

"OKAY, 'FINGERS', THERE'S YER PICNIC. HIT THE SILK!"



TAILGATE RAMBLINGS

Vol. 9, No. 8

Editor : Ken Kramer

Contributing Editors:

Mary Doyle Harold Gray
Joe Godfrey Fred Starr
Dick Baker George Kay
Floyd Levin Vivienne Brownfield

PRJC President - Ray West 370-5605
Vice President - Mary Doyle 280-2373

TAILGATE RAMBLINGS IS THE MONTHLY PUBLICATION OF THE POTOMAC RIVER JAZZ CLUB. THE CLUB STANDS FOR THE PRESERVATION, ENCOURAGEMENT AND ADVANCEMENT OF TRADITIONAL JAZZ. THIS MEANS JAZZ FROM 1900 TO 1930, IN THE NEW ORLEANS, CHICAGO AND DIXIELAND STYLE, INCLUDING THE VARIOUS REVIVAL MOVEMENTS OF THE SAME, AND INCLUDES BLUES AND RAGTIME. TAILGATE RAMBLINGS WELCOMES CONTRIBUTIONS FROM READERS.

The President's Corner

After the rather long editorial last month, I think you're entitled to a break, so I'll try to keep it short this time. The most recent item of interest is a "roast and jam session" for Felix Grant, well known radio personality who has, over the years, been most sympathetic to our music and has given PRJC much publicity. This event is being jointly sponsored by the PRJC in conjunction with the National Press Club and the Society for the Preservation of Big Band Music. More details elsewhere in this issue.

Joe Shepherd reports that matters are going well for the Annual Picnic, Saturday, September 22. The board voted to hire new sound equipment, along with technicians to operate it. At this picnic you will be able to hear all the music, anywhere in Blob's Park. The picnic is also gaining interest outside the Washington-Baltimore area. Our friends of the Delaware Valley Jazz Society plan to charter a bus and join us. We have sent a letter to this society and the New Jersey Jazz Society suggesting that we come to an agreement that would provide for recipro-

The President's Corner (Continued)

-cal honoring of each club's membership cards for membership discounts at the other club's events. I think this would be very good for jazz.

At this time there are two engineers, Roy Hostetter and myself, that serve the "Jazz Band Ball" radio program on Sunday evenings. We would like to have at least two more engineers available to share in the regular rotation. If there is anyone willing to give it a try, please call me.

Don't forget to plan on the Annual PRJC Picnic on the 22nd of September. It will be bigger and better than ever.

Good sounds and happy listening.

RAY WEST

INDIGNANT EDITORIAL NOT WRITTEN

When we left for the Central City Jazz Festival, in Colorado's Rocky Mountains, we were seething because of the announced termination of one of the very best jazz shows of all time. Not to have Felix Grant's show on radio was to us the equivalent of leveling the Washington Monument and replacing it with a stand for punk rock "music".

Oh, we had a little dandy editorial ready to unleash. But, oh joy, when we came back from our Western hegira we were told that public support for Felix had caused WMAL to decide to keep Felix on. Sound thinking, and also good evidence of the support jazz can muster when a crisis occurs.

Jazz is like the maiden, constantly in peril. Rescue missions can sometimes do the job, as in this instance. Better yet is our regular indication of steady support. Let WMAL know of your hearty approval of their action. Let the advertisers know that you heard of them through the Felix Grant Show. Go out and hear live jazz. A little more evidence of jazz support, and your normally cheerful editor will not have to think bad thoughts about those who would do harm to our music and its makers.

9TH ANNUAL JAZZ PICNIC - SEPT. 22

It's that time again! The PRJC's most popular annual event, our Jazz Picnic, will again be held at Blob's Park, Jessup, Maryland.

Each year we make the claim that the current year's picnic will be the biggest and best ever, and there is perfectly good reason to make that claim again in 1979. NINETEEN different bands will play September 22--all our local groups, plus the Brandywine Revival Jazz Band, from Wilmington, Delaware, and the Okeh Jazz Band, from Raleigh, NC. The Brandywine Revival JB features trombonist Dick Cramer, known well by PRJC members as the trombonist with the Bix Beiderbecke Memorial JB; the Okeh JB, led by piano flash Tom Shea, played here two years ago as Captain Saylor's Plantation Orchestra. Also, there will be a short ragtime piano set and a brief appearance on guitar by a good friend of the PRJC, WMAL radio announcer John Lyon.

Over 1000 jazz lovers are expected to attend, including two buses full from the Delaware Valley Jazz Society. And to make sure all can hear well, we're hiring a professional sound reinforcement crew--there won't be a bad seat in the house!

Because of the increased number of bands scheduled to perform, the picnic will start at 10:30 am.

Admission is \$5 for PRJC members, \$7 for non-members; children under 16 accompanied by their parents get in free. The admission includes all the beer and/or soda pop you can drink. Blob's Restaurant will have a variety of wursts and other German-style food on sale, or you can bring your own. There are some picnic tables and benches there, but you are urged to bring portable lawn furniture if you have it.

As at previous picnics, those with records or other jazz-related material to sell are invited to do so, but you will have to bring your own tables and set up in the area designated for such activity.

As usual, we need several dozen people to volunteer an hour or more of their time that day to man the gate, sell PRJC buttons, etc. Please

give Picnic Director Joe Shepherd a call at 323-5566 and get on the volunteer list.

DIRECTIONS TO BLOB'S PARK: Baltimore-Washington Parkway to Md 175 (Jessup-Odenton exit--beward of escaped criminals); east on Md 175 and almost immediately on your right you enter the road to Blob's Park. Look for the PRJC signs.

OKEH JB TO PLAY PICNIC WARMUP FRIDAY SEPT. 21 AT BRATWURSTHAUS

For those who want to get their jazz weekend started right, Tom Shea's Okeh Jazz Band will play in the Bratwursthaus (Parkington Shop Center, Arlington) 8:30-11:30 pm the evening before the picnic. The Okeh JB played here two years ago under its earlier name, Captain Saylor's Plantation Orchestra. (How is it that Shea can come up with two dandy names for a band, while elsewhere around the country there are at least three different bands playing under the uninspired appellation of "Bourbon Street Paraders"?)

PICNIC RAIN DATE - SEPT. 23

Because the old Blob's Beer Hall is in the process of being torn down, we no longer have it as a backup in case of rain. If it should be raining on the morning of the 22nd, the picnic will be postponed until the following day, Sunday the 23rd. If in doubt about the weather and the picnic director's intentions, call 573-TRAD or listen to WMAL.

It should be noted that of the eight previous PRJC picnics, only one was rained on (last year's), and then only toward the end of the day. Mother Nature must like jazz!



THE POTOMAC RIVER JAZZ CLUB



9TH ANNUAL JAZZ PICNIC

SATURDAY, SEPT. 22 10:30AM - 8:30 PM

BLOB'S PARK JESSUP, MD

19 Jazz Bands - Ragtime Piano - Continuous Music

Admission includes unlimited beer and soda pop!!!

PRJC Members - \$5

Non-members - \$7

Accompanied children under 16 free

NOTE: Rain
Date Sept. 23

Baltimore Night-Owls
Band from Tin Pan Alley
Bay City Seven JB
Bicentennial JB
Brandywine Revival JB (Wilmington, Del)
Buck Creek JB
Dudley Fosdick Memorial JB
Federal Jazz Commission
Lazy River Jass Band
Manassas Festival Jazzers
New Sunshine JB
Okeh JB (Raleigh, NC)
Riverside Ramblers
Rosebud Ragtime Ensemble
Sheiks of Dixie
Southern Comfort
Storyville Seven
Stutz Bearcat JB
Who's Who Band

- Food on sale or bring a basket
- Bring lawn furniture if you have it
- Jazz Flea Market

Blob's Park is on Md 175
just east of Balto-
Washington Pkwy (Jessup-
Odenton exit)

PICNIC EVE PARTY:

Okeh JB (Raleigh, NC)
Arlington Bratwursthaus
Friday, Sept. 21

HOW TO SIT IN NICE

One of the problems that the musicians in our PRJC family talk about but don't do anything about is the problem of sit-in musicians. Believing that both sides of this question--the would-be sit-in and the "working" musicians--would be more comfortable if there were some rules of etiquette on the subject, I venture to offer a few, subject to refinement when objectors are heard from.

While attributing these ideas to my fellow musicians, I can most easily launch them with an anecdote about myself--a cruelly relevant anecdote.

Fifteen years ago the band I was playing in made a vow to abstain from playing Indiana. We had played it on every gig. My bandmates were 100% barren of ideas on Indiana; I was 200% barren.

A week after taking that vow, I found myself a reluctant sit-in in a band headed by Muggsy Spanier. Underline reluctant. Muggsy, according to protocol, asked me first for my union card and next for my choice of songs. I replied, "Muggsy, my favorite record of yours is that 12-inch Commodore on St. Louis Blues."

Muggsy called out, "SAINT LOOEY--key of G--one, two, one, two"--whereupon a rebellion broke out in the band. A couple of sidemen thought the blues had to be played in B-flat. (At that time I was so innocent that I hadn't even heard of that superstition.)

Muggsy listened to the sidemen's cacophonous opinions for 10 or 15 seconds and then called, "INDIANA! One, two, one"--and off we went, lickety-split.

Despite my feelings about Indiana, I was confident in the opening ensemble because I figured that, being a none too welcome sit-in, I wouldn't rate a solo chorus. But promptly at the 31st measure the front line laid their horns in their laps--leaving me alone with my keyboard and my void of ideas. This chorus--this ordeal--was mine, all mine.

At the end of that chorus I couldn't help noticing that I was still erect on the piano bench. I drew a long breath, played an ending calculated to bring the front line back in, and leaned back awaiting rescue.

The rescue team didn't arrive. Those horns remained stationary in those laps. Those guys left me alone there for so many choruses that I decline to testify in specifics for fear of uttering an untruth.

I still think those guys were unnecessarily hard on me. I hadn't asked to sit in; I'd been shoved onto the bandstand by a posse of hard-drinking non-musicians.

But I don't blame Muggsy and the boys. When they left me lying there for a succession of choruses, it was more a case of absent-mindedness than of deliberate ill will.

Another point in their favor: This was a classy club--one where no experienced jazz player or listener would expect sit-ins to be accepted.

The incident is instructive, and this is where the cruelty comes in. Host musicians may be tempted to give a guest musician more solo choruses than he can handle, or wilder tempos, or tougher songs, or you name it. I suggest a name for this procedure: the Treatment.

Which brings us to the following set of suggested Principles for Sit-in Musicians.

1. As a sit-in your status is like that of a house-guest, a more or less self-invited house-guest. A house-guest's welcome lasts for a few nights; yours lasts for a few tunes. (More on this point later.)

2. You must square your appearance on the bandstand with the band leader or the sideman who will have to step aside for you. You already know that; I advise you to square it with both of them. They'll welcome you if your demeanor shows that you're conscious of Principle No. 1. (Aside to sidemen: Know your leader's attitude about sit-ins. Leaders: Find out how well your sidemen like to step aside.)

/continued

Sit-in - continued

3. If it's a full-time, professional group on that bandstand, ask yourself whether you really want to play in the major leagues. (Muggsy would gladly have supplied a testamentary that I wasn't up to that. I'd have co-signed it.)

4. If it's a semi-pro band, which is what our PRJC bands are, its members have the problem of getting out of the house at night to play music. When they do get out, they want to do Their Thing. Unless you've caught this band before, you don't even know what that Thing is; and if you do know, you probably can't play it. Which means that, with you on the bandstand, they're going to have to play Bill Bailey or (of all things) Indiana or some other chestnut that they crossed off their play list years ago.

5. If the band's Thing happens to fall in your own bag--thus voiding Principle No. 4--you still have a problem. You must not play that Thing more brilliantly than your hosts do.

Brilliant or not, if you have a tendency to showboat, suppress it. So you're an extrovert--for this one night, you can make like an introverted genius.

If your brilliance and your showboating are simply irrepressible, the best you can do is to act like just one of the boys and make sure the audience gets that message.

6. It may happen that at the end of a two-tune tenure on the bandstand, the applause shakes the walls. In that event you can be persuaded to stay for a third tune. Then you go back to your table, covered with glory. Be sure to announce, as loudly as seems polite, that those were the only three tunes you know. That will credit you with modesty among the people who know better, and make jazz seem more mysterious than ever to the others.

7. Remember to thank the band, and if possible, the audience--at a minimum, the claque that loyally kept you up there for a third tune.

To these hard rules there are some exceptions. (1) If the club is not in a class to attract the Muggsy Spaniers of this world--and some of us locals do work a notch or two below that

class--the ambience may generate an easier situation for sit-ins. (2) If you've sat in with the same guys before and it went smoothly, all this Alphonsing and Gastoning assumes diminishing importance. (3) If your presence in the room is publicly noticed from the bandstand, or if you're invited to uncase your ax and join in, the rules are further softened. But it's still polite to volunteer to withdraw after a "few" tunes.

.

Another angle on this subject: It just might be that you'll get more out of listening to the band do Their Thing than by involving yourself in it.

Still another angle: For musicians looking for an entry into the jazz scene, there's a better way than the sit-in route. Namely, the PRJC's monthly open jam session and the various "shy" (home-style) jam sessions. At least half a dozen bands have been organized out of those sessions in their five-year history. Even if your musical or domestic situation doesn't allow the regularity required in an "organized" band, the jam sessions are an easier and more comfortable way of getting some occasional action. If there had been a PRJC and a PRJC jam session when I came to this town, it wouldn't have taken me 26 years to find a place in the scene.

.

Reading over these paragraphs, I fear I've made would-be sit-in musicians feel as welcome as a mad dog at a cat show. I'd like to believe that actually I'm friendlier to sit-ins than these windy Principles would suggest. What the Principles state is what I think most "working" musicians feel. Anyone whose views I've misstated is invited to contribute to TR's department of correction and amplification.

(Did it ever occur to you how the expression "horn in" must have originated?)

--Ed Fishel

Great Names Great Artists *****
A truly great collection of over 100 select records of the best traditional jazz bands assembled by the late Robt. Harper of New Orleans. Here is your opportunity to pick up wanted discs at a reasonable price. After Septmeber 18 phone 362- 4393. Lawrence Gichner

A ROAST AND JAM SESSION
FOR FELIX GRANT, SAT. SEPT. 8

A roast and jam session for Felix Grant will be held Saturday evening, Sept. 8, at the National Press Club. This event is jointly sponsored by the Potomac River Jazz Club, the National Press Club, and the Society For The Preservation of Big Band Music.

Among the personalities and jazz artists who will salute Grant are humorist Mark Russell, WMAL radio personality Bill Mayhugh, Voice of America Jazz Commentator Willis Conover, guitarist Bill Harris, clarinetist Tommy Gwaltney, pianist John Eaton, and many others.

The affair will begin at 7 p.m. with a reception in the NPC Lounge with the Federal Jazz Commission providing the music. The roast will begin in the ballroom at 8 p.m. with the jam session and dancing following.

The proceeds will go to the American Cancer Society and the National Press foundation.

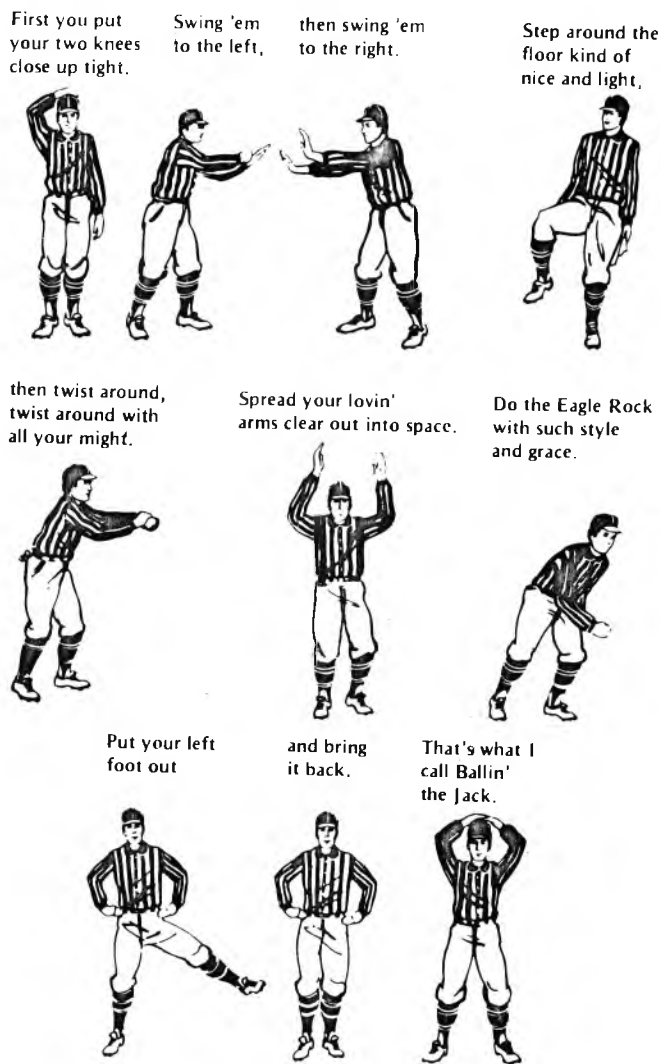
Tickets, half the price of which is deductible, are \$20, and includes hot and cold hors d'ouvres, wine, reception, roast and jam sessions. Reservations may be made by calling 737- 2502.

VOLUNTEERS NEEDED FOR
PRJC PICNIC

Need 44 PRJC Volunteers to serve only 30 minutes each collecting and selling tickets for PRJC picnic on Saturday, 22 September, from 9 am to 4 pm. Please call Bill Meisel at (703) 893-3713 and tell him when you can help.

Our Redskins may not have a fun season this year. Our community will be saddened if they fail to win now and then. In order to lighten this very possible burden we reprint below a jazz-linked football item. It was first in the newsletter of the Central Coast Hot Jazz Society, then next in Jazz Soundings of the Puget Sound Trad Jazz Society. We picked it up from Notes to You, the publication of the Illiana Club of Traditional Jazz- and thanks to all of you in the chain.

THE NFL LOOKS AT JAZZ



TURK MURPHY - ONE OF THE ORIGINATORS OF THE TRADITIONAL JAZZ REVIVAL-
AND HIS BAND, WITH THE GREAT PAT YANKEE ON VOCAL- WILL HEADLINE
THE OCTOBER PRJC FEATURE! FRIDAY NIGHT, OCTOBER 5, AT THE
HOLIDAY INN, TYSON'S CORNER- PUT THE DATE DOWN

IS IT TRUE WHAT THEY SAY.....

Colorful Colorado The third annual Central City Jazz Festival with 14 great bands, 5 well-known ragtime pianists and super-star Alberta Hunter was a great success. The old mining town is a fine background for traditional jazz, with its beautifully restored Opera House and other sumptuous locations in the style of an earlier era. Besides, jazz at 8400 feet up is very invigorating! From PRJC came the Bay City 7, on its second visit, sporting their new T shirts, their fast selling record plus Betty Ritter, Sally Messner and Bob Harris. From Washington were the Grays, the Doyles and daughter Debbie, the Kramers and daughter Kate, Ted Chandler and Ralph Burr. Ticket sales were up very encouragingly over last year.

Maryland is For Crabfeasts Another sell-out was the feast to under-write the cutting of a record for the Buck Creek Jazz Band. It was held by the Wahlers in their back yard, and understandably, tickets were limited. Almanac readers, soothsayers and faith gave a rare cool and rainless Saturday. Many beatific expressions on people's faces as they dove into the abundant crabs and listened to fine jazz. Oh, the distinguished man in the maroon shirt, with his charming wife, was the Secretary of State for Md., an old friend of the Wahlers.

The British Were Here A delightful couple from England, Tod and Myra Horton, turned up one evening recently at the Bratwursthau. Good friend Bruce Blakewell, formerly of the Climax Jazz Band, gave them names to call and they reached Harold and Lida Gray. They are on a US tour, from here to New Orleans and then on to California. Sounds like good planning.

A New and an Old Member Congratulations to John Donner and lovely wife on the birth of a son this month. John handles the monthly jam sessions at the Bratwursthau. Old member, Tony Newstead, Australian now in Hong Kong, sat in with the Federal Jazz Commission. One of the best trumpets in town, Tony played with many local bands before his assignment in China.

AND TRUE CONTINUES.....

Marriot Events The August "Contrasta in Styles" evening had a good turnout. Two bands, Stutz Bearcat and Storyville Seven, played good jazz before the very appreciative audience. The new PRJC banner, bigger and brighter than the one which was lifted by some churl last winter, gave the event a most festive air. A vote of thanks goes to Joe Godfrey, chairman, and Evelyn Franklin for their hard work in making the affair the success it was.

Rumor Department and Say It's Not True A source in Colorado reports that Alan Frederickson, leader, trombonist and wit of the Queen City Jazz Band of Denver, might forsake the podium and go around the world to mull on Life. Apologies to Alan if the report untrue and sobs if it is so.

Events to Look For The PRJC picnic will be the first showing and sale of our new, larger buttons and the spiffy new PRJC T shirts (the old shirts are now collectors items). And Turk Murphy, in person, will be here Friday, October 5th, at the Hpliday Inn, Tyson's Corner. Please, Willard, no rain on either of these two days.

Mary Doyle



A RECORD REVIEW

Fine and Mellow—Billie Holiday
Commodore XFL 14428

By Helen Sheingorn

A "must" for her fans and a goody for all lovers of jazz is this album of *Lady Day*. It is a choice selection, produced by Milton Gabler, of eight of her songs (with retakes of seven of them) originally recorded in 1939 (Side 1) and 1944 (Side 2). They show the rich and beautiful timbre of her voice, her delicate and intelligent treatment of the lyrics, her authoritative and confident phrasing, her unique melodic variations, her "laid back", lagging-behind-the beat timing, and her great musicianship vis-a-vis her band backing. These qualities are what made Miss Holiday what many believe her to be: The Essence of Jazz.

The album provides samples of Miss Holiday's wide emotional range. In "Strange Fruit" she expresses with characteristically clear enunciation, the sad, bitter gut-wrenching picture of a lynching, while in "Fine and Mellow" she is sexy, wordly, contemplative, supplicating, philosophical. In "I Gotta Right to Sing the Blues" she is the rhythmic paragon of the blues singer; in "How Am I To Know" she sensually luxuriates in the happiness of her love, while still questioning its authenticity and durability. In "My Old Flame", one of my favorites, she is the dreamy, promiscuous, bored epitome of the torch singer. In "I'll Get By", my other favorite, with a great assist from Eddie Heywood's orchestra, she is the happy, melody-twisting, confident and tender pragmatist.

Providing tasteful accompaniment to *Lady Day* are Frankie Newton's band on Side 1, and Eddie Heywood's on Side 2. They help make this an album to be played over and over and over again.



RECALLING THE NAIVE NINETIES, by Floyd Levin

According to musicologist Sigmund Spaeth, popular music is an index to the life and history of a nation. The manners, customs, and current events of every generation have been expressed in our popular songs. We are indebted to Arcane Records for reminding us of an era when our musical tastes were influenced by a gold strike in the Klondike, Teddy Roosevelt's charge up San Juan Hill, John L. Sullivan, the St Louis World's Fair, the Wright Brother's initial flight, and the opening of the Panama Canal.

While jazz was taking shape in New Orleans at the century's beginning, similar changes were taking place further up the Mississippi in St. Louis. For many years the trends of popular music had been dead-centered on sentimental waltzes and morose ballads. It was time for a change and someone had innovated the simple trick of accenting an off-beat which gave the melody a syncopation - a "ragged" sound.

This distortion of rhythm thru syncopation coincidentally paralleled a vigorous trend in modern art. The radical Cubists of the period were experimenting on canvas with similar principles. Their improvising and distorting may have had an influence on this other art form, or vice versa. Never-the-less, the changes taking place were setting the stage for the jazz era that was to follow and the world of popular music has never been the same.

"This One's For Art" (Arcane AR603) is the Dawn of the Century Ragtime Orchestra's third album. It offers a nostalgic (continued next page)

RECALLING THE NAIVE NINETIES(Cont.)

reflection of a time, a place and a way of life that existed five generations ago. We hear original melodies and often the original orchestrations.

The Dawn of the Century Ragtime Orchestra was founded in 1969 by members of the Maple Leaf Club, a Los Angeles group dedicated to the art of ragtime. The orchestra's repertoire includes marches, waltzes, rags, pop tunes and novelties. Under the guidance of Professor David E. Bourne, the group maintains its 19th Century identity. Pianist Dick Zimmerman, who has recorded Scott Joplin's entire works, and is probably the best informed ragtime musician on the scene, adds an authentic quality to the orchestra.

Almost half of the album's tunes were written by the prolific Kerry Mills. He was one of the most important composers of the period so carefully explored by the Dawn of the Century Orchestra. Mill's resounding march "Here Comes the Band" features appropriate tuba punctuation by Art Levin, crisp brass breaks (that's Dick Cary on trumpet and Bill Stumpp on cornet), and circus glisses by trombonist Dave Kennedy. The obscure "Just For The Sake of Society" sustains the 1-2-3 waltz beat of Mill's classic "Meet Me In St. Louis".

"Rastus on Parade" and "Pass Dat Possum" titularly express the racial disparagement so characteristic of the time. "Rastus", a pioneer cakewalk(1895) ranks in historical significance with Mill's "At a Georgia Campmeeting". These tunes are said to be responsible for the addition of syncopation to popular songs. "Ragtime Dance" (1909) is a joyous Kerry Mills effort re-discovered by Turk Murphy in the early '50s. It is interesting to compare the pristine quality of this early arrangement with Murphy's version.(Good Time Jazz GTJ LP 5)

Also included in the album is "Mammy's Little Coal Black Rose", a 1916 contribution from a very young Richard Whiting who was destined to become a Tin Pan Alley stalwart. ("Till We Meet Again", "Japanese Sandman", "Louise", etc.) "Russian Rag" by George L. Cobb, is based on Rachmanioff's Prelude in C# Minor, and demonstrates a segment of the "classic" fad that helped end the ragtime era. J.M.Wilcockson's musical reference to a long ago shady lady, "The Pride of Smokey Row", is so descriptive(next column)

that you can almost smell the perfume and see the big brass bed!

Mike Baird's singing clarinet floats against a tube background in Dave Bourne's arrangement of Joplin's majestic "Silver Swan" transcribed from a brittle QRA piano roll. Baird's 1974 composition "Danny's Dream" is nestled between a 1904 waltz melody and a 1910 two-step and seems quite comfortable in the period setting.

"This One's For Art" by the Dawn of the Century Orchestra was produced, conducted, and annotated with purposeful sincerity by David E. Bourne. This is not a tongue in cheek effort. This is an album that admirably fills the need for those esoteric sounds that recall a period when America's youth and naivete' were reflected in the popular music of the day.

The album will surely never attain "Top 40" status - or "Top 400" for that matter! Although the appeal might be limited hopefully there are enough nostalgia supporters out there to encourage the Arcane folks to continue issuing the music of the Dawn of the Century Ragtime Orchestra. Undoubtedly distribution channels are spotty so it is best to order from the producers, Arcane Records, 6388 Ivarene Ave., Hollywood, Calif. 90068 (\$6.00 postpaid)

Floyd Levin

VIBRAHARP OR VIBRAPHONE WANTED

FULL SIZE, WITH ELECTRIC MOTOR DRIVE- MUST BE IN TOP SHAPE. DEAGAN OR OTHER REPUTABLE MARQUE PREFERRED. DETAILS AND ASKING PRICE

TO

"R.S.G" PO BOX 9203
ALEXANDRIA, VA. 22304

SINGLES JAZZ BRUNCH!

11:30 am , Sunday September 9

Welcome Back to Charlie LaBarbera
at the Devil's Fork, Scott Circle
and Rhode Island Av NW; DC
Joe Godfrey 829-4664
Evelyn Franklin 946-5325

All That Jazz!

Events
Editor
Joe Godfrey
829-4664

September 1979

TRADITIONAL JAZZ GIGS

AT THE BRATRURSTHAUS, 708 North Randolph, Parkington Shopping Center, Arlington VA.

Mondays- The Federal Jazz Commission

Tuesdays- The Storyville Seven

Wednesdays- The Dudley Fosdick Memorial Jazz Band

Wednesday, September 12- Open Jam Session-call John Doner 536-7614

Thursdays- The Riverside Ramblers

Fridays- Oakwood Mac Jazz Band

Friday, September 21- Okeh Jazz Band- From North Carolina

Saturdays- Jazz Limited Quartet

OTHER LOCATIONS

Re-opening Sunday Sept. 9- Charlie LaBarbera Trio, Jazz Brunch, Devil's Fork at ~~Scott~~ Circle

Mondays- Falstaff 5 plus 2, Overlea Hall, 6908 Belair Rd., Baltimore

Tues/Wed- Charlie LaBarbera Trio with Betty James Fishmarket, 105 King st, Alexandria

Tues through Sunday- Johnny Maddox, Piano, Il Porto, 121 King st, Alexandria

Wed/Thurs/Fri- Marshall Brothers, Fishmarket, 105 King st, Alexandria

Mon thru Saturday- Darryl Ott, ragtime piano, Fishmarket, 105 King st, Alexandria

Fridays- Original Crabtowne Stompers, Buzzy's Pizza, West street, Annapolis

Fridays- Southern Comfort, Shakey's Pizza, Rockville, Md.

Saturdays- Dave Littlefield's Sultans, Puff's Restaurant, Oakton, Va.

Fridays and Mondays- Ed Fishal's Jazz Ltd. Band, Puff's Restaurant, Oakton, Va.

SUNDAY, SEPTEMBER 23- 2nd Anniversary Party- Buck Creek Jazz Band

at NC Club, Bolling Air Field- call the Wahlers for tix and info 894-6370

THE PICNIC - BLOB'S PARK- JESSUP, MD.- SATURDAY, SEPTEMBER 22

TRK MURPHY, THE ONE AND ONLY- OCTOBER 5 (Friday) HOLIDAY INN, TYSON'S CORNER

A NEW JAZZ LOCATION- THE RIVERSIDE RAMBLERS NOW ARE AT THE GROUND ROUND, ROUTE 1, WOODBRIDGE, VA. ON FRIDAYS AND SATURDAYS. DROP INTO THIS PLACE AND HELP SPREAD TRADITIONAL JAZZ BY YOUR PATRONAGE

DOWN THE ROAD A BIT

Friday, Sept 7- Tex Wyndham's Red Lion JB, Green Room, Dupont Hotel, Wilmington (res. req.)

Fri. & Sat- Sept. 21-22- Brandywine Revival JW, Ground Round, 1101 Phila. Pike Wilmington

Sat 15th and Sat. 22nd, Tarnished Six, Nittany Lion Inn, State College, Pa. 4:30/8:00

Tarnished Six, Taftree Country Club, State College-9:30 to 1:00

PARK AND PAVILION

Friday, Sept. 14th-Noon- Planned Parenthood Presents a Musical Tribute to Margaret Sanger

Farragut Square, 17th and Conn. av NW- Dave Littlefield's

Sheiks of Dixie

Thursday, Sept. 6- Riverside Ramblers at Ft. Ward Park, 7:45 pm

Sunday, Sept. 23- Big Band 86, (Jazz Ambassadors) The Foundry C&O Canal Georgetown

SHY JAMS call Webb Ivy 370-8944 or George Gailles 345-3113

SEND GIG INFORMATION TO JOE GODFREY PO BOX 14117, Washington DC 20044

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)

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

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

" " Apr-Jun " 7.50 " " " "

" " Jul-Sep " 5.00 " " " "

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

Send application and check payable to PRJC to:

Doris Baker, Membership Secretary
7004 Westmoreland Road
Falls Church, VA 22042

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



First Class Mail



Support Traditional JAZZ!