

# TAILGATE RAMBLINGS



APRIL 1979





## The President's Corner (Continued)

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## POTOMAC RIVER JAZZ CLUB

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TAILGATE RAMBLINGS IS PUBLISHED  
 MONTHLY BY THE POTOMAC RIVER JAZZ CLUB.  
 THE CLUB IS FOR THE PURPOSE OF  
 PRESERVING, ENCOURAGING AND ADVANCING  
 TRADITIONAL JAZZ.

The President's Corner

Here we are once more and with all sorts of good tidings. The year started off in a most encouraging way for the club. Our first two specials, the Carol Leigh/Buck Creek JB, and the Bix Birthday Bash were very well attended. And as we go to press, the New Black Eagles special on March 24 was a sell-out, and more, as we had to turn some latecomers away. Thanks, Jazz Lovers. You are making it possible for the PRJC to continue to bring you more of the same. Keep letting us know how you think PRJC is serving jazz and you.

Our local band performance project is nearing reality. It has now been determined that it has the support of the majority of local bands. The essence of the project is that local bands will share in the monthly specials. At present, for next year, 60% of the events will be outside bands, and 40% bands from the area. We have some firm commitments for out of town bands and once these are filled, we will be on schedule. It is our hope to have an outstanding local band at our July special.

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The improved appearance of Tailgate this month is due to our new Production Editor, Vivienne Brownfield. We need all the help we can get, and thanks to Vivienne for coming aboard.

Another piece of encouraging news is that we have some hope of a site for our regular Sunday night sessions. These would be for local bands exclusively and we have been searching for a good spot for months. It is too early to predict what our present, very preliminary negotiations will bring about, but about all that can be said now is that the spot will not be the same as before.

So you see, traditional jazz is very much alive and well in PRJC land!

I would like to mention the quickly-assembled function on February 25 in honor of Royal Stokes for his great support of PRJC and jazz in general. A plaque was presented by yours truly in the name of the PRJC. A good crowd was there, in spite of the shortness of advance notice and I apologize to all who did not get the word in time. And to Royal, our very sincere gratitude for your support.

I was very pleased to see so many of you at the New Black Eagles, and I am looking forward to seeing all of you and more at the evening with the great Climax Jazz Band on April 21.

Good listening and happy sounds,

Ray West

## COMING EVENTS : MARK 'EM DOWN

THE JAZZ RIVER BOAT RIDE - rescheduled to JULY 14, with the fine ORIGINAL CRABTOWNE STOMPERS. New place: ANNAPOLIS AND THE BAY.

JUNE 23, a CONCERT featuring ONE OF OUR FINE LOCAL BANDS at the MARRIOTT TWIN

and THE PICNIC! set for SATURDAY, SEPTEMBER 23 at BLOBS PARK ---

JUNE 23, JULY 14, SEPTEMBER 23

Do not plan anything else for these dates, gates.

AND THE CLIMAX ON APRIL 21, NATCH.

# CLIMAX JAZZ BAND

AREA DEBUT -- APRIL 21

Like many New Orleans revival bands, the Climax Jazz Band doesn't use a piano. This gives a very crisp, clear, tight sound, which requires great concentration by, and understanding between, the members of the rhythm section. The Climax band has been likened to the early Ken Collyer and Chris Barber bands, and has a lot in common with the Max Collie Rhythm Aces, the group with similar instrumentation and musical philosophy which was such a hit in this area a few years ago. The Climax band has a distinctly European trad sound, but its repertoire of about 300 tunes is far from being straight New Orleans. As well as marches, rags, blues and spirituals, the Climax band has several Duke Ellington tunes in its book, as well as tunes played by King Oliver, Jelly Roll Morton, Fats Waller, Sidney Bechet and others.

Formed in Toronto in 1971, the band first came to the attention of American jazz lovers at the 1975 Indianapolis World Championship of Jazz. The following year it was invited to the huge Sacramento Jazz Festival, and has since become a fixture there. They played at the Central City (Colorado) festival in 1978 and will be at St. Louis this June.

Surprisingly, not a single member of the band is a native Canadian. The co-founders of the band are bassist Chris Daniels and trombonist Geoff Holmes, both from England. Holmes has lived in Canada 19 years; the band was formed on Daniels' arrival in 1971.

Cornetist Bob Erwig, also with the band since 1971, serves as its musical director. Born in Bussum, the Netherlands, Bob played in Dutch bands before emigrating to Canada.

Banjoist Jack Vincken joined the group in 1974. Born in Indonesia, he was raised in Bussum, where he met Bob Erwig--they've been playing together since they were teenagers.

## SINGLES HAVE MORE FUN

A unit within the PRJC- The Singles-  
Call Jim 582 - 7235:  
Evelyn 946-5325:  
Joe 829-4664 for  
current social events

Drummer Max Littlejohns, also an Englishman, was a founding member, but was away from the group for several years, returning in 1978.

The most recent addition to the band is their "token Yank", Jim Buchmann from Portland, Ore. Buchmann plays clarinet and all the small saxophones, including the hybrid saxello. Easily the most virtuosic soloist in the band, the inventiveness and technique of his improvisational flights of fancy often leave audiences dumbfounded.

Some press comments on this band are: "A swelling rolling beat that recalls the glory of Jelly Roll Morton and Bunk Johnson .... a group that in six years has acquired a following so large and devoted that the fans will brave line-ups in the cold to tap toes to Climax's beat" -- Jack Batten, Weekend Magazine, Globe & Mail, Toronto (March 6, 1976)

"That gig showed that this Toronto band is one of the best at the Jubilee" Sacramento Union

"An intense band, which shows its experience of four years together, it specialises in that crisp sound perfected by early Chris Barber band, with bright, tight swing ..."  
Ray Coleman, Melody Maker, London, Eng.

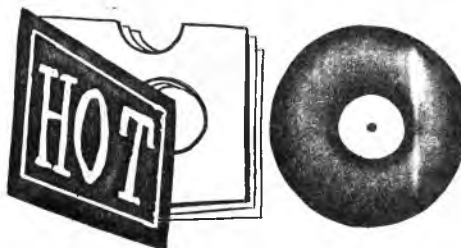
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FOR SALE: RARE FILM COLLECTOR'S ITEM \$16.50

Three 16mm Black and White Movie Shorts(3 min. each) Combined into 1 10 minute film featuring SPIKE JONES AND HIS BAND. Excellent condition- tunes are Drink, Drink, Drink: The Blacksmith Song, and The Sheik of Araby. Contact: Hal Farmer 11806 Georgia av. Wheaton, Md. 20902- Ph. (301) 946-4408

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CALL JIM DeROCHER , 280-4398. SPECIAL  
PRICES FOR PRJC MEMBERS. ALSO NEW  
AND USED PIANOS AT REASONABLE PRICES.





## Buck Creek Jazz Band

The Buck Creek Jazz Band is young, less than two years old. It has already set some precedents, and it is a band on the rise.

Brought together for the 1977 PRJC picnic on the initiative of Fred Wahler, the band's initial personnel was drawn from good area musicians not then active in a local band. There has been some settling down and the present personnel is: Co-leaders Jim Ritter, cornet and Frank Messick, trombone; John Skilman, clarinet; Gil Brown, drums; John Wood, tuba; Jerry Addicott, banjo, and Rick Cordrey, piano. (Bill Strogas had been on piano but he recently moved to Florida. Rick has other band commitments and the band is looking about for a permanent piano player).

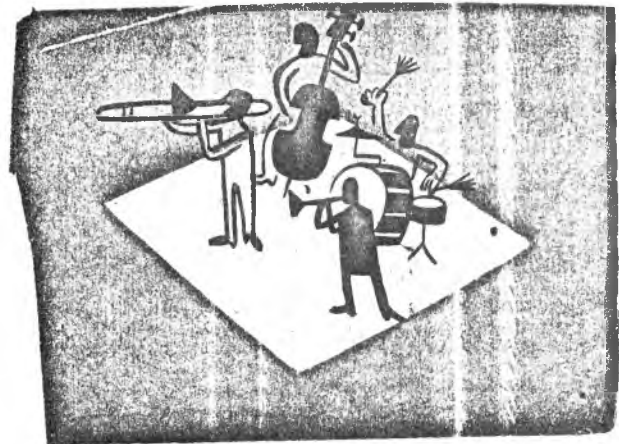
The band plays in the general New Orleans-Turk Murphy West Coast style. This is to say that their emphasis is on balanced, driving ensemble playing. The rhythm section works tightly together as a unit, integrating with the front line in a way that belies the short existence of the band. This happens because they rehearse, hard and seriously. A strong rapport exists within this band, something all good bands have. The compatibility of the musicians extends to the wives and kids, all members of an extended family based on the music.

The book of this band is over 700 tunes, thanks to Frank Messick's long-time collecting of obscure music. At times the band will be reading music, a mild shock to very traditional listeners. Only highly certified geniuses might commit 700 tunes to memory, but surely not in 2 years. The book frees the band of the sometimes threadbare tunes of the traditional repertoire. By thoughtful playing of often neglected good tunes, the band can try new harmonies, new textures, different levels of intensity and rhythmic experiments. Playing the old standards as they always have been played is not the Buck Creek's bag. Using the solid base of the best in traditional jazz styles they keep reaching for their own sound.

Jim Ritter told us that one of the major turning points in the band was their selection by PRJC for the 1979 January Special Event. As the first local band selected for a special they knew they would need to be at their best. They rehearsed hard for the gig, polishing up their tunes and steadily showing improvement toward their musical goals. Those who were there know well how they conquered. Buck Creek came of age that night.

Playing the seldom heard tunes such as Fat Louis Wake, Floyd Levin's Conti Street Parade and Potomac River Blues, individual band members continually subordinate solo flights to the band's overall ensemble sound. Upon listening closely you will hear unusual instrumental patterns, with front line lead roles shifting from some dated standard styles. No Buck Creek gig is without new signs of the deepening of the band's texture, its cohesiveness, and above all its' great sense of excitement.

PRJC members will be following this band. We knew it as a lusty adolescent. Now in its young maturity we all will be listening for continued growth. Keep punching!



WIDESPREAD DEPRESSION BAND IN TOWN

Royal Stokes tells us that the above uniquely named band will be at Desperado's, 3350 M. St NW on April 18-19. Ten young New York area musicians swing in the manner of the Thirties. They are well worth hearing.

IS IT TRUE WHAT THEY SAY???...

Easter Parade. The Federal Jazz Commission had a gig in Alexandria on Mardi Gras. Request came for The Bunny Hop, not a standard, indeed. Band conferred, how goes this tune? One of the front line thought he recalled it, hummed a few bars and away they went. The dancers on the floor started to Bunny Hop, then stopped and called out, "No, No" The band was well into the Mexican Hat Dance; they blushed, and finally came up with The Bunny Hop. Moral: we all need to cooperate with Mexico but not that way.

Records are Readied: Local bands have been recording at a good pace. The Storyville Seven, led by Dave Robinson, recorded at the Hi-Fi Show with Charles Endlind at the controls. The Southern Comfort Jazz Band, Al Brodgen leader, which plays Friday nights at Shakey's in Rockville, was recorded live there recently. Makers of a soothing beverage called Southern Comfort picked up the tab. Hope we can hear both records soon.

One Piano Problem Solved: The Fed Jazz Commission recently lost their piano player (sorry to see Gary go) but have brought in newcomer to traditional jazz, Horace Moore. He formerly played professionally in the area, and has come out of semi-retirement.

Floored by Jazz: PRJC Board Member Don Angell coaches and manages boxers. He had a real conflict of interest on Bix Birthday night. His rising young heavyweight, Ted Hussey, was fighting on a Golden Gloves card in Maryland. Don asked Ted to finish quickly, since he wanted to go to the Bix Bash. Ted obliged, knocking out his opponent in the second round. They both arrived just after intermission, enjoying the best of both worlds.

Other Notes: Glad to see Lee Tate back in circulation after heart attack. Welcome back to Bill Hershey's fine trombone. People who heard Ed Grimm's fine drumming recently at the B'haus were envious of his fellow members of the jazz club in San Jose, California.

See you at the CLIMAX JAZZ BAND event,

Mary H. Doyle



## RECORD REVIEW

by GEORGE KAY

The New Black Eagle Jazz Band - a Midsummer Night's Dream (dedicated to Ewing D. Nunn) (Be-three)  
Black Eagle Records, 128 Front Street, Marblehead, MA. 01945

Personnel: Tony Pringle, ct and leader; Stan McDonald, cl and soprano sax; Stan Vincent, tbn; Eli Newberger, tuba; Bob Pilsbury, po; Peter Bullis, banjo; and C. H. "Pam" Pameijer, drums.

Tunes: Side A - Tuning and Gatemouth; New Rag; Down in Honky Tonk Town; Papa De Da Da; Spreading Joy.  
Side B - Black Cat on a Fence; What Ya Want Me To Do; Black Bottom Stomp; Working Man Blues; When I Leave the World Behind.

(Recorded July 9-10 in St. Louis.  
Recording by Ewing D. Nunn. Text and photography by Al Webber.)

This excellent album ranks among the best of the ever-expanding list of New Black Eagle records. The selection of tunes shows the value of mixing better-known and obscure blues, rags and stomps that are gathering dust in our musical archives. On this set the NBEJB adds a new dimension in sound with Eli Newberger, a magnificent tuba player, sharing the front line duties with Pringle, McDonald and Vincent.

Louis Armstrong's Gatemouth burst with muscular joy from Pringle's hot, driving cornet. Vincent's punching Kid Ory-phrased trombone and McDonald's weaving Johnny Dodds clarinet. On New Rag the entire band shared the honors in a disciplined and authentic version of this seldom heard Scott Joplin gem. Papa De Da Da, a slow, haunting blues, features Pringle's warm, muted cornet and Newberger's gorgeous, rich toned tuba, with Bullis supplying a tasteful rhythm on bango. Sidney Bechet's Spreading Joy really does spread joy and cheery exuberance as McDonald's

(turn to next page)



searing soprano sax propels the band to a dynamic climax. Clarence Williams obscure Black Cat on a Fence is a melodic New Orleans-style tune with a Spanish "fandango" rhythm.

The Black Eagles have always cherished a special love for King Oliver's music and on this set we are favored with two top-drawer Oliver tunes. What Ya Want Me To Do has Newberger playing some truly outstanding tuba and Pringle emulating that distinctive singing quality of the Oliver horn. On Working Man Blues, the New Black Eagles, aided by Ewing Nunn's expert recording techniques, bring to life much that is missing in the archaic 1923 Gennett recordings by the Creole Band. Jelly Roll Morton's Black Bottom Stomp gets a good, stomping workout in the band's version of the 1926 Hot Pepper's Victor record. The solos and ensemble adhere closely to Morton's arrangement in capturing the swing, tempo and dynamics of the Hot Peppers. Irving Berlin's When I Leave the World Behind (1915) has everyone taking turns in a toe tapping finale of this delightful album.

The album stands as a monument to the unforgettable session in St. Louis that brought together the Black Eagles, Ewing Nunn and Al Webber in one of those once-in-a-lifetime happenings. The casual photographs and witty caption by Al Webber are priceless in lighthearted swinging humor. Webber's tribute to his dear friend, Ewing D. Nunn, who died July 24 at his home in San Antonio, is a warm profile of an unchallenged perfectionist of sound recording. Bravo, gentlemen, for a job well done.

(And thanks to 2nd Line) George Kay

#### FOURTH CENTRAL ILLINOIS JAZZ FESTIVAL

With a foot of snow on the prairie and zero temperatures outside, 2750 fans came to hear three days and nights of jazz at the Holiday Inn of Decatur, Illinois, during the first week end of February.

The facilities were perfect: all concerts in one massive hall set up in cabaret style with two bars and a food counter at all times. We and 425 others took advantage of the patrons package which gave us reserved seats down front and a dinner for \$37.50.

Among the regular bands, the West Des Moines Dixieland Band, led by Bob Wright (tbn), was the peppiest, and their best crowd pleaser was South Rampart Street Parade. The steady beat of Jim Cullum's Happy JB of San Antonio wowed the fans with Lena Queen of Palistena and High Society. The Reformed Bootleggers from Chicago played both New Orleans and West Coast styles. They inspired a second line with their rendition of Bourbon St. Parade. The Hotet, also from Chicago, composed of Chuck Hedges (cl), John Ulrich (po), Don DeMichael (vibes) and Barrett Deems (dr), brought two standing ovations with Get Happy and After You've Gone. They were reminiscent of Benny Goodman's first sextet.

A super band called the East Coast All Stars brought rapt attention from other musicians in the hall. And for good reasons. The band included the top talent of Pee Wee Erwin (tpt and ldr), Bob Wilber (reeds), Ed Hubble (tbn), Dave McKenna (po), Milt

Hinton (bass), and Bobby Rosengarden (dr). The crowd loved their Hindustan, Savoy Blues and Lady Be Good. Hinton's bass solo on Little Things Remind Me of You brought us to our feet.

The Tom Saunders (ct) and Bob Hirsch (po) All Stars delivered driving sets of jazz with the help of Don Williams (tbn), Hedges (cl), John Defauw (gtr), Jerry Martin (bass), and Deems (dr). Their outstanding numbers were Monday Date and a standing ovation on Undecided

Warmest memories of the weekend were the three clarinets of Wilber, Maheu, and Hedges playing Honeysuckle Rose for Benny Goodman's 70th birthday; the superb bass solos of Hinton; Rosengarden's drum artistry, especially on Caravan; the rollicking piano work of McKenna and Hirsch; and Pee Wee Erwin's musical statesmanship.

--Harold and Lida Ruth Gray



LOVE YOU MADLY, MRS. CLINKSCALES

There are some who don't share my enthusiasm for Duke Ellington's later years. It's true that Duke was closer to classic jazz in the 20's, and that the Mooche and East St. Louis Toodleloo fit closer to classic repertoire than Concerto for Cootie and Mainstem.

But I was deeply wounded recently when I played my prized record of Boy Meets Horn, with Rex Stewart's plunger solo, and a friend sniffed, "The backing might as well be Glenn Miller." No, no record Ellington ever made, not even the soupy commercial slop like a Lonely Coed or Isn't Love the Strangest Thing, could ever possibly have sounded like Glenn Miller.

Of course the band changed after Jimmy Blanton joined the rhythm section. The Blanton bass swung like mad and drove the rest of the band through increasingly complex material.

Nor can it be said that the soloists of the earlier years were unfailingly better. Hodges, for example, played impeccable soprano and alto in the 20s. But in later years with Grievin', Warm Valley, and Jeep's Blues, the mastery that entered his work stamped him as a jazz immortal. The early trumpets - Miley, Whetsel, and Cootie - were surely magnificent performers, but Ray Nance was terribly underrated, and Clark Terry, Taft Jordan and Willie Cook reached and sometimes exceeded the earlier standards.

The reed section, with a record of stability unmatched in music, gave Duke a unique opportunity set a tonal standard beyond anything previous. This gave him in turn the tools needed for change. With his alter ego, Billy Strayhorn, he drove the band through a variety of phases. They had, baby, come a long way from the Cotton Club. But even as they explored Shakespeare in Such Sweet Thunder and Tchaikowsky in The Nutcracker Suite, the Cotton Club was unmistakably in the background.

BRING IN THE DRUMMERS

THE SECOND WEDNESDAY JAM SESSIONS  
AT THE BRATHAUS NEEDS DRUMMERS. COME  
OUT OF THE CLOSET, YOU RHYTHM MEN,  
AND JOIN IN THE JOYFUL SOUNDS.

Duke, of course, never forgot the roots. There is a new record set on the Festive label documenting a 1965 concert in Europe. They played Rockin' in Rhythm. Duke had spent much time devising ever longer and more involved piano introductions to Rockin' in Rhythm. But this time, Duke went back to his beginnings. He played several choruses, old timey and raggy, of Carolina Shout. Rockin' in Rhythm never sounded better.

That single incident would hardly make my point. But a careful listening to the Ellington of later years must be a strong convincer. This was a genius. A man who in his whole life's work, must be considered a giant of jazz (which pretty much goes without saying), and as important a musical figure as any America has produced.

It started with his first piano teacher here in Washington, the celebrated Mrs. Clinkscapes, and with Soda Fountain Rag. And it ended with a sweeping new redefinition of American music.

--Jazzbo Brown from Columbia Town

THE JAZZ BAND BALL (WPFW SUNDAYS 6-7:30)

April 1: Host Jeff Bates - "Jazz Vocalists" Bates, a gifted jazz singer, discusses his picks as the best vocalists in jazz, from Ma Rainey to today

April 8: Host Nat Kinnear - "Gypsy in Jazz" Django Reinhardt, guitarist, a true jazz original

(Note WPFW Fundraising Marathon -- April 15-29)

April 15: Host Dick Baker - "Early Blues Singers" In key with the theme of the day for WPFW, Baker presents early blues stylists

April 22 - No Jazz Band Ball scheduled

April 29 Host Ted Chandler - "Duke Ellington" Jazzbo Brown from Columbia Town, in person, will focus on early Ellington records.

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JOIN THE PRJC SINGLES FOR A

JAZZ BRUNCH AT THE DEVIL'S FORK

1616 RI Av NE, APRIL 21, 12 Noon.

THEN TO CHARLIE BYRD ON THE CANAL.

# THE POTOMAC RIVER JAZZ CLUB

*Proudly Presents*



## **The Climax Jazz Band**

**Toronto, Canada**

Chris Daniels - bass  
Geoff Holmes - trombone  
Bob Erwig - cornet

Jack Vincken - banjo  
Jim Buchmann - reeds  
Max Littlejohns - drums

POTOMAC ROOM  
MARRIOTT TWIN BRIDGES  
SO. END OF 14TH ST. BRIDGE  
ARLINGTON, VIRGINIA

SATURDAY, APRIL 21  
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.*



WELCOME, NEW MEMBERS, WELCOME!

Henry and Anne Miller  
McLean, Virginia

Robert and Clyde Woolsey  
McLean, Virginia

Charles Culbertson  
Annapolis, Maryland

Janice Favara, Tom Favara  
Hyattsville, Maryland

Alan and Marjorie Wilber  
Arlington, Virginia

Bernie and Gloria Kamenske  
Washington, D.C.

Donna Heatwole  
Vienna, Virginia

Eleanor Sillis  
Arlington, Virginia

Dorothy Suess  
Richmond, Virginia

William and Chiqui Meads  
Stafford, Virginia

K. and Rusty McLennan  
Washington, D.C.

Bob and Patty Burrow  
Washington, D.C.

Melvin and Norma Cagen  
Warrenton, Virginia

Bucky Buckingham  
Arlington, Virginia

Roger and Patricia Hedges  
Reston, Virginia

Caryl and Jim Pines  
Alexandria, Virginia

Karl Knecht  
Gaithersburg, Maryland

Howard and Catherine  
Peterson  
Annandale, Virginia

Woody Hume  
Arlington, Virginia

Carol and Eric Henderson  
Reston, Virginia

Jack Mounts  
Beltsville, Maryland

Anita and William Strauss  
Arlington, Virginia

Betty and Bill Green  
Falls Church, Virginia

Marlene and Ivan Bekey  
Annandale, Virginia

T. Peter and Lee Ansberry  
Washington, D.C.

Vivian E. Devlin  
Greenbelt, Maryland

Annetta Casey  
Silver Spring, Maryland

Glenn Conklin  
Columbia, Maryland

Joseph Gribbon  
Kearny, New Jersey

Jerry and Janet Kline  
Alexandria, Virginia

Bob and Loretta Marshall  
Timonium, Maryland

Lenita and Irving Teitelbaum  
Silver Spring, Maryland

Charles Foltz  
Washington, D.C.

R. S. Hollingshead  
Falls Church, Virginia

Marilyn Field  
Robert Flanagan  
Washington, D.C.

Arthur Hendrick  
McLean, Virginia

Paul Meadows  
Annandale, Virginia

John Steffy  
Arlington, Virginia

Bob Bateman  
Wilmington, Delaware

S-I-X-T-Y new members!  
A most encouraging  
number. In addition,  
we have had the highest  
number of renewals  
we've ever had. PRJC  
membership is at the  
highest in our history-  
a most encouraging  
indication of the grow-  
ing enthusiasm for  
traditional jazz.  
Show your interest by  
being with us at the:  
Climax Jazz Band  
April 21  
Dick Hyman, May 12  
Local Band, June 23  
Boat Ride, Crabtowne  
Stompers, July 14  
THE Picnic, Sept. 23

And welcome again!!



**LAISSEZ LES BON  
TEMPS ROULER**

Frankie Condon's Lounge, 254 North Washington Street, Rockville, MD.

Mondays	Mike Crotty's Sunday Morning Jazz Band
Wednesdays	Bill Potts and Friends -- Jam Session
Thursdays	Frankie Condon's Big Band
Fri-Sats	Frankie Condon's Trio, Toni Rae vocals

Blues Alley, rear 1073 Wisconsin Avenue NW, Washington, D.C.

thru April 1st	Teddy Wilson, piano
April 3-8	Joe Williams, vocals
April 9-14	Earl "Fatha" Hines, piano
April 15	Sunday Morning Jazz Band
April 16	Marshall Hawkins Quartet
April 17-22	Bill Evans
April 23	Ketter Betts, bass, with "Stars of the Future" High School talent
April 24-29	Stan Getz
April 30	Ted Nash, alto sax

Inside the Foundry Mall at C&O Canal

Sunday April 22 2:30 p.m. Charlie Byrd Trio

"... and on yer radio ...."

Hazen Schumaker's "Jazz Revisited" continues on WAMU-FM (88.5 Mhz) on Saturdays at 9:00 p.m.

Debating April 6 on WETA-FM (90.9 Mhz) "Piano Jazz" with Marian McPartland, at 7:00 p.m.

Harley Brinsfield's "ABC of Jazz" continues on Sat. 6-7 p.m. WBJC (91.5 Mhz)

Ellington aficionados can get an earful on the 80th anniversary of the Duke's birthday, Sunday April 29, beginning 1:30 p.m. on WAMU-FM. Rusty Hassan will bring old interviews with the Duke - plus his music.

Members of the local chapter of the Duke Ellington Society, Jack Towers and Denette Harrad are assembling a group of old films of Ellington in commemoration of the Duke's 80th anniversary, the kick off showing will be on Monday April 30 with "Black and Tan" Martin Luther King Public Library, 10:00 a.m. and noon in Room 216; 6:30 p.m. in Auditorium #A-5.

Department of Correction: Since we sent the opposite page to press there is a change in the Biltmore Ballroom schedule: The Band From Tin Band Alley will be there on Sunday April 1, 22 and 29th. The New Sunshine Band will be there on Sunday, April 15. The BALLROOM WILL BE CLOSED ON SUNDAY, APRIL 8. Also, Tex Wyndham tells us that his band stomps at the Green Room of the Hotel DuPont in Wilmington but that reservations are a must.

#### LATE ENTRY IN THE JAZZ HANDICAP

Maryland Inn's King of France Tavern is at the post with:

Buddy Tate Quartet	April 3 - 8
Eddie "Cleanhead" Vinson	April 10 - 15 -blues!
Charlie Byrd Trio	April 17 - 22
Jimmy Forrest and Al Grey Quintet	April 24 - 29

All are odds-on favorites to win



PRJC HOT LINE  
703-573-TRAD

Joe Godfrey  
Events Editor  
829-4664



# *All That Jazz!*

April, 1979

## TRADITIONAL JAZZ GIGS

At the Bratwursthau, 708 N. Randolph, Parkington Shopping Center, 8:30-11:30 pm  
Mondays Federal Jazz Commission  
Tuesdays Storyville Seven  
Wednesdays Dudley Fosdick Memorial Jazz Band  
Wed. April 11 Open Jam Session  
Thursdays Riverside Ramblers  
Fridays Mac McGown's Not so Modern Quartet  
Saturdays Band from Tin Pan Alley Quartet

### At other locations

Sundays 11-3 Charlie LaBarbera Trio, Devils Fork, 1616 Rhode Island NW  
Tuesdays 9:15-12:30 Night Blooming Jazzmen, Frankie Condon's, Rockville  
Tuesdays 9:30 Tired Businessmen JB, Dutch Mill, 6615 Harford Rd, Balto.  
Tues/Weds Charlie LaBarbera (bjo), John Biero (po), Fish Mkt, 105 King, Alex.  
Fridays 8:30-12 Southern Comfort, Shakeys, Rockville  
Fri-Sats Original Crabtowne Stompers, Buzzys Pizza, West Street, Annapolis  
Fri-Sats Tarnished Six JB, The Phyrst, State College, Pennsylvania  
Friday 6th Tex Wyndham Red Lion JB, Hotel Dupont, Wilmington, Del.  
Fri-Sat 13/14th Brandywine Revival JB, Ground Round, Claymont, Del.  
Sun 29th 6:30-10:30 Bay City 7 (Del. Valley Jazz Soc) Dutch Inn, Gibson, NJ

### At the Biltmore Ballroom, 1811 Columbia Road NW, Washington, D.C.

Wednesday 4th New Sunshine Jazz Band  
Wed 11, 18, 25 Sultans of Swing (alias Sheiks of Dixie)  
Alternate Sundays Band from Tin Pan Alley and New Sunshine Jazz Band

### For location and time of SHY JAMS, call first

DC/Maryland Dave Littlefield 723-9527  
Alexandria Webb Ivy 370-8944  
Arlington Frank McPherson 938-4461

PRJC APRIL SPECIAL CLIMAX JAZZ BAND from Toronto, MARRIOTT TWIN BRIDGES

### JAZZ AT OTHER LOCATIONS

Sundays Tony D'Angelo's Big Band, Silo Inn, Georgia Ave, Olney, MD.  
Sat. 7th 8:30 Duke Ellington Society, 13 & Harvard NW, Washington, D.C.  
Tues thru Sun thru April 22 "Tintype" Old Vat Room (cabaret), Arena Stage  
Song/music/entertainment of the ragtime era  
Tues thru Sun thru April 29 Johnny Maddox (piano rags), Il Porto Ristorante,  
121 King Street, Alexandria, VA.

### One Step Down Lounge, 2517 Pennsylvania Avenue NW. All gigs begin at 9:00 p.m.

Fri-Sun April 6-8 Ron Elliston (po) with Ronnie Wells, vocals  
Fri-Sun April 13-15 Marshall Hawkins, bass  
Fri-Sun April 20-22 Bob Moses Quartet, with Steve Kuhn (po)  
Fri-Sun April 27-29 Clifford Jordan, sax

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  
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