

TAILGATE RAMBLINGS



FEBRUARY 1980

TAILGATE RAMBLINGS
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Editor : Ken Kramer

Contributing Editors:
Mary Doyle Harold Gray
Joe Godfrey Dick Baker
George Kay Floyd Levin
Vivienne Brownfield

PRJC President : Mary Doyle
703-280-2373

Vice President : Ken Kramer
703-354-7844

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.

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FROM THE PRESIDENT'S CORNER --

The new membership party featuring the New Sunshine Jazz Band was an unqualified success--thank you for coming. Thanks are in order to Joe Godfrey, Committee Chairman, and Evelyn Franklin and Blossom Kramer who handled the door. Glad to see so many new members come out to get the year off to a great start. After paying expenses, the income was about \$400.

The Board Meeting highlight this month was the BUDGET REPORT - in capital letters - given masterfully by Gary Wilkinson (that distinguished tan) just back from the Yucatan, and ably assisted by his wife, Delores. We could end up with \$1000 at the end of the year, if all goes well, weather and good turn-outs permitting. The Board felt that new and much better sound equipment would benefit all members of PRJC and promptly and unanimously voted for a proposal by Dick Baker for this purchase.



Besides the new officers who were named in TR in December, there are many other people working behind the scenes to bring jazz to this area. A few of them should be listed:
Special Events : Dick Baker

(an important role)

Local Band Specials : Joe Godfrey (Ch)
Jim Ritter
Gary Wilkinson

Jazz Band Ball : Ray West (Programmer
and Engineer)
Roy Hostetter
(Alternate Engineer)

PRJC Hotline : Jack Doyle (hours of
listening, and mailing
TR to interested folk)

Publicity : Ken Underwood
Glenna Fitzgerald (have
you seen and heard all our
PR lately ... fantastic)

Sales : Evelyn Franklin (taking over
soon on t-shirts and other
PRJC memorabilia)

Boat Ride : Don Angell - did so well
last year, we need that
expertise

Picnic : Now here is where we need
another expert.
Call 280-2373.

External Harold Gray. Whenever a
Liaison : great personality is needed,
Harold will be able to
supply it

Budget : Gary Wilkinson. That mind at
work is awe-inspiring and
already mentioned

Sound : Bill Rowe (another person with
many talents)

Membership : Doris Baker (hours of
work a week on this one)

Archivist : Doris Baker (if ever
anyone wonders, Doris can
look it up)

The aim of PRJC, which is a non-profit organization, is to break even, at the end of the year. We do not want a large balance on hand; but we do want to remain solvent. We hope for this fervently this year.

Our next PRJC Special is in March -- so for great jazz and also for a great charity, come to the Jazzathon in February.

--- Mary H. Doyle



TRADITIONAL
JAZZ



RAGTIME

PRJC FEBRUARY SPECIAL
SEVEN BAND BENEFIT
FOR EASTER SEAL SOCIETY

The PRJC is proud to be a part of this year's Easter Seals campaign. We are co-sponsoring, along with the D.C. Society for Crippled Children, a 12-hour Jazz-a-thon, featuring 7 of our local bands and the Howard University Jazz Ensemble. All proceeds go to benefit the handicapped, and the \$5.00 admission fee is tax deductible.

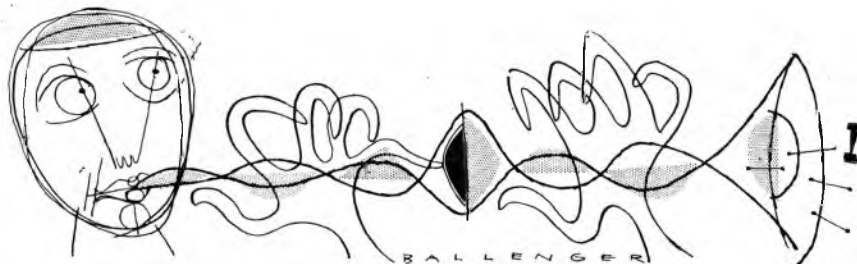
The Gateway Tour Center at 4th and E Sts., S.W., in Washington has donated its facilities for the event, which will take place on Saturday, February 23, from noon until midnight. Sandwiches, beer and soft drinks will be available for purchase.

Felix Grant of WMAL is the honorary chairman and will be on hand to help out with the emceeing. Jim Ritter is serving as chairman for the PRJC.

The bands are tentatively scheduled to appear as follows:

Noon - 1:45	Riverside Ramblers
1:45 - 3:30	Federal Jazz Commission
3:30 - 5:15	Southern Comfort
5:15 - 5:45	HUJE set-up time
5:45 - 6:45	Howard University Jazz Ensemble
6:45 - 8:30	Storyville Seven
8:30 - 10:15	New Sunshine Jazz Band
10:15 - midnight	Buck Creek Jazz Band

This Jazz-a-thon will take the place of our February "special event" and will provide us with the first opportunity to use our new sound system, which will be handled by Bill Rowe. Doris Baker is in charge of advance ticket sales, or they may be purchased at the door. Roy Hostetter will be in charge of seeing that things run smoothly throughout the day. We are very grateful, in advance, to all of these people for their help.



Editor's note:

Since Mary Doyle was elected PRJC Pres. for this year, she has decided to stop her column "Is it true what they say .." for the time being. These items below are all we will have of Mary's entertaining items for a while. Stepping into her spot is Harold Gray, a PRJC stalwart. Harold's initial column "Of People, Places and Pleasures" starts with this issue.

IS IT TRUE WHAT THEY SAY ...

Unanswered question - who got to take home the cake? The January PRJC Special was a great success, as those who attended will testify. A great turnout of fans to hear New Sunshine and also many new members. Bill Nealon and his daughter demonstrated dance steps, and then the dances were judged. A smash. We did not write down all the winners' names of the fantastic cakes (donated by Blossom Kramer, Evelyn Franklin, and this columnist). The Charleston was won by Bill Rowe (in charge of sound) who gallantly stepped forward when a lady asked for a partner. For never having danced together before, they managed a mean Charleston. A young couple in their twenties won the Foxtrot competition-watching them brought tears to the eyes, they were that good- and the Cakewalk was won by the Dedrichs, Fred and Jackie, an attractive couple who frequently grace the boards at PRJC dances. So congratulations to all for a memorable evening.

B'haus New Year's Eve. Balloons decorated the place, a great spread of food was provided by the Nicklaus's, the Fed. Jazz Comm. played to an appreciative audience. Noisemakers, hats, confetti-- and lots of champagne popping. The PRJC Singles had a large representation. Nice to see Rod and Marion Clark, among others there. Daryl Ott, who plays at El Porto, played a mean ragtime piano during a couple of breaks. The Storyville Band, also on New Year's, played at the Club 219 in Alexandria, where the cuisine features

genuine New Orleans food, had a great time, according to leader Dave Robinson. Hope they decide to have real music go along with the food all the time.

Jazz in January. The trouble is deciding where or how often to go since more jazz is appearing on the scene. The Buck Creek opened at the Springfield Hilton, and have several more dates there, and the Fed. Jazz Commission has a new gig at a quaint place in Ellicott City, MD., to say nothing of the other regular gigs around town. Beale Riddle had his car impounded the first night in Ellicott City. The police hated to do it and kept asking the audience about the license numbers of offending cars, but they never asked the band. However, the policeman gave Beale a ride to the car, so all turned out well, albeit expensively.

Remembrance. All PRJC members were saddened by the death of Carole Brown, wife of drummer Gil Brown who plays with the Buck Creek and the Riverside Ramblers. A gracious and charming girl who will be sorely missed by all who knew her. A graveside tribute was played for her by members of Buck Creek. Deep condolences to Gil and children.

Lou Byers Tribute. Sorry this two-day event had to compete with bad weather - snow and icy roads. However, many people braved the roads to hear Wild Bill and Jacque Kerrien and other artists. Wild Bill was in great form on his birthday, which it happened to be. We are glad to see Lou looking well.

Jazzathon. A great place to go this month is the Jazzathon - drinks and sandwiches and great bands. See you there.

-- Mary H. Doyle

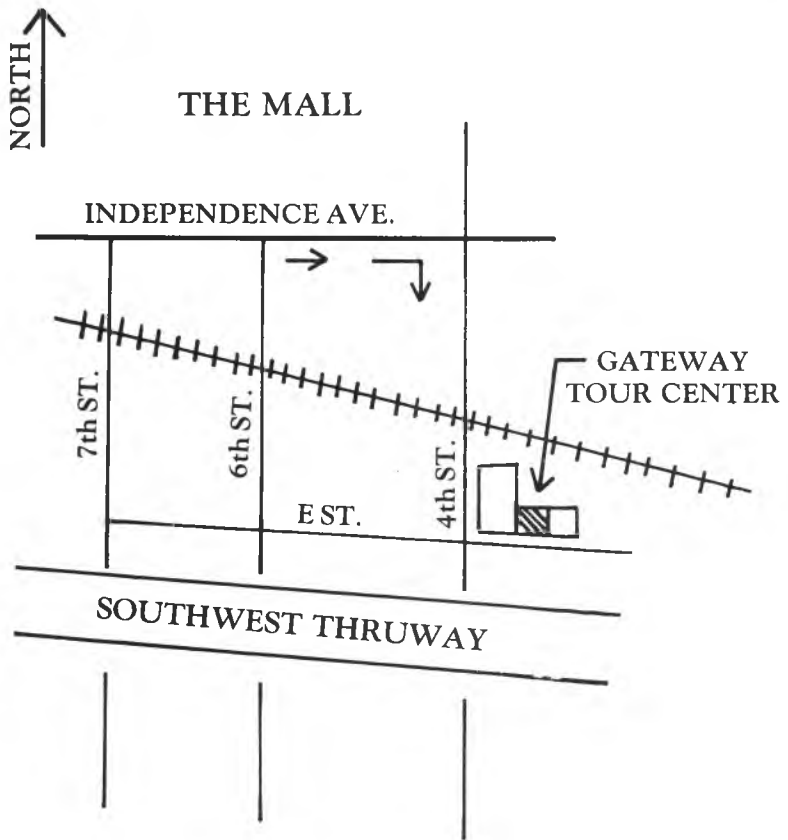
WHO'S WHO PLAYS JAZZ FOR WHO'S WHO ON THE HILL

Up on the Hill, from whence come our Nation's laws, was the Who's Who Band on Friday, Feb. 1st, playing for the swearing in ceremonies of the new chief of the Capital Police. At the party were the leaders of the House and Senate, a good cross-section of others of prominence in Washington and just some of us jazz fans.



1980 JAZZATHON

A BENEFIT FOR THE D.C. SOCIETY OF CRIPPLED CHILDREN



FELIX GRANT, HON. CHAIRMAN

- 12 NOON — 12 MIDNIGHT
- SATURDAY FEB. 23rd
- 8 GREAT BANDS
- FOOD AND DRINK
AVAILABLE FOR PURCHASE
- DANCING
- ADMISSION:

\$5⁰⁰ per person
(Tax Deductible)

A MESSAGE OF THANKS TO THE PRJC -
MUSICIANS AND MEMBERS

On behalf of myself, my children Suzie and Gil, Jr., my family, and Carole's family, I want to express heartfelt thanks for the love and concern shown us during a most difficult time in our lives. Words are simply not adequate to express what the flowers, notes and letters, telephone calls, and presence of so many good friends have meant to us.

Among many things too numerous to mention I will forever cherish the memory of my beloved wife as a devoted mate who, four years ago, encouraged me to get back into music - pushed a little, but ever so gently - who joined me and so many of you, our friends, on all the good-time gigs, even when she wasn't always feeling well, who smiled and nodded her head in time with the music, and who was - while I was thumping and chopping away on the bandstand - a happy dancer. These are good memories.

Finally, we thank the eleven PRJC musicians who were at the graveside to play the music Carole loved so much to hear. It was a fitting and proper transition, for it is my firm belief that she is now listening and dancing to an eternal, celestial tune.

-- Gil Brown and Family

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DELAWARE VALLEY JAZZ SOCIETY SALUTES
CLANCY HAYES

Our good friends of the Delaware Valley Jazz Society tell us that their next event is a "Tribute to Clancy Hayes" on Sunday, Feb. 10, 6-10 pm, at the Dutch Inn, I-295 and Harmony Road in Gibbstown, NJ. The artists are Bud Black and his Jazz & Blues Band, with special guest artists Rick Cordrey on piano (of the Buck Creek JB) and Dick Cramer, on trombone from the Brandywine Band. Admission to PRJC members is \$5.00. This looks like a great one and we expect to have a good PRJC group attending.

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JAZZ BAND BALL SYNOPSES - February 1980
WPFW - 89.3 FM Sundays 6-7.30 PM

- 3rd - Host Beale Riddle:
"Early Male Jazz Singers" from Louis Armstrong to Nappy Lamare
- 10th - Host Sonny McGown:
"The Joy of Sax"
Tracing Bud Freeman's 50+ years of jazz tenor sax recording activity. Dealing with his first recordings with McKenzie-Condon's Chicagoans through the present
- 17th - Host Roy Hostetter:
"All Star Bands"
Featuring bands made up of well known stars of jazz. The latter half of the program will feature local bands appearing at the upcoming Jazzathon jointly sponsored by the DC Society for Crippled Children and the PRJC.
- 24th - Host Dick Baker:
"An Interview with Daryl Ott"
Daryl specializes in ragtime piano and song, but also sings a vast repertoire of vaudeville and show tunes. The program will include classic and novelty ragtime, and songs by Fats Waller, Al Jolson and many others. Daryl is currently appearing at the Fishmarket in Alexandria, VA.

* * * *

If you cannot go to New Orleans this month, let the Dulles Marriott bring New Orleans to you. Good listening to Dixieland Music by Skip Tomlinson and his band. Great food served buffet style. Do we have any Charleston dancers in the PRJC. If so, call Mary Schmidt 471-9500 for registration for a Charleston Contest. We have lots of fun, prizes, and surprises for you. We will have a door prize drawing - the winner gets an Escape Weekend (for 2) at any Washington Marriott, with champagne on arrival, beautiful room, food and many other features. Dulles Marriott - February 29 - 8-11 pm Price \$9.95 per person.

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SPECIAL EVENTS 1980

By Dick Baker

What with Turk Murphy, the Black Eagles and the Climax bands all in one year, 1979 represents a very hard act to follow for PRJC special events, but 1980 is shaping up as a very good year as well.

Every band we hear this year will sound better for the simple reason that the club has just invested \$2000 in a new sound system, complete with better speakers, stage monitors for the band, and a remote mixing panel. PRJC Sound Engineer Bill ("High-stepping") Rowe and myself are assembling the system and will have it in operation for the February special. And with that, let's outline the specials, confirmed and proposed, for this year.

FEBRUARY: Saturday the 23rd. As you'll see advertised elsewhere in this issue, seven PRJC bands and the Howard University Jazz Ensemble will play in benefit of the D.C. Society for Crippled Children. Call it an indoor picnic.

MARCH: Saturday the 8th. Our 8th Annual Bix Beiderbecke Birthday Party, with the band that started a movement, the Bix Beiderbecke Memorial Jazz Band. The personnel of the band will be the same as last year, which means we can look forward to soprano sax/clarinet virtuoso Joe Ashworth coming all the way from California, and cornetist Billy Barnes from Florida. Event to be held at the Tysons Corner Holiday Inn.

APRIL: Saturday the 12th. The New Orleans Jazzin' Babies, from Berlin, Germany. This is the band with the very pure, early New Orleans sound that knocked us out at our annual meeting in 1978. At the Holiday Inn on Telegraph Road in Alexandria.

MAY: Saturday the 17th? This not firm yet, but we're hoping to bring pianist Don Ewell in for a trio appearance with clarinetist Raymond Burke and drummer Cie Frazier from New Orleans. If it comes off, it will be at the National Press Club, in cooperation with that group.

JUNE: Saturday the 21st. The BOATRIDE! We'll be sailing from Annapolis again this year, continuing one of the club's most popular traditions (they've all sold out). The band hasn't been selected yet, but among those under consideration are the Okeh Jazz Band (Raleigh, NC) and the Brandywine Revival JB (Wilmington).

Also, the Bob Barnard Jazz Band of Sydney, Australia, is supposed to be back in the USA in June. It's not impossible that we'll hear them as well.

JULY: Probably another special featuring one or two of our local bands.

AUGUST: The superb Natural Gas Jazz Band (San Francisco), which has been such a big hit at all the festivals on the West Coast for the past few years, wants to come to the East Coast after their appearance at the Bix festival in late July. We'll try to get them here.

SEPTEMBER: Saturday the 13th. This is the big one: The 10th Annual PRJC Jazz Picnic, back at good old Blob's Park. Blob's promises that their new pavillion will be built by then, so to Hell with the weatherman! Also under consideration: an antique auto show concurrent with the picnic.

OCTOBER: Saturday the 11th. The New Black Eagle Jazz Band. What can you say--they're the best.

NOVEMBER: Attempts are under way to re-schedule the tour of Ernie Carson's Capital City Jazz Band for early this month. We'll try to fit them in before our annual meeting.

DECEMBER: Probably no PRJC New Year's Eve Party, but who knows...?

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GERMANY TRIP UPDATE

Replies are coming in, slowly I admit, but interest is being shown. September seems to be the choice so far. Kurt Schreiner, leader of the Halleluja Ramblers, favors September for the best weather. We found Konstanz, Germany, beautiful in both May and Sept. and would go back anytime.

A minimum of 20 persons is necessary to get a group rate. A maximum of 40 is suggested for best land arrangements. As members of PRJC we may be able to get more favorable rates as a cultural trip. Side trips to other jazz events in Europe can be incorporated. Please make known any suggestions. If we can get our minimum and act quickly, it may still be possible to get tickets for the Passion Play in Oberammergau for those who want them.

Contact Pat Plitt, 4304 Dresden Street, Kensington, MD. 20795, or call (301) 946-2883 as soon as poss.

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OF PEOPLE, PLACES AND PLEASURES

When PRJC Pres Mary Doyle asked for a column like her "Is It True What They Say ... " I accepted, because who could refuse that fair lady? However, we will not use her heading in the hope that she will resume it after her year at the helm. We will try to give you reports on jazzmen of note, PRJCers in the news, where the TJFs went, and a little who, what, when, where, and if possible, why. So, help, won't you, with your tips, scoops and exposes by phoning (202) 966-5037.

OUR STARR IN NO. Fred Starr, former leader of the Federal Jazz Commission, is now Vice President of Tulane Univ. in NO. His article on Russia selling Alaska cheap appeared in the Dec. issue of Smithsonian Magazine.

CAROLE BROWNE'S FRIENDS. The wake, funeral and burial of Gil Brown's wife were testimonials to the warm friendships that develop in jazz circles. Hundreds turned out. It was like an annual meeting of PRJC. Members of Gil's bands, Riverside Ramblers and Buck Creek, played hymns at the cemetery.

A MINI-MANASSAS. The two sessions of the Lou Byers benefit were like a miniature jazz festival for those who braved the snow to get there. Wild Bill Davison played the best we've heard him in years. The climax was his 74th birthday party staged by Ruth Byers at the Manassas home of Jo Ann Coe.

THE OLD TOWN SCENE. A good locale for musical reconnaissance (pub crawling) is lower King Street on the Alexandria riverfront. Johnny Maddox, old-time pianist, is back at Il Porto. Daryl Ott plays rags and sings around the corner at the Back Door. Betty James and the Old Towners belt out nostalgic songs at the Fishmarket. After all this vintage music, you can sober up on that other kind of jazz at the Wharf and a place called Dallas. The 219 Restaurant, with New Orleans cuisine, had Dave Robinson's Storyville Seven playing on New Year's Eve. We hope Dave played the 2:19 Blues. This spot has piano players nightly.

- Harold Gray

LOU BYERS BENEFIT HIT BY SNOWMAN AND GREAT MUSIC

The Washington area is the Snow Devil's workshop! Let a few flakes fall and panic hits the people. They skid, crash and eventually hide in their homes.

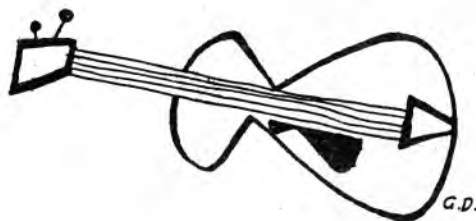
And so it was on that Friday night of January and the following Saturday afternoon when a gallant band of fine musicians and friends held a benefit for Lou Byers. Oh, it wasn't a total snow-out, the rugged got there for the Holiday Inn's Friday night and the afternoon at the Hayloft the next day. In fact, in pretty good numbers.

Those who came through the whirling weather heard great jazz. That remarkable, indefatigable and ebullient king of the hot trumpet, Wild Bill Davison, sounded 24 instead of the 74 he became that night. A tribute to clean living! Jacques Kerrien, who sounds more like the great Bechet than any other soprano sax player, brought back rich memories of the great Bechet-Davison duets of thirty years ago. Herb Gardner on trombone, Country Thomas on reeds, Larry Eanet, piano, Eddie Phyfe on drums, and John Woods (called in from his warm home at the beginning of the first set) on bass, were all in great form. Al Stevens played intermission piano.

Wild Bill's comments were almost as good as his playing. After Kerrien's plaintive "Old Fashioned Love" Bill asked sadly, "Do you think we'll ever go back to that?" In another number Bill decided to sit down, saying, "You are all sitting down, why should we stand up?" So we all stood up while the band played.

Saturday afternoon found the snow deeper. Still, a hearty group got to the Hayloft in Manassas and heard more great music. The proceeds of the benefit were cut down by the snow. You can still take part by sending a check made out to Lou Byers Benefit, to PO Box 548, Manassas, VA. 22110.

* * * *



SHINING TRUMPETS - AND OTHER LIT'R'Y PERPLEXITIES

The early history of jazz writing gives little comfort to those jazz fans who like to believe in experts.

Take the first serious jazz novel, Dorothy Baker's "Young Man with a Horn." Ms. Baker, searching for the 'meaning' of Bix's life, latched onto her hero's search for the perfect note, attaining the same mystic relevance achieved by Zoner Harris in his quest for the perfect suntan. (If you're not a Doonesbury fan, why not?) For another two decades until novelist John Williams wrote "Nightsong," a harrowing speculation on the death of Charlie Parker, most novelists found only flash and sentimentality in jazz, with little human content.

Non-fiction wrestled with a related problem, trying to define the nature of the artform without much success. Hugues Panassie was a notable victim - author of two sharply contradictory books each as silly as the other. When he wrote "Le Jazz Hot," he hadn't heard any black musicians, and so praised to the skies the white Chicagoans and the Quintet of the Hot Club of France. Then he heard some blacks, rushed back to his typewriter, and in "The Real Jazz," rescinded most of his original judgements. "You might as well," mused James Thurber, "fall flat on your face as lean too far over backward."

Fred Framsay and his associates, with "Jazzmen," fell into much the same trap, though the result was more informative and readable. They tried to chronicle the history and current status of jazz - only recently discovered and still not taken seriously by white America. Not surprisingly they got much of it wrong, as Marquis recently showed in his book correcting the Bolden legend.

Some serious musicologists wrote on early jazz, but they were so in debt to orthodox European music that their view of jazz encompassed Whiteman, Gershwin, and (daringly) Bix's "In a Mist." They never heard of Funky Butt Hall or even of Lincoln Gardens.

The small magazines offered some relief. Jazz Information, The Record Changer, and Art Hodes' The Jazz Record were unpretentious contributors of great insight and help. Unfortunately, in the early 40s, jazz writing found itself in an internecine shooting war - the bopsters/figs promotion - wholly inhospitable to objective balance. Everybody chose up sides and the small magazines slipped down the drain.

Both sides were guilty of excess. The traditionalists became handkerchief heads, fascists, and white supremacists; the new wave was a bunch of dope-shooting, upstart revolutionaries. There was no middle ground. If Barry Ulanov immoderately praised an Ellington concert and John Hammond had some questions about it, Duke was overnight a hissing and a byword to classicists who had recently adored him, and a god to the progressives who as recently had written him off as passe. The great musicians found themselves under attack, though their only sin had been to blow their horns in their accustomed, if diverse, manners. Armstrong was a primitive; Bechet played "like a pig;" Gillespie was a goateed clown; Parker a fumbling dope-fiend.

Then came a book designed to give aid to classic jazz fans, by a man who cared about the music and all things true, beautiful, and polyphonic. Rudi Blesh's "Shining Trumpets" tried once and for all to define and advance true jazz. The book is again available - \$5.95 in paperback from DaCapo Press. It is a brilliant, wrong-headed work.

Blesh, after an immensely helpful narrative on the antecedents of jazz, goes on to view the music with the narrowest possible focus. Anything outside that focus, we infer, merits contempt. Thus, Earl Hines is unworthy because he was a pianist with Armstrongs Savoy Ballroom 5, which broke with strict NO jazz; Fats Waller because he played popular tunes; and Billie Holiday on general charges. Henderson and Ellington are dismissed out-of-hand. Yet Basie gets good marks for swinging, and Blesh has soft spots for Les Young, Art Blakey, Parker and Gillespie;



incomprehensible except in terms of his correct understanding that these musicians have greatly furthered black music. He is also perceptive enough to see in Ray Charles a major jazz/blues figure and huge talent.

Nor are these the only exceptions to the only rule. Just as jazz must be contrapuntally improvised in the NO manner, Blesh argues, so it is solidly a black music - a racial characteristic. This is a view seen today as racist.

(If a propensity for jazz is inborn in blacks uniquely, why not a propensity for watermelons, laziness and rapine? And if jazz is to be defined as Blesh claims, and is inborn in blacks, why doesn't Aretha Franklin sing like Bessie Smith, and Donald Byrd play "Dr. Jazz?") We properly reject the racial characteristic notion today, but if we were to follow it logically, we would have to conclude that no whites can play jazz. Why, then, Blesh's praise for Wild Bill Davison, George Brunis, and some others?

Jazz is black music, surely as a Chopin mazurka is Polish music. It is not surprising that blacks and Polish pianists respectively play the best jazz and Chopin mazurkas. But this is a cultural, not a genetic fact, and must be seen that way if it is to be comprehensible that a non-black or a non-Pole can, with proper effort and understanding, find his way into the music.

So Blesh as a critic sets up very narrow criteria and uses them to block out musicians (Stacy, Hawkins, Hines, Ellington) who don't appeal to him, the while making exceptions for those who do (Parker, Charles, Gillespie, Roach). It's all very human, but it doesn't engender faith in his critical parameters.

Withal, "Shining Trumpets" may include some of the best writing yet done on jazz from a layman's viewpoint and deserves careful, critical reading. But Blesh is just a well-informed jazz fan, not a particularly discerning critic. His judgements are too often questionable, his views inconsistent. His attempts to set standards by which jazz may be defined are not convincing, and from Rudi Blesh, you are unlikely to discover what real jazz is - and is not.

Double the pleasure. Double the fun.

What's better than a jazz concert? A two jazz-band concert! What's better than a two jazz-band concert? A two-band, three-concert mini-festival!

A baker's dozen PRJC'ers minus the Bakers (sorry, Doris & Dick) traveled to the Boston area for the New Black Eagles/Climax Jazz Bands Mini-Festival, November 30 and December 1 and 2. Maxine Birdwise, Shirley & Harry Friedman, Carmen & Cris Sorenson, Vivian & Wayne Brownfield, Martha & C. Y. Browne, and Anna & Fred Wahler (who caught the Buck Creek gig at Manasas Friday night and then drove up with only three hours sleep) all made the pilgrimage to reaffirm their faith in traditional jazz, and all report the trip was well worth the effort.

Now your reviewer is the first to admit that he knows little about music and even less about jazz. (He once ran all the way to the liquor store when a certain wild cornetist told him that unless his "diminished fifth" was "augmented", the music went sour.) This knowledge deficiency, however, only enhances and emboldens his opinions on the subject. He therefore unabashedly states that these are two of the greatest trad bands in the land today. And, while the music produced by the bands individually is just terrific, the music created when the bands exchange and/or merge personnel is super-euphonic.

Space, obviously, will not permit even a listing of all the numbers played in the twelve plus hours of concert, but two selections demand comment.

Toward the close of the first night's program, the inevitable happened. Bob Erwig set the stage. The cornets and trombones stepped down. The rhythm section was reduced to a skeleton force. Only two others remained on stage. On one corner stood Stan McDonald, his clarinet at the ready. Facing him on the opposite corner, also with clarinet in hand, was Bryan Ogilvie, recent replacement in the Climax band for Jim Buchman. It was time for the "new kid on the block" to prove he belonged in the gang. The ensuing rendition of Weary Blues left everyone cheering wildly and the "head 'n' head contestants" praising each other lavishly.

The other event you must hear about was the Hot Five + One re-creation of Savoy Blues featuring Bob Erwig and Tony Pringle on cornets, Stan Vincent on trombone, Bryan Ogilvie on tenor and Stan McDonald on clarinet, all driven by, sans drums, banjo, bass, or tuba, Eli Newberger on piano. Wow! Spontaneous combustion!! Erwig was later overheard to say, "And to think we get paid for this, too!"

One other subject requires coverage. Much credit is claimed for Southern hospitality and New England people are often maligned as being cold and distant. Let us put this canard to rest at once! All in attendance agreed that the reception afforded us Southerners by Foster and Janet Yeadon and their staff at the Sticky Wicket Pub in Hopkinton, Mass. was superb, even if they didn't say "y'all come".

And now may I reverently offer up this prayer.

"Oh God who has endowed these fine musicians with such magnificent talents, please help us find a way to bring this same show to the Washington area so all PRJC may enjoy thy musical bounties in such a week-end festival as this. Amen."

C. Y. Browne

PRJC HOT LINE
703-573-TRAD

February, 1980

All That Jazz!

Events
Editor
Joe Godfrey
829-4664

TRADITIONAL JAZZ GIGS

At the Bratwursthaus, 708 N. Randolph, (Parkington Ctr) Arlington, VA. 8.30 pm	
Mondays	Federal Jazz Commission
Tuesdays	Storyville Seven JB
Wednesdays	Dudley Fosdick Memorial JB
Thursdays	Riverside Ramblers
Fridays	Bob Gideon Quartet
Saturdays	Bucky Buckingham Quartet

OTHER TRADITIONAL JAZZ GIGS

Fri. Feb 1 7-11 pm Who's Who JB, Longworth Cafe, US House of Reps (use C St.)
 Sun. Feb. 3 Buck Creek JB, Springfield Hilton, Virginia
 Sat. Feb 16 Skip Tomlinson JB, Dulles Marriott
 Fri. 15/22 Sat 16/23 Riverside Ramblers, Ground Round, Woodbridge, Virginia
 Sat. Feb 23 4 pm Rosebud Ragtime Ensemble, Tyson's Corner Mall
 Mon-Sat Daryl Ott, Back Room, Fish Market, Alexandria, VA. (ragtime)
 Mon-Tues Harold Kaufman, Golden Boeeymonger, 1701 - 20 NW, D.C. ("")
 Mon-Sat (til mid Feb) John Eaton, Atrium, Embassy Row Hotel, Mass Ave NW, D.C.
 Tues-Sun Johnny Maddox, Upstairs, Il Porto Ristorante, Alexandria
 Wed-Sun James Horowitz, Golden Boeeymonger, 20th St, DC (piano)
 Wed-Sat (thru 2/16) Toni Wilson Trio, Tiber Creek Pub, Bellevue Hotel, Cap. Hill
 Fridays 9 pm Southern Comfort, Shakeys Pizza, Rockville Pike, Rockville
 Fridays 9 pm Jazz Limited, Puff's Rest. Chain Bridge Rd, Oakton, VA.
 Fridays 9 pm Federal Jazz Commission, Cacao Lane Rest. Ellicott City, MD
 Fri/Sat 9 pm Original Crabtowne Stompers, Buzzys Pizza, Annapolis, MD.
 Saturdays 9 pm Sultans of Swing, Puff's Rest. Chain Bridge Rd, Oakton, VA

PRJC FEBRUARY SPECIAL
 SATURDAY, FEBRUARY 23
 NOON TO MIDNIGHT JAZZATHON
 IN SUPPORT OF EASTER SEALS CAMPAIGN
 GATEWAY CAFETERIA, 4th & E Sts SW, D.C.
 SIX PRJC BANDS - A MINI-PICNIC IN MID-WINTER
 (see elsewhere for more info.)
 * * * *

DOWN-THE-ROAD-APIECE

Fri. Feb 1 Tex Wyndham Red Lion JB, duPont Hotel, Wilmington, DE.
 Sun. Feb 3 Tarnished Six JB, HiWay Pizza, State College, PA.
 Feb 15/16 Brandywine Revival JB, Ground Round, 1101 Phila. Pike, Wilmington, DE.
 Feb. 24, 4 pm Parke Frankenfield Dixieland, Green Pond CC, Bethlehem, PA.

* * * *

SHY JAMS

Call first: Webb Ivy, 370-8944 : George Gailes, 345-3113

* * * *

King of France Tavern, Maryland Inn, Annapolis, MD.
 thru Feb 3 Buddy Tate Quartet
 Feb 5-10 Charlie Byrd Trio
 Feb 12-17 Barney Kessel, gtr.
 Opening Feb 26 Ethel Ennis, vocals/O'Done Levy, gtr/Chas. Covington, po



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



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