

TAILGATE RAMBLINGS

November 1978

Vol. 8 No. 11

Rhythm Kings Reign at Marriott

There was a prayer meeting of sorts at the Twin Bridges Marriott last month. The Yankee Rhythm Kings, sometimes described as the other Boston-area band, were in charge of the proceedings. The gospel preached by this 8-piece, 2 tpt/crt band is the Oliver/Armstrong/-Watters/Scobey edition. The YRK plays from the Hot Five, Red Hot Peppers, and pre-1950 Watters books - putting them in pretty good company.

Lest any inaccurate impressions be created, let the record show that this is not a re-creation or "sounds like" band. It is a fine group of talented musicians at ease with themselves and their work, playing a lot of fine tunes in a relaxed but disciplined manner. This band has done its homework - and it shows. It is largely an ensemble band, providing a solid base from which Blair Bettencourt launches occasional and tasteful 16 and 32 bar clarinet solo efforts.

The rhythm section is superbly solid, and is given an opportunity midway through each set to do its stuff while the front line retires from the bandstand. Smoky Mokes gets the nod here, probably because I have a nearly worn-through full band version on a green Jazzman label by the original Yerba Buena group. Except for its mid-set spotlight period, the rhythm section remained happily and in my judgement appropriately unobtrusive. A tuba in the hands, or on the lip, of a frustrated trumpet player can become a bit trying.

Bob Connors, trombonist and leader, contributes a low-key master of ceremonies role with a steady-state marching Turk trombone to create a rock of Gibraltar image. The band does few vocals - more, I suspect, as a change-up technique than to satisfy any real need. The Armstrong standard, Skeleton in the Closet, would have qualified in both departments, although my personal preference was Cakewalking Babies. There seems to be an underlying principle in this kind of music which holds that, if uncertain, play it loud or play it fast; or better yet play it loud AND fast. The YRK are blessedly buying none of this. The forte rarely reached triple and the tempo never super "up." Even

Summit to Swing Again

Soprano Summit, the highly acclaimed and innovative group which fell victim of the divergent professional goals of its principal players earlier this year, will be reunited for a night at the 1978 Manassas Jazz Festival, according to impresario Fatcat McRee.

Bob Wilber and Kenny Davern are both scheduled to appear at the festival on Friday evening, Dec. 1, and have promised the one-night reunion. They will be accompanied by Marty Grosz, the guitarist and singer who was part of their act for several years. Also in attendance will be Wilber's new wife, singer Pug Horton, and a galaxy of jazz players and singers.

Veteran drummer Tommy Benford is signed for the three-day bash at the battlefield, and others on hand will include ex-Basie reedman Buddy Tate, trumpeters John Thomas and Billy Butterfield; pianists Dick Wellstood, Sammy Price, Larry Eanet; singers Beverly Cosham and Maxine Sullian, and many others. Organized bands appearing will be Sammy Duncan's JB, the Sons of Bix, and Annapolis's Original Crabtowne Stompers. Also on the bill will be the house band, Fatcat's Manassas Festival Jazzers.

The Festival will take place in Manassas on Dec. 1, 2, and 3, this year. Exact sites have not yet been completely worked out, but the Hayloft Dinner Theater and the Osborne High School auditorium seem to be likely spots with a couple of others yet to be chosen.

PRJC SINGLES MEETINGS

1st Sunday - Devil's Fork Brunch;
3rd Friday - Bratwursthau, Arlington
Info - call Joe Godfrey 829-4664;
Evelyn Franklin (H) 946-5325; (O)
295-0952; or Jim Nielsen (H) 562-
7235, (O) 693-6500.

N. VA. JAZZ FANS: New Sunshine LP -
Too Much Mustard - Now Available at
Giant Music, 109 E. Broad, Fls Ch.

Important Note to all Jazz Clubs:

With this issue, Tailgate Ramblings picks up a new address as well as a new editor. Please hereafter send all exchange publications to Ken Kramer at 4829 Randolph Drive, Annandale, Va.. 22003.

(cont. on p 3)

Tailgate Ramblings

November 1978

Vol. 8 No. 11

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TR is published monthly for members of the Potomac River Jazz Club, a nonprofit group dedicated to the preservation of traditional jazz and its encouragement in the Washington-Baltimore area. Signed articles in TR represent the views of their authors and should not be construed as club policy or opinion. Articles, ad copy (no charge to members for classified ads), and letters should be mailed to the new editor:

Ken Kramer

4829 Randolph Drive

Annandale, Va. 22003.

Is It True What They Say . . .

Picnic Flashback A grand time, even though a few coiffured heads didn't look the same after the rains came. Many thanks to those who helped at the sales table which did a thriving business in t-shirts, mugs, tapes, and buttons. However, several of everything can be reserved for you at Christmas. Imagine your gray-haired mother (or is she blonde now?) ripping off the tinsel and exclaiming over the PRJC logo.

Sympathy Department - Really sorry to hear that Del Beyer, in the throes of moving and renovating his house, has fallen off a ladder and was in/hospital with broken vertebrae. Lu Byers was also hospitalized with major surgery, but according to reports is recovering

rapidly. Good luck and quick recovery to both PRJC Board members.

Another Aloha - Dismayed to learn that Amber and Mort Middleman of Baltimore, who rarely miss an event, may be moving to Florida. Amber's good looks and superior dancing will be sorely missed by local dancers, as will Mort's steady presence. Plan to come back for events. Renata Monroe, who moved last year to Norfolk, came back for the picnic and announced that wedding bells had rung for her. She is now Mrs. Bols.

Buck Creek Anniversary - The first anniversary of the Buck Creek gang was held in Wahler's basement right after the picnic, since they got their name and their start there. Many familiar faces from B'haus and PRJC. Local media was represented by Royal Stokes, John Lyon, and Sam Allred, who also sat in on trombone.

YANKEE RHYTHM KINGS - The band members were hosted by Grays, Stimsons, Bakers, Blossom Kramer, Don Rausch, Joe Shepherd, and the Doyles. We were ready for supper, and they hadn't had lunch or much breakfast after an exciting plane ride, but we managed. A good group. Paul Monat, one of the trumpets, was proud of his newly-acquired horn which had been owned by the late Bobby Hackett. Tables were full, and many turned out. Velveteen jackets were in (this item should be inoffensive, since I was wearing one), there was a sprinkling of various colors, and no one seemed to be wearing the same style.

YOU'VE COME A LONG WAY BABY Highlight at B'haus - Lady drummer sat in with one of the bands. She provided champagne for the band for being so kind. We hear she was good, too!

Now that the series is over, get out and hear a PRJC band this month. Don't forget that another important election besides the national and state ones is the PRJC Board election.

--- Mary H. Doyle

PRJC MEMBERSHIP APPLICATION

(Please Print)

NAME _____ SPOUSE'S NAME _____
STREET _____ CITY _____
STATE AND ZIP _____ TELEPHONE NO. (optional) _____
MUSICIAN? _____ WHAT INSTRUMENTS? _____
PRESENTLY MEMBER OF BAND? _____ CARE TO JOIN ONE? _____
DESCRIBE JAZZ INTERESTS BRIEFLY (WHAT STYLES, ARTISTS YOU PREFER. WHY? optional)

PRJC DUES THRU 1979 - \$10.00 Checks payable to Potomac River Jazz Club.

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

But On the Other Hand . . .

An Editorial Outcry

And so it's hail and farewell.

I nearly refused to set up Ken's remarks about me to be found elsewhere on this page. I decided, however, it would not be advisable for me to edit the editor too sharply as there may be a time up ahead where I'll need to depend on his editing.

In any event, he was far too generous.

There is in this final column, one thing to which Ken alluded that I'd like to address because I think it is important.

Traditional jazz is a form of jazz well worth preserving and extending. It is not - nor must it be allowed to become - a cult. I think that sometimes when we insist on the unique primacy of "our" music we are endangering it by making it the object of cultist worship.

The jazz we call traditional (and Yale Lewis is quite literally correct in insisting that all jazz is traditional, but that's another battle) is a very beautiful and uplifting form of that music which continues to flow from the taproots of jazz. But it is not isolated - it is not our own peculiar preserve - and it is subject to the same requirements of excellence as any other form of jazz.

That is why I hope that I may have, as Ken suggests I did, widened the outlook of PRJC a little bit. I think PRJC has been in danger - perhaps remains in danger - of cultism. If we draw the wagons in a circle - if we insist - as some have - that musicians like Count Basie, Teddy Wilson, Charlie Parker, or Roland Kirk should never be mentioned in TR, we encourage the cult. If we insist that a terrible record by Turk Murphy is to be preferred over a classic by Lester Young, we deaden our own critical facilities, and encourage the cult. This won't do - and most of all, the most damage from the fallout will be to the precise musical form our charter bids us to defend.

Yes - PRJC is a traditional jazz club - dedicated to the propagation of classic jazz forms. Fine. That is what it must remain. But it cannot do so without a recognition of where classical jazz fits in a much larger artistic framework. In the last analysis, classical jazz can't flourish unless all other jazz forms flourish too. And we an't enjoy classical jazz forms to their fullest unless we have some appreciation of what Bird, Monk, Gillespie, Coltrane, Hubbard, Faddis, and all the rest are trying to tell us. Lewis is right - all jazz is traditional.

-- TC

A Heavy Word from the New Editor

Let me say this about Ted Chandler - he performed an amazingly swinging job as the editor of Tailgate Ramblings. He broadened the role of PRJC, he stood up for what he believed, and he always wrote with grace and feeling.

The new editor is me, Ken Kramer. Sure, I heard Bix live and just about all of the jazz greats. But I didn't know how great they were until the music they played sank in over the years. Like all great art, great jazz is ahead of its times, this indeed, is one measure of its greatness.

Enough of philosophy. Traditional jazz to me is enjoyment, relaxation, happy times. I am not a musician and not a critic - I am simply an enjoyer. We have a unique music, and the whole world knows it. How many traditional Russian bands play in Washington? However the nights in Moscow jump to the sounds of the Russian young playing American jazz.

Let me know what you want in Tailgate. I'll hear. And now, let's enjoy - laissez les bon temps roulez.

-- Ken Kramer

Yankee Rhythm Kings (cont.)

normally "up" tunes like Grandpa's Spells and Canal St. Blues were comparatively restrained, Canal St. particularly and beautifully so.

Lu's Big Bear Stomp, surely one of the most exuberant sounds to come from the other coast, was played at a tempo designed to leave the audience - not the band - breathless at its conclusion. Friendless Blues, the Yerba Buena theme song, was nicely done with the YRK's own special treatment. See See Rider included a classic rolling tuba, emphasizing the two-beat in the manner that came to be called by some the West Coast Style. (And where were you, Joe Murphy, when we really needed you?) The band did an outstanding job on the Hot Five tune, Oriental Strut. My vote for tune of the night goes to East St. Louis Toodle-oo, which I understand is included on the band's soon-to-be-released second record. Their first is a jewel. Among the out-of-town bands playing the PRJC specials during the past couple of years, this band is my favorite. My thought for Bob Conners, as leader and manager of this unique group, is "Come Back Sweet Papa."

-- jaydee

Communication

Editor:

Your comments concerning "fusion jazz" strike at a central problem that has plagued many art forms for innumerable years, but especially music, and most particularly jazz. Cross-fertilization - that dialectical convergence of more or less related streams to produce a third movement greater than the sum of the elements - is one thing. What we have here, the attempt in spite of phoney rationalizations of jazz to ride piggy-back on rock, is quite another for reasons stemming from the practices and values of our society. Here, music is a commodity - like beer, bread, condoms, etc. There is always that primary concern for what will sell, which tends to ignore what ought to be the dual function of jazz: to entertain and to challenge.

There is also the social effect of rock. Like church music in the Middle Ages it serves to mesmerize, to neutralize the energy that might otherwise go at least toward contemplation of our artistic, social, and political problems. I haven't talked about the structure of rock - for one thing, that constant pounding in the upper decibels. All my life I've fought for the beat, but as a dynamic component of the jazz medium, not as a bludgeon to soften the brain. And the chord changes - or rather the lack of them! By contrast the standard sequences developed over at least 200 years of "European" music sound pretty far out. (Not that I'm a traditionalist by any means - being a devotee of Schoenberg.)

Now, as to why jazz musicians play in non-jazz environments - and as to what happens to their output and to jazz as a result; let's not get involved in psychological issues - such as Bix's tiny ego that didn't match his colossal talent. No, continuing my didacticism I'll still harp on the grossly commercial, anti-artistic environment in this country - and musicians having to eat. Believe me, I know about that from the inside.

-- Stu Anderson

(Ed. Note: Thanks, Stu, and thanks for the great insight into Bix's problem - a common one, I think, among alcoholics who have been self-devastated in the ego department. The remarkable thing about artists - musicians especially - has been their historic ability to do their thing in whatever socio-economic system enveloped them, and usually to rise above it. This has been true, I think, from Palestrina to Coltrane - and is one of the most respect-able things about musicians. - TC)

Editor:

Noting the end of your reign draws nigh it is time to commend you for upholding the tradition of a long line of Tailgate editors by never allowing your personal prejudices to be stifled on any issue.

Inasmuch as you have shown an obvious bias against "Dixieland," perhaps in your swansong editorial you could clarify the meaning of that word. We poor benighted Condonites who grew up foolishly thinking Eddie's gang played good stuff need enlightenment. With the proper guidance we might get a foot in the door of that exclusive fraternity of egg-head purists who really know what jazz is all about.

I for one appreciate your efforts and will miss the controversies you have stirred up. Agreement with you is another matter but to the death I'll defend your right to be negative on the Jazz Minors and positive on Roland Kirk.

--- Tom Martin

(Ed. Note: I wasn't aware I had been that openly biased about Dixieland. Yes, it is true that Dixieland is not my favorite mode of jazz expression. Further, I find it impressive how few traditional bands any more play pure dixieland. The Black Eagles dont - neither do the Yankee Rhythm Kings. At our recent picnic, most of the PRJC bands showed strong indications of stylistic divergence away from straight out two-beat. That's a matter of observable fact and has little to do with my personal prejudice. Actually, I idled away a part of my wasted youth at Nick's in the Village too. And enjoyed it. Yet now, I find myself ever less inclined to slip an old Condon record on the turntable. I really don't know from eggheaded purists. But I have a hunch that a good many of us, not including the sage of Kerrville, have some notion of what jazz is all about. I hope it's not that arcane! -- TC)

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featuring

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See next month's TR for full details.

The Blues in Baltimore

The old woman sat solidly on stage, peering at the audience from under a preposterous shocking pink wide-brimmed fedora with plume to match. She said something to the pianist, and started singing almost before he was ready to play. Now, no longer ridiculous in her pink hat and yellow dress, Sippie Wallace was singing the blues the way she used to sing them in 1924 in Chicago with Louis Armstrong, King Oliver, and Clarence Williams.

Sippie Wallace was one third of an extraordinary concert last month at East Baltimore's Dunbar High School, sharing the stage with Edith Wilson, a far different kind of blues singer, and New Orleans pianist, Eurreal "Little Brother" Montgomery.

Montgomery opened proceedings with a set of piano solos and some pretty good blues singing of his own. Included was a King Oliver-Dave Peyton tune called Mule Face with some very Jelly Roll Mortonish sounds. Good as his solo piano is, Montgomery is almost a perfect accompanist in his ability to subordinate himself to the needs of his singer. He provided a solid downhome base to Sippie Wallace, and followed that with the kind of melodic and rhythmic cushion demanded by the much more sophisticated voice of Edith Wilson.

The contrast between the two women was what gave the evening its real texture however. The blues sung by Sippie Wallace came from down home as noted. Edith Wilson's blues came from the pens of George Gershwin and W C Handy. Wallace, born on a farm in Mississippi, had joined the great Black diaspora of the early twenties and found herself entertaining in the essentially down-home oriented cafes of Chicago - a singer in the Bessie Smith-Ma Rainey country tradition, not far at times from gospel (one song she sang - originally recorded by her sister Hociel Thomas with Armstrong in 1924 - was called Adam and Eve Had the Blues, and carried an almost homiletic, if ironic, message).

Wilson, on the other hand, though a member of the same generation as Wallace, was much more a product of the Black Renaissance of the twenties. She sang in the style of Ethel Waters, Adelaide Hall, and Florence Mills. A typical Wallace accompaniment was King Oliver. Wilson was used to singing at the Cotton Club with Duke Ellington. She was not merely an urban blues singer, she was a product of that most super-urban of all urbs, Harlem in the twenties.

It is hard to overstate the importance of the Wallace-Wilson-Montgomery concert. Here is a living link with the magnificent

years of early jazz - approaching the era of which Fred Starr writes elsewhere in this issue. Here is a vital connection with Joe Oliver at Lincoln Gardens and Duke Ellington at the Cotton Club. Here is piano music as refined in the jooks of Alabama and the turpentine camps of East Texas. It is a historic jazz statement - as important in its way, perhaps, as a concert this reporter attended in 1945 with Bunk Johnson, Madame Earnestine B Washington, Big Bill, and others at Town Hall in NY. And it was free - not even a hat passed to pick up small change to defray expenses.

Unfortunately, the sponsors, the Baltimore Cultural Arts Program and the UMBC Dept. of African-American Studies, had only a bit more than a week to prepare once they discovered that the three musicians would be available, so little advance work could be done. At that, the Dunbar High School Auditorium was nearly filled, and especially gratifying, there were a large number of young Black kids in attendance - and they gave every indication of approving what they heard.

It is not frequent that a concert of jazz will bring such unalloyed pleasure to the heart of jaded old

-- Jazzbo Brown from Columbia Town.

Jazz on the Radio

WPFW, having finished its fall fund drive, its move to new quarters, and its power crisis, is back programing jazz again, and the Nov. PRJC Jazz Band Ball listings contain programs of unusual interest. The schedule:

Nov. 5 - Chestnuts and their Roots. Host Don Rouse examines jazz standards to see why they have endured so well.

Nov. 12 - The South Side of Chicago - 1928. Jim Lyons views an extraordinary seedbed of jazz history.

Nov. 19 - Art Tatum. Host Al Stevens, himself a fine jazz pianist, on the life and times of the patron saint of jazz pianists.

Nov. 26 - The Dutch College Swing Band. Born at underground jam sessions in Nazi-occupied Holland, the DCSB is still a great jazz/swing band. Rein Leidelmeyer, who was there, tells of those early sessions.

The Jazz Band Ball - Sundays 6 pm on WPFW.

FLUGELHORN: Cuesnon Silver, Gd. cond. cheap. Polly 483-1634; 833-2200

Jazz Amid the Lobster Pots

While the Central City festival in Colorado attracted throngs of jazz lovers last August, the eastern side of the country was hardly without action. The second annual Maine Downeast Jazz Festival proved to be well worth a 5-hour drive from southern New Hampshire where my wife and I were visiting relatives.

Camden, Maine is a small harbor town and an unlikely (yet perfect) spot to find jazz. We were able to get a motel room within walking distance of everything. We decided to forego the hastily-planned jam session Friday night, and rested instead for a long Saturday.

Saturday morning I was recruited by festival promoter Ed Dunbar to play with a pick-up group around town on a flat-bed truck, but we were unable to get a full band together and the project was scrapped. The Scollay Square Stompers played a short afternoon session on the deck of a restored tugboat restaurant, followed by a long jam session at the Bay View Garage.

The Bay View Garage is a huge underground bar/lounge, and a more ideal establishment in which to play or listen is hard to imagine. Decor is informal, prices are reasonable, the bandstand is ample, and the capacity is large. Still, the place was overflowing and I had to sit on my horn case most of the time. The session was a joy, as it gave an energized audience a peek at the talents of musicians slated for the evening concert as well as visiting players. My set on trumpet included several festival musicians, among them banjoist Jimmy Mazzy.

My wife and I walked after a hearty dinner to the quaint Opera House for the evening concert. By the time the concert had run a full hour overtime, we had applauded the Downeast Dixielanders, the Scollay Square Stompers, Mazzy, the Dave Whitney JB, Bill Paige's Jazz Babies, and various pickup combinations. Styles ranged from syncopated traditional to boppish mainstream, presenting a variety of approaches within a traditional setting.

The swing-oriented Downeast Dixielanders are the local group - a large one, using a flugel horn in addition to lead trumpet, along with electric guitars and bass sax. The Scollay Square bunch play a much earlier style (washboard, ragtime piano, etc.), usually to good effect. Jim Mazzy plays jazz banjo and his tremolo vocals are popular with the New England folks. Dave Whitney (of the Yankee Rhythm Kings) is a superb trumpeter with a good vocal to boot, and he leads a tight, solid outfit in the Chi-

cago/swing genre. The most modern sounds came from local clarinetist Bill Paige's band featuring the flugel horn of Dick Cash. Paige is also a fantastic jazz whistler.

The invitation-only jam/party after the concert was kicked off by Whitney's group, then turned over to visiting musicians. I was able to squeeze in a ballad solo on flugel horn before calling it a night. Lagniappe was free tickets to everything for being the musician from farthest away.

-- Dave Robinson

Notes from the Bakery

Well, it's November again, the month we Americans have traditionally set aside for raking leaves and voting. And yea, this lofty democratic process reaches down even unto our happy little clan of music lovers (as in the expression "happy as a clan"). (Ed. Note: Oh, That Henny Youngman - TC) On November 11 we will vote on one-third of the Board of Directors; shortly after, the reconstituted Board will meet to elect a president for 1979, and away we go again!

A day or two ago you should have received your ballot in the mail. If you can't attend the annual meeting, mark your ballot and return it to Election Committee Chairman Ted Chandler. Better yet, bring your ballot to the meeting for a very slight amount of speechifying and a great deal of music and dancing. And the beer's on us.

For those who have not attended an annual meeting, here's what to expect: Shortly after 8 o'clock, we'll collect ballots and add them to the ones already mailed in. While the ballots are being counted I'll present the annual president's report (I promise brevity) and entertain questions from the floor about club policy and execution. By 9 o'clock at the latest we'll announce the new board members and let the music begin.

Ed Fishel and members of the two bands with which he's associated - the Band From Tin Pan Alley and the Dudley Fosdick Memorial JB - will initiate the musical activity, but we hope a lot of you will bring your axes and play before the evening is over (Ed. Note: Jazzbo Brown hereby refuses to bring his kazoo. - TC)

Upcoming Events. Look forward to another fine New Year's Eve Party, with music by Wild Bill Whelan and the Sons of Father Time: Chuck Brown - clt; Whitey Smith - tbn; Walt Coombs - po; Country Thomas - bs; and Johnny Roulet - dr.

The January special will take place at the Marriott Twin Bridges on the 27th. Carol Leigh, the singer best known for her work with the Original Salty Dogs, will appear with the Buck Creek JB.

-- Dick Baker

Club to Elect New Board Members

Mark well this date: Saturday, Nov. 11 - the date of the annual PRJC meeting, election of officers, jam session, beer bust, and dance. The Club provides all the beer you can drink, and all members are welcome. Location: the Arlington-Fairfax Elks Lodge, just outside the Beltway on Rt. 50

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

MARY H. DOYLE - Born, S. Dak.; M.A., George Mason U.; Teacher of English, Soc. Studies. Currently filling 1-yr Board term. Past Recording Secy, PRJC: Write TR column "Is It True What They Say..."; Charge of sales - picnic; co-chairman, 1977 New Years Party. Campaign promise: To promote traditional jazz and not to break a leg this year. (Incumbent).

JOE GODFREY - PRJCer since 1973. After 21 years in DC area, about to apply for permanent residency status! Currently active in PRJC singles group. Major interest in opening board deliberations to full membership through better reporting in TR, and elsewhere. More pro-con discussion of issues needed by entire membership.

KEN KRAMER - Currently serving on Board to fill a vacancy. PRJC member #52, and about to pick up the reins as Editor of TR. A collector and listener for 50 years. Running on the Good Time ticket in the belief that this is what PRJC members want. (Incumbent)

DAVE LITTLEFIELD - Leader of Sheiks of Dixie. Joined PRJC in 1975; originated 3 monthly "shy" jam sessions for new and/or rusty musicians. Operates Musicians Directory as a telephone reference service. Goals: To help more musicians learn traditional jazz, find more opportunities for musicians to play, and make jazz more profitable for more people.

BILL RIDDLE - Long one of the nation's top jazz experts, Bill started his record collection in 1935. Contributor to RECORD CHANGER in '40s. Radio shows in Baltimore 1953-54; on WHFS Bethesda, 1966-67. Knew personally such immortals as Morton, Armstrong, Teagarden, and Ory. Long-time PRJC member.

JIM RITTER - Architect - lives with wife, Betty, and son, Mark, in Springfield, Va. All-State trumpet player in High School, Member of Highty Tighties band at Va. Tech, also heading the Collegiates, one of two college dance bands there. Jim and Betty joined PRJC in 1975, club jam sessions enticing him to pick up his horn after 12-year lay-off. Currently cornetist with Buck Creek JB and the Bay City 7.

DON ROUSE - Clarinetist with the New Sunshine JB. Avid record collector. Background of jazz radio programming with campus radio; WPQR-FM, Uniontown Pa., and participant in The Jazz Band Ball, PRJC radio show on WPFM-FM in Washington. Don is a Management Analyst with the Veteran's Administration.

ROYAL STOKES - Veteran jazz DJ who's WGRB-FM programs, "I Thought I Heard Buddy Bolden Say..." and "Since Minton's" are musts for jazz fans of all persuasions. Royal is an honorary member of PRJC. Has contributed to TR, and is known as a knowledgeable and authoritative lecturer on jazz subjects.

KIM WARNER - A representative of the Baltimore contingent. Kim plays bass sax and leads the Baltimore Night Owls. An important fixture at PRJC picnics, Kim is a recording engineer whose ability has resulted in two picnic tapes documenting the autumnal PRJC activities.

GARY WILKINSON - Hopped on PRJC bandwagon at the outset. Member #008! Helped guide early years of Club as member of first Board of Directors. Devotee of traditional jazz since a teenager. Pianist with number of local bands, currently with the Federal Jazz Commission. Daytimes, a Public Information Specialist and speech writer with Commerce Department's Census Bureau.

King Oliver and His Dixie Syncopators

NOTES FOR A DISCOGRAPHY

By Eugene Williams

The important facts about King Oliver's records of 1923-24 are fairly well known. (Of course a complete list of them will be included in the Louis Armstrong discography now in preparation.) Not much attention, however, has been paid to the later Oliver records on Vocalion and Brunswick; and the listings in Delaunay's *Hot Discography* are quite inadequate.

The files of the Brunswick company, although they seldom offer clues to the personnels, contain essential information on master numbers and dates of recording. The following list, compiled from those files, places the records in chronological order for the first time, and will make it much easier to investigate their personnels. The personnels given here, taken from various articles on Oliver and his musicians, are tentative; no attempt has been made to check them.

An explanation of Brunswick's complicated system of numbering its masters may be boring, but it will help to understand the discography of all early Brunswick and Vocalion records. Master numbers, properly speaking, do not appear on these discs; instead, many of them have a small number (pressed in the composition near the label) which represents the last two or three digits of the actual master number.

Brunswick used several distinct numerical series for its master numbers. The main series, used for Brunswick New York recordings, had reached the nine thousands by 1923, and was later preceded by a letter "E" to indicate electrical recording. The Vocalion New York

series, which began later, usually used an "E" prefix and "W" suffix. The Chicago series began with "C" and Los Angeles with "LAE," etc. Often one recording might be transferred from one series to another, acquiring three or even more different master numbers in the process.

Until April 1, 1928, Brunswick used a separate consecutive number for each "take" of every tune recorded. (Thus the two "different masters" of Oliver's Brunswick *Snag It* may be identified by the number 91 or 92 pressed in the composition, indicating master E20591 or E20592.) In 1928 Brunswick adopted the commoner method, using one number only for every title and distinguishing the different "takes" by suffix letters "A", "B", etc. The numbers E27238, E7244W and C1812 were the first in their respective series to use suffix letters for different takes.

In the following list, I have given all the masters recorded for every title, whether or not they are known to have been issued. Chicago master numbers, which are not essential in this case, have been omitted to keep the listings as simple as possible. The "terminal master number" digits pressed in the records have been indicated (when known) by underlining. Thus the Brunswick *Someday Sweetheart* has the number 43 and the Melotone 639; both are the same, as a glance at the master number line-up will show. The Vocalion issue, as it happens, has no such number at all.

Further information on any of these records or their personnels will be welcome.

KING OLIVER and his DIXIE SYNCOPATORS

Part One: Chicago Recordings

Joe Oliver, Bob Shoffner, trumpets; Kid Ory, trombone; Albert Nicholas, Barney Bigard, _____, reeds; Luis Russell, piano; Bud Scott, banjo; Bert Cobb, tuba; Paul Barbarin, drums. March 11, 1926.

Too Bad (E2632-33W) Voc 1007
Snag It—vocal chorus (E2634-35W) Voc 1007, 15503, Bru 80039

* This is an established personnel for Oliver's first Vocalion records. The third reed man is usually identified as Darnell Howard, who had been with Oliver when he first opened at the Plantation Club early in 1925. Howard himself, however, says that he left the band (to go to China) seven months after joining it, and rejoined on July 1, 1926. So I have left the name of the third reed man blank until the first recordings made after that date. Bigard played tenor sax only at this time, so the clarinet solos are by Nicholas or the third man, who was probably featured on soprano sax also.

Probably the same personnel. April 21, 1926.
Deep Henderson (E2891-92W, E19678-79) Voc 1014, Bru 3245#

Probably the same personnel with Georgia Taylor, vocal chorus. April 23, 1926.
Jackass Blues (E2913-14-15W, E19675-76-77) Voc 1014, Bru 3245#

Probably the same personnel. May 29, 1926.
Sugar Foot Stomp (E3178-79W) Voc 1033, 15503, Bru 3361#
Wa Wa Wa (E3180-81W, E20636-37) Voc 1033, Bru 3373#
The Hobo's Prayer (E3182-83W) not issued

Eleven men; probably similar personnel, with Darnell Howard, reeds, added. July 23, 1926.

Someday Sweetheart (E3553W) remade
Messin' Around (E3554W) rejected
Tack Annie (E3555-56W) Voc 1049

Probably similar personnel, with Nicholas, Bigard and Howard, reeds. § September 17, 1926.

Someday Sweetheart (E3842-43W, E20251-52, E20638-639) Voc 1059, Bru 3373#, Mel 12064†
Dead Man Blues (E3844-45W, E20253-54) Voc 1059
(New) Wang Wang Blues (E3846-47W, E20255-56) Voc 1049
Snag It (E3848-49W, E20257-58, E20591-92) Bru 3361#

Joe Oliver, Thomas "Tick" Gray, trumpets; Kid Ory, trombone; Omer Simeon, Darnell Howard, Barney Bigard, reeds; Luis Russell, piano; Bud Scott, banjo; Lawson Buford, tuba; Paul Barbarin, drums.** April 22, 1927.

Willie The Weeper (E5167-68W, E22737-38) Voc 1112
Black Snake Blues (E5169-70-71W) Voc 1112
Doctor Jazz (E5172-73-74W, E22729-30-31) not issued ***
Showboat Shuffle (E5175-76-77W, E22732-34, E26316-18) Voc 1114, Bru 3998
Every Tub (E5178-79W, E22735-36, E26314-15) Voc 1114, Bru 3998

Part Two: New York Recordings

Unknown personnel.* July 8, 1927.
Aunt Jemima (E23879-80) rejected
 Unknown personnel (nine men).* October 13, 1927.
Sobbin' Blues (E6655-57W) remade
Tin Roof Blues (E6658-60W) remade
 Unknown personnel (nine men).* October 14, 1927.
Aunt Hagar's Blues (E6667-68W) remade
Farewell Blues (E6669-70W) remade

‡ Released on Brunswick under the pseudonym "The Savannah Syncopators."

§ Albert Nicholas states that he left the band in the summer of 1926; but Simeon reports that he replaced Nicholas in the spring of 1927, and this is confirmed by Barney Bigard. Nicholas' inclusion in the personnel for this date is tentative; he may have been absent. What seems definite is that he remained with Oliver until the Plantation Club fire which ended the King's run there in 1927. Yet a picture in *Jazzmen* shows the Plantation band with Howard, Bigard and Rudy Jackson on reeds, and Junie Cobb on banjo instead of Bud Scott. Evidently the personnel of the Oliver band throughout this period requires more investigation.

† Released on Melotone under the pseudonym "Jack Winn and his Dallas Dandies."

** This personnel was given by Omer Simeon, who says that he played only alto and soprano saxes—no clarinet—on the records. The date was made probably just before the band's two-week engagement in St. Louis (when Henry Allen was added, Paul Barnes replaced Howard, and Willie Foster joined to play banjo), after which Oliver went directly to New York to open at the Savoy May 9.

*** Originally coupled with *Showboat Shuffle* for Vocalion 1113, but the release was cancelled.

• After playing a two-week engagement at the Savoy May 9-22 and a few odd jobs, the Dixie Syncopators began to break up; by July, most of the men had quit. These unreleased recordings were probably made by an entirely different band, as were the next to be issued (*Farewell* and *Sobbin' Blues*). From this point on, almost nothing is known about the Oliver personnels.

THE Record Changer

Unknown personnel (nine men). November 18, 1927
Farewell Blues (E6806-807W, E25352-53) Voc 1152, Bru 3741
Tin Roof Blues (E6808-09W) remade
Sobbin' Blues (E6810-811W, E25354-55) Voc 1152, Bru 3741

Unknown personnel (ten men). February 25, 1928
Tin Roof Blues (E7172-73W) remade
Aunt Hagar's Blues (E7174-75W) remade

Unknown personnel. March 3, 1928.
Who Threw That Rug (E7184-85W) remade**
Crab House Blues (E7186-87W) rejected

Unknown personnel. June 11, 1928.
Tin Roof Blues (E7388A-B, E27684A-B) Voc 1189
West End Blues (E7389A-B, E27685A-B) Voc 1189
Sweet Emmaline—v. c. (E7390A-B, E27686A-B) Voc 1190
Lazy Mama (E7391A-B, E27687A-B) Voc 1190

Unknown personnel (eight men), featuring Omer Simeon, clarinet. Willy Edwards and Andy Pendleton sing vocal duets on both sides. August 13, 1928.
Got Everything (E28055A-B) Bru 4028
Four or Five Times (E28056A-B) Bru 4028

Unknown personnel, featuring Omer Simeon, clarinet. September 10, 1928.
Speakeasy Blues (E28185A-B) Voc 1225
Aunt Hagar's Blues (E28186A-B) Voc 1225

Unknown personnel (nine men), probably featuring Omer Simeon, clarinet. September 12, 1928.
I'm Watching The Clock (E28203A-B) Bru 4469
Janitor Sam (E38204A-B) rejected

Unknown personnel. November 14, 1928
Slow And Steady (E28757A-B) Bru 4469

Unknown personnel: 3 trumpets (probably including Oliver and Ward Pinkett); trombone; 4 reeds, 4 rhythm. January 9, 1931.‡
Papa De-Da-Da—v. c. (E35910A-B) Bru 6053*
Who's Blue (E35911A-B) Bru 6046‡
Stop Crying—scat v. c. (E35912A-B) Bru 6053*

Unknown personnel: 3 trumpets; trombone; 3 saxes, 4 rhythm. February 18, 1931.
Where That Ol' Man River Flows (E36101A-B) rejected
Sugar Blues (E36102A-B) Bru 6065*
I'm Crazy About My Baby (E36103A-B) Bru 6065*

Unknown personnel: 2 trumpets (including Ward Pinkett, who scats the vocal chorus in *When I Take My Sugar To Tea*); trombone; 3 reeds (including Bingie Madison); 4 rhythm. Skerritt and Lucas, who join Madison in a vocal trio in the first two titles, were presumably also members of the band. April 15, 1931.
Loveless Love—v. c. (E36474A-B) Voc 1610†
One More Time—v. c. (E36475A-B) Voc 1610†
When I Take My Sugar To Tea—scat v. c. (E36476A-B) Voc 1617†

** Under the title *I'm Watching The Clock*.

‡ Oliver's Victor records were probably made in the period between the following Brunswicks and those listed above—a gap of more than two years. Oliver himself is heard very seldom in these last Brunswicks and Vocalions, which mark the end of his known recording career.

* Released under the name "King Oliver and his Orchestra."

† Released under the pseudonym "The Savannah Syncopators," and incorrectly attributed to Noble Sissle in *Hot Discography*. The reverse of Brunswick 6046, *Honey That Reminds Me* by "The Savannah Syncopators" also, is a Luis Russell recording.

‡ Released under the pseudonym "The Chocolate Dandies." The first title is incorrectly attributed by *Hot Discography* to the Blue Rhythm Band, which did however record both sides of Vocalion 1646 under the same pseudonym. The coupling of Vocalion 1617, *That's My Stuff* by "The Chocolate Dandies," is by a third and completely unrelated group.



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Tuesdays

Storyville 7 8:30-11:30 Bratwursthaus

The Tired Businessmen 9:30 on. Dutch Mill Supper Club 6615 Harford Rd. Balto.

Jimmy Hamilton's Night Blooming Jazzmen 9:15-12:45 Frank Condon's Rest.
N. Washington St., Rockville, Md.

Wednesdays

The Dudley Fosdick Memorial JB 8:30-11:30 Bratwursthaus
(Nov. 8, PRJC Open Jam at the B'haus)

Thursdays

Riverside Ramblers 8:30-11:30 Bratwursthaus

Bill Potts' Big Band 9-1:30 Frank Condon's Supper Club, Rockville

Fridays

The Tin Pan Alley Trio 8:30-11:30 B'haus

The Dick Wolters Trio Devil's Fork, 1616 RI Ave. NW, Washington, D.C.

The John Malachi Trio 10pm-3am, Jimmy McPhail's Gold Room 1122 Bladensburg Rd.
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Southern Comfort 8:30-12 Shakey's, Rockville Pike, Rockville, Md.

Original Crabtowne Stompers 9-1 Buzzy's, West St., Annapolis, Md.

Saturdays

Mac McGown's Trio 8:30-11:30 B'haus

The John Malachi Trio McPhail's Gold Room

Original Crabtowne Stompers Buzzy's

Sundays

Charlie LaBarbera's Trio 11 am-3:30 pm Jazz Buffet, Devil's Fork, Washington

Band from Tin Pan Alley 8:30-12:30 Biltmore Ballroom, 18th and Columbia, NW

OTHER GIGS OF NOTE

Nov. 3, Dec. 1 Tex Wyndham's Red Lion JB, Green Rm., Hotel DuPont, Wilmington, Del.
(Reservations strongly advised)

Nov. 3, Dec. 1 Va. Shy Jam, home of Frank McPherson, 2619 E. Meredith St.,
Vienna, Va. (938-4461)

NOV. 11 ANNUAL MEMBERSHIP MEETING AND ELECTION - PRJC. Arlington-Fairfax Elks
8PM. Dancing follows business meeting.

Nov. 12 Buck Creek JB 7-10 pm Bachelors II, 10960 Lee Highway, Fairfax

And Remember: The Jazz Band Ball Sundays 6-7:30, WPFW-FM (89.3)

Yale Lewis's Jazz Plus, Sat. nights 8-3 WETA (90.9)

Royal Stokes' I Thought I Heard Buddy Bolden.. Sat. 9-12 am WGTB-
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Club to Elect New Board Members

Remember to vote for five new members of the PRJC Board of Directors. The ten candidates are:

Mary H. Doyle
Ken Kramer
Bill Riddle
Don Rouse
Kim Warner

Joe Godfrey
Dave Littlefield
Jim Ritter
Royal Stokes
Gary Wilkinson

Fill out your ballot and mail it in, or bring it to the Annual Membership Meeting on Nov. 11. (Details in this issue of TR.)

Ted Chandler, Editor
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