal, and played such outstanding drums that the band members agreed that he would back up Blumenthal.

Eric said he normally plays drums in a rock'n'roll band, but at the PRJC picnic he studied the drummers carefully for tips on how jazz is played. He obviously learned well.

With the exception of trombonist Jim Adkins, all members are Columbians. Adkins comes from nearby Laurel. Other band members are Marty Frankel - cornet; Bob Thulman - clt; and Kyle Miller - string and Fender bass.

-- Jazzbo Brown from Columbia Town ▲ ▲

I found a new number - for jazz info:
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prjc

Membership Meeting & Election

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Washington, D.C.

TIME Sat., Nov. 26, 1977 8 pm to ?

Free Beer!

Dancing

MUSICIANS - BRING YOUR AXES

FOR SALE: Elderly but excellent-condition Bach "Strad" Bb tpt.
"Medium" Bore. Sid Levy 244-5110.

WPFW-FM continues to broadcast, and with it, the PRJC radio show, Jazz Band Ball. Upcoming shows:

Nov. 6 - Hal Farmer Australian Jazz
Nov 13 - Sonny McGown Matty Matlock
Nov 20 - Bob Harris Midwest Cornets
Nov 27 - Don Farwell Ragtime
Dec 4 - Don Smith Service Jazz Bands

Time: Sunday pm - 6-7:30. 89.3 Mhz ▲ ▲

A new weekend gig has opened up in Silver Spring, Md. where Ted Efantis's Jazz Quartet has taken up residence at Captain White's Seafood Supper Club on Georgia Ave.

With Efantis on reeds and vocals, the quartet includes Bob Murphy - po.; Keith Hogkins - bass ; and Skip Tomlinson drums. The group plays a wide ranging repertoire from Jelly thru quite modern jazz. They play from 8:30- 1 Friday thru Sunday, with Sunday evening open for sit ins. ▲ ▲

Manassas Fest Dec 2-4

Headed by the Soprano Summit and including such performers as Tommy Benford, Billy Butterfield, Dick Wellstood, and Maxine Sullivan, the performer list at the 1977 Manassas Festival reads like a Who's Who. Fat Cat McCree, impresario of the 3-day bash, happily reels off names like Dill Jones, Billy Allred, Ernie Carson, Pug Horton, Marty Grosz, Warren Vache, Tommy Gwaltney, Jacques Kerrien, and a lot more, and calls this year's festival one of the best yet.

This year's edition of Manassas will take place Friday, Saturday, and Sunday Dec. 2-4, and will be staged at the Hay-loft Dinner Theater and probably at the Manassas Armory and the High School Auditorium as well, although some details remain to be worked out.

Benford, the ageless drummer who dates back to Jelly Roll Morton's Red Hot Peppers will be playing with Clyde Bernhardt's Harlem Blues and Jazz Band, one of four organized bands set for the bash. Also in the personnel are George James, veteran alto man who sat in some of Armstrong's earliet big bands, and Francis (not to be confused with Cootie) Williams, mainstay of the Ellington brass section in the early 50's.

Other bands at the fest will include Kenny Davern and Bob Wilbur's Soprano Summit; Jack Maheu's Salt City Six with former local John Thomas on trumpet; and Fat Cat's Manassas Festival Jazzers, with Country Thomas - clt; Joe Shepherd - tpt; Glenn Sullivan - tbn; John True - po; John Wood - Bass, and Gil Brown - drums.▲

The Authors: ROY CAREW is a spry, sharp old gent, something over 60, who will retire from Government work in a year or so. "Then," he says, "I can really get down to business on this jazz kick." At the present time he looks over your income tax return to make sure you haven't paid the government too much money. Roy was raised in up-state New York and in 1904 took a bookkeeping job in New Orleans. His interest in ragtime and jazz dates from this time. He was well acquainted with Tony Jackson (one of the only pianists ever to get a nod from Jelly Roll Morton) and many other of the best New Orleans rag men of that time. Roy has bought and played nearly every good piano rag ever published. To this day it is a rare treat indeed to sit down in Roy's front room and hear him beat off any rag you can think of on his grand piano.

DON FOWLER, during the six months he was stationed at Fort Washington, divided his spare time between two occupations,—playing trumpet with local bands, and excavating many mysterious things in the copyright office of the Library of Congress. Like Mr. Carew, Don has a tremendous collection of ragtime music from which he has transcribed leads for trumpet. His book contains some thousand tunes. At the present time, Don is stationed in Texas.

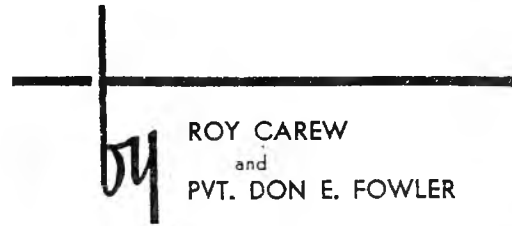
IT is very gratifying to note that in the past several years an awakening interest in authentic American jazz music has prompted many earnest students to delve into the history of the beginnings. A considerable amount of painstaking and valuable work has been done, and little by little the evidence is being unearthed, and credit is being given to those musicians who, singly or in groups, developed this distinctively American music. To the writers of this article, however, it seems that, while a great deal of laudable and productive effort has been expended in discovering and publicizing the musicians who developed and spread jazz music, there has been a noticeable lack of consideration given to the immediate basic materials with which those musicians had to work,—that is to say, to the early musical environment of the players, to the popular musical compositions that were current in the early days, and to the musicians who composed them. Certainly, since jazz is a developed music, the evolution of which has been fairly well traced, the basic elements from which it was evolved deserve more attention than they have received. This statement may be challenged by many who feel that, because the origins of the

SCOTT JOPLIN

Overlooked Genius

blues, spirituals and folk songs of the negro have been examined and discussed exhaustively, and the melodic and rhythmic impulses of the negro have been explained anthropologically, the bases and origins of American jazz music have been satisfactorily established. We do not think so. Granting the importance of the blues, spirituals and negro folk songs as contributing factors to jazz music, and admitting the inherent rhythmic ability of the negro to weld the earlier and contemporaneous musical forms into jazz, there remains an important and indispensable element that has received but scant attention, namely, RAGTIME.

Why does ragtime merit serious consideration in explaining the development of jazz music? For the simple reason that ragtime furnished the very structure upon which jazz was built; in many of the better ragtime compositions there are passages and parts which are almost jazz itself. The fact is that ragtime was doubtless the first firm step forward in distinctively American music,—a step away from the old and accepted forms that comprised our popular music as the nineteenth century was drawing to a close. Inspection and consideration of popular sheet music published during the period referred to as "the gay nineties," will reveal rather convincingly that the American musical revolution started in the first half of the 1890's, and was well under way by 1900. During the 1890's the purchasers of popular sheet music were introduced to a new and livelier type of "coon" songs, while instrumentally the new types consisted of cakewalks and ragtime. Ragtime constituted the real innovation. Writers of jazz history have



felt it necessary to write only too little of this vital basic element in mentioning early jazz pioneering. They have felt it sufficient to mention ragtime in a general way, along with incidents such as the transformation of *The Marseillaise*, an old French quadrille, into the *Tiger Rag*, that Dixieland standby. *The Maple Leaf Rag* by Scott Joplin, and a very, very few other rags, come in for attention in a casual and incidental manner. But ragtime was more than incidental in the development of jazz; it was fundamental.

In New Orleans, the cradle of jazz, probably the greater number of musicians who furnished popular dance and parade music were natural players only, not musically trained, but the fact that they played by ear, faked and improvised, was no drawback,—quite the contrary. For these natural players ragtime furnished an almost perfect framework to embellish with their musical improvisations. It is easily understood that in interviews with the New Orleans pioneers in jazz, the old players would stress their own contribution to the new form and permit the great ragtime composers to be overlooked or ignored, especially since the emphasis of the interview was placed on "jazz" almost entirely. However, it would seem that the time has come to give to the ragtime pioneers at least a portion of the credit that is due them. One reason why the early ragtime composers and players have not been written up more fully may well be that they lived more or less in obscurity, played in questionable surroundings as a rule, and in their day there were no publicity agents to "discover" them and build them up for the personal aggrandizement of the agent. Their playing and their compositions stood on their merit, and if their product has passed the test of time, it is because of that intrinsic merit. We believe that present day music and musicians owe a debt of gratitude to such men as Scott Joplin, Tom Turpin, Ben Harney, James Scott and many others, both negro and white, that has never been acknowledged, and probably never will be. That such composers did produce something that has stood the test of time is proved nearly every time a modern jazz orchestra plays a tune, for it is a unique composition or arrangement indeed that does not contain something from an old classic rag, whether directly or by way of a Tin Pan Alley imitation. To quote

from one of the advertising dodgers of the old firm of John Stark and Son, who published many ragtime classics, "... Here is the genius whose spirit, though diluted and polluted, was filtered through thousands of cheap songs and vain imitations ..."

Of the American cities where genuine instrumental ragtime "caught on" and was recognized as having musical value, St. Louis, Missouri, became pre-eminent. Rail center and river port, St. Louis became the mecca for early ragtime players and composers, from local boys who became familiar with unconventional music around the river joints and dives, to itinerant players and singers, who found St. Louis a convenient stopping off point on their wanderings, and brought in new musical ideas from all over the country. Several music houses in St. Louis published early rags, but it was the firm of John Stark and Son which soon became the "Classic Rag House." They featured rags by many high class writers, including Scott Joplin, composer of the famous *Maple Leaf Rag*, which, after nearly fifty years, remains the classic example, and which has never been improved upon. Of all the ragtime composers Scott Joplin was undoubtedly the greatest. Standing head and shoulders above all others, his influence on American jazz music has been tremendous, yet he had been almost completely overlooked. As stated above, writers of jazz history in New Orleans usually mention Joplin's *Maple Leaf Rag*, and refer to his other ragtime compositions in general terms, seldom naming them. Joplin rags were popular in New Orleans in the early days, there is little doubt of that. The music stores carried them, and they were played around the town. Still, we may be permitted to doubt a little if they were played as universally as some accounts may seem to indicate, except by a certain class of persons who enjoyed Joplin and were willing to persevere in practicing something more difficult than the ordinary. Joplin rags were not easy to play, and many players dropped them without spending enough time and effort to learn them properly; the remark usually credited to Chris Smith, the negro song writer, that very few people played the *Maple Leaf Rag*, although a great many people played at it, came close to the truth. The Stark firm found the same condition and printed the following:

"We knew a pianist who had in her repertoire, "The Maple Leaf," "Sunflower Slow Drag," "The Entertainer" and "Elite Syncopations." She had played them as she thought, over and over for her own pleasure and others, until at last she had laid them aside as *passé*. But it chanced that she incidentally

dropped into a store one day, where Joplin was playing "The Sunflower Slow Drag." She was instantly struck with its unique and soulful story, and—what do you think? She asked someone what it was. She had played over it and around it for twelve months and had never touched it.****"

Nevertheless, New Orleans musicians had plenty of chance to listen to Joplin rags, for they were played regularly on that predecessor of the juke box, the automatic piano, albeit without giving heed to that ever present injunction printed at the beginning of the sheet music: "NOTICE: Do not play this piece fast. It is never right to play 'Ragtime' fast. Author." (Incidentally, what a treat it would be to listen to a few of Joplin's rags played on a good player piano; we believe it would surprise many of the modern swing enthusiasts.)

In view of the fact that the *Maple Leaf Rag* still remains the classic, along with Ferd Morton's *King Porter Stomp* and a few others, and as Joplin is given credit for the composition, many persons may wonder at the opinion that he is "overlooked." It will probably be a surprise to most music lovers with an interest in jazz beginnings, even those who think they know something of Joplin, to learn that he has his name on over sixty published compositions. Most of these are his own compositions, on some he collaborated, and some he arranged for others. He composed over forty rags, at least eight waltzes (one being in ragtime), several 6/8 marches, a Mexican serenade, some songs and two operas, one of which, sad to relate, probably is lost. Of Joplin's rags it can be said that practically every one is unique, his genius being such that he never felt the necessity of bringing out an old composition dressed in a new garb. His rags are in a class by themselves, and very seldom does one of them suffer by comparison with another. Compare *Maple Leaf*, *Peacherine*, *Easy Winners*, *Original Rags*, *Rose Leaf Rag*, *Eugenia*, *Figleaf*, *Gladiolus* and *Wall Street Rag*, to mention a few, and you will find each one a work of art,—scholarly and often profound. With simpler and flashier sheet music on the music counters, and with Tin Pan Alley publishers controlling most of the trade channels and publicity, the Joplin rags did not get the recognition they deserved, even though in later years eastern publishers published some of Joplin's best numbers. Joplin himself felt that he was overlooked and not appreciated, and that he was ahead of his time, remarking that perhaps folks would appreciate him after he had been dead fifty years.

From the somewhat scanty information

at hand it seems clear that Scott Joplin was well grounded in music. Born in 1869 and raised in or near Texarkana, he was given some early musical training at home. By the time he was twenty it can be assumed that he had begun his travels, and was probably making his living from music, because by the time he was twenty-five he was a member of an outfit that called themselves the "Texas Medley Quartette." That Joplin was a singer will probably come as another surprise to most Joplin fans, since he has never been mentioned in that connection, at least not for many, many years. However, this seems to have been the case, and it also appears that the quartette travelled over a considerable part of the country, appearing before the public with some success. One reason for this surmise is that two of Joplin's compositions (his first to be published) were published in Syracuse, New York. One of these compositions, *Please Say You Will*, published in 1895 by M. L. Mantell of Syracuse, bears the inscription, "Song and Chorus by Scott Joplin, of the Texas Medley Quartette." Another song by Joplin, *A Picture of Her Face*, was also published in 1895 by Leiter Brothers of Syracuse. It would not be too much of a stretch of the imagination to assume that the Texas Medley Quartette, of which Joplin was a member, played an engagement in Syracuse, New York, as early as the season of 1894-1895, using some songs by Joplin in their repertoire, and that while in Syracuse Joplin succeeded in placing two of his songs with Syracuse music houses for publication. There is no proof of this at hand, but it is an interesting and plausible conjecture. In the year of 1896, we find that Joplin had travelled South again, to the town of Temple, Texas, his compositions again supplying the evidence. In October of 1896, there was published by John R. Fuller, of Temple, Texas, the *Great Crush Collision, March* by Scott Joplin. This march evidently was written to commemorate a railroad disaster, probably on the Missouri, Kansas & Texas Railway, since it was dedicated to the "M. K. & T. RY.," which runs through Temple, Texas. In this march Joplin introduced some sound effects,—"The noise of the trains while running at the rate of sixty miles per hour,"—"Whistling for the crossing,"—"Noise of the trains,"—"Whistle before the collision," and "The collision"—(fortissimo with pedal). Two other compositions, *Harmony Club Waltz* and *Combination March*, were published in November of 1896, by Robt. Smith of Temple, Texas.

(To Be Continued)

(In next month's issue there will appear another installment on the progress of Scott Joplin, which will include his start with John Stark and Son, and a discussion of some of his early rags.)

MANHATTAN MELANGE

By Herman Rosenberg

Bunk Johnson finally recorded for Decca, making eight sides with this combination: Bunk Johnson, Trumpet; Wade Whaley, Clarinet; Floyd O'Brien, Trombone; Fred Washington, Piano; Frank Pasley, Guitar; Red Callender, Bass; Lee Young, Drums . . . Earl Bostic's Band returned to Small's Paradise after two years, playing a show that will astonish all visitors. Small's is at 134th Street and 7th Avenue. . . . At George's Tavern, near Bleecker Street on 7th Avenue, Billy Moore, guitar, has a quartet featuring Stafford (Pazuza) Simon, who has played with all the leading colored orchestras, and has appeared on many race discs, and occasionally, Frankie Newton comes in to add his torrid trumpet to the quartet. The pay is so meagre that they must work with a kitty . . . Elks' Rendezvous, Lenox Avenue and 133rd Street, features Tab Smith's Orchestra, with Walter Johnson, former Henderson drummer in excellent form, giving a fine beat to the band Itinerary of the Coleman Hawkins' Orchestra: Aug. 25th, Club Bali, Washington, D. C. for two weeks until Sept. 7th. Sept. 8th, Apollo Theatre in Harlem, for one week, Sept. 18th, Return to Downbeat Club for indefinite stay . . . Mel Henke in town, due to open at Cafe Society down town and to broadcast over NBC.

Garvin Buschell, who has been playing for the past year and a half at Tony Pastor's downtown, on West 3rd Street, near 6th Avenue, moves to Tony Pastor's uptown on West 52nd Street September 15th. Working with him at downtown Pastor's are Louis Bacon, on trumpet; Freddy Johnson, piano (Bacon and Johnson are two refugees lately returned from concentration camps in Germany); Wellman Braud, bass; George Ward, drums; and Garvin himself plays clarinet and alto. Buschell is readying a band to take his place at Tony Pastor's downtown. Details later . . . Nick's in the Village: Muggsy Spanier has replaced Bobby Hackett in cornet chair, and Miff Mole due for an operation soon on his stomach . . . Kaiser Marshall, just returned to town after a series of one-nighters for the past six months, is to sub for Cozy Cole at the Carmen Jones show, while Cozy is playing with the Mildred Bailey show on CBS, being a good break for Kaiser . . . Cozy Cole left the Onyx Club August 4th, saying it was too much for him to double from

the show to the Onyx. Meanwhile, "Lips" Hackett replaced Cozy at the Onyx . . . Playing at the Three Deuces are Art Tatum's Trio and Charlie Shavers' Quartet; at the Onyx, Don Byas' Band featuring "Lips" Page, trumpet and vocalist, alternating with Lem Johnson's Band. August 10th, Stuff Smith's band replaced Lem Johnson's Band at the Onyx. Toy Wilson plays intermission piano . . . Joe Marsala's Band going into their ninth week at the Hickory House. The management just put in a WOR wire.

The band playing for Mildred Bailey on the CBS show features Roy Eldridge on trumpet, Red Norvo, vibes, Remo Palmeri, guitar, Teddy Wilson, piano; Al Hall, bass; Specs Powell, drums. The show has a different guest star every week. Some of these stars were: Duke Ellington, Cab Calloway, Yank Lawson and Ward Silloway (both formerly with Bob Crosby's band. Paul Baron's Orchestra plays for the program. On August 18th, the program time changes from early evening to 11:30 to midnight, and will feature Siam Stewart and Coleman Hawkins . . . Billie Holiday opened at the Downbeat Club (formerly the Famous Door) on August 18th, one day after Coleman Hawkins left. Meanwhile, Red Norvo stays on as the main band and accompanist to Billie Holiday. Paul and Shorty Bascomb, tenor and trumpet respectively, replace Pete Brown's Quartet, which left August 6th .

August 10th, Moe Asch, of the Asch Record Company, recorded the following trio: Bill Coleman, trumpet; Al Hall, bass; Mary Lou Williams, piano, making the following six sides: *Russian Lullaby*, with a trumpet solo by Bill Coleman; *Blue Skies*, bass solo by Al Hall; *You Know, Baby*, an original blues, with vocal and trumpet solo by Bill Coleman; *Night and Day*; *Found a New Baby*; *Persian Rug* . . . Ernie Caceres left Nick's August 10th, to concentrate on radio work . . . Max Kaminsky's Jazz band recorded four tunes for Les Schrieber's, Black and White Label, Wednesday, August 16 . . .

At the Pied Piper, we have James P. Johnson playing solo piano, and Max Kaminsky's Jazz Band, with Frank Orchard, trombone; Rod Cless, clarinet; Willie (the Lion) Smith, piano; Mac McGrath, drums; and Jack Lesberg, on bass.



...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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Nov. 6 - Washington Channel JB Nov. 13 - Stutz Bearcat JB
Nov. 20 - Wild Bill Whelan's Nov. 27 - Dixie 5-0
 Bicentennial JB
Dec. 4 - Federal Jazz Commission

JAZZ AT THE CAPTAIN'S QUARTERS, Crystal City Howard Johnson's - Fri. 8:30-12:30
Alternating each week: the Federal Jazz Commission and the Washington
Channel JB.

REGULAR GIGS

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Federal Jazz Commission 8:30-11:30 Bratwursthau, Arlington, Va.
Bob Sauer's Big Band 8:30-12:30 Villa Romana, 3622 Old Silver Hill Rd., Silver
Hill, Md. off Branch Ave. (423-2310)

Tuesdays

Storyville 7 8:30-11:30 Bratwursthau, Arlington

Wednesdays

Fatcat's Manassas Festival Jazzers 8:30-11:30 Bratwursthau
(N.B. Wed, Nov. 9 PRJC open jam at the B'haus.)

Thursdays

Riverside Ramblers 8:30-11:30 Bratwursthau

Fridays

Ted Efantis' Jazz Quartet 8:30-1 Capt. White's Seafood Supper Club, Georgia
Ave., Silver Spring, Md.
Southern Comfort 8:30-12 Shakey's, Rockville Pike, Rockville, Md.
Jim Riley, Jay Wachter - bjos, Wayne Mules - po. 9-12 Buzzy's, Annapolis

Saturdays

Bay City 7 9-1 "S.S. Nobska" Inner Harbor, Baltimore, Md.
Ted Efantis' Jazz Quartet 8:30-1 Capt. White's, Silver Spring
Riley, Wachter, and Mules 9-12 Buzzy's, Annapolis

Sundays

Hot Mustard Ragtime Band 7-11 pm Pierce St. Annex 19th St at Eye NW, Washington.
Ted Efantis' open jam session at Capt. White's, Silver Spring.

OTHER GIGS OF NOTE

Nov. 4, Dec. 2 Tex Wyndham's Red Lion JB (See story this issue.) Wilmington, Del.
Nov. 16 9-1 THE ORIGINAL SALTY DOGS w/CAROL LEIGH PRJC NOV. SPECIAL AT MARRIOTT.
Nov. 22-Dec. 4 The Soprano Summit King of France Tavern, Md. Inn. (Call for res.)
NOV. 23 8 pm ANNUAL PRJC MEMBERSHIP MEETING - Capital Yacht Club, Water St. SW.
Dec 2-4 Manassas Jazz Festival (see story this issue.)

And remember: "The Jazzband Ball" PRJC on the air - WPFW-FM, 89.3 MHz
Sunday evenings - 6-7:30.

IN THE NEXT ISSUE OF TR:--

An exciting recollection of Darnell Howard by Ken Kramer --

A prediction for 1984 in the PRJC by Chuck Brown --

A press release answering certain serious charges of misfeasance, malfeasance, nonfeasance, and feasance against the Federal Jazz Commission.

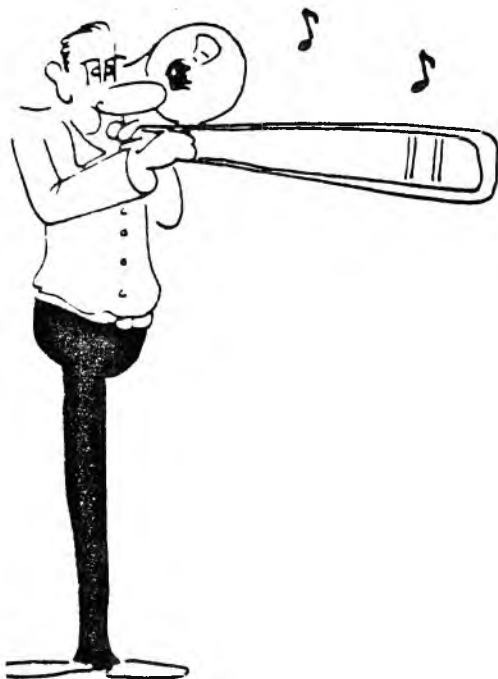
Don't you have a friend who would enjoy all that and regular features of TR as well? A PRJC membership would make a great Christmas gift!

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Ann Hamilton
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For the last word on traditional jazz in the Washington-Baltimore area, always remember the hot line - 573-TRAD

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