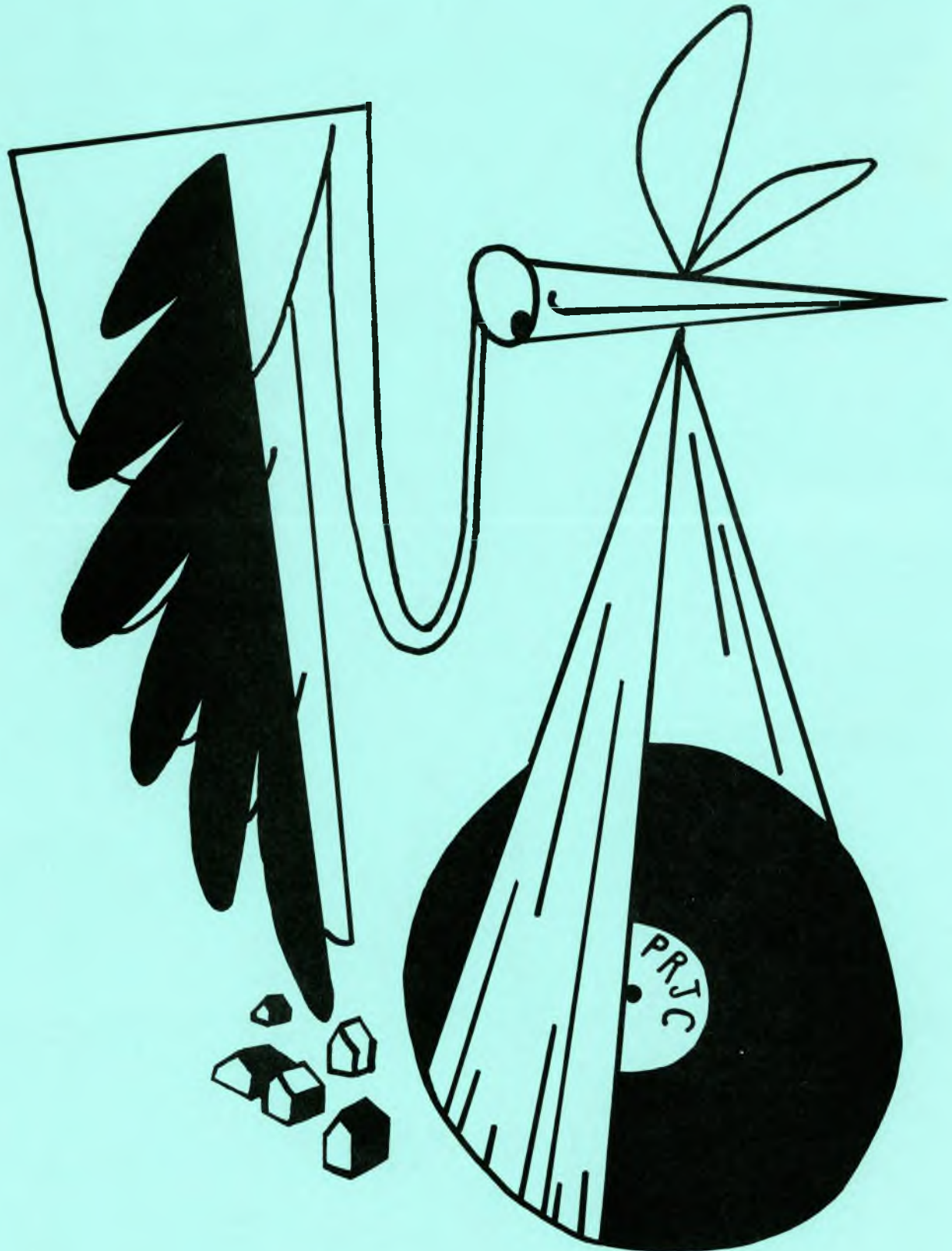


TAILGATE RAMBLINGS

JAN. 1979



Tailgate Ramblings

January 1979
Volume 9 No. 1
Editor: Ken Kramer

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Dick Baker Good Sounds
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Hal Gray Clubs and Festivals

PRJC President Ray West 370- 5605
PRJC Vice President Mary Doyle 280-2373
And the Hot Line 573 TRAD

The President's Corner

Just a few words from your new President. I would like for 1979 to be a "good time" year for PRJC jazz lovers, musicians and scholars alike. Let's all get out and support PRJC activities and make it possible for the PRJC to do bigger and better things. PRJC can only do as much as the membership will support.

The club officers for 1979 are:

President	Ray West
Vice-President	Mary Doyle
Recording Secretary	Glenna Fitzgerald
Membership Secretary	Doris Baker
Treasurer	Esther West

Next month I will list the committee chairpersons and those who have been designated with special responsibilities.

Here are some notes on the December meeting of the PRJC Board of Directors:

Glenna Fitzgerald has replaced Emily Stimson as Recording Secretary. Emily gave us a splendid year of her highly professional support, for which we are very grateful. I regret to announce that Ted Chandler has resigned from the Board for reasons of health. Ted served well and faithfully as Editor of Tailgate Ramblings in addition to being a member of the Board. Our sincere thanks to Ted, and wishes for a speedy recovery.

Since we did not have a quorum at the December meeting we did not elect a successor for Ted's unexpired term. We expect to take care of that at the January, 1979, session.

A Membership Committee is being formed under the leadership of Doris Baker, our Membership Secretary. This committee will have designated persons at all special events, PRJC and others, with the responsibility for making membership information easily available and more visible.

A proposal to expand PRJC sponsored opportunities for PRJC affiliated local bands was presented to the Board. Jim Ritter and Gary Wilkinson are studying the proposal and will be surveying the local bands for agreement and acceptance. It is expected that Jim and Gary will have a report ready for the next Board meeting. As this firms up, I will let you know more of the details.

As a closing chorus let me give you my sincere warm wishes for the New Year. Your active support can make this the best year ever for traditional jazz and ragtime, and for the PRJC.

Ray West



IT IS NOW DUES TIME

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MEMBER FOR 1979

IS IT TRUE WHAT THEY SAY.....

Really Big Party. The Wahlers on their 40th Wedding Anniversary was a great bash. Carol Leigh sang; the Buck Creek played, and everybody else toasted Fred and Anna. No "Anniversary Waltz" here; "Royal Garden" at double tempo all the way. A great party.

So Long, Del. Mellow music was played by fellow musicians at the party given by friends of Del and Doris Beyer. Boys in the band and Ruth MacGowan brought a beautifully decorated cake. One of the highlights was Dodie Combs playing her sax. Not many women musicians in the front line, and she holds her own with the best. Members of various bands Del played with over the years showed up, some he had not seen in years, so it was a re-union with great music.

Southern Comfort celebrated their third anniversary at Shakey's in Rockville with a great turnout. Al Brogdon dreamed up many wild games and the doorprize for the 350th guest was a car door!

Back at Headquarters—the Bratwursthaus, where else, Joe Murphy told us he was going to be at Lu Watters 60th birthday party out on the coast. Turk Murphy will be on hand, too. Lu doesn't see many these days and Joe considers himself lucky to know this foundation figure in revival jazz. Also a recent Wednesday night jam session was great. Dick Dreiwitz, who plays trombone in Woody Allen's band on Monday nights at Michael's Pub in New York, sat in. Come out on the second Wednesday.

The Singles Bunch had a great party at Evelyn Franklin's in spite of Evelyn's back being out of tune. The party went on, and speedy recovery to Evelyn.

Mary H. Doyle

MANASSAS JAZZ FESTIVAL



One of the best jazz festivals in this or any other year was held in Manassas, Virginia early in December. Four sessions, in four different places, over fifty musicians, from age twenty to seventy plus, musical selections from early blues to Green Dolphin Street, three days and nights- Johnson McCree has given us infinite riches again. Added to this was the drama of the chief fighting off serious illness and against doctor's orders going on with the show. Johnson went into

the hospital the day after the event, was in intensive care for a time but is out now and back to work.

Two of us reviewed the festival. Harold Gray covered Saturday's two sessions and the new editor hung in there Friday night and the six hours of Sunday afternoon. Both Hal and I regret that we don't have the whole Tailgate to report on each unit and their fine performances. We'll miss some good people, skimp on some exceptional turns and neglect some who deserve more space.

Friday Night: Two halls were filled, the musicians alternated performances. I was at the motel site, those who were at the Elks heard, I would guess, the same tunes by the same units, give or take a key change or two.

Bob Wilber and Friends started the show. Bob's butter-on-warm-toast alto and soprano was accompanied by Cliff Leeman, an endurer and survivor on drums, Dick Wellstood, latest in the line of heroes of stride piano, and Paul Langosch, all of twenty one, playing fine bass. Pug Horton's warm voice, gypsy loveliness and obvious musical and emotional rapport with husband Bob Wilber made Tristan and Isolde's duets seem pale.

Sammy Duncan's All Stars, meeting each other for the first time, featured Tommy Gwaltney's trenchant comments and hot clarinet. Fine music.

Natalie Lamb makes reviewing easy. This is a fine woman, with a fine voice singing fine songs. She is a revivalist, practitioner of the shouting blues. We envy the fortunate of Europe who hear more of this singer than we do.

The Sons of Bix made their first appearance in these parts next. A good band, with Tom Fletcher recreating the sound of the Davenport genius as no one else has.

Then the highly versatile pro, Billy Butterfield, in fine soaring form. Ending up the evening was Soprano Summit, Bob Wilber and Kenny Davern, the best reed section since the 1940 Ellington band. Just great music!

Saturday: Jazz rolled hot and nostalgic all afternoon and evening. The theme was "The Year of Bix"; leading off were the Sons of Bix with a rousing Louisiana, and ending the day, tuxedo clad, at 2 am, with Spiegel Willcox sitting in on trombone, just as he had with Bix in the Goldkette band.

Standing ovations greeted That's a Plenty played by Dick Wellstood, Cliff Leeman and Kenny Davern. John Thomas, missed by his Washington following, lead a group including Herman F. Petich, cl., Herb Gardner, trb., Larry Lanet, po., Butch Ball, gtr., Chuck Redd, dr., and Butch Warren, bass. The crowd loved their Lady Be Good.

Saturday(Continued)

Sammy Price, present king of the Harlem piano players, came on next. He accompanied Natalie Lamb as she deserved to be. Pallet on the Floor knocked out the crowd.

Beverley Cosham, a new and compelling vocalist from Reston, almost brought tears with This is My Life as well as much foot stomping with You Took Advantage of Me.

A favorite set consisted of four trombones of Willcox, George Masso, Bill Allred and Gardner with a great rhythm section of Marty Grosz, Cliff Leeman, Van Perry and Dick Wellstood.

Maxine Sullivan, ageless and wonderful, brought back memories of The Street with her singing of world on a String, 100 Years from Today and Who's Got the Last Laugh Now.

Billy Butterfield and Tommy Gwaltney staged a rousing horn battle on Tin Roof. Next Natalie Lamb sang her back home and low down blues.

Gwaltney presided over a set with witty ad-libs. He and Fat Cat McCree traded the traditional insults over each other's taste in clothing. Later Kenny Mason's vibes were featured in a set lead by Butterfield. Tangerine and Blue Lou topped this set.

Fat Cat's Manassas Festival Jazzers honored Bix with Singing the Blues. Joe Shepherd, trpt., Bob Thulman, cl., Glen Sullivan, tbn., Bill Andrews, po., Gil Brown, dr., Butch Warren, bass, and Ole Fat Cat himself on vocals make up this excellent local group.

Sunday afternoon: Osbourn High, a throwback to the Thirties in decor, sound and seating, is possibly the only jazz festival site with rest rooms marked "Boys" and "Girls". A Sammy Duncan lead unit was first, in the uncertain light of early afternoon. Kenny Davern on clarinet played as well as this instrument is played in jazz.

Dick Wellstood soloed with rag time tunes next. The ever merciful Natalie Lamb gave her music albums as a supplemental lift to the too low chair at the piano.

The Original Crabtowne Stompers, the hit of the PRJC picnic, brought back memories of the Firehouse Five and the DeParis Brothers. All excellent musicians, all well rehearsed and great listening.

A unit lead by Johnny Thomas, highlighting top pianist John Eaton, made us think of the Goodman Sextet.

The Sons of Bix came too, on this dying afternoon. A well placed tribute to Squirrel Ashcraft, who was in the audience, came during this set. Squirrel was there when it all began in Chicago, great jazz buff, friend and promoter of the Chicago gang and played fine piano as well.

And on, as the sun set behind the Manassas Mountains to the west. Billy Butterfield playing Stardust. Pug Horton again. Soprano Summit together again and once more a miracle of musicianship in jazz. Then the grand finale- more than thirty musicians on stage jamming us away for the 13th wonderful time.

Johnson McCree said that, God willing, there will be a Fourteenth Manassas next year. Johnson puts on a great show, in the unlikely Southern town of Manassas. He deserves more support, at the box office first, and in national recognition as well. It isn't every day that the Honor Roll of Jazz comes next door. Thanks, Johnson, and thanks to the artists for their great work.

Hal Gray
Ken Kramer

OUR LOCAL BANDS

THE BALTIMORE NIGHT OWLS

A band called the California Ramblers recorded a flood of records from 1922 to 1935. The band played popular jazz for dancing. Many good to exceptional musicians were in the band at various times. Most of the records were bought by the many who danced the fox trot to such tunes as "When the Red Red Robin Comes Bob, Bob, Bobbin Along", and "Everything is Hotsy Totsy Now". The Baltimore Night Owls play the tunes and in the style of the Ramblers.

The Night Owls were formed in the winter of 1976. Their leader, Kim Warner, plays bass sax. Kim studied this instrument for 3 years under private teachers and in 1977 acquired a new bass sax. Kim was band president for 4 years of the Naval Surface Weapons Center-White Oak concert band. It is no surprise to learn that Kim is a collector of popular dance music of the Twenties.

Frank Wiedefeld plays his original instrument, the banjo, with the Night Owls. Founder of the Bay City Seven, Frank began on banjo in 1950. He later became a fine tuba player, his current instrument with the Bay City. Frank is also a record collector and repairs musical instruments.

Pete Hart is a veteran of west coast and New Orleans styled bands in the New York City area in the early Fifties. When he moved to this area he played with local Dixieland groups. He had been retired from active playing for a few years when he got back in action at the formation of the Night Owls.

Owen Miller first learned music on the cornet. He converted to the baritone horn and played this instrument through high school and college. He resumed interest in the cornet when he got involved with early jazz and 1920's dance orchestras. A collector of these kinds of records, he had not played in a jazz or dance band prior to the Baltimore Night Owls.

Max Geller had been trained as a classical clarinet player. He then turned to playing jazz, and became proficient on the sax as well. Max played with New England big bands before coming to this area. Max can play all jazz styles but prefers the '20s scene played by the Night Owls.

Russ Hughes fits well into this band with his talented piano work. He plays organ in churches and is sought after for his skill as an accompanist to church choirs. Russ is a student of ragtime piano styles.

Dick Vasquez began drumming in 1939 and has covered the whole jazz spectrum since that time. He played the complete percussion role with concert orchestras and bands, as well as swing and progressive jazz with small groups.

The Baltimore Night Owls are one of the newest of the PRJC band family. They play hot jazz of the period most typical of the Jazz Age. They are keeping alive the music of the small jazz bands of that time.



RECORD REVIEW

by GEORGE W. KAY

PETE DAILY AND HIS CHICAGOANS

Jump 112-5 Hermosa Record Sales P.O. Box 382
Hermosa Beach, Cal. 90245

Personnel: Pete Daily, cornet; Rosy McHargue, clarinet; Bud Wilson or Warren Smith, trombones; Joe Rushton, bass sax; Don Owens or Skippy Anderson, piano, and Red Cooper or George Defenbaugh, drums.

Tunes: (Side A) Lazy Daddy; Livery Stable Blues; 5:30 A.M. Blues; Shake It and Break It; Jazz Me Blues and Wolverine Blues. (Side B) Bluin' the Blues; You're Drivin' Me Crazy; Four or Five Times; Tin Roof Blues and Clarinet Marmalade.

Pete Daily and his Chicagoans were a working band consisting of itinerant and studio musicians in Los Angeles. Well, they didn't have what you could call steady work because there wasn't much work. This session was recorded on October 18, 1946 at a studio following the midnight closing of The Waldorf, the cellar "cafe" where Daily's band was playing. What boozy, knocked-out jazz they played on this session! The Dixieland tunes are pure, unadulterated Original Dixieland Jazz Band vintage. Daily, an admirer of Nick LaRocca, had some of McHargue's arrangements of the ODJB sides for Victor. Rosy idolized clarinetist Larry Shields.

Lazy Daddy, Bluin' the Blues and Livery Stable Blues stem from the ODJB records and Shake It and Break It from the Gennett record by Ladd's Black Aces, a Memphis Five (Phil Napoleon-Miff Mole) recording unit. What we have here is augmented Dixieland with the added voice of Joe Rushton's big-tones booting bass sax giving a broader sound dimension.

On Tin Roof Blues and Clarinet Marmalade, Rushton is absent and Warren Smith substitutes for Bud Wilson on trombone. Skippy Anderson is on piano and George Defenbaugh takes over on drums. Smith stretches out with two long solos that don't tread on the toes of the immortal George Brunis. These tracks have that tubby, stale-booze-and smoke-filled room sound of the late hours jazz spots of the 40s.

The band finished the all-night session at 6 A.M. with Wolverine Blues, You're Driving Me Crazy and 5:30 A.M. Blues. Daily and his worthies took a few more nips on the community jug, swapped a few ideas and just played. No routines. A few mistakes, yes, but why not release it? Why not, indeed. Never before, or since, has You're Driving Me Crazy received such a roaring, rollicking mauling.

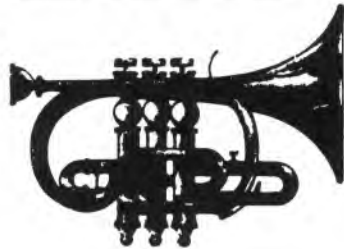
Summary: This is strictly "good time" jazz. If you're caught with your head bobbing to the beat and a silly smile on your face, don't let it bother you. Listening to this LP makes you feel that way.

GK

Column is through the courtesy of the Second Line of the NOJC, Thanks, George and NOJC

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For more information on this and other area jazz activity call 573-TRAD

A LITTLE TRAVELIN' MUSIC

A Report from Our Hawaiian Eye

Yes, Virginia, there is traditional jazz in Hawaii! Normally one would expect nothing but twanging guitars and grass skirts, but fortunately I was directed to the Hilton Hawaiian Village here, in the Garden Bar, the New Orleans Jazz Band of Hawaii has played on Sunday afternoons for 13 years. John Norris on cornet is leader; Paul Conrad, piano; David Yap, bass; John Jestice, clarinet; Mark Hammond, banjo; Joahn Rasnur, drums; Don Sharp, trombone; Don Coker, banjo; Chet Christopher, sax, and Sydette Sakauye, vocals.

I arrived to be wowed by a first-class rendition of King Oliver's Snake Rag. The band went on to display an extensive traditional repertoire including Storyville Blues, Mahogany Hall Stimp and Tishomingo Blues. I did not know what to expect from the vocalist but she set me at ease right off by doing "West End Blues" for her first number. Sometimes the band wanders into more commercial music, but all numbers are performed with great enthusiasm and the musicianship is truly excellent.

The garden bar at the Hilton Hawaiian Village is a great place to listen to jazz on a Sunday afternoon with cold beer, happy music and a warm and enthusiastic audience. The band plays from two to six; go early since a line forms by mid-afternoon.

After I played a set with the band a gentleman approached me, said how much he enjoyed the music and on comparing notes about the PRJC turned out to be Shannon Clark. (More about Shannon on this page, ed. note). He asked to be remembered to his friends in the D.C. area. He is hard at work promoting the Honolulu Hot Jazz Club while serving as a Lieut. Col. in the army.

Sunday afternoons on the island of Maui has Dixieland at the Maui Lu resort in Kaha'i where a group named the Dixie Natural Gas holds forth.

Back in Honolulu, Trummy Young and his quartet are at the Hano Hano Room atop the Sheraton Waikiki. While it is not traditional jazz anyone who has heard Trummy over the years knows what an outstanding musician he is in all styles. The unit plays very fine light swinging jazz, the view is spectacular and there is a good dance floor.

So, for all you old moldy figs who are afraid to go so far from the "real stuff" let me assure you that you can get a fix of traditional jazz in Hawaii-Aloha

George M. Ryan, Jr. M.D.

Talk about coverage-about one week after George's article came in, Shannon Clark sent in another on Hawaii jazz. We will run that later, and as winter comes with snow and sleet we will think of you under the frangi pangl or whatever, listening to the "real stuff",

We are Invited:

The Duke Ellington Society has extended an invitation to PRJC members to attend their monthly meeting for February, on Saturday the 3rd, at 8:30 pm at the Omega Fraternity House, 13th at Harvard. Room is limited so let Joe Godfrey, 829-4664 know if you plan to attend.

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Programs for January 1979

Jan 7 "Sidney de Paris" Host Lou Byers

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Jan 14 "John Eaton interviewed by Dick Baker"

The show will feature the solo work of Washington's premier jazz pianist, plus some of his band recordings from the various Manassas Jazz Festivals.

Jan 21 "Obscure Territory Bands" Host Jan Rossen

Little-known hot dance bands of the 20s and 30s

Jan 28 "Hot Lips Page" Host Don Rouse

Page was a featured trumpeter and vocalist with the bands of Bennie Moten, Count Basie and Artie Shaw, then lead several bands of his own. (Jan 27th is the 70th anniversary of his birth).

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Jazz City by Leroy Ostransky; 266 pp.
(paper) Spectrum, 1978. \$5.95

Leroy Ostransky, a music teacher and composer in residence at the University of Puget Sound, has written an interesting, insightful (though flawed) monograph relating jazz to urban sociology.

Clearly the relationship is there. The characters of the four cities of which Ostransky writes; New Orleans, Chicago, Kansas City, and New York; have been stamped on jazz for all to see and hear. Yet one feels that a closer application to the work of LeRoi Jones (Blues People) might have saved Ostransky from some naive and glaring errors. Incredibly, Jones' monumental book is not even listed in Ostransky's bibliography.

He has researched his subject pretty well. He knows it well enough to point out that not only was jazz an inconsiderable part of the life of Storyville; that in the entire 20-year life of the District, only about 200 musicians of any kind found work there (overwhelmingly piano and stringed instrument players). Yet he insists that jazz and prostitution had a symbiotic relationship in all the cities of which he writes.

The relationship (which could appropriately be termed symbiotic) was between corrupt politicians, hoods, and the entertainment world - especially between Tom Prendergast in KC and Big Bill Thompson in Chicago and their local Mafiosi. This, Ostransky understands and writes well about. The plight of Blacks swarming into those cities from the rural South and being forced into the least desirable parts of town (often adjacent to or in red-light districts) is undeniable. But to leap from these facts to the conclusion of an interrelationship between jazz and the ladies who snuggle professionally flies in the face of the facts.

Item: Jazz was largely played - especially in the early years - by Black musicians for Black audiences. Whites were tolerated and white musicians did listen hard and imitate what they thought they heard, but neither played very much music in whorehouses - speakeasies and roadhouses, yes; but not brothels.

Item: In New York, Blacks played for whites in places run by mobsters (Owney Madden had a big piece of the Cotton Club), but the emphasis there was on booze and elaborate floor shows rather than upon bawdry.

Thus, when Ostransky calls open prostitution "that persistent element in the evolution of jazz," his own facts tend to defeat the proposition.

He quotes a 1920s Chicago Commission on Race Relations report:

"...at one time prostitutes were promised immunity by the police if they confined themselves to a certain area in which Negroes predominated."

In other words, rather than Black music moving toward the red lights, the red lights were forced upon the entire Black community. Quite a different thing!

We spend some time on this point because it is a major fault in an otherwise quite admirable book. The tracing of the political shenanigans of Tom Anderson, Prendergast, Big Bill, Hinky Dink Kenna, and Jimmy Walker is a legitimate way to outline the moral climate of the cities to which the immigrating Blacks brought their music. The dawning recognition, helped along by such Black intellectuals as Roi Ottley, Langston Hughes, and James Weldon Johnson, that Blacks were almost entirely powerless even at the height of the so-called Black Renaissance - that they didn't own or control any significant portion of the greatest Black Metropolis this nation ever saw - Harlem, itself - is a damning indication of the impotence of Black entertainers to influence the conditions of their employment.

When they could steal a march on Whitey, of course they did. Thus Duke Ellington playing at the Cotton Club. The big spenders who "went to Harlem in ermine and pearls" got vicarious thrills from their belief that Blacks were barbarians. Why then would not a man of the intelligence, wit, irony, and racial awareness of an Ellington play up to that view with a "jungle music" put-on complete with obscene and bestial growls and tom tom beats?

Jazz City, then, is a book of considerable interest and of some unfulfilled promise. It must be read with some skepticism. There are some gaps in the scholarship. Despite this, the book has more than enough merit to permit recommendation to the careful, critical reader.

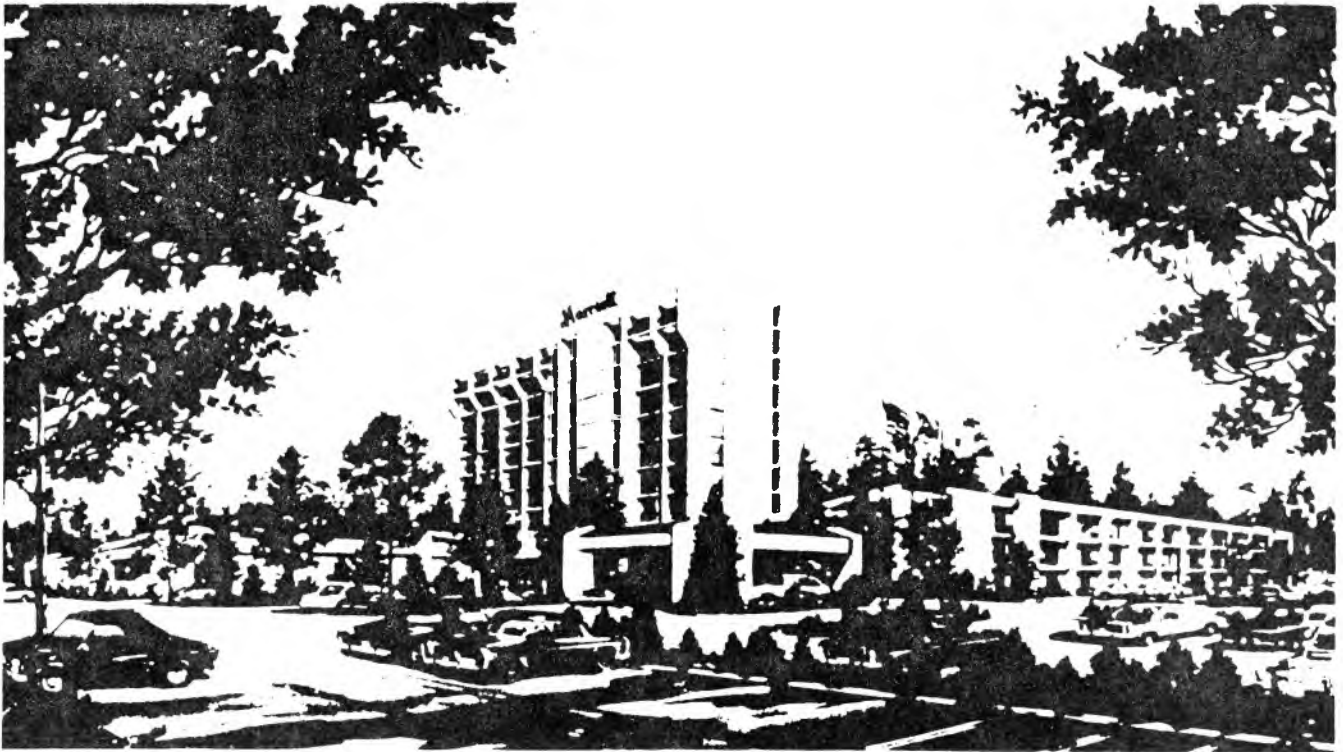
-- Jazzbo Brown from Columbia Town



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Friday and Saturday 9 to 1 am Original Crabtowne Stompers Buzzy's Piza Warehouse
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Friday evenings Tarnished Six Phrsyt Bar, State College, Pa.
Friday Jan 5 and Feb 2 Tex Wyndham's Red Lion Jazz Band Green Room, Hotel DuPont
Wilmington, Del.
Sunday 10am to 4 pm Charlie LaBarbera Trio:Jazz Brunch The Devil's Fork 1616 RI av NW
Washington DC
Sunday eve 9pm Band from Tin Pan Alley Biltmore Ballroom 1811 Columbia Rd NW
Washington DC

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Terry Hartzell plays ragtime piano until Jan 8- Il Porto Upstairs
Sat Jan 13 The Kingsmen play for the Fairfax County Civic Associations at Gunston Hall
Jan 17, 18, 19 Big Nick Nicholas, Saxophone Artist, One Step Down 2519 Penna. av, NW
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Tues Jan 9 to Sun Jan 14 Illinois Jacquet, Tenor Sax
Tuas Jan 23 to Sun Jan 28 Scott Hamilton Quartet with Buddy Tate
Monday, Jan 29 Beverly Cosham, Vocalist
Monday, Jan 15 to Sat Jan 20 Elvin Jones(drummer)

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Wednesday 9:30pm Jam Session with Bill Potts and Friends(musicians bring your axes)
Thursdays 9pm Frankie Condon's 15 piece Big Band Dancing
Fridays 9:30pm The Frankie Condon Combo, Toni Rae, vocals

King of France Tavern Church Circle Annapolis, Md. tel 261-2206
Tuesday Jan 2 to Sunday Jan 7 8:30 pm The Charlie Byrd Trio
Tuesday Jan 9 to Sunday Jan 14 8:30 pm The Jack Maheu Quartet
Tuesday Jan 16 to Sunday Jan 24 8:30 pm Scott Hamilton Quartet with Buddy Tate
Tuesday Jan 30 to Sunday Feb 4 8:30 pm Marty Grosz, Wayne Wfright- Acoustic Guitars

PRJC Shy Jams

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TEX WYNDHAM SHOWS MISSOURIANS

That versatile ragtime man , Tex Wyndham, livened the recent annual affair of the Missouri State Society with a highly entertaining one hour special on the origins of ragtime.

Tex, in his Gay Nineties professor outfit, sat at the piano and talked of the origins of ragtime in Missouri, and then illustrated his text by playing early ragtime songs and other compositions of this happy music. It was easy to close your eyes and find yourself back in the parlor, on Grandma's horsehair sofa, listening to Cousin Maude at the player piano.

Tex played about ten tunes, among them, "Just Break the News to Mother," a sensitively performed "Entertainer", which far outshone the movie versio. "St.Louis Tickle". "Maple Leaf", "Ophelia Rag". and ending up with a rollicking "When Ragtime Rosie Ragged the Rosary".

Part of the Red Lion Band came along and played for dancing. Tex played trumpet, Mike Mills fine go-ahead trombone was there, as well as Al Bach on tuba and the talented Rick Cordrey on piano. Everyone joined in the dancing and since when have you heard a band play "Chloe".

Harold Gray, Missouri native and PRJC leader set up the gig.

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Sundays Our Own Jazz Band Ball
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concerts from around the nation
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"The New Thing Root Music Show"
Rusty Hassan present classic and
contemporary jazz.

PRJC Singles Pot Luck Party

Dinner with Evelyn Wood, 8106 White

Fordway, Rockville, Md. Tuesday

Jan 16th at 7:00 pm and then on

to Frankie Condon's to hear the

Night Blooming Jazzmen. Info. call

Evelyn Wood 279-9261 to Joe Godfrey

829-4664

CAROL LEIGH , BUCK CREEK JAZZ

BAND AT JANUARY SPECIAL

Nationally acclaimed blues singer Carol Leigh will join Washington's own Buck Creek Jazz Band at the PRJC's first special event for 1979, on Saturday, January 27, in the Potomac Room of the Marriott Twin Bridges Motor Hotel.

Miss Leigh grew up in the San Francisco area, imbibing the sounds of the great revivalist bands of Turk Murphy, Bob Scobey and others, and says she was particularly influenced by clarinetist Bob Helm. She sang with many different groups there, including two and a half years with Bill Napier and a six months tour with Big Tiny Little.

In 1972 Miss Leigh moved to Chicago, where she met and fell into a mutual love affair with the Original Salty Dogs Jazz Band. It is a measure of her talent that the Salty Dogs, one of the country's best jazz bands for over twenty years, had never before used a female vocalist (and as far as we know the only male vocalist they've ever worked with was none other than the great Clancy Hayes).

It was her work with the Salty Dogs that brought Carol Leigh to national attention, and now she is often asked to perform without them- she played the King of France Tavern in 1978 with Jack Maheu's Salt City Six.

The Buck Creek Jazz Band (Jim Ritter, cornet; Frank Mesich, trombone; John Skillman, clarinet, Jerry Addicott, banjo; Bill Strogis, piano; John Wood, tuba; Gil Brown, drums) is a fine new group which plays very much in the style of (and darned near as well as) the Salty Dogs. The band was originally put together by Fred Wahler for the 1977 PRJC picnic, and has developed rapidly under the co-leadership of trombonist Frank Mesich and cornetist Jim Ritter. They have performed twice with Carol Leigh at private affairs; this will be their first public performance with her.

This concert also marks a new effort to welcome new members aboard. We especially urge all who joined in 1978 attend; the members of the Board of Directors will be on hand to greet you and introduce you to the older members of the club. This project was proposed by Ken Kramer, chairman for this event and Tailgate Ramblings editor.

Also we are welcoming several dozen members of the foreign diplomatic community in Washington in cooperation with The Hospitality & Information Service (THIS). THIS is a nonprofit group which helps diplomats and their families get settled in Washington and endeavors to acquaint them with the capital city and its cultural attractions- in this case traditional jazz!

WELCOME NEW MEMBERS AND COME TO THE JANUARY SPECIAL

New Members for December

Norma and Trevor Heard Toronto, Canada	William Urbach Floral Park, N.Y.
Hazel and Donald Koretz Fairfax, Va.	Priscilla Thompson Arlington, Va.
Robin and Dan Young Alexandria, Va.	Marion Linn Arlington, Va.
Jeannette Safaryn Silver Spring, Md.	Jim Stone Arlington, Va.
Gwen and Alan Turnbull Bowie, Md.	Philip Weisner Washington D.C.
Elizabeth and David Hammond Rockville, Md.	Jon Broome Vienna, Va.
Dorothy and Ralph Ruben Sumner, Md.	Dan Catron Rockville, Md.
James Elliott Lorton, Va.	John Ayers Alexandria, Va.
Madelyn and Warren Boyd Lowell, Indiana	Gail and Charles Davenport McLean, Va.
Kathleen Litz Arlington, Va.	Barbara and Frank Kane Gaithersburg, Md.
	Ann and William Northern Warsaw, Va.

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



Ken Kramer, Editor
Tailgate Ramblings
4829 Randolph Drive
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