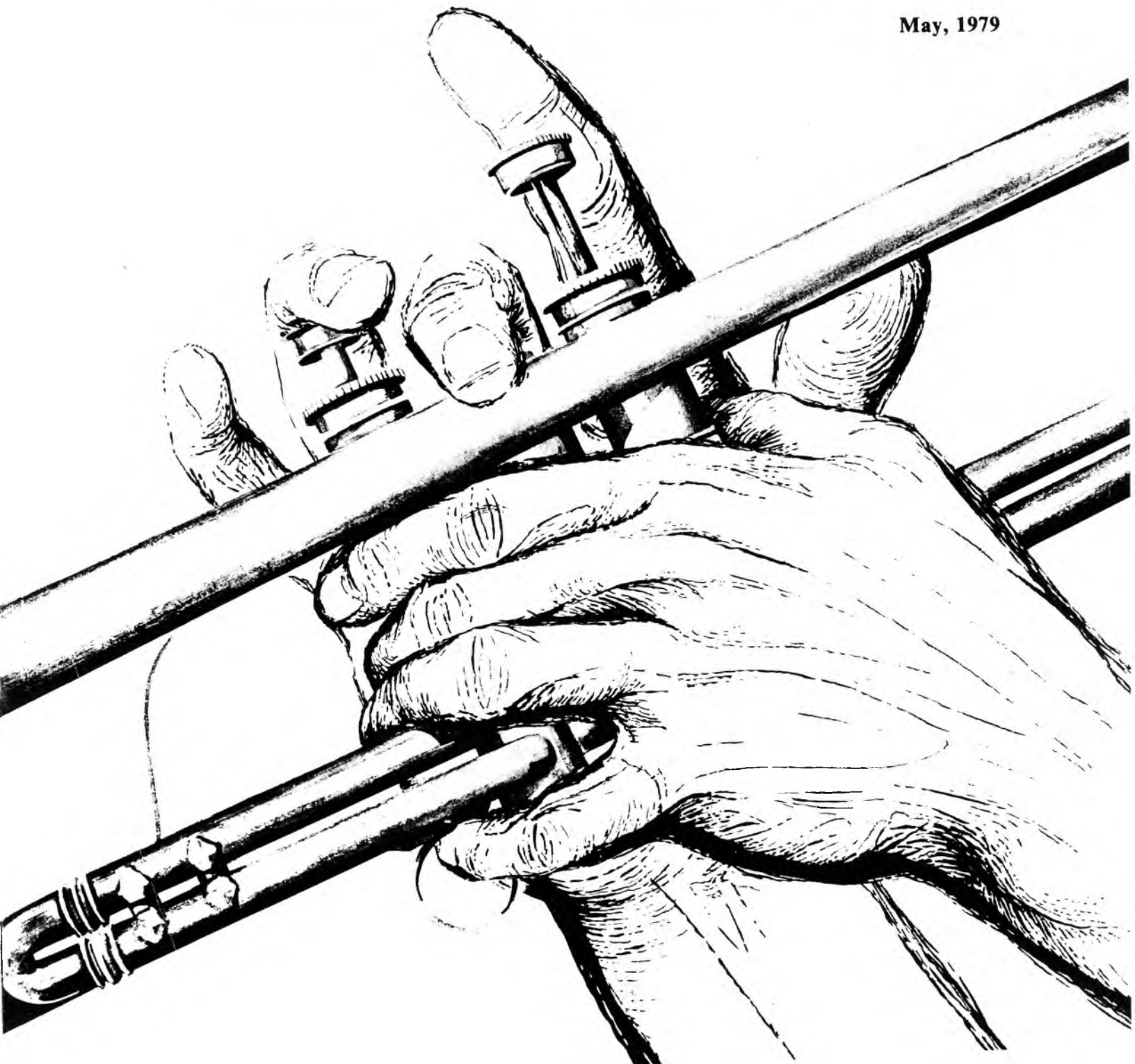


TAILGATE RAMBLINGS

May, 1979



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Volume 9, No. 4

Editor: Ken Kramer

Contributing Editors:

Mary Doyle	Fred Starr
Joe Godfrey	Dick Baker
Ted Chandler	Harold Gray
Floyd Levin	George Kay
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TAILGATE RAMBLINGS IS PUBLISHED MONTHLY BY THE POTOMAC RIVER JAZZ CLUB. THE CLUB STANDS FOR THE PRESERVATION, ENCOURAGEMENT AND ADVANCEMENT OF TRADITIONAL JAZZ.

The President's Corner

No issues of earth shaking importance were discussed at the April meeting of the Board of Directors. Here are some items of interest.

Eleanor Johnson (493-6606) was appointed to head up a talent hunt among club members for some important vacancies. Specifically, we are looking for someone to manage the annual picnic in September, someone to serve as Treasurer, and someone to be our Archivist. We also may need someone to serve as producer and director of the weekly Jazz Band Ball radio program on WPFW, Sundays at 6:30 p.m. This last vacancy is tentative at press time.

This is the time for PRJC members with skills and interest in the above assignments to step forward. This is your chance to participate in a very meaningful way in club activities. If you have the willingness and some experience, please call Eleanor on 493-6606. We need your help.

Don Angell is Chairman of the Jazz Boat Ride out of Annapolis (July 14). Jack Doyle has agreed to keep the PRJC Hot Line warmed up. Don Coyle is now responsible for transporting and setting up the sound system at PRJC events. Joe Godfrey is chairing the committee which arranges for our new series of Special Events featuring

local bands. Our first is on June 23 at the Marriott Twin Bridges.

We are all very grateful for the very fine help we are getting from these good members. Join in with them in the other spots where we need help. Call Eleanor.

This promises to be a banner year for PRJC. Be a part of the action that will make it so.

And remember - May is Dick Hyman Month, with that remarkable musician with us on May 12.

Good listening and happy sounds,

Ray West

PRJC'S ONE MAN BAND
DROPS AN INSTRUMENT OR TWO

Dick Baker, who has been doubling and tripling and more on PRJC assignments, is checking himself out of a few of them.

Dick, who has been Hot Line Director, Jazz Band Ball Director, Special Events Chairman, Picnic Chairman, and a strong help to the editor, says enough already.

In the future, Dick will continue as Director of those Special Events involving outside bands. Dick has booked Turk Murphy and his great West Coast band here in October, and all of us are happy that Dick will continue heading up this activity.

The idea of adding an extra room to the Baker house, possibly so Doris can have space for her PRJC job as Membership Secretary, is the reason Dick is dropping some of his tasks. Any amateur wood butcher will understand how much time it takes to do what Dick is about.

As Ray West points out in the opposite column, we are looking for people for the jobs held by Dick. Jack Doyle has taken on the Hot Line 573-TRAD Band Leaders with news about openings, and, alas closings, should send notice to Jack at 2815 Elsmore Street, Fairfax, VA. 22030. Tel. 280-2373.

All of us in the club are very very grateful to Dick for his hard work. He was in a state of perpetual motion for the club, with all these varied responsibilities. Thanks, Dick, for going beyond the call of duty, and so very well too.



PIANO GENIUS DICK HYMAN
TO PLAY FOR PRJC MAY 12

The PRJC and the National Press Club will join forces on May 12 to present one of the most talented pianists of our time, Dick Hyman, performing his concert lecture "The History of Classic Jazz Piano."

In a prolific career beginning in the late 40s, Hyman has functioned as a pianist, organist, conductor, arranger and composer, working with all the great names of jazz over three decades. He is the guiding genius behind the New York Jazz Repertory Company, which has re-created the music of Louis Armstrong, Bix Beiderbecke, Jelly Roll Morton and many others. In 1975 he took the Armstrong program on a State Department-sponsored tour of the Soviet Union, and has appeared often in Washington at the famed Smithsonian Institution's jazz series.

Hyman has made many records of high interest to traditional jazz lovers in recent years, including "The Complete Works of Scott Joplin" for RCA, James P. Johnson and Jelly Roll Morton band arrangement for Columbia, Fats Waller's "Heavenly Jive" (organ/cornet duets with Ruby Braff) on Chiaroscuro and many many others. His most recent recording just came out on the Smithsonian label - small band arrangements of Jelly Roll Morton tunes, recorded live in concert.

In his History of Classic Jazz Piano, Hyman plays and discusses the compositions of Scott Joplin, Eubie Blake, Louis Gottschalk, William H. Krell, Lucky Roberts, George Gershwin, James P. Johnson, Fats Waller, Donald Lambert, Art Tatum, Willie "The Lion" Smith, Duke Ellington, Zez Confrey, Bix Beiderbecke, Jelly Roll Morton, Earl "Fatha" Hines, Teddy Wilson, Meade Lux Lewis, Jimmy Yancey, Pinetop Smith and Count Basie.

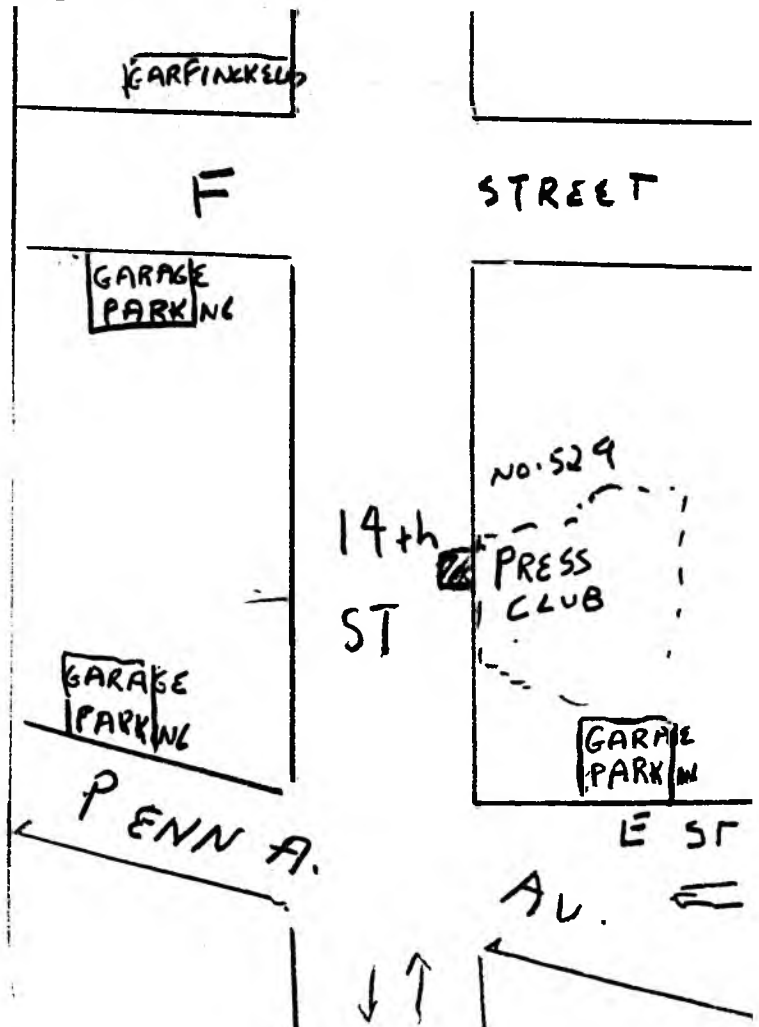
This cooperative effort with the National Press Club is an experiment for the PRJC, which we hope will be a successful one, and worth repeating. The Press Club presents jazz, including traditional, several times a year and has often expressed interest in working with PRJC. The Hyman concert seemed a natural for the Press Club, since they have a nice ballroom with a good grand

piano - a must for a presentation of this sort.

The concert will begin at 8 pm, and run a little over two hours, with one brief intermission. Seating will be cabaret style, with a cash bar at the back of the room. (Drink prices are \$1.45 for booze, 85¢ for beer, a welcome relief from Marriott prices!)

Tickets are \$5.00 each, and can be reserved in advance by calling Diane Barber at the Press Club, 737-2502. Tickets will be sold at the door as well, and since the ballroom holds over 350, there should be no problem in getting in, even if you fail to make reservations.

The National Press Club is on the 13th floor of the National Press Building, 529 - 14th Street NW, between E and F Streets. The entrance is marked by a dark blue marquee. There is plenty of well-lighted, on-street parking in the neighborhood, as well as several parking garages. (See map below)



THE FEDERAL JAZZ COMMISSION

One of the more sobering dangers of Proposition 13 is the threat to such indispensable regulatory agencies as the Federal Jazz Commission should budget-cutters swing their axes.

It is conceivable that conservative commentator James J. Kilpatrick might find no need for an FJC (though Kilpatrick recently kicked up his heels at an FJC dance/hearing).

Which is, of course, balderdash.

The world of jazz could not long exist without the performance standards held up by the Commissioners. It is hard, for example, to imagine jazz without the exquisite slide whistle of Cmmr. for Reeds Fred Starr. Certainly the most flint-hearted balanced-budgeteer would not wish to deprive us of the gentle melancholy of "Make Me a Pallet on the Floor" sung by Drum Cmmr. Dick Stimson.

But enough special pleading. The editor asked for a reasoned discussion of the art of the FJC sans political overtones. We comply. We shall not dwell on the tangential but move to the relevant. We base our plea for the continued life of the FJC not alone on its research wing. (Though we might point out the important first fruits of that research - the discovery and performance of the lyrics to "Oriental Man.") We base our appeal on the ensemble itself; the sound when the commissioners, sitting en banc, move into one of their frequent public hearings.

For the FJC is doing something locally unique. It is the only PRJC band placing primary emphasis on the sounds of the bars, clubs, dance halls, and theatres of the South Side in the 20's, thus moving into areas of jazz scholarship which undergird the traditional jazz revival.

The Commissioners bring a formidable array of knowledge to the task. Cmmr. for Trombone and founder of PRJC, Al Webber, has a long and somewhat reputable prior record, being mentioned on police blotters all the way from London, England to Broomall, PA.

As a trombonist, Al sings Sister Kate with resolve and dedication. As a singer, he plays Ory's Creole Trombone with one eye firmly on his gusto so nobody will take it away.

Marty (Muggsy) Frankel, Cmmr. for Cornet, is a member of the plunger mute school. (The plumbing in his Columbia home is a frequent disaster area - his wife can't keep a plumber's helper in the house.) A newcomer to the ensemble, Marty had to go to school on the King Oliver and Lil Hardin song-books, but now is mastering them and as a bonus, has brought such new tunes as "Livery Stable Blues," and "Bluin' the Blues" into the repertoire.

A potential defector from FJC ranks is the redoubtable Cmmr. for Reeds and Research, Fred Starr. Fred will soon retreat to his spiritual home, New Orleans, there to research his prior incarnation, George Lewis. It is hard to guess where the FJC will soon find a Creole style clarinetist doubling on Eb clarinet, soprano and C-melody saxes, slide whistle, and kazoo. Somewhere there exists such a man.

Horace Moore is the junior Commissioner - recruited after the departure of Gary Wilkinson, charter holder of the FJC piano chair. Cmmr. Moore is a prodigious pianist who only with this appointment began playing traditional jazz. A good thing, too, because to hear Horace on the blues is a unique treat.

The Tuba Commissioner is Jay Converse, the bell of whose tuba has a neat crease in it. The reason may be connected to his propensity for commuting to gigs from Charlottesville, VA., by motorcycle, with his tuba strapped to his back.

Banjo Cmmr. is Jerry Addicott, singer of heart-rendering ballads like "Ace in the Hole" and "Silver Dollar."

The Commissioner for Drums is Dick Stimson. Surely one of the most rewarding musical sights at an FJC gig is to wander in back of the drums and watch Dick, his right pants leg rolled up to the knee, thumping on the foot pedal of his bass drum, seeking to overcome the effects of the sandbags he placed inside to lower the booming sound. The effect is rather the drumming equivalent of Eli Newberger wrestling with his tuba.

/continued

FEDERAL JAZZ COMMISSION (continued)

Out of the struggle and brouhaha, then, comes a distillation of the great Chicago south side jazz. It is a calculated try at evoking - not simply sounding like - the great black jazz masters who laid the foundation for all jazz. In contrast to the bands playing a more frenetic west coast style, the FJC comes off somewhat subdued and curiously quiet. Unlike the bands trying for a Nicksieland or neo-Condon style, there are few solos. The ensemble is almost always playing. There is little 2-beat. Almost all the repertoire is 4-beat.

That, briefly, is the Federal Jazz Commission. Don't let Jerry Brown take it away! Down with Proposition 13!

--Ted Chandler

JAZZ BAND BALL SYNOPSES FOR MAY, 1979

May 6 Host Roy Hostetter "From the Vulgar to the Divine" Bawdy-house tunes and church-inspired blues, played in the traditional New Orleans style by George Lewis, Kid Thomas, Bessie Smith, Bunk Johnson, Sister Lottie Peavey, Sweet Emma and many others.

May 13 Host Jim Lyons "Traditional Jazz in the 30s" Trad jazz as it was carried on by small groups in the decade after the glorious 20s.

May 20 Host Sonny McGown "Happy Birthday, Fats!" celebrating Fats Waller's birthday.

May 27 Host David Robinson "The Bass Sax in Jazz" Bandleader Robinson (who uses a bass sax in his own band "Storyville Seven") looks at the artists of this seldom-used horn.

IS IT TRUE WHAT THEY SAY

TAKE ME OUT TO THE BALLGAME Bob Thulman and Chris Henderson (of Bay City) played at the opening game of the Baltimore Oriole's with another local band. Weather was freezing cold and hard on the fingers-more like Hail to the Redskins climate.

/continued next column

IS IT TRUE WHAT THEY SAY/continued

HAIL TO THE MARINERS Opening game of the Alexandria Mariners (formerly Dukes) featuring Fat Cat's Manassas Jazzers as the band of the occasion. Our team is now a farm club of the Seattle Mariners.

BASKETBALL ANYONE The Buck Creek Gang and the Rosebud Ragtime Ensemble played a private gig down at Warsaw, VA., in the beautiful Northern Neck. Owner of a company down there heard them at the picnic and had them down for his neighbors to hear. Band members were a little disconcerted to find themselves cut off from their audience by a basketball court. Fortunately, no one was playing. All had a good time, anyway.

COLUMBIA, A GEM The Wilde Lake Village Community Center in Columbia, MD., has been sponsoring jazz bands this year. They have a committee to look into sponsoring ten jazz concerts next year, all kinds of jazz. Bob Thulman, Ted Chandler and Mel Levine (all PRJC members) are on the six man committee. So, more good sounds to come.

BOGALUSA STRUT Some in the audience snickered when Sam Morgan was given credit as the author of that great tune. To prove that such a person existed, Ted Chandler appeared at the B'Haus armed with a formidable book, with old pictures of past New Orleans jazz greats. And there was Sam, with his family band, in-you guessed it-Bogalusa, Louisiana! Hold that laughter.

WAYE TO GO Charles Endlund was one of the first to catch the new sounds from Baltimore on AM station WAYE 86. They switched from rock to big bands, with some Dixieland thrown in. Hope your radio can catch them - they're on all day.

FLORIDA REPORT Ken Underwood reports that good traditional jazz is on tap six nights a week at The Levee in Tampa, FL. John Thomas, former PRJC trumpeter, is with them. Maggie Smith saw Mort and Amber Middleman and says they still miss us as much as we miss them.

*The Potomac River Jazz Club
and
The National Press Club
Present*



DICK HYMAN

"The History of Classic Jazz Piano"

Director of the New York Jazz Repertory Company, and one of the world's leading authorities on jazz piano, Hyman will perform and discuss ragtime and jazz piano styles from Scott Joplin through Count Basie, including James P. Johnson, Fats Waller, Willie "The Lion" Smith, Jelly Roll Morton, Earl "Fatha" Hines and many more.

**The Ballroom of
The National Press Club
529 14th Street, N.W.
Washington, D.C.**

**8:00 p.m.
Cabaret seating
Cash bar**

Admission \$5. Tickets can be reserved by calling Diane Barber at 737-2502. Tickets will also be sold at the door as space allows.

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

SOUTHERN COMFORT BAND SAILS DOWN
THE MIGHTY MISSISSIPPI ON THE QUEEN

Southern Comfort will be the house band for two weeks on the Mississippi Queen steamboat in early May. They will be playing for two one-week "dixieland cruises" back-to-back, from May 4. Each week's cruise will depart New Orleans, go up the river to Vicksburg, Miss., and return to N.O.

Band personnel for the cruise will be Ken Fulcher (tp), Country Thomas (cl and sax), Al Brogdon (tbn), Don Andre (bj), John Wood (bs), Bill Jones (dr) and Bill Osborne (po and calliope). Shed a tear for John Skillman and Mike Pengra, who were not able to get off work for the gig!

The Mississippi Queen is the new river cruiseboat, sister ship to the Delta Queen. She is 382' long, 68' in beam, and has accommodations ranging from the plush to the luxurious. The ship sports a Cinemascope theater and a swimming pool to amuse the passengers when the band isn't playing.

The Buck Creek Jazz Band will fill in for Southern Comfort's regular Friday night gig May 4, 11, and 18, so dixieland will continue at the Rockville Shakey's. Go out and support live local traditional jazz, and drink a toast to the great good fortune of Southern Comfort.

BLUE NOTES BY DIPPERMOUTH

The first PRJC Boat Ride took place in June, 1973. Six musicians, Fat Cat McRee vocals and kazoo and 300 guests crowded on board for the trip to Marshall Hall. The beer ran out within an hour of sailing, but things have been improving since.

The first issue of Tailgate went to 50 members in 1971.

The Hallelujah Ramblers from Konstanz, Germany, on first US visit in 1973 played for PRJC members at the Stonewall Club in Manassas.

In the '50s, Wild Bill Whelan and his Dixieland Band played at the Varsity Grill in College Park, MD., a converted quonset. Walt Combs on piano, Country Thomas, cl and sax, and Al Pometto, drums, played with the band.

WHERE TO FIND GOOD JAZZ ---
A LITTLE FURTHER ALONG

We have the good news that Buzzy's, which used to be hidden away in the shadow of the Naval Academy's wall, has moved. You can now hear the Original Crabtowne Stompers, which play there Friday and Saturday nights, by heading east on Route 50, taking the first Annapolis exit (Parole), turning left at the light at the end of the ramp, and looking for Buzzy's on the right, beyond the second light. It's as simple as that. Wear your PRJC button, the Stompers'll be glad to see you.

BRANDYWINE REVIVAL JAZZ BAND

We have confused a few good people and the band with our being consistently in error as to when this fine band plays. They state, as they tell me with firmness and kindness, that they are at the Ground Round on the THIRD weekend of each month, Friday and Saturday. In May, the dates are the 18th and 19th; in June the 15th and 16th. They start at 8:30 and windup at 12:30. To get there, get off I-95 at Naaman's Road exit, go south to Philadelphia Pike, turn right and the Ground Round is 3/4 miles down the Pike. No cover, no minimum, no reservations, moderate prices and good jazz.



FOR SALE: Two volume set of the Brian Rust "Jazz Records 1897-1942" discography, 1972 Storyville edition. Excellent condition. This discography is widely used by jazz scholars, historians and serious record collectors. Call Ray West at 703-370-5605 (home) or 202-325-0931 (off.)

Royal Stokes needs help in transcribing from tape, some interviews for publication - Joe Venuti et al
Call 476-4107

OPENING NITE MAY 7, 1979

D I X I E L A N D J A Z Z



FALLSTAFF FIVE + 2
DIXIELAND JAZZ BAND

APPEARING

EVERY MONDAY NIGHT

8 P.M. TO 11 P.M.

OVERLEA NORTH

6908 BELAIR ROAD

BALTIMORE, MARYLAND

668-6060

DANCING * DINING * DRINKING

ONE MILE SOUTH OF EXIT 32 S OFF OF I-695 (BALTIMORE BELTWAY)

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NORTHERN PARKWAY TO BELAIR ROAD - LEFT 2 BLOCKS

CABARET STYLE

CASH BAR

NEW AD POLICY

WE ARE FORCED TO LIMIT FULL-PAGE ADS TO TWO IN ANY SINGLE ISSUE. ONE WILL BE THE AD FOR THE PRJC SPECIAL EVENT, THE OTHER WILL BE THE FIRST AD TO GET TO US, FROM A MEMBER OR NON-MEMBER.

OUR PROBLEM IS SIMPLE -- TOO MANY FULL-PAGE ADS MEAN LESS COPY, AND IF WE ADD EXTRA COPY, WE WILL GO OVER OUR WEIGHT LIMIT FOR FIRST CLASS MAIL, WITH AN EXTRA COST OF \$150.00 AN ISSUE. SINCE WE NOW GET \$50.00 A PAGE FROM A NON-MEMBER'S AD, AND \$40.00 FROM A MEMBER'S, EVEN A CERTIFIED SENIOR ECONOMIST CAN SEE OUR PROBLEM.



" i thot i heard buddy bolden . . . "

Ferd Morton was fond of talking about the old times in New Orleans. He knew the town very well—downtown where he was born and where his family lived, and uptown where his godmother's home was located in the garden district. As he grew older he spent more and more time uptown, probably because his godmother permitted considerably more freedom than he enjoyed at home. The garden district was a very good neighborhood, but in the back of town portions there were scattered about here and there barrooms and honkytonks. In old New Orleans even the poorest and humblest had music, and these barrooms were usually equipped with dilapidated pianos, at which an entertainer might play to pick up a few dimes, but generally the playing was sporadic and done by the musically inclined patrons. Jelly Roll liked to recall the early blues and honky tonk tunes he heard and learned thereabouts in his youth.

Those were the days when Buddy Bolden and his legendary trumpet were flourishing. The instrument was probably a cornet, but that is of little importance,—when he put his lung power behind a tune, it could be heard a great distance. Bunk Johnson and Jelly Roll were largely responsible for the reputation that has been acquired by "King" Bolden these past few years; while he lived Bolden was known on both sides of the Mississippi River, but today his fame has spanned oceans. Buddy himself would doubtless be amazed if he could know that Morton's almost plaintive "I Thot I Heard Buddy Bolden Say. . . ." has been heard with genuine pleasure to the antipodes and back.

Thot I heard Buddy Bolden say

"You're nasty, you're dirty, take it away.

"You're terrible, you're awful, take it away",

I thot I heard him say.

Thot I heard Buddy Bolden shout

"Open up that window, and let that bad air out,

"Open up that window, and let the foul air out",

I thot I heard Buddy Bolden say.

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Jelly Roll's story of how far he could hear Bolden's playing has caused many a smile of unbelief, and at least one well known writer was moved to get into print with a vehement denial of the possibility of the sound carrying so far. Morton used to say that, when Buddy was playing at Lincoln Park and turned his trumpet towards the city on a quiet evening, he could be heard around Jackson Avenue and South Robertson Street, "a distance of ten or twelve miles." This corner is located in the back portion of the garden district, probably not far from where his godmother lived. Actually, there is no doubt that Buddy's horn could be heard in the area mentioned when he was playing in Lincoln Park and atmospheric conditions were favorable, for it is but a scant two miles. Was Morton excusable for saying "ten or twelve" miles? Only Ferdinand Morton could answer that, but I believe there is an explanation. Lincoln

Park was located on Carrollton Avenue, and was conveniently reached in those days by the St. Charles and Tulane Belt street cars. This belt line furnished a very popular ride during the early 1900's; one could board the car at the starting point on Canal Street and ride all the way around the belt and back to the starting point for a nickel, a ride of ten or twelve miles. Except for the old elevated lines in New York, the St. Charles—Tulane Belt was as long a ride as I ever got for a 5¢ piece in my young days. So it wouldn't be hard for Morton and his pals, idling about South Robertson Street on a quiet evening, to say they could hear Buddy Bolden's trumpet "all the way 'round the St. Charles Belt, and that's ten or twelve miles!", ignoring, for the sake of musical history, that a straight line is the shortest distance, etc.

As I sit in my easy chair in a reminiscent mood, thinking somewhat aimlessly of the hundreds of thousands of records that have been made in this country and abroad; of the many, many magazines devoted to jazz and to swing; of the airways jammed with broadcasts of jazz, hot and tepid; of the motion pictures plentifully sprinkled with refreshing music; of the books published, completed and being written; and of the multitudinous correlated activities and industries: I find myself irresistibly forced to the conclusion that Ferd Morton made an understatement. It is not too much to say:

By the rude levee that held the flood,
As past New Orleans the river swirled,
Here once the famous Bolden stood,
And blew the blast heard 'round the world.



An Invitation to the Dance



*Bring a
Dancing
Partner*



*Make your
own if you
can't find
one*

Who: You plus the **BAY CITY 7 JAZZ BAND**

What: *A JAZZ BAND BALL*

When: May 12 — 8:30 - 11:30

Where: Slayton House, Columbia, Maryland
(730-7529)

How Much: \$4.00 per person

Food and Drink served by J.K.'s Pub
Cabaret Style

Coming Event: June 1st at the Carriage House, Ellicott City, Maryland

All That Jazz!

MAY, 1979

TRADITIONAL JAZZ GIGS

At the Bratwursthaus,	708 North Randolph, Parkington Shopping Center	8.30 p.m.
Mondays	Federal Jazz Commission	
Tuesdays	Storyville Seven	
Wednesdays	Dudley Fosdick Memorial Jazz Band	
Wednesday, May 9	Open Jam Session, John Doner Coordinator	
Thursdays	Riverside Ramblers	
Fridays	Mac McGowan's Not-so-Modern Quartet	
Saturdays	Tin Pan Alley Trio	

TRADITIONAL JAZZ GIGS

OTHER LOCATIONS

Sundays	Charlie LaBarbera Trio, Devil's Form, 1616 Rhode Island NW, 11-3 p.m.
Mondays, beg. May 7	Fallstaff Five+2, Overlea Hall North, 6908 Belair Rd, Baltimore
Tuesdays	Nightblooming Jazzmen, Frankie Condons, 254 N. Washington, Rockville
Tuesdays	Tired Businessmen, Dutch Mill, 6615 Harford Rd. Baltimore, 9.30 p.m.
Tues/Weds	C. Labarbera (bjo) J. Biro (pno) Betty James (vocals) Fish Market, 105 King Street, Alexandria 8 pm - midnite
Fridays May 4, 11 and 18	Buck Creek Jazz Band, Shakeys, Rockville Pike, Rockville
Fri/Sat	Original Crabtowne Stompers, Buzzy's Pizza, Parole, Annapolis
Sat. May 26	Band from Tin Pan Alley, Crystal Ballroom, Glen Echo Park 9 pm
Sat. May 12	Bay City Seven, Slayton House, Wilde Lake Village, Columbia, MD. 8.30p
Sat. June 2	Bay City Seven, Slayton House, Wilde Lake Village, Columbia, MD. 8.30p
May 1-31	Dick Krekel (po) Il Porto, Alexandria, VA.

DOWN-THE-ROAD-APIECE LOCATIONS

Fri. May 4	Tex Wyndham Red Lion Jazz Band, Green Room, Hotel DuPont Wilmington, Delaware (reservations needed)
Fri/Sat	Tarnished Six Jazz Band, The Phyrst, State College, Penn.
Fri/Sat May 18/19	Brandywine Revival JB, the Ground Round, Claymont, Delaware
Sun. May 20	Buck Creek JB, Dutch Inn, Gibson, NJ (Del. Valley Jazz Soc.) 5-9 pm

SHY JAMS

Call, first, for time and location:		
DC/Maryland	Dave Littlefield	723-9527
Alexandria	Webb Ivy	370-8944
Arlington	Frank McPherson	938-4461

PRJC SPECIAL FOR MAY

DICK HYMAN

performing his concert lecture "The History of Classic Jazz Piano"

at the NATIONAL PRESS CLUB, SATURDAY, MAY 12



**Laissez les bon
Temps Rouler**

PRJC MEMBERSHIP APPLICATION
(please print)

NAME _____ SPOUSE'S NAME _____

STREET _____ CITY _____

STATE & ZIP _____ TELEPHONE (optional) _____

MUSICIAN? _____ WHAT INSTRUMENTS? _____

PRESENTLY MEMBER OF BAND? _____ CARE TO JOIN ONE? _____

DESCRIBE JAZZ INTERESTS BRIEFLY (what styles, artists you prefer. Why?) (optional)

POTOMAC RIVER JAZZ CLUB ANNUALS DUES ARE \$10.00 (per calendar year)

For those joining after May 1st	\$ 7.50
after July 1st	\$ 5.00
after Oct. 1st	\$ 2.50

Send application and check to Doris Baker
PRJC Membership Secretary
7004 Westmoreland Road
Falls Church, VA. 22042

Checks should be made payable to Potomac River Jazz Club

Ken Kramer, Editor
"Tailgate Ramblings"
4829 Randolph Drive
Annandale, VA. 22003

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