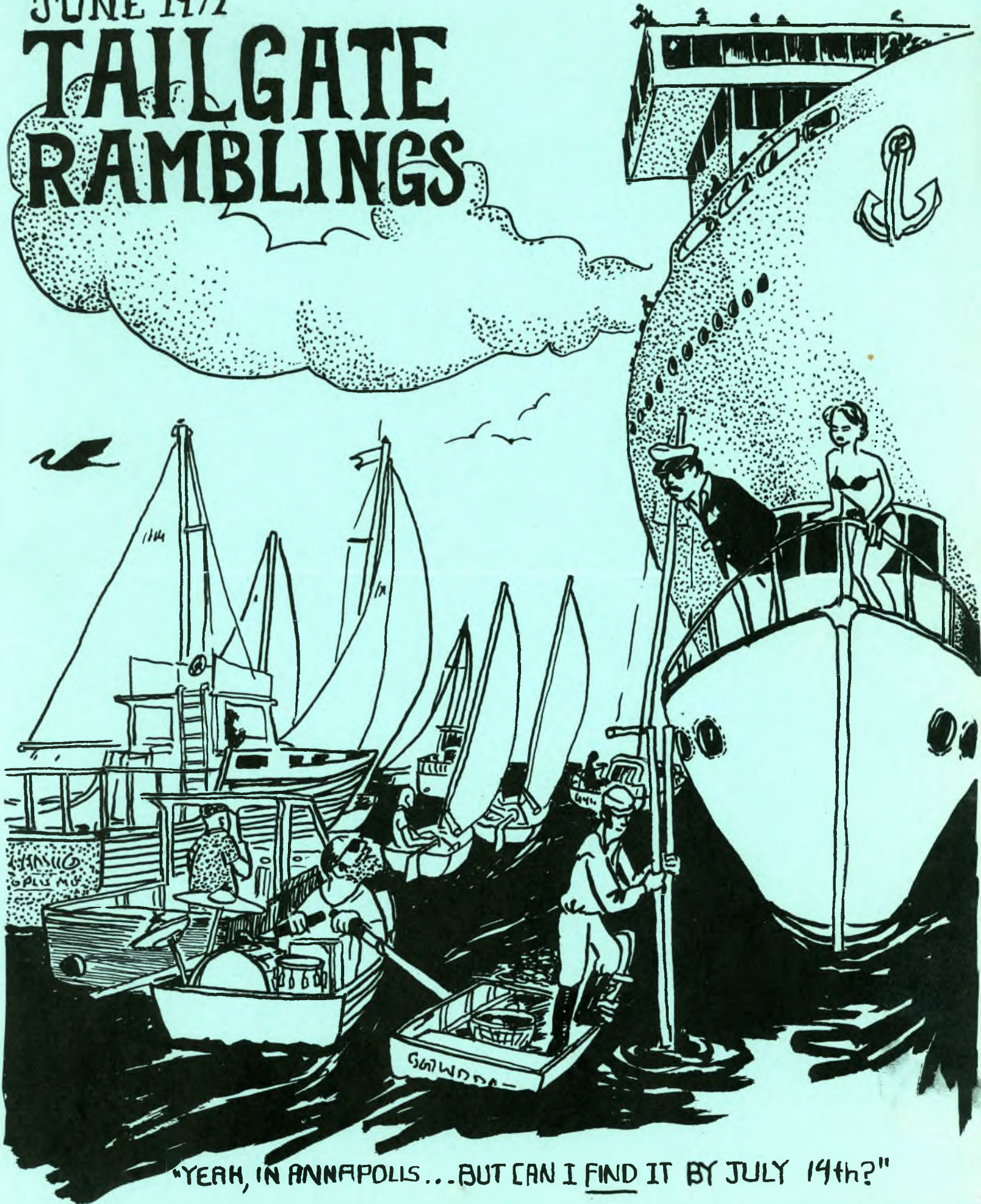


JUNE 1979

# TAILGATE RAMBLINGS



"YEAH, IN ANNAPOLIS... BUT CAN I FIND IT BY JULY 14th?"

TAILGATE RAMBLINGS

Vol. 9 No. 6

Editor - Ken Kramer

Contributing Editors:

Mary Doyle	Harold Gray
Joe Godfrey	Fred Starr
Dick Baker	Ted Chandler
Floyd Levin	George Kay

Cover Art - Fraser Battey

A Note from the Editor:

Good friends came to the rescue of Tailgate Ramblings this month. The editor went to Tennessee on a disaster assignment for the federal government early in May, returning just in time to pack for Sacramento. And as we turn over these incoherent pages to Dick Baker, Joe Godfrey and others who may be recruited, we know they are in good hands and all will be well.

A Note from the Editor and Typist of This Issue:

All should be advised that Ken Kramer isn't just loafing and laughing in Old Sacramento, nosirree--Ken is covering that event for Ira Sabin's "Radio Free Jazz." Look for his story in that publication later this summer.

Feels kind of good to get back to the TR typewriter after nearly three years. If I didn't have this room to add on to the house I might throw up some barricades and not let Kramer have it back.

Elsewhere in this issue you'll see a notice about the opening of "Ain't Misbehavin'" in Washington. Because I did not see the show on Broadway, and did not have time to find and read other reviews of the show, I have simply reproduced their official press release here. Readers should not take that standard PR hype as TR's endorsement of the show, nor should they take this caveat emptor as any kind of condemnation. Perhaps we can get a review from a qualified traditionalist for next month's issue.

Complaints about the content and production of this issue should be sent to Ken Kramer.

- DB

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COMING EVENTS - PLAN AHEAD!

June 23 - Federal Jazz Commission and Riverside Ramblers, Potomac Room of Marriott Twin Bridges, Arlington, Va. 9 pm - 1 am, Admission \$4/6.

The President's Corner

Just a few random notes for this month. As you may have noticed, Dick Baker has stepped forward, as the PRJC can always count on him to do, to fill in for Ken Kramer as TR editor for this issue. The PRJC debt of gratitude to Dick has assumed awesome proportions. ("I'm just a girl who can't say no!" - DB)

The May issue of FORECAST Magazine carried a marvelous article on the PRJC written by Royal Stokes. Thanks, Royal.

Don Coyle, who had volunteered to take care of the club's sound system, has had to resign from that service, so we are once more looking for help in that area. We do appreciate the services provided by Don, however brief. The position of 1979 PRJC Picnic Chairman (person) remains unfilled--this is the most urgently needed volunteer. Please, if anyone is capable and willing, we need your help. Eleanor Johnson (493-6606), the club's "talent scout," will be delighted to discuss these vacancies. Roy Hostetter has agreed to share engineering duties with yours truly for "The Jazz Band Ball," and I will also serve as program scheduler/producer.

The financial report of the Climax Jazz Band special reveals that expenses came to \$1,045 and income was \$1,138, for a net profit of \$93. With jazz like that to hear, even a small profit is like icing on the cake.

A final note I just have to pass along is that Columbia (CSP) Records is beginning to release a series of reissues of Milt Gabler's Commodores, which will include the Eddie Condon groups and many others.

Don't forget to come out and support the local groups playing at our brand new local jazz band special event this month.

Good listening and happy sounds,

Ray West

July 14 - 7th Annual PRJC Jazz Boatride, with the Original Crabtowne Stompers. Advance ticket sales only, see ad in this issue.

August 18 - Bay City Seven Jazz Band and Stutz Bearcat Jazz Band, Potomac Room of Marriott Twin Bridges, 9-1, \$4/6.

September 22 - Annual PRJC Jazz Picnic, Blob's Park, Jessup, Md. Noon-to-night.

October 5 - Turk Murphy's San Francisco Jazz Band, Grand Ballroom of Tysons Corner (Va) Holiday Inn, 9-1, \$6/8.

*Laissez les bons  
temps rouler!*

*Let the good  
times roll!*



*The Potomac River Jazz Club  
presents*

**FEDERAL  
JAZZ  
COMMISSION**

and

**THE  
RIVERSIDE  
RAMBLERS**

**TWO TRADITIONAL JAZZ BANDS**

in

**CONTRASTS—IN—STYLE**



9:00 p.m. to 1 a.m.  
Saturday  
June 23rd, 1979

The Potomac Room  
\$5.00 Advance Sale

Twin Bridges Marriott  
Arlington, Va.

For further information call the Trad-Jazz Hot-Line 573-TRAD

JUNE 23 SPECIAL FEATURES FJC, RR

The PRJC's June special will present both the Federal Jazz Commission and the Riverside Ramblers in four hours of continuous jazz in two contrasting traditional styles.

Since our old Sunday-night home, the Windjammer Room, was turned into a disco/piano bar, the club has had only the annual picnic to formally present our own bands--and 30 minutes once a year is scarcely center stage.

To correct this situation, and to give us a chance to really get to know our local groups (especially important for bands without regular public gigs), we will regularly be presenting Washington groups in the same setting formerly reserved for visiting stars.

The first of these endeavors takes place in the Potomac Room of the Marriott Twin Bridges on June 23, when we'll hear from the Federal Jazz Commission and the Riverside Ramblers.

The Federal Jazz Commission was formed in 1976 when New Orleans-style clarinetist Fred Starr moved to this area and linked up with trombonist Al Webber, who was leading his Good Time 6, but was looking for a slightly different musical direction. The band they founded has gone on to be one of the more successful in this area, playing everywhere from the Bratwursthaus to the Whitehaus.

The other members of the FJC are Marty Frankel (cnt), Dick Stimson (dr), Jerry Addicott (bjo), Horace Moore (pno) and Jay Converse, who commutes to the Bratwursthaus from Charlotte each week by motorcycle, with his tuba strapped over his back--now that's dedication to jazz!

Representing the New York "Nicksieland" school of jazz will be Del Beyer and his Riverside Ramblers. Pianist Beyer formed the group as the Anacostia River Ramblers in 1971, changed to Riverside Ramblers a few years later, and has won much good will for our music and our club by his cheerful willingness to play for charity fund-raisers and other good causes. The rest of the Ramblers are: Joe Shepherd (tp), Steve Welch (tb), Mac McGown (cl & saxes), Gil Brown (dr), Dave Kasler (bass) and Charlie LaBarbera (bjo).

[The next of the local band concerts will present the Bay City Seven and Stutz Bearcat Jazz Bands on August 18.]

- DB

FOR SALE: Akai 4000DS open-reel tape deck. 3-head, excellent condition. \$150 or best offer. Ray West, 325-0931 (off.) or 370-5605 (res.).

PRJC ON THE AIR: "THE JAZZ BAND BALL"  
Sundays 6:00-7:30 pm - WPFW - 89.3 fm

June 3 - Host Bill Riddle: "Don Ewell"

The playing of one of the great jazz pianists from 1940 until the present, as soloist and in bands with such as Bunk Johnson, Kid Ory, Jack Teagarden and others. Some of the material comes from private recordings that have never been released commercially.

June 10 - Host Ray West: "Doc Evans--  
The Trad Jazz Horn from Minnesota"

Recordings made by the late Doc Evans, a multi-talented jazz cornetist who played with Miff Mole and Turk Murphy, and directed a symphony orchestra.

June 17 - Host Dick Baker: "Interview  
with Doc Dikeman"

Big band music by Doc Dikeman's Ambassadors, and a discussion with the founder and leader of the group.

June 24 - Host Dick Baker: "Interview  
with Johnny Maddox"

Maddox, whose 'Crazy Otto Ragtime Medley' was the first million-selling ragtime recording ever, has been one of the country's most popular players in that genre since the early 50's.

WELCOME NEW MEMBERS!!

Robert & Colleen Schwenger  
Rockville, Md

Jay Stryker & Jan Cole-Stryker  
Gaithersburg, Md

Philip C. Washburn  
Beltsville, Md

James & Terry Abernathy  
Washington, D.C.

Dutch & Jean Collins  
Rockville, Md

G. B. Calkins  
Bethesda, Md

Gerald & Ruth Dechter  
Silver Spring, Md

Ellis S. Delphin  
Alexandria, Va

Fran Dunn  
Arlington, Va

Michael R. Frey  
Burke, Va

Alfred K. Gage  
Wilmington, Delaware

Jack & Pru Heaney  
Bethesda, Md

UP THE RIVER AFTER FATE MARABLE, OR

"Say, Cap'n, can we get to the Chesapeake Bay on this river?"

By Al Brogdon

It only takes one word to describe Southern Comfort's recent two weeks aboard the steamboat Mississippi Queen; OUTASIGHT! Everything about the trip was so nice that we kept asking ourselves, "Is this real?!" Here's the basic story of the gig.

Last fall, the Delta Queen Steamboat Co. published their brochure "Steamboatin' '79." After reading the brochure, I figured I might as well take a shot in the dark, and I sent the Steamboat Co. a copy of Southern Comfort's tape made at Charleston, SC, last June. The Steamboat Co. acknowledged receipt of the tape, but then nothing more was heard from them. I had written the episode off as a lost cause when they called me one day in April to ask if Southern Comfort could come play on the Mississippi Queen May 4-18. Wow!

We found out that the house band (Eddie Bayard and his band) plays a schedule of 8 weeks on and 2 weeks off. Dixieland Express, a band from Michigan, covers Eddie's 2-week breaks, but couldn't make the May 4-18 gig. They had looked around New Orleans for a substitute band, but couldn't find a group that sounded as good as our audition tape, so they made the offer to us. The offer, by the way, was for all expenses (transportation, lodging, food) plus a nice salary. Also, we could bring our wives along on a space-available basis for \$15 a day (compared to the cheapest fare on the boat of \$105 a day!). What a deal!

Mike Pengra and John Skillman were not able to get away from their jobs to go with us, but we were very fortunate in having Country Thomas (cl/tsax) and John Wood (bass) as substitutes. The rest of the band were the regular Southern Comfort members: Kenny Fulcher (tp), myself (tb), Donn Andre (bjo), Bill Osborne (pno/vcl), and Bill Jones (dr). In addition to playing outstanding dixieland, the band really sounded good on the dance music. It cracked me up to hear these guys play the sweet Lester Lanolin style music, the rhumbas, the cha-chas--and do them all so well! When we were playing music other than dixieland, we went by the name "Donn Andre and His Make-Believe Orchestra." Unfortunately, when I had to make the packing decision of taking either clean underwear or a cassette recorder, I opted for the former, so we missed the opportunity to record that fine music for you folks back home.

The Mississippi Queen, built in 1976, is the largest cruise steamboat in the world. It is 380 feet long, and carries

up to 375 passengers and a crew of 135. It is a floating luxury hotel, with complete cruise boat facilities, including a swimming pool on the sun deck and a Cinemascope theater on the lower deck. The MQ cruises the Mississippi River between New Orleans and Minneapolis, and the Ohio River up to Cincinnati. The two weeks we were on board were two "Dixieland Cruises," each of which made the round-trip from New Orleans to Vicksburg, Mississippi, and back.

One of the truly outstanding features of the trip was the food. Chef Silver, with 52 years experience as a master chef, consistently turned out really fine meals. You may notice that Southern Comfort has again reaffirmed its claim to the title of "Washington's fattest dixieland band."

Our playing consisted of shows and dance music each evening, a Captain's champagne reception each Saturday afternoon, a "Mike Fink party" each Wednesday afternoon, and a few midday rehearsals to get ready for that evening's show. Each evening there were two identical shows (one for each of the two dinner seatings).

The show one night featured 45 minutes of good dixieland music by the band. Another night's show featured Sheri Conner, the boat's Red-Hot Mama, with our accompaniment. One evening was a Mardi Gras ball, with passengers in costume. Two nights' shows were general variety shows with all the entertainers on board: Southern Comfort, Sheri, Cindy Chengary (another vocalist), Mike Illing (banjoist) and Steve Spracklen (ragtime pianist).

Southern Comfort was well received by both the passengers and the management. The gig required not only good dixieland music, but also nice, quiet cocktail music and smooth dance music, and the band pulled it all off in fine style. I have to admit that I was pleasantly surprised to hear just how versatile the band was during the cruise--they were even better than I had thought they would be.

That's a short description of the two weeks. There's too much to tell about the trip to go into the details here, but catch any of the fellows (or wives) who were there to hear some good river stories from our two weeks on the cruise steamboat Mississippi Queen.

\* \* \* \* \*

Share-the-riders wanted for trip to St. Louis Ragtime Festival. Depart June 10, return the 17th. Don Angell, 280-1999.

FOR SALE: PA System: portable case opens into two cabinets, each with 12" Jensen speaker; 35W 2-channel amp, crystal mike. \$110. Howard 356-7902.

The national company of AIN'T MISBEHAVIN', Broadway's 1978 Tony Award winner for Best Musical, begins performances on Tuesday, June 5, at the Warner Theater.

Spreadin' rhythm around in the stompin', struttin', high hattin' tribute to Fats Waller will be Teresa Bowers, Yvette Freeman, Ben Harney, Adriane Lenox, and Ken Prymus. Accompanied by conductor-pianist J. Leonard Oxley and a six-piece onstage band, the five-member ensemble performs over 30 show-stopping songs, including energetic dance numbers like "The Joint Is Jumpin'," tender love songs like "Two Sleepy People," and many more treasures from the Waller legacy, like "Honeysuckle Rose," "Your Feet's Too Big," and "Keepin' Out of Mischief Now." Collectively, the songs, all either composed, collaborated on, or else simply recorded by Thomas "Fats" Waller, create a living portrait of the great jazzman's wit and exuberance.

In AIN'T MISBEHAVIN' an era is evoked onstage: Harlem in the 30's, the Golden Age of places like the Cotton Club, of rent parties, of stride piano players and that new beat--swing.

Originally performed at the Manhattan Theatre Club, AIN'T MISBEHAVIN' opened on Broadway at the Longacre Theatre on May 9, 1978, produced by Emanuel Azenberg, Dasha Epstein, the Shubert Organization, Jane Gaynor and Ron Dante. It received three Tony Awards, the New York Drama Critics Circle Award, the Outer Critics Circle Award, and the Drama Desk Award--all for Best Musical of the 1977-78 season. The original cast album on RCA was recently awarded a Grammy.

AIN'T MISBEHAVIN' will play the following performance schedule during its 6 week engagement at the Warner Theatre (June 5 - July 15): Tuesday through Sunday evenings at 7:30 pm, Saturday and Sunday matinees at 2:00 pm. Tickets run from \$9.50 to \$17.50, and may be reserved by calling Charge-a-Ticket at 737-2220; also Ticketron outlets and at the Warner Theatre Box Office, 13th & E Streets NW, Washington, D.C. 20004.

[Ed. note; all the 'g's elided in this press release are being held at the box office and will be turned over to the first linguistic purist who renders the proper code-phrase: "Edwin Newman sent me."]

This column, departing from tradition, is happy to place an advertisement from the Fed Jazz Commission, which faces the future without clarinetist Fred Starr, who's moving to New Orleans later this year. Wanted: latter-day Alphonse Picou--age, sex, race, color, creed, or political persuasion no barrier. Smokers and drinkers acceptable; will even consider pet-hater if he plays a great clarinet. See Al Webber for interview.

Meridian House. Some fortunate members of PRJC were invited to hear the Buck Creek Jazz Band belt out tunes in a beautiful Washington mansion used for international cultural exchange. Oriental decorations and a tasty buffet made it a great night. Carol Brown (Mrs. Drummer Gil) was up and about, after a nasty siege of arthritis, and looking very elegant. She must force herself to gain weight, something most of us find easy.

Sailing Up the Mississippi. Southern Comfort loved their trip from New Orleans on the Mississippi Queen. They found a great Red Hot Mama Singer named Sheri Conner there and liked her style so much that they hope to bring her here for a future gig. Some lucky wives went along too--Betty Jones, Irma Wood and Conny Andre. [See Southern Comfort leader Al Brogdon's report on this gig elsewhere in this issue. -DB]

Anchors Aweigh. The Original Crabtowne Stompers made Navy-sponsored appearances earlier this month in Brooklyn Manhattan and the Bronx. This band is the one scheduled for the boat trip, so circle Bastille Day on your calendar.

New and Old Members. A special salute this month to the John Morrisseys--great dancers and long-time members of the club who rarely miss a special and always add a genteel note to PRJC doings. A new couple, the C. Y. Browns, have already worked the gate at a special (baptism by fire!), and are faithful regulars at the local jazz joints.

Open Up That Golden Gate. Many members from here planning to attend the big Sacramento Festival this year: the Browns, Grays, Doyles, Watkins, Wahlers, Ken Kramer, Hal Farmer, Pete Petrakis. To St. Louis go the Bakers and many others.

Mary H. Doyle

#### WELCOME NEW MEMBERS!!

Edward & Therese Killham  
Falls Church, Va

Freda Mauldin  
Rockville, Md

Michael & Rita Perna  
Silver Spring, Md

Sue King  
McLean, Va

Marie Mayor  
Columbia, Md

Bill & June Prindle  
Chevy Chase, Md

Jerry & Barbara Korn  
Alexandria, Va

Philip & Susan Moody  
Washington, D.C.

Edwin & Mousie Rockefeller  
Washington, D.C.

*The Potomac River Jazz Club Proudly Presents Its*

# 7<sup>th</sup> ANNUAL JAZZ BOATRIDE

*Sailing Scenic Chesapeake Bay Aboard*



*With*

## THE ORIGINAL CRABTOWNE STOMPERS

Saturday, July 14  
Annapolis City Dock  
Annapolis, Maryland

Boarding at 7:00  
Music from 7:30  
Sail at 8:00  
Return at Midnight

Admission: PRJC Members \$7  
Non-members \$9

CASH BAR

Limited Seating - Advance Sales Only

Send checks payable to PRJC to:

Don Angell  
2820 Dorr Avenue  
Fairfax, VA 22031  
(703/280-1999)

Charter bus service to Annapolis is being planned, with departure and return to two locations on the Capitol Beltway. The cost will be \$5. For details call 280-2373 (Virginia residents) or 966-5037 (D.C. and Maryland residents).

*For information on all area jazz activity call 573-TRAD.*

1979 JAZZ BOATRIDE TO SAIL FROM  
ANNAPOLIS JULY 14

This year's jazz boatripe, the annual PRJC event second in popularity only to our picnic, will differ from those in previous years in several respects, the most important of which is its location --Chesapeake Bay!

As most Washingtonians probably know, the Wilson Line, whose boats we've used in the past for Potomac River cruises, went bankrupt last year, forcing us to seek a different body of water for our little affair. The Chesapeake Bay may not be as close, but it's bound to be a much more scenic trip than before. The Harbor Queen, operated by Chesapeake Marine Tours, Inc., looks to be a fine boat for a musical cruise; however, since it is a bit smaller than the boats we've been using, ticket sales will be held to 200, so timeliness in ordering is even more important than ever.

We're especially proud of the band we've engaged for this year's water follies: The Original Crabtowne Stompers, themselves from Annapolis. The thousand or so of you who were at last year's picnic will remember the Stompers--by the end of their half-hour set they had that huge crowd excited to a most unseemly pitch. On the basis of that one 30-minute performance, their first before a PRJC audience, the Stompers were invited to play at the 1978 Manassas Jazz Festival and the 1979 Central City (Colorado) Jazz and Ragtime Festival. [Unfortunately, the Central City invitation has been withdrawn because of the limited funding available to that festival. Central City will have about a dozen bands this year, compared with 18 in 1978.]

Another departure from past practice has to do with the booze regulations: No BYOB!! The Harbor Queen has a restaurant liquor license just like any land-based club, which means that, by law, they must sell all booze consumed on the premises. Their prices aren't bad: \$1 for beer, \$1.50 for mixed drinks, 50¢ for soft drinks. Because of the extra expense this will represent for those who would otherwise have brought a six-pack, we've kept the ticket prices as low as possible: \$7 for club members, \$9 for non-members (previously it was \$10 flat rate).

Don Angell is handling ticket sales; send your checks (made out to PRJC) to him at: 2820 Dorr Avenue  
Fairfax, VA 22031

Another innovation for this year, undertaken because of the distance to Annapolis and the extreme thirst that water transport can instill in jazz lovers, is a charter bus from Washington

to the Annapolis City Dock. The bus will probably start from Tysons Corner and stop at some convenient point just off the beltway on the north side of town (this to be determined after responses to this offer show us where the greatest concentration of riders live). The round trip will cost about \$5; for further information call Mary Doyle at 280-2373 (Va residents) or Lida Ruth Gray at 966-5037 (DC and Md residents).

The Harbor Queen will open for boarding at 7:00 pm, the band will begin playing at 7:30, we sail at 8:00 and return at midnight. Parking is free on streets around the Annapolis City Dock at that time, but it's a popular area, so leave a little extra time to find a space.

The Original Crabtowne Stompers are led by clarinetist Henning Hoehne, a native of Hamburg, Germany (one of the trad jazz centers of Europe), and include Mac McClueb (cnt), Mac Wright (tb), Bill Krantz (tuba), Warren Kellerhouse (pno) and Tony Mazzone (dr). They are all professional musicians, members of the U.S. Naval Academy Band. Hoehne dropped his earlier stage name of Peter Henning (which some of you may know him by) when a change in regulations made it possible for moonlighting military bandsmen to "come out of the closet"; the Navy, seeing what a valuable asset it had, formally adopted the "Stompers," making them the Academy's official dixieland band. Earlier this year they played before approximately 100,000 people in the Riverfront Parade in San Antonio, Texas.

WELCOME NEW MEMBERS!!

- James & Judy Dolson  
Springfield, Va
- John T. Siegel  
Towson, Md
- Clifford & Patricia Astill  
Silver Spring, Md
- Robert E. Cutting, Sr.  
Alexandria, Va
- Harry & Frances Blount  
Bismark, North Dakota (!)
- Irene Conroy  
Richmond, Va
- Ellen K. Dorr  
Bethesda, Md
- Steve Gilbert  
Silver Spring, Md
- Walter & Shirley Link  
Fairfax, Va
- Harold & Linda Hopkins  
Adamstown, Md



## SOUNDS FROM THE PAST

While looking through back copies of "The Record Changer," a now-extinct jazz magazine of consequence in its time, we came accross an extremely interesting exchange between a young man out in the Pacific and the erudite jazz authority, Ernest Borneman. The subject matter is as alive today as then. The young man happens to be Ted Chandler, past editor of Tailgate and Washington area jazz stalwart. He agreed to add his comments of 34 years later to the material from the September 1945 Record Changer.

- KK

### A Letter I Wrote

When Ken Kramer told me he was going to print the accompanying youthful indiscretion, he asked me to comment on the exchange between Ernest Borneman and myself in the light of the passage of 34 years.

There were in my letter, I now think, a couple of hits, but some grievous errors. I was right in defending the solo in jazz performance. Even in the New Orleans-Chicago idiom, the solo was an important element of the jazz structure. In other (and later) styles, it attained paramount importance. I would not today, by the way, "censure soloists of the Harry James-Lester Young- Art Tatum school." At least the latter two have given me much intense enjoyment since those words were written.

I agree with my younger self about notation. Now, I would put it more strongly. After all, Oliver and Armstrong didn't leave those duet breaks to chance, whatever the legend says. Jelly Roll Morton meticulously planned the Red Hot Peppers sessions, being certain that every note precisely reflected what he wanted played. Few would argue that this careful pre-planning made the results less than great jazz.

I was, of course, wrong in the statement that "the Nicksieland boys are living proof that white men can play jazz." Whites - some of them - can play jazz. Mezz Mezzrow, Bob Wilber, Don Ewell, Art Hodes, Muggsy Spanier - that scattered few who took the time and trouble to find out what the Black originators were thinking - have shown that jazz is not a racial attribute. But, for reasons well stated by Borneman, most of the Nicksielanders didn't bother, and in the main, fell far short of the Black jazzmen.

Incidentally, my admiration for Pee Wee Russell is undiminished today. I'm still a Russell fan, spit tones, contrived bewilderment, and all! In part, this is because Pee Wee demonstrated in his later years the musicianship and intellectual curiosity to grow. Before he died, he had played with a wide variety of jazzmen from Earl Hines to Thelonious Monk - and never compromised his artistic integrity in doing so. A remarkable man.

On another point, I was wrong in attacking Borneman's premise that jazz to be great must be serene. I doubt that at the age of 24, I knew what serenity was all about. But if we can call serenity in a musical context a state of being secure in one's own abilities; of making a statement clearly, calmly, and precisely to express with precision a certain viewpoint, then Armstrong, Bechet, Hines, Morton, Parker, Gillespie, Hawkins, and a handful of other great jazzmen could be said to have it. That, I now believe, is what Borneman was saying, and now, 34 years later, I agree with him.

Lastly, I have come completely to the position stated by Borneman in his answer to me when he wrote: "As for Chicago style, I doubt whether there is or ever was any such thing." Read that paragraph of his answer carefully. It is a terribly important statement on several levels.

By and large, an interesting exchange. It would have helped if I had known a bit better what I was talking about, but the wonder is that I got anything right - and I think I did!

-- Ted Chandler

# QUESTIONS AND ANSWERS

by ERNEST BORNEMAN

All Questions Should Be Addressed to  
ERNEST BORNEMAN  
National Film Board, Ottawa, Canada

## I

Mr. Theodore Chandler, Jr., HQ Btry., 149 FA Bn APO 31, c/o PM, San Francisco, Cal., writes:

"You say that instrumental jazz is a transposition of Negro music from a vocal ensemble. I assume that you are referring to spirituals, work songs, etc. Now, you will note that in spirituals (for example the Hall Johnson Choir, the Hampton Institute Quartet—I realize they are not exactly it, but for purposes of illustration they would suffice) a solo voice will often take a definite solo, supported by subdued vocal accompaniment, and, also, at various and frequent intervals, an unaccompanied vocal 'break' will follow an ensemble passage. Following this, then, is not the instrumental solo proper to jazz if used in similar conjunction with the contrapuntal ensemble? Examples would be Louis' chorus on the King Oliver *Dipper Mouth Blues* or Fazola's solo on *High Society Rag* accompanied by Santo Pecora on trombone. We all recognize the validity of censuring soloists of the Harry James-Les Young-Art Tatum school, but I for one cannot accept the theory that no solos are jazz.

"Again, I find myself in agreement with Roger Pryor Dodge concerning the ability of jazz to maintain its authenticity in notation. In fact, *East St. Louis Toodle-oo*, *Black and Tan Fantasy* and countless other Ellington compositions have been proving Dodge's point for some years now. Truth to tell, Ellington, perhaps, is the only one who has been able to notate jazz, and God knows, he's the only band leader who can play his stuff; but the point remains that he has proved jazz *can* be notated.

"One last thing, I can't help but feel that much of your argument constitutes an attack on Chicago style jazz. To me, the Nicksieland boys are living proof that white men can play jazz. What if Pee Wee isn't serene? I wouldn't call Sid Bechet or Sid De Paris or Kid Ory serene either, but they are certainly great jazz men. And while admitting that Pee Wee sometimes gets rather confused, we can

remember *Hello Lola*, *One Hour* and many of the Commodore series on which he certainly showed little sign of the where - do - we - go - from - here style."

## II

Harmonized passages, solo passages, parallel voicing—all three of them occur in Negro vocal and instrumental music alike. The point I was trying to make was derived from a comparison of the number of times these three characteristics occur in white American folk music and in American Negro folk music, and to compare these frequency data with others derived from white folk music in Europe and Negro folk music in West Africa. The answer was overwhelmingly in support of the suggestion that African music was largely heterophonic while European music was largely unaccompanied or harmonized. Harmonization or solo voicing over harmonized obbligato in American Negro folk music was invariably accompanied by a loss of other tonal, rhythmical and scalar characteristics of African origin. From this, I drew the conclusion that if the Afro-American tradition was to be kept alive at all, it could only be done by developing the heterophonic, or, if you wish, contrapuntal elements at the expense of the harmonic ones.

Of course, all this purist argument is more than a little spurious in terms of the practising musician who wants to play the music he vaguely *feels* to be right, and who doesn't care a hang about the "preservation of the Afro-American tradition" or even about "counterpoint" and "heterophony." Yet the individual musician's unawareness of the historical tendencies, which are at work within his own vague feelings of right and wrong, do not make the slightest difference to the actual trend of music which, like a parallelogram of forces, is a compound of innumerable musicians' unconscious strivings for the good life and the right kind of music. In this sense, I think, we can maintain the argument that jazz is, and should be, first and foremost, an improvised contrapuntal music without solos or harmonized scores.

## III

As for notation in general and Ellington in particular; I've been lucky enough to have been present at the "composition" or "notation" of one or two Ellington stand-bys, and what I saw amounted to a series of collective improvisations upon themes suggested by Ellington or any other member of the band which were played over and over again by various subsections of the band and were finally

"frozen" for a recording but were immediately "thawed up" again when the band played them over for themselves the same night and have been refrozen and unthawed again innumerable often since then. Thus a state of fluidity was preserved which was and is the reason why "Ellington is the only one who has been able to notate jazz." The answer, of course, is that Ellington is the only one of the "arrangers" who *didn't* notate jazz; unlike Henderson, Carter, Redman and the boys who arranged for Basie and Lunceford, Ellington succeeded in integrating collective improvisation into his scores. That was and is the secret of his superiority over all the other band-leaders.

## IV

As for "Chicago Style," I doubt whether there is or ever was any such thing. The Austin High School group and their friends obviously had many qualities in common, but these qualities were much less pronounced and much more short-lived than those which were shared by almost all New Orleans musicians in the Bolden-Bunk Johnson-Louis Armstrong tradition. It certainly isn't a question of race. Hartmann, Brunis, Pecora, Fazola play perfect New Orleans jazz, "although" they are white men. Happy Cauldwell plays good "Chicago Style" tenor "although" he is a Negro. There is hardly any evidence to permit any correlation of race with culture. Even the preservation of what we call, for lack of a better word, "Africanisms," has nothing to do with the fact that the people who mainly preserved them happened to be of strongly pigmented skin. Many Africanisms like cooking in deep fat or talking with softened consonants, dropping consonantic syllable-ends and using a completely non-Anglo-Saxon intonation have been preserved by Southern Whites as well as Southern Negroes.

Chicago Style was a short-lived common denominator of talented young musicians who had to simplify the complexities of mature New Orleans jazz so as to adapt it to their lesser technique and experience. The "lean" and "barren" phrasing of Chicago style (the playing of "few notes" as Panassié so ingeniously put it), and a great deal of the so-called "sour" tone of the Chicago style reed men, were much less conscious and deliberate mannerisms of technique which, like Pee Wee's spit notes, became deliberate only when the player found that the audience liked them.

# *All That Jazz!*

PRJC HOT LINE  
573-TRAD  
For Latest Info

Events Editor  
Joe Godfrey  
829-4664

## REGULAR GIGS FOR JUNE 1979

At the Bratwursthaus: 708 N. Randolph St, Parkington Shop Ctr, Arlington, 8:30 pm  
Mondays Federal Jazz Commission  
Tuesdays Storyville Seven  
Wednesdays Dudley Fosdick Memorial Jazz Band  
Wednesday, June 13 Monthly Open Jam Session, John Doner, Coordinator (536-7674)  
Thursdays Riverside Ramblers  
Fridays Mac McGown's Not-So-Modern Jazz Quartet  
Saturdays The Tin Pan Alley Trio

### Other Locations:

Sun Charlie LaBarbera Trio, New Orleans Brunch Buffet, 11am - 3pm, Devil's Fork Restaurant, 1616 Rhode Island Ave NW, D.C.  
Mon Fallstaff Five Plus Two, Overlea Hall North, 6908 Belair Rd, Baltimore  
Tue Jimmy Hamilton's Night Blooming Jazzmen, Frankie Condon's Restaurant, 254 N. Washington St, Rockville  
The Tired Businessmen, Dutch Mill Restaurant, 6615 Harford Rd, Baltimore  
Tue-Sun Johnny Maddox, ragtime piano, Il Porto Ristorante, 121 King St, Alexandria  
Fri Southern Comfort, Shakey's Pizza Parlor, Rockville Pike, Rockville  
Fri-Sat Original Crabtowne Stompers, Buzzy's Pizza Warehouse, West St, Annapolis

## OTHER JAZZ OF NOTE

Fri, 6/1 Bay City 7, Carriage House Rest., Rt 40 near Ellicott City, Md, 9 pm  
Sat, 6/2 Bay City 7, Slayton House, Wilde Lake Village, Columbia, Md, 8:30 pm  
6/5-7/15 AIN'T MISBEHAVIN', Warner Theatre, Wash DC, Tue-Sun 7:30 pm & Sat-Sun 2pm  
Thu, 6/7 Storyville 7, Town Square, Herndon, Va, 7:30 pm  
6/12-17 Jimmy & Marian McPartland, Blues Alley, Georgetown  
Fri, 6/15 Original Crabtowne Stompers, Fine Arts Fest, Annapolis City Dock, 4-5 pm  
Sat, 6/16 Doc Dikeman's Jazz Ambassadors, " " 10 pm  
Tue, 6/19 Band from Tin Pan Alley, Lubber Run Amphitheater, Arlington, Va, 8 pm  
6/19-24 Scott Hamilton Quartet, King of France Tavern, Annapolis  
Sat, 6/23 PRJC Special: Federal Jazz Commission and Riverside Ramblers, Potomac Room, Marriott Twin Bridges, Arlington, 9 pm - 1 am (see ad elsewhere in this issue)  
Sun, 6/14 Southern Comfort, The Crafts Fair, Hagerstown, Md, 8:30 pm  
6/26-7/1 Art Hodes, with Kenny Davern (reeds) & Don DeMichael (dr), King of France Tavern, Annapolis  
Sun, 7/1 Federal Jazz Commission, Foundry Square, Georgetown, 1:30-4:30 pm  
Sun, 7/1 Dikeman's Ambassadors, Lubber Run Amphitheater, Arlington, 8 pm

### AT WOLF TRAP FARM PARK (Including June Jazz Fest)

Sun, 6/10 New England Conservatory Ragtime Ensemble, 8 pm  
Sun, 6/17 Fat Cat's Manassas Festival Jazzers, "Va Day" Celebration, 10:30am-1pm  
6/21-22 Dikeman's Jazz Ambassadors, 7:05 pm  
Sat, 6/23 Fat Cat's Festival Jazzers, 7:05 pm  
Count Basie with Carmen McRae, 8:30 pm  
Sun, 6/24 Jazz Ambassadors, 12N - 2:30 pm  
From 2:30 into evening: Lionel Hampton Quartet; Earl "Fatha" Hines, Mary Lou Williams  
Sat, 7/7 "Great Jazz Pianos": Marian McPartland, George Shearing, Teddy Wilson

## OUT OF TOWN A BIT

Fri, 6/1 Tex Wyndham's Red Lion JB, Hotel DuPont, Wilmington, Del. (make res.)  
6/15-16 Brandywine Revival JB, The Ground Round, Claymont, Del.  
Fri, 6/22 Tarnished Six, The Phyrst, State College, Pa.

"SHY" JAM SESSION: call Webb Ivy (370-8944) for time & place.

AND, don't forget the PRJC's radio show, "The Jazz Band Ball," Sundays 6:00-7:30 pm on WPFW, 89.3 fm (schedule of shows elsewhere in this issue)

PRJC MEMBERSHIP APPLICATION  
(please print)

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

PRJC dues are \$10 per year, prorated as follows:

Those joining Jan-Mar pay \$10.00 through end of year

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" " Jul-Sep " 5.00 " " " "

" " Oct-Dec " 10.00 " " " following year

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