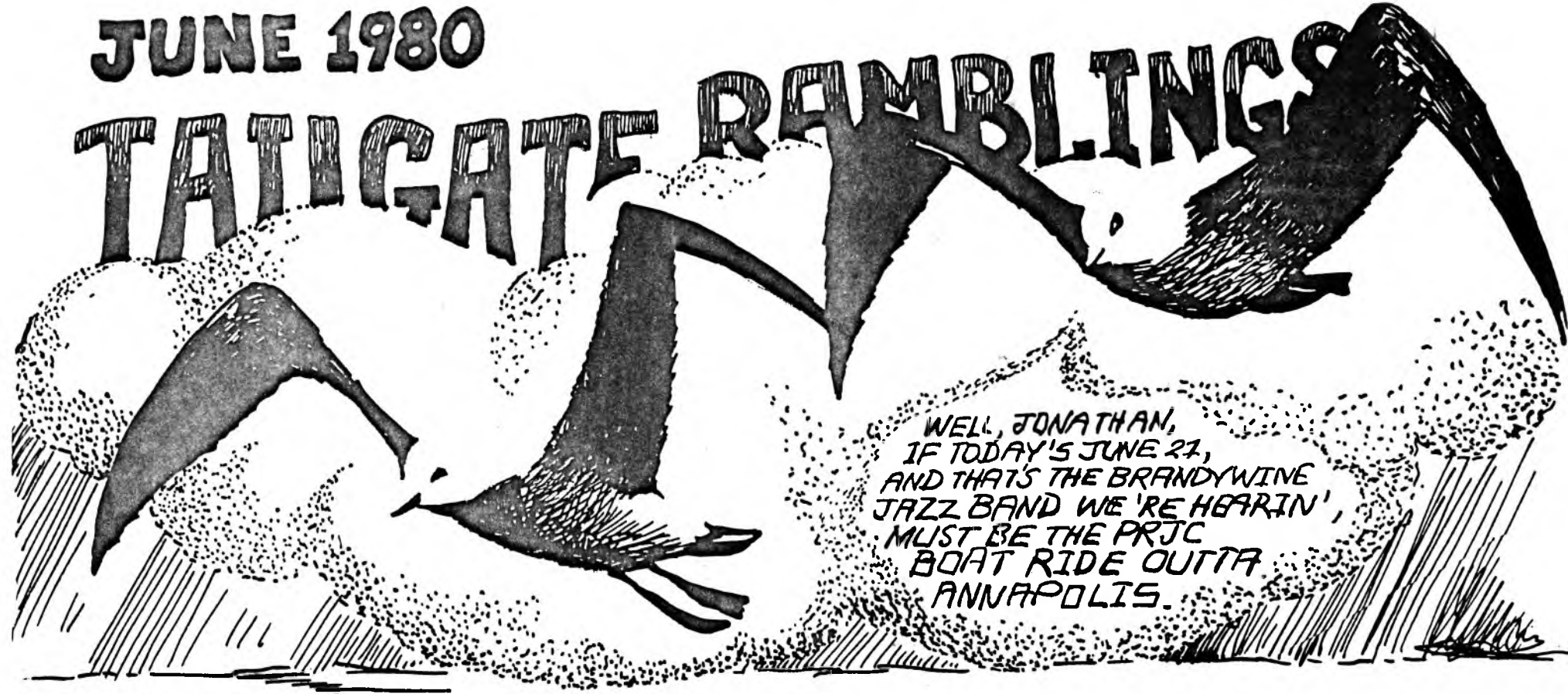
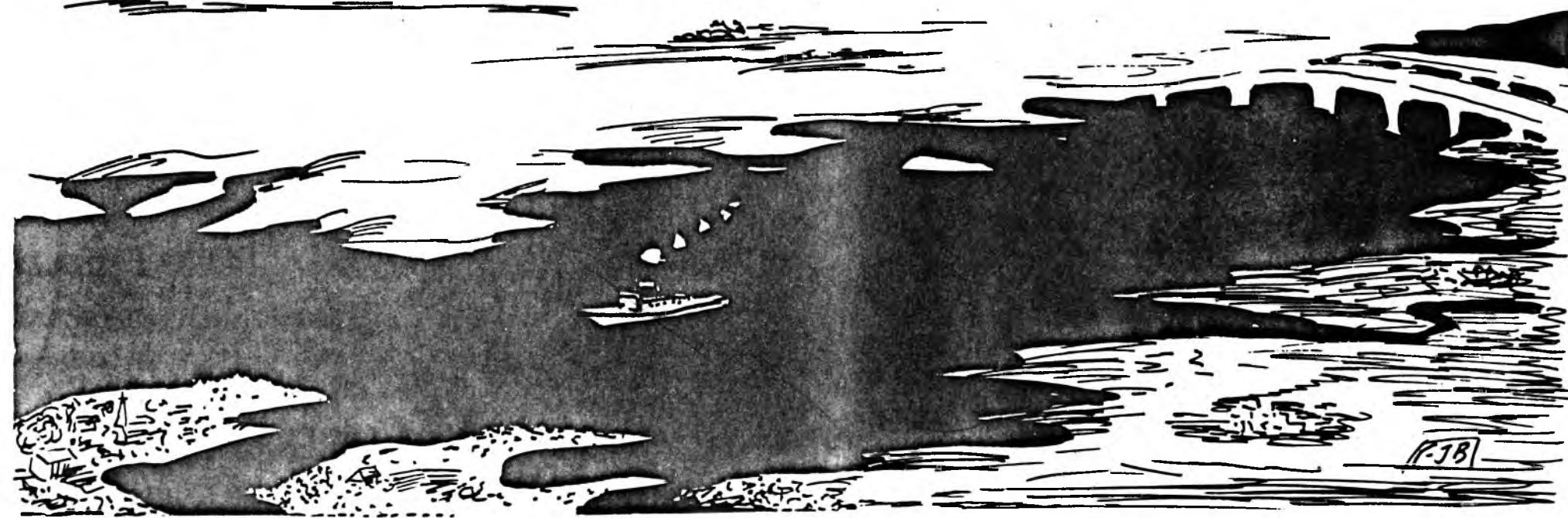


JUNE 1980

TATIGATE RAMBLINGS



WELL, JONATHAN,
IF TODAY'S JUNE 27,
AND THAT'S THE BRANDYWINE
JAZZ BAND WE'RE HEARIN',
MUST BE THE PRJC
BOAT RIDE OUTTA
ANNAPOLIS.



[JB]

TAILGATE RAMBLINGS
VOLUME 10, NUMBER 6
June 1980

Editor: Ken Kramer

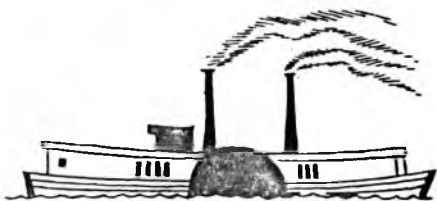
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TAILGATE RAMBLINGS is the monthly publication of the Potomac River Jazz Club. The Club stands for the preservation, encouragement, and advancement of traditional jazz. This means jazz from 1900 to 1930 in the New Orleans, Chicago, and Dixieland styles, including their various revivals, as well as blues and ragtime. **TAILGATE RAMBLINGS** welcomes contributions from its readers.



THE PRESIDENT'S COLUMN

Ahoy Members!

(Nothing like that matey touch before the fortunate 250 sail. Get out your white pants and deck shoes -- and don't forget an extra size bottle of bleach.) The boat trip is on -- with a super-band -- and tickets are at a premium. We have tossed fiscal responsibility to the winds and have hired a British double-decker bus to take us there in style, prices slightly higher than advertised. A fun trip guaranteed to get us there long before sailing time. So ship ahoy! Spirits are permitted on the bus and we will sing nautical songs along the way.

With reluctance we accept the resignation of Bob Thulman from Baltimore. Business reasons and musical events made it difficult for Bob, clarinetist with the Federal Jazz Commission, to attend the Board meetings.

The picnic is really going to be great this year. Blob's Park has demolished the old building and is building a pavilion to be ready in September. NEW RESTROOMS. In addition, the Board voted to cosponsor an antique car show this year -- same time, same place. There were some great ladylike and gentlemanly discussions before this step was taken. Some held that we don't need to expand and the picnic is great already. Others wanted to step out into unchartered waters, to mix a metaphor, because, to quote Edmund Hilary, "it's there." Anyway, for two years we have tossed the idea around, and this year we voted to try an antique car show as an additional attraction.

Another action of note from our May Board Meeting. We have appropriated a minimum sum to pay the local bands for the May Special, which was not a super-success. We didn't meet the drink requirements, and not enough PRJC'ers turned out for any money to be made after expenses. We have decided to look into the entire question of continued support for these events. Letters to TR or the President expressing points of view from musicians and members would be appreciated.

The Board voted to form a new committee to plan for the next series of local band specials. Applause goes for the hard work of the present committee: Joe Godfrey (chairman), Jim Ritter, and Gary Wilkinson. This committee developed the Contrasts in Styles pattern. Local bands shared in the major public exposure of special events.

It was felt that a new look was needed for next season. Another committee, hopefully as talented as this one, will be appointed. Thanks very much, Joe, Jim, and Gary, for a great beginning.

Have a good month.

Mary H. Doyle

EDITOR'S NOTE

We have had requests for a little more information on certain jazz festivals taking place this year. If you are in Stockholm on July 4th you will be there for the Louis Armstrong Festival, marking the eightieth year of Louis' birth. Contact Gosta Hagglof, Ramgrand 1-175 47, Jarfalla, Sweden. Isn't it a crying shame that there is no comparable event for the world's greatest jazz figure in his own land?

For the George Wein promotions, here and abroad, write to Festival Productions, Inc., 311 West 74th Street, New York, N.Y. 10023

For the August 22-24 Central City Jazz Festival, highly recommended by Tailgate, the contact is Bill Penny, 2770 South Perry, Denver 80236

8TH ANNUAL JAZZ BOATRIDE JUNE 21 AGAIN FROM ANNAPOLIS!

Just as last year, the 1980 edition of the Jazz Boatripe, the PRJC event second in popularity only to our picnic, will sail from the Annapolis City Dock aboard the Harbor Queen.

The band for the event will be the BRANDYWINE REVIVAL JAZZ BAND of Wilmington, Delaware. This group was a big hit at our picnic last fall, and we've been looking for an opportunity to bring them back for a more extended performance for the PRJC.

The format for the trip is the same as last year: the boat 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.

Just like Prez Jim, we've looked inflation square in the eye and grinned it into submission — prices will be the same as last year: \$7 for PRJC members, \$9 for nonmembers. This event is traditionally a sellout, so order your tickets well in advance from Don Angell, 2820 Dorr Avenue, Fairfax, Va. 22031 (checks payable to PRJC).

Also, be reminded that this not 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.

As last year, a charter bus is planned for the trip to Annapolis. It will originate at Tysons Corner, make a stop at some convenient point on the northern side of the beltway, and go right to boatside. The cost will be \$7 per person. For details call Mary Doyle at 280-2373 (Virginia residents) or Glenna Fitzgerald at 588-7759 (Maryland and D.C. residents).

The Brandywine Revival Jazz Band was formed two years ago on the initiative of clarinetist Tom Smiley and trombonist Jim Fitzroy. Later that year they began playing at the Ground Round Restaurant in Wilmington, and have played there one weekend a month ever since. They have also become the "hometown favorites" of the rapidly growing Delaware Valley Jazz Society.

The trumpet player with the band is Dick

Cramer, long familiar to PRJC'ers as the trombonist with the Bix Beiderbecke Memorial Jazz Band and for six years with Tex Wyndham's Red Lion Jazz Band.

The six-piece group (no piano) is rounded out by Joe Kranyak (banjo) and Bob Bateman (drums and washboard).

Dick Baker

WHO NEEDS CLOWNS?

by Al Webber

The nature of the traditional jazz repertoire, is subject matter which stirs the juices of even the most lethargic jazz enthusiasts. Though I was but a wee lad when Pinetop spat blood, I well remember the toil, tears, and verbal encounters that went into the production by Ed Fishel and Scotty Lawrence of the 200 essential fake tunes no aspiring traditional (Dixieland, Chicago-style, New Orleans, trad, two-beat, Nicksieland) band should fail to have in their repertoire.

What keeps this particular mouldy fygge pot-boiling are three Revealed Truths in regard to repertoire. They are: (1) jazz is a way of playing any tune, from Cutchanosoff's Fourth in G to a Clarence Williams blues; (2) jazz is a collection of tunes played at Nick's and Condon's in Greenwich Village, 1938-1955; (3) jazz is any tune that Bunk Johnson, George Lewis, Jim Robinson were willing, or able, to play from the early 40s until their last gasp.

Jazzbo Brown from Columbia Towne gave eloquent voice to the first proposition in the April issue of Tailgate Ramblings, and I have it on reasonably good authority that the fabulous Buck Creek Jazz Band have taken up the gauntlet he threw down: they are going to orchestrate a definitive jazz reading of "Send In The Clowns." They even may beat that elegant eclectic, Vic Dickenson, to the punch.

Fie on you, Jazzbo! When you stumble on a really good traditional ensemble reading of "One O'Clock Jump" or "Satin Doll," estimable exercises for 12-plus musicians armed with charts, tread lightly, I want to tape it.

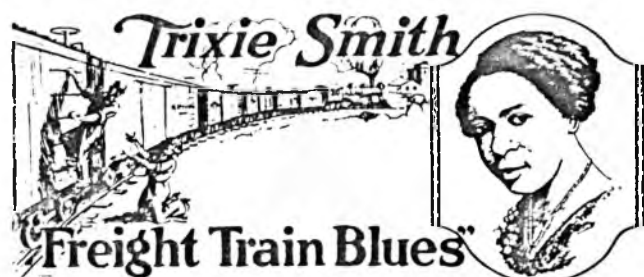
No less a local personage than Beale Riddle, the Adophe Menjou of New Orleans drums, gives sometimes convincing lip service to Revealed Truth No. 3. Thus he will suffer through a three-strain, march-based tune from the repertoire of the Original Dixieland Jazz Band - "Figety Feet," for example - but lapse into a blissful, trance-like state on a three-strain, march-based tune given Bunk's blessing, such as "Bugle Boy March." It

should be noted - I do, every Friday at Cacao Lane - that Riddle manages to give the definitive Baby Dodds treatment to both categories of tune. But I know the price he pays, inside. Sometimes... when I look back...and our eyes meet. Yes. I know what true suffering is. For a cause.

Revealed Truth No. 2, in my jaded opinion, has an awful lot going for it, if carried to logical conclusions. Eddie Condon and his camp followers - mostly Condon, I suspect - knew what type tune was well suited to the New Orleans or modified New Orleans instrumentation they used. They played a lot of ODJB tunes not only because they were good tunes but because a lot of people associated them with "jazz" as distinct from swing. Same with a few Hot Five and Hot Seven tunes that were standard Village fare. Over the years, the Condonites transformed many pleasant pop tunes of their own and preceding generations into "dixieland" or "jazz" tunes by dint of repeated playing.

Eddie survived the Beatles' first U.S. visit by nine years. Maybe he played some of their tunes, but I don't think so. My Beatles collection only occupies one imaginary wall in a very small imaginary room, so it is possible they came up with one or two good trad jazz vehicles that I haven't heard. But I doubt it.

The potential traditional jazz repertoire is far larger than one could guess, listing to local PRJC bands, my own included. But it is limited, and I believe it always will be, by the melodic line and chord structure of tunes. If they lend themselves to convincing interpretation by a three- or four-horn improvising front line, they will find their way into the repertoire. Or should. If they don't, they won't. Or shouldn't.



My hunch, Jazzbo, is that melodies from the era roughly 1860 through 1935 offer a richer lode of good traditional jazz vehicles than post-1935 pop music. Hymns, blues, and marches "lay well," as the saying goes. Age and obscurity have nothing to do with it. Nor does newness.

As to untapped sources of good material for traditional bands, I would put the Baptist and Methodist hymnals at the top of the list.

OF PEOPLE, PLACES, AND PLEASURES

by Harold Gray

JAZZWOMEN OF NOTE. One night at the Springfield Hilton the BUCK CREEK JB's gig was brightened by the appearance of two girl singers: Stella Orondorff, chanteuse from the Market Inn, and John Skillman's stepdaughter, Terry Devang, from Houston. This happy occasion brought forth the query from several fans as to why none of the local bands have belters or jazz singers except Anne Stanfield of the NEW SUNSHINE JB. It was felt that Washington should have its own Carol Leigh, Natalie Lamb, or Pat Yankee.

A few possibilities come to mind. Betty James keeps busy in Old Town without a full band. Greta James used to sing with bands at the picnic. Janice Cole has appeared for two years running in Georgetown's Hexagon shows. Bobbi Kelly used to sing in Fat Cat's bands. Chris Henderson belted 'em out for the Bay City 7. One hopes that young mother Chris will return to someone's bandstand soon. The need for feminine voices in our bands was illustrated t'other night at the Bratwursthaus when Dana Carroll from California sang with STOREYVILLE 7.

And why aren't there more female jazz musicians? The list is short: Chris Henderson's banjo, Micki Jo Young's bass with Ed Fishel's bands, Lucy Myers' washboard and fiddle with FALLSTAFF 5 PLUS 2, and Dodie Combs' sax, which we have not heard lately. Are there others? Washington has only two women jazz combo leaders, Dottie Dodgeon and Vicki Ford. Wish there were more.

CHAMPAGNE FAREWELL. The nine-year gig at the B'Haus of the FEDERAL JAZZ COMMISSION and its predecessor, Good Time 6, came to an end recently. On the final night, President Mary and Jack Doyle brought out several bottles of the bubbly, and a sad but good time was had by all.

Mark Taylor, jazz fan extraordinaire and former treasurer of the PRJC, is recuperating nicely from his accident. When last visited at a Wisconsin Ave. nursing home he was in a happy mood expecting to return home soon.

OUR "COMPETITION." The only other monthly jazz journal published in Washington, Ira Sabin's RADIO FREE JAZZ, has changed its name to JAZZ TIMES. We wish it well with its broader image, and hope it

will give trad jazz more coverage in the future. We thank it for past reportage of PRJC activities.

LE JAZZ POSH. Jazz went first class in the Sand Hills of North Carolina in early May. One night in the elegant old Pine Crest Inn at Pinehurst with a dinner of filet mignon and lobster, and next night at the swank Whispering Pines Country Club with an equally sumptuous meal. The mini-fest was arranged by Tar Heel musicians Tom Martin, drums, and Joe Robinson, trombone. Other members of the "Princeton Bix Reunion Band" were Tommy Pletcher, wielder of the most Bixian cornet extant; Bob Haggart, of World's Greatest JB, on bass; Dill Jones, piano; Spencer Clark, bass sax; Ron Hockett, clarinet; and leader Jack Howe, tenor sax. Sit-ins included Greg Cagle, editor of NC JAZZ FOOTNOTES, on cornet; Squirrel Ashcraft, old time Chicago pianist; Hal Farmer, trombone; and Sonny McGown, drums. Both soirees were videotaped by Johnson McRee, who MC'd the second night's festivities. His technicians on the wires and spinning wheels were Farmer, McGown, Jim Nielsen, and Bob Oakes from National Geographic. Also making the trek from D.C. were Barbara Park, an overage reporter, and his Carolina Missus.

Highlights were Jones' piano solos, Clark's superb playing of his big bass sax, Big Noise from Winnetka played by Haggart, its author, and Martin, and the happy before-and-after sessions in the lovely lakeside home of Tom and Fannie Martin.

VINTAGE MUSIC SOCIETIES. We welcome the presence of other musical fan clubs, which, like the PRJC, promote, perform, and preserve their favorite styles of nostalgic music in the Washington area. The Duke Ellington Society has been with us for some 20 years and is headed by Terrell A. Allen (529-5972). The Ed Walker Chapter of the Big Band Society is now two years old with 1,200 members. Best contact: our own Maggie Smith (460-5441). And now comes the new Northern Virginia Ragtime Society organized by Bill Mastbrook and Dale Harper (703-791-3063, P.O. Box 494, Downtown Sta., Manassas, VA 23110). Their May party was a ragtime piano concert and lecture by Richard Zimmerman, a leader in the Maple Leaf Club of Los Angeles and a founder of its Dawn of the Century Orchestra.

Down in Charlottesville there is the new Piedmont Jazz Society, which resulted from the concert of the Jazzin' Babies from Berlin -- with Jay Converse, tuba, and other local musicians sitting in. Three meetings have been held. Berny Leipelt (804-295-6834) is the honcho.

OOPS! MORE FESTIVALS! Last month we presented a "complete" list of jazz festivals. Well, we goofed. There are several more:

- o June 15, noon till? Pennsylvania Jazz Society Picnic, The Meadows, Hellertown, Pennsylvania. Red Onion JB with Carol Leigh, and Riverboat Banjo Band. \$3. BYOB. Phone (215) 253-0859.
- o June 28-29. Dixieland Festival, Cedar Falls, Iowa. Five Iowa Bands. Free.
- o July 9-13. El Dorado Dixieland Festival, El Dorado Hotel, Reno, Nevada. Wild Bill and several West Coast bands. Phone free (800) 648-5966.
- o July 11-13. Mendota Jazz Festival, Emporium of Jazz, Mendota, Minnesota. Hall Brothers JB, Salty Dogs, Carol Leigh, Max Morath. Phone (612) 542-1868.
- o August 28-Sept. 1. Detroit-Montreaux Jazz Fest, Detroit Plaza Hotel, Detroit. Dukes of Dixieland, others.
- o Sept. 19-21. North Carolina Jazz Festival, Hilton Hotel, Wilmington. Great national stars. Write 1924 S. 16th Street, Wilmington, NC 28401
- o Sept. 26-28. 2nd Summit Jazz Fest, Ramada Inn, Dillon, Colorado. New Black Eagles and Climax JBs. Write 2192 Braun Court, Golden, Colorado 80501.
- o Oct. 31-Nov. 1. Old Town Jazz Festival, Dill's Saloon, Traverse City, Michigan. Several bands. Write to Jan Campbell, County Road 651 South, Cedar, Michigan 49621.

OOPS!. MORE QUARTETS. The last issue described three jazz/swing quartets that play dance music for pay, but there are some more:

Ed Fishel's JAZZ LTD. quartet plays at Puff's in Oakton, Virginia, each Friday night with Ed on cigar and piano, Frank Guldseth on reeds, Rich Gerbich on drums, and Micki Jo Young on bass.

The Potomac River Jazz Club Proudly Presents Its

8th ANNUAL JAZZ BOATRIDE

Sailing Scenic Chesapeake Bay Aboard



With

THE BRANDYWINE REVIVAL JAZZ BAND

Saturday, June 21
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 convenient locations on the Capitol Beltway. The cost will be \$5. For details call 280-2373 (Virginia residents) or 588-7759 (D.C. and Maryland residents).

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

NOTES ON A DAMP NAPKIN

One night, at the Bratwursthaus, where else, some of the jazzola sports present got into a semi-contest of naming tunes with an animal reference in their titles. Maybe this is not quite up to the old match game at Bleeck's, or the bird-naming contest at the Weston, which brought us the Rosy Breasted Pushover, but we do need to start somewhere. Here are the results, carefully documented on one of Nick's napkins:

Muskrat Ramble	Yellow Dog Blues
Snake Rag	Wolverine Blues
Froggie Moore	Ostrich Walk
Sage Hen Strut	Jackass Blues
King Chanticleer	Piggly Wiggly
Tiger Rag	Walkin' the Dog
March of the Bobcats	Animule Ball
Cow Cow Boogie	Free As a Bird
Red Red Robin	Salty Dog
Wildcat Blues	Milk Cow Blues
The Blues Jumped a Rabbit	Social Polecat
Mule Walk	Panther Rag
Swinging the Elks	Moose March
Hyena Stomp	Billy Goat Stomp
Fish Tail Blues	Black Snake Blues
Mule Face Blues	Barking Dog
You'll Look Like a Monkey	The Lion Tamer
Nightingale Rag	Ragtime Oriole
Ragtime Turtledove	Stingaree Blues
My Little Kangaroo	Dog Trot
Alligator Crawl	Bye Bye Blackbird
Possums and Taters Rag	
Black Cat On a Fence	
Under the Double Eagle	
Big Bear Stomp (misspelled as Big Beer Stomp)	
Auntie Skinner's Chicken Dinner	
Teddy Bear's Picnic (Ah, childhood)	
I'm a Little Bluebird Looking for a Blackbird	
Livery Stable Blues (disallowed as being close, but no cigar)	

The reader who submits the most additional titles to this impressive list will be honored in Tailgate Ramblings by having his name spelled correctly and his findings listed in our Jazz Immortals column.

The Editor

Cornet for sale. Selmer Model K-Modified (large bore, BIG tone). Laquer finish. Excellent condition. Good deluxe case. \$300. Call PRJC member Joe Mason, 554-8548, after 6:00 p.m. weekdays.

BORN-AGAIN OPEN JAM SESSION SUNDAY, JUNE 22

Time: 7:00 till ?
Place: Puff's Restaurant
Oakton, Virginia

If the PRJC's Open Jam Session had never been invented, what would have happened?

Well, four or five our local jazz bands would never have come into existence and a couple dozen musicians now working in preexisting bands would still be looking for the local jazz scene.

So why was the monthly Open Jam Session discontinued six months ago? Because musicians' participation had declined to the point where few of them were getting any kicks out of blowing Back Home Again in Indiana and Basin Street Blues alongside guys who wanted to be playing Misty and A Foggy Day in London Town. As for the guys who wanted Misty and A Foggy Day, they're still waiting for their kind of tune to be called.

But it wasn't simply a problem of differing styles that killed the Open Jam. We had reached a point where it seemed that nearly all the musicians who had come to the Jam in order to "make the scene" had succeeded in making it, and didn't need us any longer.

So we killed the Open Jam to see what would happen. And something happened. Musicians notified us that the Jam was the one night a month they could spare from their families or their jobs to get out of the house and play a little jazz. Other musicians announced that they hadn't made the scene quite yet and would we please give it another try.

And something else happened -- the appearance of a leader-manager to replace those of us who had run the Open Jam in its declining months.

So here is the announcement you have been waiting for: The Open Jam will be resumed on Sunday, June 22, at 7 p.m., at Puff's Restaurant, in the Oakton (shopping) Center, on Virginia Route 123 (otherwise known as Chain Bridge Road) between Vienna and Fairfax.

The new manager (replacing John Doner, who stayed on his phone for two years to keep the session alive) is trumpeter Ben Whaley. Ben's phone number is 256-2102, and that is an important

datum, for in the born-again Open Jam we're making a renewed effort (it didn't work the first time) to match musicians' styles and skills in forming up the groups that will play the five or six sets. And that means Ben needs to hear from prospective participants in advance. (But if you don't reach Ben in advance, show up anyway; there'll still be room for flexibility in organizing the sets — and there's always that free-for-all at the end of the night.)

P.S. to nonmusician members: You haven't experienced Total Jazz until you've watched and listened while a bunch of musicians who've never met before do their stuff with your favorite music.

JAZZ BAND BALL SYNOPSSES - JUNE 1980
WPFW - 89.3 FM 6:00-7:30 PM

June 1, Host Harold Bates: "Jazzin' Around the States," a program tracing the progress of jazz from its beginning in New Orleans through many areas of the U.S. The titles of the songs selected will identify various American cities and States.

June 8, Host Harvey Jacobson: "An Evening with Scott Joplin." Concert pianist/entertainer/composer Harvey Jacobson offers a program dealing with classic ragtime and Scott Joplin. Recordings from Harvey's concert at the Weinberg Center for the Arts in Frederick, Md., will be heard.

June 15, Host Beale Riddle: "An Interview with Shep Allen," a taped interview done in 1967 with Allen, the manager of various jazz bands and clubs through the years, including the famous Sunset Cafe in Chicago in 1925

June 22, Host Lou Byers: "Wild Bill Davison," a potpourri of his most famous recording dates and best known sessions. Rescheduled from April 12 due to preemption.

June 29, Host Ray West: "The Original Salty Dogs Jazz Band," a presentation of traditional jazz as performed by one of the more successful of the semiprofessional jazz bands of the 60s and 70s.

BUCK CREEK JAZZ BAND
HITS FESTIVAL TRAIL

Buck Creek Road, in suburban Prince George's County, Maryland, is a quiet street. Named for a small stream that once meandered where trim lawns now reign, it is also unquiet when Fred and Anna Wahler throw a jazz bash at their Buck Creek Road home.

From these jazz events, involving traditional jazz musicians from all over and the elite of our local bands, came the beginnings of the Buck Creek Jazz Band a few years back. Under the vigorous aegis of the Wahler's, a new band was born.

When we first heard them in their formative stages it was evident that something new and significant was happening in traditional jazz. They were mature musicians, skilled in their instruments, but young in years and full of fresh new ideas for traditional jazz. Enthusiasm, closely-knitted harmonies, innovative ways with old tunes — all these marked the band from the start. As they played and rehearsed and broadened their book into many great but almost forgotten tunes, the band attracted a strong following.

Buck Creek has Jim Ritter on cornet and Frank Mesich on trombone as co-leaders. John Skillman is on clarinet; Rick Cordrey, piano; Jerry Addicott, banjo; John Wood, bass and tuba; and Gil Brown on drums.

Now this local band is going to the big time traditional festivals for the first time. They start their hegira at the fine St. Louis event, June 9th to 14th. Then they move up the mighty river to the Steamboat Days Festival in Burlington, Iowa, on June 17 to 22nd. In August, the 23rd and 24th, they will be at the Central City Jazz Festival, in the cool Rockies west of Denver. At all three festivals they will be playing head to head with the best traditional bands anywhere. For PRJC members it is a matter of great pride that one of our bands has been singled out for national recognition. Go to these festivals, they all are great. And when you go you will see how very well our local worthies stand up to the hot competition.

K. Lee

"Those Dogs of Mine"
"Ma Rainey's"
Corn Field Blues



Drummer available for traditional jazz groups. Will join as permanent member or serve as substitute. Glad to audition. Call Tom Brina, (202) 488-5220 (days), (202) 483-6134 (nights).

CLASSIC CARS, CLASSIC JAZZ

In an effort to expand PRJC activities to include another group of people involved in the preservation of an earlier part of American culture, the PRJC Board of Directors has decided to invite antique car enthusiasts to our annual picnic at Blob's Park on September 13. The original suggestion for this came from John Gable, a PRJC member who is also an antique car enthusiast.

As an incentive for antique car owners to bring their vehicles for display, anyone arriving at the picnic in an automobile 25 years old or older will be admitted at half price.

One of the best ways to get the word out -- to publicize our picnic to the antique car audience -- is to distribute invitation flyers at antique car shows. Listed below are some of the shows coming up in the Baltimore/Washington area during the next few months. If you could spare a few hours to attend one of these shows and distribute the PRJC's picnic invitation, your help would be sincerely appreciated. You might even enjoy looking at the antique automobiles. To obtain a supply of invitation flyers, please contact either Dave Robinson (273-6139) or John Gable (525-3595).

- o June 8. Chantilly, Va; Sulley Plantation (Route 28, 1/2 mile north of Route 50); all makes.
- o June 14. Butler, Md.; all makes.
- o June 14. Front Royal, Va.; Skyline Cavern Grounds; all makes.
- o June 14. Silver Spring, Md.; Sport Chevrolet (Route 29 and Briggs Chaney Road); Chevrolet only.
- o June 20-22. Fredrick, Md.; Hood College; Reos only.
- o June 21. Towson, Md.; Brooks Buick; Buicks only.
- o June 22. Baltimore; Catonsville Community College; Chevrolets only.
- o June 22. Bowie, Md.; Allen Pond Park; British cars only.

- o June 28. Hagerstown, Md.; So. Hagerstown High School; all makes.
- o July 24-27. Baltimore; Ramada Inn (1701 Belmont Ave.); Hudsons, Essexes, and Terraplanes.

GOOD NEWS FOR AUGUST

One fine West Coast band, Natural Gas, is coming here for a great PRJC Special Event on August 2, the first Saturday in that month. Put this down on your calendar now, cancel that ridiculously priced summer and the long backup at the Bay Bridge, and join your happy PRJC members in hearing an exceptionally talented band in the very best West Coast genre.

LESSONS FROM A LAZY RIVER

The Lazy River Jass Band has never played at any jazz festivals outside the D.C. area. Quite probably they never will. Nor do they play memorized -- or sight-read -- selections from the Red Back Book of rags or long-forgotten pop tunes from 1907. Their book consists of hoary chestnuts, tunes everybody knows, even people who think King Oliver was Brian Boru's father.

Why, then, does the Lazy River aggregation work more often than most PRJC bands? For five years or more, I have been lucky enough to be on the band's roster of substitutes and so have had ample time to ponder this phenomenon.

First and foremost, I think the Lazy River lads know that a smile casts a glow and makes people feel good; and that six or seven glowering bodies on a bandstand is an unedifying sight, no matter what sort of sound they produce. Surely, the LRJB are as prone to the irritations, tensions, and tragedies that afflict us all. But they put their woes aside when they are on a job. Even benign, magisterial Bob English looks as if he were savoring a private joke. And Ken Underwood is Falstaff at the tympani. The only time I ever saw Underwood disgruntled was on a gig in which he was hidden behind a salad bar. After staring all evening at a bowl of lettuce, Ken graciously suggested I should find a drummer with vegetarian leanings.

For as long as I can remember, it has been an article of faith with many part-time traditional musicians to moan and mutter when asked to play Saints, Indiana, Five Foot Two, and the like. Not so the Lazy River. They work them over with enthusiasm and the audience loves them for it. Maybe somebody told them, or they know by instinct, that if you think it's going to be a drag, man, it will be a drag. But if you think it's music...well, you never know, something good might happen.

Another plus for the Lazy River is that they look like a band and not like a bunch of pseudo-John Carradines, hoked up with sleeve garters and straw hats for that ever-lovin' crap game on the ole Miss', circa 1893. They look like gents, not Crazy Otto cloned seven times, and by Gad, suh, they hold their likker like gents. If they ever lose a round to the booze, they don't do it on the stand.

If set in 36-point Bodoni bold, "An Anthology of Bandstand Humor" would come up a rather slender volume, most of it written by Alan Fredrickson, with inserts and footnotes by Fats Waller, George Brunis, and Eddie Condon. Many try to do the between-tunes funny bit while reading members of the rhythm section fumble with their chord charts. Few succeed. To their everlasting credit, the Lazy River are never guilty of bandstand blather. They express humor in their enthusiastic but gawdawful vocals and in their projection of a general sense of joie de vivre.

I salute the Lazy River Jass Band. They remember what some of us tend to forget: what we do up there on the bandstand is supposed to be fun. And a lot of the fun spills out onto the audience. I think this called entertainment.

Al Webber

MUSICAL NOTES FROM THE EVENTS EDITOR

Patrons and jazz lovers stopping at the Bratwursthaus on the evening of Tuesday, May 13, were greeted by the most appropriate artifacts for a jazz room. On the walls are several photo-portraits and other photos of jazz notables, placed there by Beale Riddle, who selected them from his extensive collection. Many of these pictures were on the walls of the old St. Charles Hotel in D.C. when it was a local jazz mecca. Included in the display are photos of Jack Teagarden, Jelly Roll Morton, Pee Wee Russel, and King Oliver.

Jazz at the Library. Titles on jazz subjects can be found in the Black Studies section of the D.C. Public Library. The Central Branch (10th and G, N.W.) houses probably the largest collection of jazz titles. During May, special tables in the east area of the Martin Luther King Library displayed several outstanding jazz titles. A quick stroll through the stacks revealed upwards of 200 volumes of significance to jazz buffs who want to improve their knowledge of jazz.

Chuck Enlind, the PRJC's hardworking treasurer, has an address where jazz lovers can get a belt with a solid brass belt buckle spelling the word "JAZZ." Chuck's telephone number is 931-3748.

Jazz in June ... On your radio

Sun. June 1, 7:30 p.m. Royal Stokes guest Jerry Kline will feature Bunny Berrigan. WPFW-FM 89.3.

Sun., June 15, 4:00 p.m. Rob Bamburger. 2-1/2 hours of Bessie Smith. WAMU-FM 88.5.

Sun., June 29, 7:30 p.m. Royal Stokes, with Phil Payne, will feature the Time/Life reissue series. WPFW-FM 89.3.

Looking Ahead Into July. Wolf Trap has the International Jazz Festival (5 days) beginning Wednesday, July 2, through Sunday, July 6. The Saturday/Sunday Jam Session should include some local bands. On Thursday, Friday, and Saturday (July 24-26), the Who's Who Jazz Band, led by trumpeter Joe Shepherd, has a weekend engagement at the Angus Room, Sheraton Inn, Fredericksburg, Virginia. On Saturday, July 26, Park Frankenfield's Jazz Picnic occurs at Klein's Grove, Bath, Pennsylvania.

Sound System Wanted. Help improve acoustics for the Storyville 7 and other PRJC band gigs. A sound system compatible with the space known as Southwest-Warehouse-Tavern is needed. Contact Al or Jules at USA-0000.

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EVENTS EDITOR:
JOE GODFREY
829-4664

JUNE 1980

TRADITIONAL GIGS

At the Bratwursthaus, 708 N. Randolph (Parkington Shopping Ctr), Arlington, 8:30-11:30

Mondays	MANASSAS FESTIVAL JAZZERS
Tuesdays	STORYVILLE SEVEN
Wednesdays	RIVERSIDE RAMBLERS
Thursdays	MYSTERY JAZZ BAND
Fridays	BOB GIDEON QUARTET
Saturdays	BUCKY BUCKINGHAM QUARTET

OTHER REGULAR GIGS

Sundays	STORYVILLE 7, Southwest Warehouse, 414 4th St., S.W., D.C., 3 p.m. PAUL WINGO TRIO, Devil's Fork, Scott Circle, N.W., D.C., 11 a.m.
Mondays	TERRY HARTZEL, ragtime piano, Il Porto Ristorante, 121 King, Alexandria, 9 p.m.
Mon-Sat	DARYL OIT (ragtime piano), Fish Market, Union & King, Alexandria, 9 p.m. JOHN EATON (piano), Fairfax Hotel, 21 & Mass. Ave., N.W., D.C., 9 p.m.
Tue-Sun	DICK KROECKEL (ragtime piano), Il Porto Ristorante, 121 King, Alexandria, 9 p.m.
Thursdays	STIEVE JORDAN/"FAT CAT"; JOKERS WILD, Maple Street, Vienna, 9 p.m. SULTANS OF SWING, Excalibur, 1834 Columbia Rd., N.W., D.C., 9:30 p.m.
Fridays	SOUTHERN COMFORT, Shakey's Pizza, 1471 Rockville Pike, Rockville, 9 p.m. FEDERAL JAZZ COMMISSION, Cacao Lane, 8066 Main Street, Ellicott City, Md., 8 p.m. JAZZ LTD., Puff's Restaurant, Chain Bridge Road, Oakton, Va., 9 p.m. STORYVILLE 7, Southwest Warehouse, 414 4th St., S.W., D.C., 8 p.m.
Saturdays	THE NOTEABLES, Puff's Restaurant, Chain Bridge Road, Oakton, Va., 9 p.m. SULTANS OF SWING, Excalibur, 1834 Columbia Rd., N.W., D.C., 9:30 p.m.

ONE TIME ONLY

June 1	BUCK CREEK JAZZ BAND, Hilton Hotel, Springfield, Va., 8 p.m.
June 7	BAY CITY 7 JAZZ BAND, Hamilton Arts Festival, Hartford Rd., Baltimore, 11:30 a.m.
June 8	BAY CITY 7 JAZZ BAND, Antique Car Show, Sully Plantation, Chantilly, Va., 11 a.m. ROSEBUD RAGTIME ENSEMBLE, Arts/Crafts Festival, Glendale, Md., 1:30 p.m.
June 14	BAY CITY 7 JAZZ BAND, Bandstand, Concerts in the Park, Bel Air, Md., 7 p.m.
June 17-18	PRESERVATION HALL JAZZ BAND of New Orleans, Wolftrap Farm Park, 8:30 p.m.
June 21	8TH ANNUAL PRJC JAZZ BOATRIDE, from Annapolis City Dock (see article elsewhere this issue)

DOWN THE ROAD A PIECE

June 6	TEX WYNDHAM'S RED LION JAZZ BAND, Green Room, Dupont Hotel, Wilmington, Del. (reservations)
June 15	TEX WYNDHAM'S RED LION JAZZ BAND, Art League Show, Rehoboth, Del.
June 28	NEW BLACK EAGLE JAZZ BAND, Chautauqua Amphitheatre, Mt. Gretna, Pa.
June 28-29	RED ONION JAZZ BAND/CAROL LEIGH, PJC Picnic, The Meadows, Hellerton, Pa.

JAM SESSIONS

SHY	WEBB IVY (370-8944)
OPEN	PEABODY BOOK SHOP & BEER STUBE, 913 N. Charles, Baltimore. Wednesday evenings PUFF'S RESTAURANT, Chain Bridge Rd, Oakton, Va., June 22 (see article)

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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