

TAILGATE RAMBLINGS

MARCH, 1979



HAPPY BIRTHDAY GREETINGS , MARCH 3, TO
THE GREAT BARNEY BIGARD--JAZZ HALL OF FAMER.

Tailgate Ramblings

March 1979

Volume 9 No. 3

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TAILGATE RAMBLINGS IS PUBLISHED MONTHLY
BY THE POTOMAC RIVER JAZZ CLUB. THE
ONE THOUSAND MEMBERS OF THE CLUB STAND
FOR THE PRESERVATION, ENCOURAGEMENT AND
ADVANCEMENT OF TRADITIONAL JAZZ.

BLAME IT ON THE WEATHER

Our obnoxious February weather caused the cancellation of the PRJC Board meeting, among several thousand other events. So our genial president, Ray West, is absent from this page until next month. The weather did inspire the cover; the unhappy bass player only had to wait for a bus twenty or so hours, while the snow piled up to the largest accumulation in 57 years.

By some hand of providence, PRJC did not schedule a February Special Event. Oh my, what a mess if we had on one of those storm-struck nights! But in March, which just can't be worse than February, we are having two genuinely great events- the Bix Birthday Celebration, with the original Bix Beiderbecke Memorial Jazz Band, on Saturday, March 10th, at the Marriott Twin Bridges and two weeks later, Saturday, March 24th, the New Black Eagles will be with us, again at the Marriott Twin Bridges. Fling that winter coat of repentance with the rest of the happy PRJC family at both of these events

JAZZ FESTIVALS ARE CALLING

ALL THE GOOD FOLKS HOME

PRJC members travel to jazz festivals, happily wearing their club badges, meeting other fans, and having a great time. Here is our current listing of coming events, see your travel agent now-

NEW ORLEANS JAZZ AND HERITAGE FESTIVAL

April 20-May 6 - three weekends, ten evening concerts, jazz, folk and food outdoors at the Fairgrounds Race Track. Write P.O.Box 2530, New Orleans, 70176

COON-SANDERS CLUB REUNION

May 18-20 - Huntington, W. Va.

BIG HORN JAZZ FESTIVAL

Mid-May Mundelein, Illinois
Write, Buzz Snaveley, c/o The Big Horn
Mundelein, Ill.

SACRAMENTO JAZZ FESTIVAL

Memorial Day Weekend- The BIG one
Sacramento, Cal.-write Bill Borchert,
1451 Mission av., Carmichael, CA 95608

ST. LOUIS NATIONAL RAGTIME FESTIVAL

June 11-17 St. Louis, Mo.: Turk Murphy,
Salty Dogs, Eubie Blake, and more-
write Golden Rod Show Boat, 400 N.
Wharf st., St. Louis, Mo. 63102

BIX BEIDERBECKE MEMORIAL JAZZ FESTIVAL

Late July Davenport, Iowa. Write Don
Odette c/o Bix Beiderbecke Memorial
Society, Davenport, Iowa.

CENTRAL CITY JAZZ AND RAGTIME FESTIVAL

August Central City, Colo. write
Alan Granruth, 2192 Braun Ct., Golden,
Colo. 80401

MANASSAS JAZZ FESTIVAL

First weekend in December- our own
biggie- write Johnson McKee, Box 458,
Manassas, Va. 22110



MEMORIES OF MYRA

by Floyd Levin

NEW BLACK EAGLES RETURN

TO WASHINGTON, MARCH 24

The New Black Eagles Jazz Band, the Boston-based group which many sober observers consider to be simply the best traditional jazz band in the world today, will play for the PRJC on Saturday, March 24. See the full-page announcement in this issue for performance details.

PRJC founding father, Al Webber, in a record review written for The Second Line, magazine of the New Orleans Jazz Club, said this about the Black Eagles:

"Even those who view it with distaste must concede that the New Orleans jazz tradition possesses immense capacity for renewal...younger musicians in this country and abroad have re-discovered the magic of the jazz mecca on the Mississippi. In some instances they have come up musically superior to the fount of their inspiration.

The New Black Eagle Jazz Band has made the New Orleans pilgrimage both figuratively and literally. Just eight years old, this Massachusetts-based gathering may be the Bay State's greatest contribution to traditional jazz since it spawned the late Bobby Hackett and Brad Gowans. Many think the Black Eagles are one of the finest U.S. bands playing in one or another of the New Orleans styles. As representatives of the polished "classic" style of the Creole Jazz Band, or the Red Hot Peppers, they may very well be the finest!

Their ensemble playing is well-balanced and full. It has broad rich "bottom" without a trace of the lumpiness that often mars the playing of other contemporary bands working toward the same musical ends. The Eagles defy categorization as either a two-beat or four-beat band. They move freely within the rhythm pattern to the other according to the nature of the tune. "

(Myra Menville died in New Orleans on February 14. She was the editor of The Second Line, the publication of the New Orleans Jazz Club, and a stalwart in the support of traditional jazz. This is Floyd Levin's first writing for Tailgate Ramblings.)

As a chronicler of jazz events for three decades, I have never gracefully accepted the obligation to frequently provide parting remarks about those many talented and dedicated jazz friends who seem to be leaving us at an ever increasing pace.

Facing this empty page in my typewriter, I find it extremely painful to address myself to the necessary task of writing a few farewell thoughts about Myra Menville. I am wondering how to possibly put into words my feelings that reflect the warm affability of one so deeply dedicated.

Despite the abysmal sense of loss that permeated the moment, this most certainly is not the time for sentimentality- that's not how Myra would handle a situation like this! So, strike all sentimentality, Floyd! Merely attempt to record the lasting image of friendliness and personal involvement that Myra continually demonstrated during the many years of our friendship. But how? Can words, in their detached coolness, be properly assembled to delineate those many moments when Myra's calming presence added the necessary stability that brought a touch of sanity to an otherwise chaotic situation? Can the keys of the typewriter be struck on the proper sequence to adequately describe her infinite patience and understanding?

Over the years, Myra Menville demonstrated a quality of leadership and an ability to gracefully overcome the endless problems that always seem to develop within any organization. Hopefully, the full story of the many years she spent guiding the destiny of the New Orleans Jazz Club, the Jazz Museum, and The Second Line will be covered by one closer to the scene. It was quite obvious, in visits to New Orleans and through many years of bountiful correspondence (continued on next page)

RECORD REVIEW

MEMORIES OF MYRA (Continued)

..... that she was a woman of great courage, strength, and endurance. One had to marvel at her indefatigable effort in the interest of jazz. These efforts have had a lasting effect upon those whose lives she touched in her gentle, yet relentless manner as she called upon many of us to provide occasional pieces of copy for her beloved Second Line.

Unquestionably, Myra knew she was filling a giant void created when the very talented George Kay left the New Orleans scene after so many years of replacing the inspired Edmond Souchon as editor of The Second Line. Myra brought a further dimension to the very demanding job. She kept that stalwart publication steadily moving forward with her thoughtful insight into the very heart of the New Orleans jazz scene.

I am thinking about the last time I saw Myra Menville. It was in Jackson Square, New Orleans on July 4, 1976. As the nation celebrated its 200th birthday network cameras were recording New Orleans' tribute to the 76th anniversary of Louis Armstrong's birth. We were dedicating the newly arrived statue of Satchmo, soon to be displayed in Louis Armstrong Park. Louis' heroic bronze figure glistened in the torrid sun as Danny Barker's Jazz Hounds played "Happy Birthday, Dear Satchmo", I looked down from the platform where I had presented Elizabeth Catlett's triumph to Mayor Moon Landreau. I saw Myra, standing beneath a large sun umbrella, proudly watching the proceedings that culminated her own great personal effort - few know how hard she worked to raise funds to complete that statue.

As a humid breeze drifted past the Jax Brewery from the nearby Mississippi River, I climbed down from the platform and approached Myra. She looked up at me and flashed a happy smile on that pretty face. I leaned over and kissed her cheek. I was glad then that I kissed her - and I am so glad now that I did!

Watch that sentimentality, Floyd!

The Bay City 7 Jazz Band "the Pride of Baltimore: Jim Ritter, cnt.; Bob Thulman, cl., sop sax; John Wessner, trb; Chris Henderson, bjo and vo.; Sig Seidenman, p; Frank Wiedefeld, tuba, and John Goldburn, dr. Side One: Copenhagen; Wild Man Blues; Flat Foot; Six Feet of Papa; Creole Belles: Side Two: Baltimore; Big Bear Stomp; Riverside Blues; You Made Me Love You; Winin' Boy Blues. Producer-Bay City Records. Sale by Doris Baker, and Bob Thulman.

The many fans of the Bay City 7 should be lining up for this recently released album. The musicians' names are household words in PRJC-land. Those who have heard Bay City live might not consider these tunes fully representative of the band's book, since only 3 of the 10 tunes are up-tempo. Also the selection can be considered a tribute to the growing maturity of the audience and away from the quaint belief that faster is better.

Foremost is their playing of Baltimore, a tune they own, and without a note out of place. Big Bear Stomp is a five minute plus rendition of one of Lu Watter's most notable contributions. It gets off to a somewhat uncertain start, but about two minutes into it Bob Thulman lines up and everything falls into place. You Made Me Love You includes a Chris Henderson vocal, a plus for any tune. Markedly different is the band's approach to Riverside Blues, Winin' Boy Blues and Wild Man Blues. These tunes are presented in a studied down-tempo manner, which suggests that there is a lot more to this group than musical fun and games. The album is rounded out with a solid Bay City romp through Copenhagen, Flat Foot, Six Feet of Papa, with Chris wailing, and Creole Belles, this last strictly a la Turk Murphy.

Since the Bay City is an ensemble band, it is not particularly meaningful to single out individual passages. The total effect is the strength of the band, one which traditional jazz fans will like. Listen to this album four or five times and you will hear depths of phrasing and instrumental combinations that do not come through one the first go-around. A good record and one that deserves being in any well-ordered collection of traditional jazz.

jd



POTOMAC RIVER JAZZ CLUB

proudly presents



“The Black Eagles are so far ahead of the other traditional bands around the country that there is scarcely any basis for comparison.”

John S. Wilson, New York Times

The Black Eagles' reputation in the traditional jazz community has been firmly established for several years. Their conscientious, musicianly and swinging approach appeals both to their audiences and to fellow musicians alike.

The Grammy-nominated NBEJB is hell on wheels in the New Orleans' fashion, yet never directly imitative. They have managed to develop their own distinctive sound, relaxed yet driving, disciplined yet abounding in hot grace. The sheer ebullience of the NBEJB is poured into their brilliant interpretations of the whole range of traditional black American music. They make the

venerable songs they play—King Oliver, Scott Joplin, Jelly Roll Morton, Louis Armstrong, Sidney Bechet and Duke Ellington—surge into life again!

The Black Eagles have been spreading contagious joy through club, concert and festival audiences, and radio and TV performances since 1971. They have produced six outstanding records and as the Eagles' reputation has spread, so has the clamor of jazz fans for their musical services. Each member of the NBEJB served his apprenticeship in a variety of New Orleans-style bands in the U.S., England and Holland during the 40's and 50's. Their aerie is The Sticky Wicket Pub in Hopkinton, Massachusetts, where they have been playing weekly for the last eight years.

The Black Eagles are a joy to the ear. More than a jazz band — this is an experience!

**CHESAPEAKE ROOM
MARRIOTT TWIN BRIDGES
SO. END OF 14TH ST. BRIDGE
ARLINGTON, VA**

**SATURDAY, MARCH 24
9 P.M. — 1 A.M.
NO RESERVATIONS**

**ADMISSION \$6 PRJC MEMBERS
\$8 NON-MEMBERS**

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

OUR LOCAL BANDS

DUDLEY FOSDICK BIRTHDAY

CELEBRATED BY HAPPY GROUP

THE BAY CITY 7

As we tell the story of the bands in PRJC territory, we list them in the order in which they played at the picnic last September. Next month the Buck Creek Jazz Band will be with us, and then nine more. The following item on the Bay City 7 was largely lifted from the fine liner notes by Ted Chandler on the recent Bay City record, *Pride of Baltimore*.

The Bay City 7 was formed in Baltimore 10 years ago. Two members of the original band are still with it- Frank Wiedefeld, tuba, and John Goldburn, drums. Chris Henderson, a nurse, and far and away the prettiest left-handed banjo player extant, has flowered as a vocalist. Sig Seidenman, a salesman by day and a piano player of high skill at night, fills out the rhythm section.

The front line is centered by Jim Ritter, a fine architect and a striding bodacious cornet player in the Bob Crosby tradition. Bob Thulman, a thermodynamics engineer, gives applied demonstrations of his discipline on clarinet and soprano sax. John Messner, a prodigious trombonist, teaches physics at Towson State College.

Basically, the Bay City 7 is an exponent of the so-called West Coast style- which to say is the southside Chicago jazz of the early 20's as filtered through the Watters-Scobey-Murphy restoration of 1941 et. seq. This means driving full-throated ensemble jazz and a book which breaks down in almost equal parts among the old masters- Morton, Oliver, Armstrong, Williams, Dodds, and the minstrels of Annie Street.

The band got its first national exposure in 1978 when they played at the Central City, Colo. Jazz Festival. This is one of the big league parks for traditional jazz and Bay City hit all the pitching in the company of such heavy batters as the New Black Eagles, the Uptown Lowdown JB, and Jim Cullum's Happy JB.

The Bay City 7 put out a fine record last month, *"The Pride of Baltimore."* The name comes from a fine modern recreation of a Baltimore ship, built from the keel up in the old way in Baltimore's Inner Harbor. On the album cover is a fine picture of the ship, with the Bay City 7 seated on the stern, and looking forward to action, instruments, bare feet and all.

George Kay, through the PRJC, presented the Dudley Fosdick Memorial Jazz Band mementoes of Dudley, on Wednesday night, February 21, at the Bratwursthau. Among the items, from George's collection of jazz items, was Dudley's mellophone mouth-piece, original photos dating back to 1922, and dance programs and newspaper clippings.

Dick Parks, leader of the band, responded with these remarks:

"On behalf of the Dudley Fosdick Memorial Jazz Band and the absent leaders of the Mellophone Movement, a heartfelt welcome to all.

We in the Fosdick Fan Fraternity speak often of the spirit of Dudley Fosdick. We take heart on the dedication Fosdick demonstrated in mastering an obscure, nay, unwanted instrument. We are proud of the independence he showed in moving between careers in both hot jazz and commercial music-all the name of avoiding a career in law. We encourage the unconventional attitude Dudley demonstrated by writing out his improvisations. And, especially, we hold in high esteem the integrity and good taste he showed in never switching to the E flat tuba.

These exemplary moral qualities- dedication, independence, unconventionality and integrity are the cardinal compass points charting one's musical course, according to the Dudley Fosdick Memorial Spirit. However distant these qualities may be in relation to our own humble talents, we live our musical lives by these maxims. And so we occasionally rehearse, which demonstrates our dedication; and we occasionally miss rehearsal, which demonstrates our independence. We are always willing to allow sit-in mellophonists, which demonstrates our unconventionality, and like Fosdick himself, we have never used a tuba, which shows our integrity.

Now in lieu of hearing Taps played on the mellophone (the Mellophone Movement were not able to attend tonight because of a conflict with this week's Mellophone Festival in Scranton, Pa.) let's all sing "Happy Birthday, Dear Dudley, Where Ever You Are".

AS IT WAS IN THE BEGINNING

By Mal Practice

Ten years ago, six more or less traditional, more or less organized jazz bands plied their trade in the Baltimore/Washington area.

Today, by conservative estimate, there are at least three times that number in the area and more crop up monthly.

For good or ill, depending on your point of view, the Potomac River Jazz Club has played a role in this proliferation. And for good or ill, a bottle of Gilbey's Gin played a role in the formation of PRJC.

Tom Niemann, then an about-to-be-defrocked Army colonel, and I were giving the Gilbey's a workout in my backyard on a warm mid-September Sunday afternoon in 1970.

The day before we had played a partial freebie for the NRA with a pick-up group. Two of the men were paid, the remainder were not. Under the spell of the Gilbey's we fantasized about situations where all the musicians got paid.

We kicked around a theory of mine—that you have to organize your audience and decided to give it a try; bring together the players and listeners under one roof. We decided to call that "roof" the Potomac River Jazz Club, because it seemed to tie together Maryland, D.C. and Virginia.

For several weeks we fumbled around without producing anything. Then in late October of '70, Niemann talked the Bratwursthaus in Springfield, Va. into having Sunday jam sessions, a la Jimmy Ryan's back in the Forties.

I sent out releases announcing that the Potomac River Jazz Club (i.e. Niemann and Webber) was sponsoring the jam sessions. I quoted Niemann as "president" of the newly formed "Potomac River Jazz Club". I designated myself "Secretary".

We had two, or possibly three, Sunday sessions at the Springfield Brat that November and December. Thanks largely to publicity given us by disc jockey Felix Grant we had good turnouts, both in musicians and audience.

In January of 1971, we moved our base of operations to the Bratwursthaus in the Parkington Shopping Center, behind Hecht's, in Arlington. Format was to have a house band, Alexandria's Ragtime Band, play a set, then a set of sit-ins jamming, and then a concluding set by the ARB.

Niemann is a fine cartoonist as well as a skilled pianist and he decorated the Brat with signs declaring it to be the "home of the Potomac River Jazz Club".

Meanwhile, Anna and Fred Wahler brainwashed Niemann and me into turning the two-man paper dragon into a bonafide club with living, breathing members.

April, 1971, was when we sent out a mailing to 500 names from lists of jazz fans culled from Sid Levy, George Kay, the New Sunshine Jazz Band, and kindred souls. And we brought in three other local patrons of the art to form a sort of jazz junta. They were George Mercer, Hal Farmer, and Johnson McRee.

We offered cut rates on some record labels, a certificate for covering mildew spots on the walls and a quarterly publication—Tailgate Ramblings.

By June of 1971, we had 50 members, and that September we put on the first PRJC picnic at Blob's Park.

The club functioned in slipshod fashion for about a year, with the original five making making all their cronies honorary members. Then some time in 1972 Gil Carter drew up a set of bylaws and the outfit has been more or less legit since.

At first, a great many area musicians were loath to join, seeing the club as a move to get more musical action for Webber and Niemann. (were they wrong, Tom? Were they ever wrong?) In time, most of them accepted the idea that what was good for some was good for all.

I think the club is a success. At least, it has accomplished what Niemann and I hoped it would do at the start: stir up more local action for people who enjoyed playing and listening to traditional jazz. It encouraged a couple of score of musicians to take out horns untouched for a decade or two. And sometimes those wild fantasies of 1970 are realized: every guy on a gig gets paid, in money.

(Mal Practice is the thinly disguised alias of Al Webber, trombone player with the Federal Jazz Commission, writer on jazz and related topics, and Chronicler of the Past for this issue.)

WANTED: Big fat mamma, meat shakin' on her bones, who knows, and can sing, the blues and Twenties standards and would like to do the same with the Federal Jazz Commission. Skinny, meatless mamma would also be acceptable if she can sing. Applicants report Monday nights at the Bratwursthaus, ask for Webber.



EXTRA!!!



★ ★ ★ TRIUMPHANT RETURN ★ ★ ★

OF THE

BAY CITY 7 JAZZ BAND

★ ★ ★ MARCH 17, SLAYTON HOUSE, COLUMBIA, MARYLAND ★ ★ ★

CABARET STYLE / CASH BAR



CASH BAR / CABARET STYLE

Columbia, Md. March 17 Hundreds of jazz fans forced to leave the Bay City Seven's previous concert due to blizzard number 143 have insisted that Slayton House reschedule the popular group. Countless others, unable to attend that evening due to the early sell-out are seizing this opportunity to enjoy

their favorite recording stars in person.

Come and hear the Baltimore band that plays everywhere but Baltimore.

Jam session starts at 11:30 p.m. — so if you'd like to join this group for some fun — bring your ax!

PLUS

OPEN JAM SESSION

TIL ? ? ?

BRING YOUR AX!!!

8:30 P.M.

\$5.00

CORNET PLAYER LOOKING FOR

TEEN-AGERS FOR TRAD BAND

David Jellema never heard the music on the riverboats. He didn't attend Austin High and hang out at the Sunset, listening to King Oliver. But he has the right ideas- he wants to form a band of his peers, teen-agers, and play like Bix did with the Wolverines.

David can be reached at 229-7612, his home address is 7630 Tomlinson Dr., Bethesda, Md. 20034. Give him a call, you younger musicians, and keep the springs of traditional music flowing.



MILT GABLER SENDS US WITH

SOME GOOD NEWS ABOUT COMMODORE

Some of the best jazz ever recorded was on Commodore Records. Milt Gabler's shop on 42nd street was a haven for jazz fans and from it came a constant stream of bright new shiny records which delighted us.

Now Milt delights us with the news that 10 lps from that treasure house of the past will be re-issued. On many will be previously unissued sides. These records will be on sale sometime in April. Jelly, Billie, Lester, Chocolate Dandies(ah!), Ben Webster, Wild Bill, Jack, Bud, Max, Eddie, James P.- watch out for them and buy them, then Milt will keep putting them out. This might make the big companies stir themselves a little and improve on their re-issue policies.

WAMU-FM WILL PLAY 7 HOURS OF JAZZ, WEDNESDAY MARCH 21

A seven-hour program "Tribute to George Mercer" will be on WAMU fm 88.1 Wednesday, March 21. It starts at 5 am. George was a PRJC founder, and has been actively involved in jazz for 40 years.

IS IT TRUE WHAT THEY SAY.....

One is cheered by the great success of the Carol Leigh/Buck Creek affair. New members in great numbers were there. From near A new member, recently retired, was at my table and won one of the records in the drawing. From far - two jazz buffs from Hagerstown, hearing a radio announcement just before the show came right down, no time to eat so they brownbagged it while the band played on.

Traveling group Decatur, Ill. Festival held in a big Holiday Inn. Snow deep all around, all well and happy inside. PRJC members: Randy Richards, Jeff Leopold, (St. Louis club honcho), Jim Taylor of Detroit and Charlie McClaves of Charleston W. Va. were there. Lida and Harold Gray were there, and report that it was a great festival.

Farewell Blues for Amber and Mort: These two stalwart members were given a party just before they left for residence in Florida. Two bands, Buck Creek and Bay City, played at the Wahler's. At the end of the party the Big Snow started, away they fled, and all of us had happy thoughts of them as we surveyed our Winter Wonderland that next morning. Middlemans-- we love you.

Potomac River Blues: the name of the great tune being played by Buck Creek. Don't know who wrote it, Fletcher Henderson, Gertrude Saunders and Birleana Banks all recorded it. Maggie Smith deserves the credit for finding it in the archives of the Library of Congress.

Reservations Anyone? Six tables at the Bratwurst-house were reserved the other night for the Road Gang, a group of highway engineers in town for a meeting. The Federal Jazz Commission played Lonesome Road for them. Can King of the Road be put in the trad book?

Tribute to Royal: Royal Stokes, who recently lost his jazz programs when WGTB slammed shut, was paid a tribute from the PRJC on Sunday the 25th. He tells us the good news that he is on WPFW, at 7:40 pm, every other Sunday. His two shows, Buddy Bolden and Since Minton's, alternate during the program, which goes to 10 pm. Over 100 attended, heard excellent music from four sets of musicians, all All-Stars. Jim Ritter got the bands together and the rafters rang. The Bratwursthaus, which is normally closed Sunday, was opened for PRJC- and thanks to all who made it a success. And let's express our thanks to WPFW, 89.3 fm for carrying our Jazz Band Ball on Sunday from 6:00 to 7:30 pm, and now Royal. Hope we can hear him every week.

Mary Doyle

THE NEW SUNSHINE JAZZ BAND PRESENTS



THEIR NEWEST RECORD

TOO MUCH MUSTARD

early jazz &
ragtime
dances



The New Sunshine Jazz Band presents its third LP, featuring original material as well as tunes from the 19th century. The new album offers a variety of treatments of this rare material, including piano solos, vocals, and even an 11-piece orchestra for the big band jazz tunes from the 1920s and 1930s.

SIDE 1

1. TOO MUCH MUSTARD
2. LOVIE JOE
3. ROSEBUD RAG
4. WHOA, TILLIE, TAKE YOUR TIME
5. MIDNIGHT PAPA
6. DIXIE BLUES
7. SWEET MAN

SIDE 2

1. KERRY MILLS RAGTIME DANCE
2. AGGRAVATIN' PAPA
3. SPANISH MAMA
4. COME BACK TO ME
5. I LOST MY GAL FROM MEMPHIS
6. LA PAS-MA-LA

TO: Don Rouse
5010 N. 11th Street
Arlington, Virginia 22205

Please send me () copies of TOO MUCH MUSTARD: () copies of OLD RAGS;
() copies of THE NSJB PRESENTS EARLY JAZZ.

The price of each record is \$7 postpaid and I attach \$ _____ to cover the cost. Checks should be made out to the New Sunshine Jazz Band, Inc.

Name _____

Address _____

Call
the
Hot Line
573-TRAD

All That Jazz!

Joe Godfrey
Events Editor
829- 4664

TRADITIONAL JAZZ GIGS

AT THE BRATWURSTHAUS 708 N. Randolph st Parkington Center Back of Hecht's

Mondays	8:30 pm to 11:30 pm	The Federal Jazz Commission
Tuesdays	" "	The Storyville Seven
Wednesdays	" "	Dudley Fosdick Memorial Jazz Band
Wednesday, March 14		Open Jam Session
Thursdays	" "	The Riverside Ramblers
Fridays	" "	Mac McGown's Quartet
Saturdays	" "	The Tin Pan Alley Trio

OTHER LOCATIONS

Sundays	10am to 4 pm	Charlie LaBarbera's Trio, Devil's Fork 1616 RI av NW
Tuesdays	9:15 pm to 12:45 am	Night Blooming Jazzmen, Frankie Condon's Supper Club
Tuesdays	9:30 pm	Tired Businessmen Dutch Mill Supper Club 6615 Harford Pike Baltimore
Fridays	8:30 pm to 12 m.	Southern Comfort Shakey's on Rockville Pike
Fridays and Saturdays		Original Crabtowne Stompers Buzzy's Pizza, West st. Annapolis
Friday and Saturday, March 16-17		Brandywine Revival Ground Round (formerly the Surrey) Claymont, Dela.
Fridays and Saturdays	The Tarnished Six	The Phyrst State College, Pa.

PRJC SPECIAL SATURDAY NIGHT MARCH 10 BIX BIRTHDAY
MARRIOTT TWIN BRIDGES 9 PM

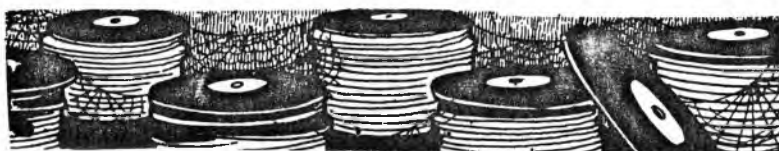
Sunday, March 11 Tex Wyndham's Red Lion JB Dutch Inn Gibson, N.J.
Saturday, March 17 Bay City 7 Slayton House, Wilde Lake Green Columbia Md. 8:30 pm

SECOND PRJC SPECIAL SATURDAY MARCH 24 NEW BLACK EAGLES
***** MARRIOTT TWIN BRIDGES 9 PM *****

Friday, March 30 8:30 pm Rosebud Ragtime Ensemble Paint Branch Unitarian Church
3215 Powder Mill Road Adelphi, Md
Friday, March 9 8:30 pm Southern Comfort in a Live Recording Session Shakey's
Rockville Pike

OTHER GIGS

One Step Down	2517 Penna av NW	March 2,3,4	Barbara Lea, vocals	Larry Banet, piano
		March 9, 10, 11	Marc Cohen, p. with trio	
		March 16,17,19	From NYC, Bob Berg, sax	
Blues Alley	rear of 1073 Wisc.	March 6 to March 11	George Shearing	
		March 13 to March 18	Ahmad Jamal	
		March 20 to March 25	Urbie Green & Dave McKenna	
		Sunday, March 26	The Swingworks Big Band	
		March 27 to April 1	Teddy Wilson	
		April 3 to April 8	Joe Williams	
		April 9 to April 13	Earl "Fatha" Hines	
Fridays and Saturdays	Doc Fikeman's Jazz Ambassadors			Silo Inn, Georgia av, Olney MD.



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
Annandale, Va. 22003



First Class Mail



Support Traditional JAZZ!