

TAILGATE RAMBLINGS

July 1978

Volume 8 No. 7

Jazz Clubs Listed

This month, TR devotes most of its editorial space to a listing of as many as we know of the traditionally oriented jazz clubs in the United States and Canada. Obviously, this listing does not - and could not - contain all the clubs devoted to folk music or to more modern forms of jazz many of which have at least a contingent interest in the classical styles. If it did, we would see a truly overwhelming listing of popular interest in jazz, extending nationwide.

As it is, we count 111 jazz clubs of which we know in the United States and Canada. That contrasts with 79 clubs when we last printed this list about a year and a half ago. Anna and Fred Wahler, who's undiminished enthusiasm for this project is greatly aided by their wide acquaintanceships throughout the country, were aided in this compilation by PRJC Past-President Harold Gray, who also gets around.

As a result of all this, TR this month has sharply reduced editorial content. We'll get back to that next month. There is quite a bit to report. Two PRJCers have published books, the LSU Bolden book cries out for review, and there are some records that we will be bringing to your attention.

Baker Back from USSR

Dick Baker, PRJC President, has returned from the Soviet Union after a 5-week tour with the New England Conservatory Ragtime Ensemble.

The tour encompassed some eight Soviet cities, and Dick reports the ensemble played before thousands of Russians - 17,000 in three concerts at Novosibirsk, alone. He also reports that despite recent international tensions, the Soviets rolled out the red carpet for the ragtime troupe.

We've relieved Dick of the necessity to give us a "From the Bakery" column this month while he collects his thoughts. Hope we'll hear some first hand recollections from him next month.

Yogurt and Jam on F St.

There hadn't been time to get the word around so the crowd upstairs at Yummy Yogurt was far under capacity one Friday evening last month.

Which is a shame, but it didn't deter a mixed group of PRJC musicians and visiting firemen from New Orleans from staging as riotous an evening of jazz as has recently been heard in these environs.

Guests of Betty and Jim Ritter, the three N.O. visitors, all members of the Original Tuxedo Marching Band, were Herman Sherman - alto; Joe Torregano - clt; and Gregg Stafford - crt. They played with a band which included Ritter, Garry Wilkinson, Jim Adkins, Lowell Peart, Gil Carter, and from time to time, others.

The Tuxedo Band was in town for a jazz gig at the White House, and the session came about when they called the Ritters who had met them in N.O. last year. The Ritters worked out arrangements with Ed Fishel and the Yummy Yogurt's proprietor, Sheldon Fischer, who agreed to stay open long past closing time.

The music was uniformly exciting. Of the visiting musicians, Sherman played a full-throated alto sax, uninfluenced by the usual alto influences - Hodges, Parker, Carter - but reaching back to the older roots that Fred Starr referred to recently in these pages in his piece about traditional saxes. Torregano in some respects is the most modern of the three discarding the traditional Picou chorus on High Society, and substituting an interesting solo of his own. The liquid Creole clarinet tradition is detectable in his playing, but he is closer to Hall and Bailey than to Dodds or Bigard. Gregg Stafford, a youngster, is an exciting prospect. Well grounded in the tradition, he has a forthright, striding style. Paired with Ritter throughout the evening, he showed a good match for Jim's driving, bodacious style.

It was, in brief, one of the best evenings of jazz PRJC has seen this year. It deserved a big crowd which, sadly, it didn't get. Incidentally, it should be added that Yummy Yogurt's upstairs room is pleasant, not too "live," and a rewarding place to hear jazz.

-- TC

Tailgate Ramblings

July 1978

Vol. 8 No. 7

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

7160 Talisman Lane
Columbia, Md. 21045.

Is It True What They Say . . .

MANY interesting places to go this month - PRJCers need at least one clone to look in on all the places one would like. Way back at the end of May, we had two very nice young men from the Toledo Cake Walking band stay with us after the special. Both under 30 (who said traditional jazz was for the geriatric set?) these two, drummer and trombone respectively, were great - didn't drink, didn't smoke, made their own beds, plus laughed at our jokes. Seriously, if you would like to be one who has a band member or two stay - sometimes they like to meet the locals - contact a PRJC board member.

STYLE OR CLASS: Went to Reston Days to hear the Buck Creek band - found a seat in the shade in the outdoor bistro,

where we heard the band (great) and saw many passers-by - for instance, Joe Godfrey sporting his Greek fisherman's hat (which could be a real trendsetter) and John Sears with his hat with what I assume is part of his collection of buttons (4-star generals have fewer campaign buttons).

FESTIVAL TIME: Talked to returnees from Sacramento festival - say it was great (where else are there 63 bands for \$23), a bargain with transport from motels thrown in. From here went the Watkins, Wahlers, Hal Farmer, Pete Martineau, and a couple of anonymous others. Returns from St Louis not in, but one hears that the person seeking a rider got a favorable answer. It pays to advertise in Tailgate.

FITS AND STARTS: Kramers went to a retirement party at Capitol Yacht Club, and music turned out dixieland. On stage were Bill Whelan and Ken Underwood. A happy surprise..Tom Martin, PRJC member - used to drum with Good Time 6, presently a N.C. resident, is father of the pretty girl on the June Playboy cover. She was Nancy Drew in the TV series, and PB did a story on her.. New musician around town: Don West, multithreat on bass, cornet, and guitar. Nor replacing John Wood (resting a while) on string bass with Stutz Bearcats. Very expressive face. In same band, Whitey Smith replaces Jerry Nichols (moved) on trombone.

THE SCENE: Made it to Devil's Fork on a Sunday - great food, strolling jazz musicians. Not yet made it to Yummy Yocurt, so unfortunately missed the incomparable Ed Fishel and the Tuxedo Brass Band on their way to the White House. I am practicing Salt Peanuts, and everyone else should, also - one never knows when it may come up again.

-- Mary H. Doyle

A new jazz fan is with us - an 8½ pound boy - bound to be brought up righteously by his parents, the Tony Hagerts - she's singer Anne Stansfield.

PRJC MEMBERSHIP APPLICATION (Please Print)

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Mail to: PRJC Membership Secy
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Falls Church, Va. 22042

BUT ON THE OTHER HAND An Editorial Outcry

Some months ago, we promised that one of these days, we would reprint the Albert McCarthy discography of the Harlem Hamfats which originally appeared in the Record Changer. This is the month. We would not want to be in the position of arguing that the Hamfats are among the more significant of jazzbands, but they were an interesting group capable of creating real excitement. Our contention would be that they deserve far more attention than has come their way. Also, this month, we are back in print with another of Roy Carew's great reminiscences.

We hope you caught the interview the Star did with Sigidi Braudy of WPFW-FM about jazz in the D.C. area. The interviewer missed some obvious points, it seemed to us, but Sigidi was excellent. Among the points he made was the fact that Jelly's Jungle Inn at 12th and U was in a building that still stands. Interesting! Roy Carew this month takes us to the Jungle Inn.

We received a long letter from Sam Laudenslager, leader of the Kingsmen, making some excellent points - and some not so good - at TR's expense. We'll reprint parts of Sam's letter next month and attempt to answer some of the issues he raised. We think he is very thought-provoking, even though one suggestion he makes would, if taken, would get TR into more trouble than we feel disposed to deal with!

At midmonth, one Saturday evening we consulted our own gig list and found that the New Sunshine JB would be holding a jazz dance at the Glen Echo Crystal Ballroom. So off we went. What we found were some 40 or 50 couples in a ring around the center of the dance floor while an instructor inducted them into the mysteries of the Turkey Trot. After they demonstrated to his satisfaction that many of them understood their marching orders, the band struck up and off they all strutted.

It can't be repeated too often, we think (we say it as a nondancer), that jazz is dance music, and any attempt to recruit new aficionados for jazz may be well advised to take this into account. If one wished to hear the New Sunshines in concert, the jazz dance was not the best place to go. But if you wanted to see an intelligent missionary project underway, it was just great.

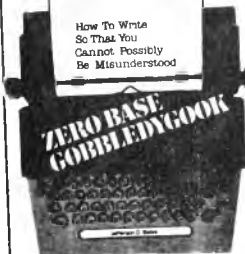
And Lord knows we could stand some intelligent jazz missionary work!

-- TC

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A Acropolis Books Ltd.

(Paid advertisement) - You PRJC members may wonder why anyone would advertise a book called WRITING WITH PRECISION in a publication devoted to jazz. The answer is that the author, Jefferson D. Bates, is also devoted to jazz. (PRJC Charter Member 010.) He says to tell you he writes much better than he sings--in case you've heard any of his heartfelt but frequently off-key renditions of "St. James Infirmary" or "Pennies from Heaven" at the annual picnic. (He's the rotund, bald-headed, bespectacled cat who keeps Satchmo spinning in his grave.)

WRITING WITH PRECISION has received good reviews and is going into its second printing soon. It was chosen as the recommended book for the month of July by WRITER'S DIGEST magazine. The book is extremely practical; furthermore, it's fun to read. It is based on more than 25 years of experience. Bates was editorial director of the pioneering Air Force "Effective Writing Program" in the 50s, and later was chief ghostwriter at NASA, where he wrote for such notables as Dr. Wernher von Braun and all the Apollo astronauts. He now teaches seminars (based on the book) for Georgetown U's Continuing Management Education Program and for his own organization, J.D. Bates Associates.

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advertisement

Communication

Editor:

I am looking for recordings made by Clarence Williams and the several small bands he recorded with - like the Blue 5. Many, made in the late 20's, featured Bechet, Buster Bailey, Armstrong, St. Clair, Ed Allen, and others. In the US, they came out on OK and Columbia. I had several in Europe on Golden Vocalion. Fontana (Holland?) brought out two reissues which I have. All these little bands - some of them washboard groups - produced the most wonderful, joyous jazz ever recorded, but aside from the Fontanas, I have never seen any reissues. Williams was one of the top five most important pioneers of jazz, and obviously the most neglected.

I would be most interested in buying or trading cassette tapes if any PRJCer has access to these recordings. My address: 9411 Lee Highway, Apt 911, Fairfax, 22031.

-- R. Leidelmeyer, M.D.

(Ed note: That's an interesting request and a good point about the neglect of Clarence Williams. Hope you meet with success. --TC)

Editor:

In TR last month I was inaccurately identified as "leader" of the Federal Jazz Commission. This is, of course, erroneous on several grounds. First, no proper Federal commission has a leader. They prefer to drift in genial bliss, and are hence the natural proponents of polyphony and improvisation in music.

Second, and more important, the Federal Jazz Commission is truly a collaborative enterprise, with every member not only sharing equally in its successes and failures, but also in the mundane tasks of day-to-day management and musical development. Commissioner Wilkinson, for example, reigns as virtual tsar in the realm of the definition of accurate and faithful chord sequences, Commr. Addicott rules over rhythmic backups, Commr. Webber sets all tempos, Commr. Frankel presides over breaks and solos, Commr. Stimson conducts much of our internal housekeeping, and Commr. Converse joins in all of the above functions. We are proud to be a collegial band, and could not fulfill our mission as a repertory jazz ensemble were we not organized in such a manner. Least of all could we do so if I or anyone else pretended to "lead" the FJC.

--- Fred Starr

(Ed. Note: Oops! -- TC)

Editor:

At the end of July, I will be leaving the D.C. area after 7 years. I was among the first 100 to be counted as members of PRJC. I remember the first B'haus dates and Alexandria's Ragtime Band.

But now it is time to say farewell. I would like to thank the club for being in existence to allow those who love this kind of music to have a source for our much-needed "habit," all of those who have encouraged and supported my musical efforts, and especially Frank Weiderfeld for getting me and the tuba together.

I shall be moving to West Palm Beach, Fla., and would appreciate hearing from anyone knowing the places to go to get my musical fix in the area.

-- Jim Adkins

(Ed. Note: This issue may be helpful, Jim. And happy landings - we hate to see you go. -- TC)

Editor:

Though I think the Editor responded to Ed Fishel's long-repressed anxiety over swing music in excellent fashion, I would like to add a comment or two.

There are some unique qualities about traditional jazz as a basis for club activities. One, it reflects the true origins of American jazz. Two, we recognize it not so much by the tunes played, but by the inimitable style and instrumentation used. Three, the era and aura evoked by this jazz was clearly that of a fun-loving, foot-stomping, cabaret-oriented environment. While I suppose these criteria could loosely be applied to any of the many generations of the jazz idiom, never so completely as in the hey-day of Jelly Roll Morton, Georg Brunis, Jack Teagarden, Louis Armstrong, et al.

I'm not going to attempt to define where traditional jazz stops and swing starts - really a futile effort, since the same personalities and styles crossed over and existed in both schools. ...Jazz was brash, unashamed, and appealed directly to each listener to join the party. I think these qualities all make it a distinct focus for club activities. Unlike many other jazz clubs, PRJC has promoted a fine program of participation for musicians non-musicians, record collectors, you name it. All designed for fun and not commercial profit.

-- Tom Niemann

(Ed. Note: Breathes there a man with soul so dead who doesn't know that Tom, a past-President of PRJC, is a fine jazz pianist and has contributed numerous excellent covers for TR which accurately reflect the delight he finds in jazz. -- TC)

Traditional Jazz Clubs in U.S. and Canada

Compiled by Anna and Fred Wahler and Harold Gray

Alabama

Mobile Jazz Society
William Hammond, Pres. (205) 438-1296
P.O. Box 1098
Mobile, AL 36601

Arizona

Jazz in AZ
Don Miller
Box 13363
Phoenix, AZ 85002

Phoenix Hot Jazz Society
P.O. Box 6006
Phoenix AZ 85005

The Phoenix Saints
2632 E. Mountain View
Phoenix, AZ 85028

Arkansas

Jazz Club of Arkansas
Jack D. Lawhon, Jr.
PO Box 7291
Little Rock, AR

California

Central Coast Hot Jazz Society
K.O. Eckland (805)773-2276
841 Wadsworth Ave.
Pismo Beach, CA 93559

Cider City Hot Jazz Society
732 Cynthia Ct.
Watsonville, CA 95076

Jazz Forum
Chuck Conklin, Pres. (213) 345-9754
17941 Emelita St.
Encino, CA 91316

Jazz Incorporated
Lloyd Grafton, Pres. (714) 776-4027
717 S. Lynn St.
Santa Ana, CA 92705

Maple Leaf Club
5560 W. 62nd St.
Los Angeles, CA 90056

Monterey Bay Hot Jazz Society
John Fanning (408) 449-8026
PO Box 1872
Salinas, CA 93902

N.O. Jazz Club of Northern Calif.
Dave Walker, Pres. (415) 398-NOJC
P.O. Box 1004
Tiburon, CA 94920

N.O. Jazz Club of Southern Calif.
Norm Burnham, Pres. (213) 867-7501
11551 Trask Ave.
Garden Grove, CA

Ragtime Preservation Society, Inc.
James L. Heisterkamp
Box 41453
San Francisco, CA 94142

Sacramento N.O. Hot Jazz Society
3470 Cedar Ravine (916) 622-2520
Placerville, CA 95667

Sacramento Traditional Jazz Soc.
Jack Weaver (916) 422-JASS
P.O. Box 15604
Sacramento CA 95813
(Cond. annual jazz festival)

San Diego Jazz Club
Bill Hill, Pres. (714) 297-0119
3344 5th Ave.
San Diego, CA 92103

Santa Barbara Dixieland Jazz Soc.
Chuck Schaeffer, Pres.
5048 Rocasco Way
Santa Barbara, CA 93111

Sierra Jazz Club
Lueder Ohlwein (209) 561-4265
45137 S. Fork Dr. Box 416
Three Rivers, CA 93271

United Jazz Clubs of Southern
California
Tom Raftican, Pres. (213) 966-6007
335 N. Dodsworth
West Covina, CA. 91793

South Bay (L.A.) N.O. Jazz Club
1735 West 162nd St.
Gardena, CA 90247 (714) 879-7080

South Bay (S.F.) Traditional Jazz Soc.
3043 Harding Ave.
Santa Clara, CA 95051 (408) 247-8415

Southern California Banjo Club
12110 Long Beach Blvd.
Lynnwood, CA 90262

Southern Calif. Hot Jazz Society
Floyd Levin (213) 654-1510
11361 Dona Lisa Dr.
Studio City, CA 91604

Valley Dixieland Jazz Club
John Robertson, Pres. (213) 349-6429
5453 DuBois Ave.
Woodland Hills, CA 91304

Jazz at the Elks
Jack Weaver
644 Knollwood Dr.
Woodland, CA 95695

Poor Angel Hot Jazz Society
Bob Tabor (213) 434-2834
5719 Bertrand Ave.
Encino, CA 91316

California (cont)

Santa Monica Jazz Club
PO Box 84235 (213) 478-2938
Los Angeles, CA. 90073

South Bay Traditional Jazz Society
Pat Ault or Larry Albee
Box 9245 (408) 247-8415
San Jose, CA 95157

Southern Calif. Hot Jazz Society
Floyd Levin (213) 654-1510
7055 N. Figueroa St.
Los Angeles, CA 90042

Colorado

Broadmoor Jazz Club
1403 Mesa Ave (303) 635-4690
Colorado Springs, Colo.

Denver Jazz Club
Alan Granruth or Lou Anne Beebe
1190 South Vine (303) 279-1620
Denver, CO 80210

Connecticut

Connecticut Traditional Jazz Club
Dorothy Winslow
P.O. Box 30
Wethersfield, CT 06109

Coon-Sanders Nighthawks Club of Conn.
John P. Johansen (203) 289-0050
349 Rye St.
Broad Brook, CT 06016

Florida

Cent. Fla. Hot Jazz Society
Betty Schaaf, Pres. & Editor
P.O. Box 5703 (305) 843-0972
Orlando, FL 32805

New Old Jazz Soc. of Everywhere
John M. Dengler (305) 763-3396
1528 NW 10th Pl.
Fort Lauderdale, FL 33311

Hawaii

Honolulu Hot Jazz Society
Don Sharp (808) 533-1587
941 Prospect St.
Honolulu, HI 96822

Indiana

Evansville Jazz Appreciation Soc.
Bill Boyd (812) 424-0288
5109 Sherbrooke Rd.
Evansville, IN 47710

Illiana Club of Traditional Jazz
Eddy Banjura (219) 923-6775
1129 Elliot Dr.
Munster, IN 46321

Indianapolis Jazz Club
Bob O'Friel or John Kercheval
P.O. Box 44312 (317) 849-4028
Indianapolis, IN 46244

Illinois

Central Illinois Jazz
Pete George (217) 234-2595
713 LaFayette Ave.
Mattoon, IL 61938
(Cond. annual Decatur Fest.)

Good Time Jazz Club
Jim Wallace (312) 566-7333
P.O. Box 577
Mundelein, IL 60060

Jazz Institute of Chicago
Kit Perrigo, Exec. Sec'y
P.O. Box 7231 (312) 421-6394
Chicago, IL 60607

Iowa

Bix Beiderbecke Memorial Society
Don O'Dette (319) 324-7170
2225 W. 17th St.
Davenport, IA 52804

Kansas

Kansas City-Quivira Jazz Club
Dick Rippey (913) 631-8032
Kansas City KS 66106

Louisiana

New Orleans Jazz Club
Helen Arlt, Sec'y. (504) 897-0094
1227 Webster St.
New Orleans, La. 70118

Nick LaRocca Dixieland Jazz Foundation
PO Box 5222
New Orleans, LA 70150

Massachusetts

Boston Jazz Society
P.O. Box 178
Boston, MA 02134

Cape Cod Jazz Society
Jack Bradley, Pres. (617) 432-3416
P.O. Box 333
Harwichport, MA 02646

Washington Hall Jazz Society
Bob Hamilton (413) 773-8081
P.O. Box 287
Greenfield, Ma 01301

Michigan

Detroit Hot Jazz Society
Jim Taylor (313) 521-3555
12311 Gratiot Ave.
Detroit, MI 48205

Tailgate Marching Society
David E. Dutcher (616) 549-4246
961 Princeton Blvd.
Grand Rapids, MI 49506

Traditional Jazz Society
2060 Radcliffe, S.E.
Grand Rapids MI 49506

Minnesota

THE MISSISSIPPI RAG (publication)
Leslie Carole Johnson (Ed. - Pub.)
5644 Morgan Ave., South
Minneapolis, MN 55419 (612) 920-0312

Mississippi

New Bourbon St. Jazz Society
R. Merrill Harris (601) 355-0216
P.O. Box 4545
Jackson, MS 39216

Gulf Coast Jazz Club
Bob Hill (601) 432-2863
523 Octave St.
Biloxi MS 39532

Missouri

St. Louis Jazz Club
Jeff Leopold (314) 771-7310
3934 Flora Place
St Louis, MO 63110

Nebraska

Lincoln Jazz Society
227 N 11th St
Lincoln, NE 68508

Omaha Jazz Society
Howard St. Tavern (402) 342-9225
1112 Howard St.
Omaha, NE

Nevada

N.O. Jazz Club of Virginia City
Box 423
Virginia City, NV 89440

Las Vegas Jazz Society
3459 Nakona Lane
Las Vegas, NV 89109

New Jersey

New Jersey Jazz Society
Warren Vache, Editor (201) 746-6741
836 West Inman Ave.
Rahway, N.J. 07065

New Mexico

Rio Grande Red Hot Chile and Jazz
Society

Paul Wright (505) 268-1533
1900 Washington, N.E.
Albuquerque, NM 87106

New York

Capital District Jazz Society
P.O. Box 891
Albany, N.Y. 12201

International Art of Jazz
5 Saywood Lane (516) 246-6125
Stony Brook, N.Y. 11790

Hudson River Traditional Jazz Society
Carl Ripley
Lake Rd., R.D. #1
Highland Falls, N.Y. 10928

Jazz Appreciation Soc. of Syracuse
Richard Ames (315) 637-6398
201 Euclid Dr.
Fayetteville, N.Y. 13066

Jazz Heritage Society
Vivian Yearwood (212) 658-0913
16120 89th Ave. (P.O. Box 302)
Jamaica, Queens, N.Y. 11423

Long Island Traditional Jazz Soc.
Howard Weinmann (516) 669-6152
P.O. Box 1242
W. Babylon, N.Y. 11704

New Orleans Jazz Club of New York
W. Ernest Lutz (716) 394-0705
3305 West Lake Rd.
Canandaigua, N.Y. 14424

Overseas Press Club's Jazz Club
Wilma Dobie, Chairman (212) 687-2530
Hotel Biltmore, 55 E. 43rd St.
New York, N.Y. 10017

The Wings Club
Biltmore Hotel (212) 867-1770
New York, N.Y.

North Carolina

Coon-Sanders Orig. Nighthawks Club
Clyde "Pappy" Hahn
Pleasant Garden, N.C. 27313

Dixieland Soc. of the Lower Cape Fear
Dr. Harry Van Velsor (919) 762-4337
1922 S. 16th St.
Wilmington, N.C. 28401

Jazz Footnotes Monthly
Greg & Nan Cagle (919) 762-3819
1513 Parmelee St.
Wilmington, NC 28401

Ohio

Classic Jazz Soc. of Southwestern Ohio
Frank Powers (513) 861-5924
P.O. Box 653
Cincinnati, OH 45201

Cleveland Hot Jazz Assn.
Ralph Grugel (216) 486-3571
2570 Greenvale Rd.
Cleveland, OH 44121

Friends of the Library
Moe Klippert (216) 657-2291
6104 Riverview Rd. Box 188
Peninsula, OH 44264

Galion Jazz Appreciation Society
Charles & Evelyn Coleman
540 E. Brandt Rd. (419) 468-5871
Galion, OH 44833

Traditional Jazz Society
John T. Bitter (216) 221-1020
14708 Bayes Ave.
Lakewood, OH 44107

Oregon

Oregon City Traditional Jazz Soc.
P.O. Box 214 (503) 654-4240
Oregon City, OR 97045

Traditional Jazz Soc. of Oregon
Cherie Otten (503) 849-2396
Rt #1, Box 18
Yoncalla. OR 97499

Jazz Society of Oregon
Robert J. Thompson (503) 254-6348
13025 N.E. Rose Parkway
Portland, Ore. 97230

Pennsylvania

Delaware Valley Jazz Fraternity
Joe Weigle (215) 637-0760
14303 Delaire Landing Rd.
Philadelphia, PA 11914

Fugawee Jazz Club
Parke Frankenfield (215) 868-18017
4034 Easton Ave.
Bethlehem, Pa 18017

Pennsylvania Jazz
Pete Pepke (814) 723-2810
P.O. Box 185
N. Warren, PA 16365

South Carolina

Carolina Jazz Society
Wes Baldwin, Pres. (803) 782-0162
Box 811
Columbia, S.C. 29202

Tennessee

Memphis Jass and Blues Society
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4607 Boyce St. (901) 685-6193
Memphis, TN

Tennessee Jazz and Blues Society
Bruce Davidson
PO Box 50440
Nashville, TN 37205

Texas

Austin Traditional Jazz Club
3805 Balcones Dr. (512) 453-7415
Austin, TX 78731

Midland Jazz Assn.
Max Christensen (915) 694-1304
602 Petroleum Bldg.
Midland TX 79701

El Paso Jazz Club
Bob Foskett, Dir. (915) 751-2878
8101 Magnetic
El Paso, TX 79904

N.O. Jazz Club of California
Bill Bacin, Pres. (512) 896-2285
PO Box 1225
Kerrville, TX 78028

N.O. Jazz Record Society
Box 462
Ingram, TX 78025

Odessa Jazz Association
Dr. O.A. Fulcher (915) 332-2054
PO Box 3668
Odessa, TX 79760

Virginia

Goose Creek Jass and Ragtime Society
Nathaniel H. Morison, III
The Windmill House (703) 687-6035
Middleburg, VA 22117

Washington, D.C.

Potomac River Jazz Club
Dick Baker, Pres. (703) 573-TRAD
7004 Westmoreland Rd.
Falls Church, Va. 22042

Washington

Puget Sound Traditional Jazz Soc.
Stephen Joseph (206) 305-2549
610-17th Ave. East
Seattle, WA 98112

West Virginia

Charleston Jazz Club
Charles McClave (304) 342-5075
1430 Quarrier St.
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THE Record Changer

New Orleans Recollections



by R. J. Caraw

I suppose that most of the visitors to Storyville entered by the way of Basin and Iberville (Customhouse) Streets. The corner of these streets was the nearest point to downtown New Orleans, and habitués, gamblers, occasional callers, idlers and sight-seers usually meandered into the district by that entrance. At this corner stood Tom Anderson's cafe, the *Arlington Annex*, a rather pretentious saloon with mirrors set ornately back of the rich looking bar. Along the Iberville Street side of the barroom were several private booths, separated from the rest of the room by a high partition. Musically speaking, I can't say that I ever heard much to interest me in the *Annex*; there was no room for dancing, and practically none for an audience, and

I am inclined to think that any presentation of music was to add to the "general" atmosphere of the place. Certainly I have no recollecting of any playing there that had any claim to merit. Anderson had other saloons, outside of Storyville, at one of which (a cabaret on North Rampart Street near Canal) they used to dish out the real, raucous rhythm in large quantities, especially during festive seasons, like Mardi Gras, when many tourists were in New Orleans. I always felt that a large part of the business of the Rampart Street place came from the visiting firemen, etc. I understand that Louis Armstrong played at this place for a time.

I don't believe I ever heard how the *Arlington Annex* got its name, but I did hear that when the *Arlington*, which was down the Basin Street block from the *Annex*, was temporarily put out of business by a fire, Tom Anderson graciously loaned Josie Arlington the *Annex* upstairs while her place was being repaired. There were several pretentious establishments in that block of Basin Street, the *Arlington*, *Mahogany Hall*, *Hilma Burt's* and others. It was at the Burt house that Jelly Roll Morton spent considerable of his early "professing". I was not acquainted with Jelly in New Orleans, I regret to say; he was there all right, at least part of my time, but I never met him, although I feel sure that I heard him play. Perhaps the circumstantial evidence will be interesting.

Although I made many pilgrimages around and about Storyville in the hope that I might catch Tony Jackson playing where I could stand on the banquettes and listen, many times I was unsuccessful. So, as I strolled about I was always ready to pause and listen to someone else who might be playing good music. On one of these occasions I was passing Hilma Burt's when the piano could be heard plainly from the sidewalk; usually the sound of the Burt piano didn't reach that far, possibly because the little ballroom may have been two or three rooms back from the street. But on the night I recall, the doors or windows must have been open, and I could hear very well. The music was clear cut and very smooth, and of a characteristic Spanish type, and like the well known brook, it just kept running on. I listened for quite a while, and when the playing stopped I strolled on, without trying to find out who the player might be. But the beat of the music made an impression on me and kept going through my head.

Well time passed, which can't be helped,--it's a kind of a way time has. World War I came along; Storyville was abolished; New Orleans changed in many ways; I came to Washington, pursued a college course, got married, almost acquired the air of a settled married man; the old days seemed a long way off, and I lost all contact with New Orleans music. One day in March 1938 while at the dinner table I was glancing idly at a daily paper, when my eye struck the heading JELLY ROLL CHARTS JAZZ, with a sub-heading to the effect that the "Dean of Gates" was running a night club on H Street here in Washington, where, despite his years, he was playing with all of his old time vigor. Toward the end of the article, Morton, in commenting on some of the early players he had known, mentioned Tony Jackson as the "world's greatest single handed entertainer". That was enough for me. I immediately resolved to look up Jelly Roll and find out whatever had happened to Tony. I made two attempts to find the place before I located it, because the article called the place the "Blue Moon Night Club", whereas the sign hung up in front called it the "Music Box", and to make it more difficult, it was located on the second floor and there was no sign at all at the entrance. After finding the Music Box, which Morton had previously called "Jungle Inn", I called twice before I got to see him. On my second trip, Mrs. Lyle, who I believe was his partner, told me that Jelly Roll would come in shortly, and invited me to wait.

The Music Box was located at 1211 H Street, N.W., upstairs over a hamburger and soft drink stand. The entrance was by a rather long stairway with a few feet of hallway at the street and upstairs; a door opened onto the street and another opened into the club. The club room was large, and as my visit was in the afternoon, the room had a deserted look. There were seats all around, against the walls, and several tables and chairs were scattered about. To the right as one entered, on the opposite side of the room, was the spinet and bench where Jelly Roll played. The day I first got to see Morton was a cold, raw day in late March, and for about in that large club room all they had was a good sized oil stove; it certainly seemed totally inadequate. Ford never told me the whole story of how he happened to land in Washington, but among the papers which he turned over to me, I found the following, apparently an idea for a song, which is rather interesting:

"Got a letter from a friend named Young from his letter I got terribly stung he said come to Washington, D.C. to manage club for a woman do-ra-me & said take the next train & leave it was cold as hell & that I freeze he met me at the train in the snow & ice & rain he said to me I know she will be please we went in the place, & the oil stove hit me in the face."

I don't doubt that, financially speaking, the Washington night club venture was unfortunate, both for Jelly Roll and the woman who went into the business with him. I always found her agreeable, and apparently well educated and informed. On that March day I mention she and I sat by the oil stove and talked about current events until Jelly Roll arrived. As he entered the room and walked slowly over to where we were sitting, he gave me the impression of a tired man; he evidently felt the raw cold, for his overcoat collar was turned up and he seemed to have pulled his shoulders up to bring the collar closer about his throat. He really was a sick man then, but no one knew it. As he came over, I got up and introduced myself as an old friend of Tony's from New Orleans; I told him I had read the article about him in the paper, and wanted to talk over the old times in New Orleans. So we sat down by the oil stove that "hit me in the face", and warmed ourselves, more, I believe, by the conversation about the old days than by the heat of the stove. And to me Jelly's conversation was indeed warming; we discussed old places, old players and old tunes. Tony, he told me, had died in Chicago "about 1921 or 1922, probably from drinking too much" over his many years of entertaining. As we talked, he gradually became animated and lost the tired look he had when he came in and I saw that, as far as New Orleans was concerned we were congenial spirits. Once in a while Mrs. Lyle would comment briefly or ask a question. "Was Tony Jackson a light colored man?" she asked. "Black", said Jelly Roll, "Black as that stove." On my first two visits to the Music Box, I never got to ask Jelly Roll to really play more than a few measures of music to illustrate something we might be talking about. This seems very strange, but we had a lot of talking to do to bring the old New Orleans matters up to date. As I was leaving after my second visit I said to him "Now when I come up here the next time, I'm going to ask you just to sit at the piano and play me some of the old New Orleans tunes". So on my next visit we went over to the spinet, Jelly seated himself on

the bench, I drew out a chair, and I suppose that for well over an hour he played over the old stuff. I called to his mind all that I could think of, and then he let himself ramble on, playing whatever came to his mind out of the past. And at one point in that hour or so of stirring up my old musical memories, Jelly Roll played a long stretch of music that was clear cut and very smooth, of a characteristic Spanish type, that sounded almost the same, if I can trust my memory, as what I stood and listened to that time in front of Hilma Burt's. I am aware that memory is a treacherous thing, but I will always be pleased to believe that it was Jelly Roll who was playing that time, long ago.

In November 1939 Jelly wrote me from New York that he was going to record the album for General Records, and that Mr. Charles Smith would write the book to go with it. I wrote him and told him that I hoped he would be able to record some of the smooth running Spanish type of music he had played for me. I believe *The Crave* was the result, but am sure that Messrs. Smith and Mercer had chosen *The Crave* before I wrote. Jelly Roll had already recorded *The Crave* and *Creepy Feeling* for Allen Lomax of the Library of Congress. *Creepy Feeling* has since been issued by Jazz Man Records. While these numbers have strong Spanish characteristics, it is my humble opinion that there is considerable Jelly Roll Morton in them. Compare their musical structure with that of the last part of the Jelly Roll Blues which was published in 1915. I don't believe that the *Jelly Roll Blues* part would be classed as Spanish, and *The Crave* and *Creepy Feeling* are very similar in structure. I asked Jelly Roll what kind of music he considered the final part of *Jelly Roll Blues*, and he replied that it was something on the order of the Charleston, but "it came out before the Charleston did."

▲ ▲ ▲ ▲

The August issue of the Record Changer is before me, and I see that in a recent recollection, I unconsciously came near achieving the highest pinnacle in writing,--that of sustained suspense. The Rev. J. O. Willowbeigh, writing under his *nom de plume* of Charles Edw. Smith, gratified me no end by intimating that Tony Jackson's published compositions might be of interest to someone beside myself. So, if G. Gullickson can afford to keep me on the payroll a little longer, I promise to recollect a few items about Tony's music, along with a couple of other numbers.

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DISCOGRAPHY OF THE HARLEM HAMFATS

by ALBERT J. MCCARTHY

The story of the Harlem Hamfats was told in a recent *Jazz Quarterly* by Evelyn Featheringill. The following discography, as far as I am able to judge, lists all the sides they recorded—117 in all.

The output of the Hamfats was extremely variable in quality, and it is necessary to have about ten records to study every facet of the group. The main interest lies in the trumpet playing of Herb Morand, an artist of considerable talent, with an instinctive flair for the blues. He has a pleasant open tone and his phrasing is reminiscent of Armstrong—outside of the handful of "greats" there are few trumpeters who so ably accompany blues singers. His growl style is rather repetitive, but at times is effective as on such records as *Weed Smoker's Dream*. Odell Rand can be moderately good on blues, but is very limited—his replacement by Buster Bailey, however, is a retrogression. The rhythm section is competent, with John Lindsey's bass outstanding. Of the vocalists I prefer Morand, who is to be heard on only a few sides, particularly on the Buddy Pettit tune *Barefoot Boy*. McCoy has an absolutely toneless voice—his replacement by Evelyn musical singer; but now and then it is sitting.

Records which are fairly representative of the group are *Oh! Red*, *Southern Blues*, *Jam Jamboree*, *Barefoot Boy* and *Weed Smoker's Dream*. The latter is my favorite; it has a surrealistic atmosphere, and both Rand and Morand are in excellent form. McCoy's vocal is in perfect keeping with the atmosphere. *Jam Jamboree* is a spirited parable piece, and *Oh! Red* a good example of the Hamfats in medium tempo. *Southern Blues* has an Armstrong-like introduction by Morand, and then McCoy sings a slight variation on the well known blues verse.

Herb Morand (trumpet and vocals); Odell Rand (clarinet); Horace Malcolm (piano); Fred Flynn (drums); John Lindsey (bass); Joe McCoy (guitar and vocals); Charles McCoy (mandolin or guitar). "Hamfat Ham" is Joe McCoy. CHICAGO—APRIL 18, 1936

Oh! Red (C 90691) De 7182
Lake Providence Blues (C 90692) "

JULY 2, 1936
Live and Die For You (C 90780) De 7196
New Oh! Red (C 90781) De 7218
What You Gonna Do (C 90782) De 7205
She's Gone Again (C 90783) De 7196

AUGUST 14, 1936
Let's Get Drunk and Truck (C 90835) De 7205
Move Your Hand (C 90836) De 7218
Sales Tax On It (C 90837) De 7206*
You Done Tore Your Playhouse (C 90838) "

*(Reissued on Decca 8650)
OCTOBER 2, 1936
Little Girl (C 90912) De 7234
Southern Blues (C 90913) De 7229
Garbage Man (C 90914) "

Weed Smoker's Dream (C 90915) De 7234*
If You Want to Live (C 90916) De 7251
*(Reissued, Decca 8650, titled *Why Don't You Do Now*)
OCTOBER 22, 1936

I Feel Like a Millionaire (C 90947) De 7245*
Bad Luck Man (C 90948) "
My Daddy Was a Lovin' Man (C 90949) De 7251
She's Trickin' Me (C 90950) De 7274
*(Verification of this master number required)

NOVEMBER 13, 1936
We're Gonna Pitch a Fair Connoption (C 90982) De 7326*
Hamfoot Stung (C 90983) De 7262
Who Done It? (C 90984) De 7274
Growing Dog (C 90985) De 7283
*(Issued as *We're Gonna Pitch a Boogie Woogie*)

DECEMBER 12, 1936
(Unknown tenor sax replaces Odell Rand)
Keep It Svingin' Round and Round (C 91038) De 7266
Ooh Wee Babe (C 91039) De 7283
I Don't Want You Lovin' Me (C 91040) De 7266
She's a Mellow Mother for You (C 91041) De 7262

JANUARY 14, 1937
(Odell Rand, clarinet, returns)
Hallelujah Joe Ain't Preachin' No More (C 91074) De 7299
What's My Baby Doin' (C 91075) "
It Was Red (C 91076) De 7312

MARCH 1, 1937
I Feel Like Goin' to Town (C 91123) De 7339
I'm So Glad (C 91124) "
Jam Jamboree (C 91125) De 7312
Down in the Shady Lane (C 91126) De 7351

APRIL 28, 1937
I'm Cuttin' Out (C 91200) De 7351
Hoodooin' Woman (C 91201) De 7367
I Love That (C 91202) "

MAY 12, 1937
Baby, Don't You Tear My Clothes (C 91244) De 7310
You Drink Too Much (C 91245) "

MAY 21, 1937
I'm Alabama Bound (C 91268) Unissued
Empty Bed Blues (C 91269) De 7326

MARCH 12, 1937
(Acc. Frankie Jaxon, vocal)
Dirty Dozens (C 91130) De 7304
She Brings Me Down (C 91131) De 7286
Take It Easy Greasy (C 91132) De 7304
Wet It (C 91133) De 7286

JULY 20, 1937
(Acc. Frankie Jaxon, vocal. Unknown trumpet and Buster Bailey replaces Morand and Rand)
No Need Knockin' on the Blind (62425) De 7360
You Certainly Look Good to Me (62426) De 7345
She Sends Me (62427) "
Chocolate to the Bone (62428) De 7360

OCTOBER 3, 1937
(Acc. Rosetta Howard, vocal. Morand and Rand return)
Let Your Linen Hang Low (62643) De 7392
If You're a Viper (62644) De 7370*
Rosetta Blues (62645) "
It's Your Turn (62646) De 7410
Let's Fall in Love Again (62647) "
Worried Mind Blues (62648) De 7392
*(Also English Vocalion 202)

OCTOBER 6, 1937
(Acc. Johnnie Temple, vocal)
Gimme Some of That Yum Yum Yum (62653) De 7385
Hoodoo Woman (62654) "
Mama's Bad Luck Child (62655) De 7416
Mean Baby Blues (62656) De 7444

OCTOBER 6, 1937
Broken Hearted Blues (C 62656) De 7395
Tempo de Bucket (C 62657) De 7382
You Got the Deal to Pay (C 62658) De 7382
Time's A' Wastin' (C 62659) De 7454

Bluck Gal, You'd Better Use Your Head (C 62660) De 7439
Root Hog or Die (C 62661) "
My Old Lady Blues (C 62662) De 7426

Toodle-oo Blues (C 62663) De 7406
Rampart and Gravier Blues (C 62664) De 7395
What's On Your Mind (C 62665) De 7426
You Got to be Satisfied (C 62666) De 7406

NEW YORK—APRIL 20, 1938
(Buster Bailey replaces Rand)
Don't Start No Stuff (63634) De 7466
Let Me Feel It (63635) "

Little Girl (63636) De 7761
I'd Rather Be With You (63637) De 7454
I'm in so Much Trouble Now (63638) De 7530
I Believe I'll Make a Change (63639) "

APRIL 21, 1938
(Acc. Rosetta Howard, vocal)
It Will Never Again Happen (63640) De 7515
Trading Old Love for New (63641) "
Stay On It (63642) De 7459

Delta Bound (63643) De 7687
You Got to Go When the Wagon Comes (63644) De 7447
How Long Baby (63645) De 7459
Harlem Jamboree (63646) De 7447

APRIL 22, 1938
(Acc. Frankie Jaxon, vocal)
She Loves So Good (63664) De 7482
Riff It (63665) "
Some Sweet Day (63666) De 7548

I'm Gonna Steal You (63667) "
I Knocks Myself Out (63668) De 7423
Why Put the Big Britches on Me (63669) "

APRIL 22, 1938
(Acc. Johnnie Temple, vocal)
What is That Smells Like Gravy (63670) De 7456
Every Dog Must Have Its Day (63671) De 7495
Fare You Well (63672) "
Starvin' Chain (63673) De 7532
County Jail Blues (63674) De 7456
Gonna Ride 74 (63675) De 7532

APRIL 30, 1938
(Odell Rand returns)
Mellow Little Devil (63662) De 7484*
Barefoot Boy (63663) "
*(Also English Brunswick 03556)

OCTOBER 21, 1938
(Acc. Rosetta Howard, vocal)
Stomp it Out Gate (91552) De 7640
Candy Man (91553) De 7551
Oh Rider (91554) De 7331
Stay Away from My Door (91555) De 7551
All on Account of You (91556) De 7531

VOCALION PERIOD:
(Unknown personnel. Vocals by Lil Allen, Alberta Smith and Hamfoot Ham)
That's Goin' to Ruin Your Beauty Stop Vo 04713
When the Sun Goes Down in Harlem Vo 04828
What Was You Doin' Vo 04870
Way Down that Lonely Road Vo 04870
Bariender's Blues Vo 04925
Ready for the River Vo 04925
Something Wrong with My Mind Vo 05136
You've Had Your Last Good Time with Me Vo 05136
You Can't Win in Here Vo 05179
When My Love Has Come Down Vo 05179
Oh Babe Vo 05233
You Brought Me Everything Vo 05233
You Done Turned Sallery Vo 05287
Rockin' Myself to Sleep (wc 2721) Vo 05287
Business is Gone Away (wc 2725) Vo 05287
Take Me in Your Alley (wc 2725) Vo 05287
(Note: On certain accompaniments in the April 1938 sessions, the clarinet does not play.)

THE RECORD CHANGER

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N. Washington St., Rockville, Md.

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Wednesdays

Fat Cat's Festival Jazzers 8:30-11:30 Bratwursthau
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Fridays

Washington Channel JB 8:30-12:30 Crystal City Howard Johnson's Rt 1, Va.
Southern Comfort 8:30-12 Shakey's, Rockville Pike, Rockville, Md.
Stutz Bearcat JB 8-12 Shakey's in Fairfax, w. of Fairfax Circle.
Dick Wolters' Trio 7-11 pm Devil's Fork Rest. 1616 R.I. Ave. NW Washington D.C.
Orig. Crabtowne Stompers 9-1 pm Buzzy's, West St., Annapolis, Md.
Skip Tomlinson Trio Windjammer Lounge, Marriott Twin Bridges
Eddie Phyfe Quartet 9-1 Chase Lounge 44th and Jennifer, NW, Washington

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Original Crabtowne Stompers Buzzy's in Annapolis
Skip Tomlinson Windjammer
Eddie Phyfe The Chase

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Record Review

Too Much Mustard. The New Sunshine JB.
Biograph BLP 12058

If not unique, the New Sunshine JB marches to the sound of a different drummer (Gil Carter - a good one), far from the familiar tracks. The eclectic repertoire ranges across rags, blues, waltzes, tangoes, and whatnot.

The NSJB has found the common denominator between Too Much Mustard and Aggravatin Papa, and has no problem working an obscure swing era tune, My Gal From Memphis, into the equation.

This album is a typical NSJB performance - wide ranging, wry, amusing, intelligent, and thoughtful. The band is in excellent voice throughout, and is immeasurably aided by Anne Stansfield, whose pure soprano tones are perfect for a gentle tune like La Pas-Ma-La, with the band swaying in stately ragtime, and for a Fannie Brice song, Lovie Joe. On the Bessie Smith tunes, Aggravatin Papa and Whoa Tillie, she blazes her own trails wisely not pitting her voice against the very different Smithian tones.

The average ragtime ensemble has nothing to match the choice of material available to the New Sunshines. The music Tony Hagert and his associates have accumulated and the sophisticated choices they have made give the band a freedom not enjoyed by most such ensembles. Not simply a "nostalgia" band, NSJB swings, and always treats its material with due respect, not as a mere quaintness.

This record is not for all jazz fans. If you are one who breathes happily, "that's jazz!" after a string of hyperkinetic solos on That's A-Plenty, played forte, you may not dig the NSJB. But if Jelly's Midnight Mama is your speed and you aren't averse to an occasional waltz, if you think that jazz can be gentle, pick up Too Much Mustard.

-- Jazzbo Brown from Columbia Town

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