

TAILGATE RAMBLINGS

NOVEMBER 1980



"Hi, I'm Jeannie, Big Band. This is Ed,
Dixieland Jazz."

TAILGATE RAMBLINGS
Volume 10, Number 11
November, 1980

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Floyd Levin Vivienne Brownfield

POTOMAC RIVER JAZZ CLUB:

President Ken Kramer
Cover Artist Tom Niemann

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.

* * * *

As your combined president and editor I committed the offense of being away for the August and Sept. board meetings and also absent from the editor's chair for the Sept. and Oct. Tailgate Ramblings. Work for most of August and travel abroad in Sept. and early Oct. were the reasons. Thanks again to Dick Baker and Ray West. Trad jazz was found in Rome at the attractive Mississippi Jazz Club and some not traditional was found in Athens at the equally attractive Half Note Jazz Club. Incidentally, the clarinet players with Greek bands playing music of the Greek provinces were great, as were the very proficient bouzouki players. Now we are back and the good news is that the Yankee Rhythm Kings are going to be here, Saturday night November 8, at the Tysons Corner Holiday Inn, Route 123 and Route 7. This is one of the great bands playing today. In their last appearance with us, a few years back, they electrified the

enthusiastic audience. They are even better now. This is a highlight of our year - be there to join in the joy.

You have received in the mail your ballot and list of nominees for the PRJC Board. Please return it, after voting for five. The ballots will be counted at the PRJC Annual Meeting, which will be on Saturday night, November 29 at 8 pm, at the Knights of Columbus Hall on Little River Turnpike in Annandale, VA.

The new board and officers will be responsible for the successful tenth anniversary programs. Material has been coming in for the big double issue of Tailgate Ramblings due in the spring. Get your PRJC memorabilia in soon.

Good news on our return - the success of the picnic - biggest and best yet. Bill Meisel did a great job as chairman and many thanks to him and his assistants.

And some sad news - the passing of devoted member C.Y. Browne.

Opposite are the biographies of nominees for the PRJC Board. The slate is a very good one, so select five and return your ballots (mailed separately) promptly.

Ken Kramer

TRIBUTE TO FATS WALLER

PRJC member Harvey Jacobson, concert pianist, entertainer and composer, will be presenting his "Tribute to Fats Waller" twice in this area in the month of November. On the 7th he'll be at the Weinberg Centre for the Arts in Frederick, Maryland, at 8 pm. On the 16th he'll be at the Westmoreland Circle Church in Washington at 5 pm, in the church's Westmoreland Concert Series.

Jacobson lives and teaches in Gaithersburg, but regularly travels to perform. In October he ran a jazz clinic on Waller's music at the Berkely School of Music in Boston, followed by a week-long series of lecture-demos on the music of Scott Joplin at the McCormack Centre for the Arts, also in Boston. His "Evening with Scott Joplin" was presented on "The Jazz Band Ball" earlier this year.

POTOMAC RIVER JAZZ CLUB

November, 1980

DORIS BAKER. Club member since 1972. Recording Secretary, 1975-76. Membership Secretary, 1977-80. Board member, 1975-78. Active in all Club activities, served at door many times, was Co-Chair of New Years Eve party twice. Employed in psychology dept., American University.

DON FARWELL. Charter member D.C. Hot Jazz Society, 1950, which met at the old Charles Hotel. Member of PRJC since its beginning. Fixture on Washington jazz scene for 30 years. Regular host on Club's Jazz Band Ball radio show. Often seen at PRJC events running a mean tape recorder. Attorney and legal book publisher. Member of four legal associations.

JOE GODFREY. Member since 1973. Events editor of TAILGATE RAMBLINGS (keeper of the jazz calendar), 1979-80. Elected to Board in early 1979. Managed the "Contrasts in Styles" special events for local bands, 1979-1980. Active with Club's singles group. His philosophy: Do the job that needs doing. Employed in jewelry dept., Woodward & Lothrop.(Incumbent)

GENE HYDEN. Native of Arlington. Dug jazz at old Bayou and Charles Hotel before moving to Hawaii. Was Vice President for Development, Honolulu Hot Jazz Society, until returning home in Sept., 1979. Appointed official photographer of PRJC 10th anniversary. Sells JAZZ belt buckles and synthetic oil. Is a civil servant at US-DOE.

JOHNSON McREE. Charter member of PRJC and on the Board ever since. Avid record collector, jazz scholar and supporter of jazz nationwide. Producer of the annual Manassas Jazz Festivals. Proprietor of Fat Cat's Jazz record label. Leader of local band, Fat Cat's Festival Jazzers. He's also a CPA. (Incumbent)

BILL MEISEL. Joined Club in 1975, the year he moved to D.C. area. Assistant Manager of the picnic, 1979, and PRJC picnic Director, 1980. Amateur trumpet player. Retired from 22 years in Air Force where he did logistical work. Has been a leader in Toastmasters Club, Jaycees, Junior Achievement and Little Theatre. Now an insurance agent in McLean.

PAT PLITT. She joined in 1972. Long time patron of jazz. Served many times at gates of Club events. Hosted the Hallelujah Ramblers JB from West Germany during their American tour. Active in church, scouting, PTA and civic organizations. Was Office Administrator, American Home Economics Assn. Now a part-time home-ec consultant with plenty of time to work for PRJC.

RAY WEST. Joined PRJC in 1972; elected to Board, 1974; Vice President, 1978; President, 1979. A record collector and jazz scholar, he has handled numerous broadcasts of classic jazz. Current producer of PRJC's radio show, "Jazz Band Ball." Ray is a computer specialist with the Navy Dept. (Incumbent)

F I V E T O B E E L E C T E D

STOMP OFF, let's go....



A new label devoted to traditional jazz and ragtime is pleased to introduce its first releases featuring outstanding pianist Terry Waldo. Stomp Off Records are produced on blue vinyl with the utmost care to assure the highest fidelity.

TERRY WALDO'S GUTBUCKET SYNCOPATORS "FEELIN' DEVILISH" SOS 1001

The Gutbucket Syncopators really sizzle on an exceptionally varied and interesting program including vocals by Susan LaMarche (her first with the Syncopators), Louise Anderson, Eddy Davis, and Terry Waldo.

R. Tate, tp; F. Powers, cl, t.sx; J. Snyder, tb; H. Smith, dm; E. Davis, bj, voc; L. Anderson, tu, voc; S. LaMarche, voc; T. Waldo, pn, voc.

Dinah, Milenberg Joys, Oh Daddy, The Man From The South, I'm Feelin' Devilish, 219 Blues, Waitin' For the Robert E. Lee, Losantville Blues, The Man From The South

Playing Time = 42:38

TERRY WALDO THE WIZARD OF THE PIANO SOS 1002

Terry plays rags and rag songs with his usual good spirits backed by the propulsive rhythm of Eddy Davis and Vince Giordano. The record includes a Jelly Roll Morton composition here recorded for the first time.

T. Waldo, pn, voc; Eddy Davis, bj; V. Giordano, tu.

Proctology, If You Talk In Your Sleep, Exit Gloom, Magnetic Rag, Don't Give Me No Goose For Christmas, Mississippi Rag, The Watermelon Trust-Corsica Rag, A Bag of Rags, Cocaine Habit, The Charleston, Chevy Chase, Sailin' Down The Chesapeake Bay.

Playing Time = 43:02

AND ...

While we are not trying to prove the theory that jazz came down (rather than up) the Mississippi from its source where the Scandinavians had settled, Stomp Off Records presents three remarkably hot bands from Denmark, Sweden and Norway:

PERUNA JAZZMEN COME ON AND STOMP, STOMP, STOMP SOS 1003

The Peruna Jazzmen from Copenhagen, Denmark plays the classic tunes of the twenties in a hard driving compelling manner that envelops the listener. This is two cornet King Oliver style at its best in beautiful fidelity.

M. Zuschlag and P. Aller, cnts; N. Westergaard, cl; A. Højberg, tb; A. Strauss, pn; P. Fauerschou or J. Neess, bj; L. Borup, wbd; L. Hechmann, sous.

My Heart, Log Cabin Blues, Alligator Hop, Irish Black Bottom, Mountain City Blues, The Chant, Jazzin' Babies' Blues, Dippermouth Blues, Snag It, Come On and Stomp Stomp Stomp, Georgia Grind, Eccentric Rag, Droppin' Shucks

Playing Time = 44:47

SCANIAZZ MESSIN' AROUND SOS 1004

A fascinating combination of hot dance and classic jazz by this unusual five piece band from Sweden in a program of obscure material from the 1920's, including fine vocals by Aneta Engström and Paul Strandberg.

P. Strandberg, cnt, voc; S. Olsson, cl, sop & alt sx; R. Kärve or B. Ekman, bj; S. Kärve, tu; P. Oldaeus, dm; A. Engström, voc; H. Bendroth, wbd.

Lazy, Terrible Blues, Messin' Around, Crying My Blues Away, You've Got To See Mama Ev'ry Night, Without That Gal!, Baltimore, Gulf Coast Blues, Don't Think You'll Be Missed, A Pile of Logs and Stone, That Da-Da Strain, After All I've Done For You

Playing Time = 43:30

CANAL STREET JAZZ BAND NEW ORLEANS STOMP SOS 1005

Forty-eight minutes of hot hard driving yet relaxed jazz by this excellent band from Oslo, Norway including two solo tracks by outstanding Morton-styled pianist, Gunnar Morten Larsen.

Ø. Kvarvag, tp; Ø. Fjellheim, tb; E. Aas, cl, sop & alt sx; M. G. Larsen, pn; S. O. Aarbostad, bs; P. J. Frydenlund, dm; B. Frydenlund, bj, gtr, voc; S. E. Tafjord, tu.

New Orleans Stomp, Society Blues, Froggie Moore Rag, Panama, Mister Jelly Lord, Easy Come Easy Go Blues, Weatherbird Rag, The Girls Go Crazy, Don't You Leave Me Here, Come Back Sweet Papa, Ory's Creole Trombone.

Playing Time = 48:02

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QUANTITY	DESCRIPTION	RECORD NO.	*PRICE	EXTENSION
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_____	TERRY WALDO	SOS 1002	7.98	_____
_____	PERUNA JAZZMEN	SOS 1003	7.98	_____
_____	SCANIAZZ	SOS 1004	7.98	_____
_____	CANAL STREET JAZZ BAND	SOS 1005	7.98	_____
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			TOTAL	_____

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**Any order of five or more records will be priced at \$7.00 for each record.

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That other great band from Boston, the Yankee Rhythm Kings, will play for the PRJC on Saturday, November 8, at the Tysons Corner Holiday Inn.

Since they last played for the PRJC in October 1978, the YRK have truly gained national prominence. They've been invited to almost all the major festivals, including the vast Sacramento Jubilee. Their third record is out now, and is receiving the same rave reviews that their previous ones did.

A good introduction to the YRK is the one written by leader-trombonist Bob Connors for their first album, in 1977:

The YRK was formed in November of 1974 and is based in Boston. The foremost goal of the group is to create a spontaneous, improvised ensemble sound within a structured framework, and, while no music is used on the stand, arrangements are employed in rehearsal to attain completeness and accuracy. Boasting a two-trumpet front line, the YRK enjoys the rich jazz legacy handed down by King Oliver, Jelly Roll Morton, Louis Armstrong, the New Orleans Rhythm Kings and the Original Dixieland Jass Band. Ballads, Tin Pan Alley and ragtime compositions are also considered fair game for the YRK's book. The band is made up of four full-time musicians and four avocationists.... One member, Ray Smith, has been broadcasting traditional jazz for the past twenty years, and can be heard every Sunday over WGBH-FM in Boston. The personnel has remained the same [since June 1976].

Along with its four-horn front line (tb, 2 tp, cl), the group sports a highly talented and versatile rhythm section (pno, bjo, dr, tuba), giving the band the capability of playing a tremendously wide range of traditional jazz music, from rags, to all the small-band classics, to the two-trumpet classics of Oliver and Lu Watters, to the great hot swing bands --early Duke Ellington tunes are special favorites of the YRK.

The Yankee Rhythm Kings will play from 9 pm until 1 am in the Ballroom of the Tysons Corner Holiday Inn, on Rt. 123 just outside the beltway. Tickets are \$6

for PRJC members, \$8 for nonmembers. As with previous events at this location, the hotel will serve roast beef sandwich platters (\$3.50 plus tax & tip) beginning at 7:30 for those who like to arrive early and stake out the best seats.

(Coming up in 1981: we're talking with New York's Blazer Bobcats about January 11--consider it probable; the great Bix Beiderbecke Memorial Jazz Band will be back the second Saturday in March; and the Magnolia Jazz Band will play for our annual boat ride on June 27. Other springtime possibilities include the Black Eagles and the Alamo City JB, from San Antonio.)

-- Dick Baker

JAZZ BAND BALL - NOVEMBER, 1980
WPFW - 89.3 FM 6-7.30 pm

November 2 - Host Jim Lyons
"King Oliver's Creole Jazz Band"
Legendary recordings from the 1920s by one of the most influential jazz bands of all time.

November 9 - Host Sonny McGown
Eddie Miller
Tracing the career of this NO-born tenor saxophonist from 1933 to the present. Featuring recordings of his work with the Bob Crosby Band and the Rampart Street Paraders.

November 16 - Host Roy Hostetter
The Hughes Panassie Sessions
Featuring recordings made at sessions instigated by the famous French jazz critic in 1938 and 1939. Some of the finest hot jazz artists of the time will be featured.

November 23 - Host Al Webber
The Federal Jazz Commission
A profile of a fine local traditional jazz band, uncompromisingly New Orleans in style, with a name particularly appropriate for this area.

November 30 - Host Ray West
The Manassas Jazz Festival
A program of jazz performances recorded at the Washington area's only annual traditional jazz festival. Special guest is Johnson "Fat Cat" McRee, festival creator and producer.

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ODDSSEY

Touring Greece, an enthusiast wouldn't have had a chance to join the musical scene except for the unexpected, and for the fact an axe small enough had been stashed in my wife's purse.

Originally Dodi and I had only planned that I would stand center stage at Epidaurus and play our courting song "Tenderly" on my harmonica, but there was more.

The Plaka (or Old Town Athens): Flea market by day and swinging taverna by night, we encountered another musical surprise. With our entourage of tourists we descended on the Palia Athena, and encountered our first splash of native ouzo. Mercy! We thought we heard the Greek four playing "Tenderly", and we weren't too sure, but Dodi had already handed me my axe. One drink of ouzo and I discovered that either you go ask to sit-in or break a dish, and it was too early for the latter.

I told their piano man, who spoke no English, that I would like to play a chorus, and I'm not sure that he was agreeable with the idea, but did politely allow me on stage. He offered me a mike; I led off, and the sound, though rough at times, was well received, and I made an effort to get off. For an encore we attempted "Body and Soul." My request must have "sounded like English to him" as the pianist gave a good D-flat tune an introduction in F! What followed could have been called "avant," however it was a mixture that I charitably brought to a halt before we got to the bridge and the difficult key change that could mean real trouble.

Then the really unexpected happened. A man came to me and said: "Man, you've been listening to Toots Thielemans," and I thanked him for the compliment only after making it clear that no one will ever attain Toot's excellence.

"I play the piano" he said. "I knew you were in trouble with Body and Soul and I can help you out."

"Man! In D-flat?" I gasped. "Whatever." "Satin Doll?" "Right" "How High the Moon? G?" "No problem," he said. "Why don't you go ask our hostess if we can sit-in at the break?"

The hostess spoke to the manager of the Palia Athena; he thought it would be a good idea. After two hours and much more ouzo my new acquaintance Al, from St. Louis, and I were told by the maitre d' that the stage was now available. We thought the band deserved a break after two hours working steadily for singers, and belly dancers. Their piano man relinquished his chair to Al, but the bass and drummer remained.

Al did know "Body" and played excellently. A valiant attempt by the bass man and the audience responded. The acoustics and mike were great, and for an encore we did "How High" which became testy somewhat near the end when I tried to convey the idea of exchanging "fours" with the drummer. I held up four fingers, he nodded and I thought he understood. So I stole an idea from Charlie Parker for my first four bars, turned to the drummer who looked bewildered for the first three, and then, getting the message, gave it a shot. The next exchange came out about four to two, but that was close enough for jazz.

By the time we'd finished Satin Doll, it was time for our party to board the bus for the hotel and we left the Plaka on a happy note. All in all the unrehearsed performance with our Hellenic friends wasn't too bad musically. After handshakes with the musicians, and a sneaky embrace with their star vocalist (not Melina, but just as pretty) Al and I agreed that our rapport had been instant and memorable.

ODDSSEY/continued

The Epidaurus: A land trip from Athens to Nauplia and the ancient Greek theater where the late Maria Callas had performed a few years back. We wondered if we would be allowed to roam all over the stage and try out its magnificent acoustics. When we arrived there were several busloads of tourists, some doing their thing on stage, talking, and milling, and it was evident that there would be no trouble "getting on." Better yet, no one with whom I'd have to trade "fours" unless with Apollo or Homer.

I waited until Dodi and our daughter Bobbie had seated themselves; Dodi at the top and Bobbie center (seats 14,000, but not a full house) and then took center stage and played an introduction to "Tenderly". Immediately the theater became deathly still. I feared I was laying an egg, and played only one chorus, as planned, ending with a short coda. Then it happened! The Plaka enthusiasm had been great, but the bravos! and encores! (in several languages) behooved me to oblige with a quick chorus, atempo, of "Body." I got off stage quickly, thanking all the gods for the gig we had traveled some six thousand miles to fulfill. Two couples from NYC asked me if I had been on PBS-TV with the Boston Pops recently; but I assured them that my only resemblance to Toots Thielemans is the grey hair.

The ship: After a three-day land tour, the boat ride to the Islands we thought would be relaxing, sorta clean the "Never on Sunday" kick out of our ears, but we were told that a four piece combo was on board. "Greeks?" I asked. "No. Four musicians booked by the Peter Duchin Agency in NYC."

That evening, only someone with a novelty instrument like the chromatic mouth harp would know the difficulty involved in sittin'-in with a legitimate jazz combo, and an answer to my first attempt was: "Sorry, sir. It's not customary, and would have to be cleared by the tour director."

And then at break time, after the show, the piano man came to me and said that the tour director had given her OK for us to do our thing, though by that time it was late and our piano man from St. Louis was out of the mood. I couldn't blame him.

Then I thought ... what the hell! This cat Victor needs to be convinced, so I said: "Man, how about helping me out with a bit of "How High the Moon?" I play it in the original key of G so you won't have to transpose, or maybe "Misty" in E-flat, or F?"

"OK" he said, though not convincingly, and when I miked up, both the bass man and drummer eyed me suspiciously.

"How do you want it?" asked Victor, who I'm sure must have fully expected that at the last minute I might switch to "Turkey in the Straw" or "Willie up a Gumstump."

"I'll give you a short arpeggio and we'll get into "Misty" for an opener," I said, prepared to assail them as best I could with my odd instrument, in a strained situation.

We began. After the arpeggio, we fell into "Misty." Four bars later we became immediately acquainted, discovering that instant rapport that jazz musicians feel for one another at once - or else never.

Three tunes later, on C-jam, we reached our peak. The tour director had long stopped biting her nails, and when I got off the stand, the musicians announced that I would be their special guest for the remaining nights.

The third night: Terrific! The ship left the island of Santarini on its way to Piraeus, the sea had calmed and another memorable set with Peter Duchin's representative combo, and I thanked the gods once more for the great gig. Even forgave Poseidon for stirring up by shishkabob ...

Hey! that kinda swings! "Stirrin' up my shishkabob?" Why not? "Struttin' with some Barbeque" "Pig foot and a bottle of beer"

--- George Combs

* * * * *

OF PEOPLE, PLACES AND PERFORMANCES

NEW JAZZ SOCIETY. Harrisburg, PA, is the locale of the newest jazz club in this part of the country. The Central PA Friends of Jazz, Inc, is now into its sixth month under the leadership of Jack Snavely (PO Box 889, Harrisburg PA. 17108. Tel: 717-761-4001). The new club has a monthly newsletter, modelled somewhat after TR, and boasts a membership of over 150. Its jazz coverage is rather broad, running from dixieland through mainstream to contemporary.

DOYLES' DILEMMA. A note from Mary and Jack Doyle, now settled in Redlands, CA., says they miss the good Potomac jazz and friends here, and that Jack has not yet installed his extensive sound equipment. They've had no music, but they read about ours in TR. Suggestion to them: There are many jazz societies in Southern Cal. Find the nearest one and I predict you'll soon be officers of it.

INTERESTING GIGS. The Federal Jazz Commission had two good gigs in Georgetown recently -- a dinner dance for the Intl Monetary Fund in Prospect House, and the dedication of the Media Institute's new HQ. Leader Al Webber reports that the Fearless Feds also played at the antique auto show in the Rockville Civic Center, and will entertain at the Corcoran Gallery's masked ball. Don Henneberry is the new banjoist and singer with this band.

The Buck Creek JB has good geographical geometry on its gigs. Closest was the picnic for the Hazeltine Corp at Seneca Creek State Park. Then came Bob Erdos' concert in Memorial Park at York, PA. Coming up they play for the Delaware Valley Jazz Society in South Jersey on November 9, and for the Virginia Library Assn. in Richmond on Dec. 5.

Del Beyer's Riverside Ramblers played for the VA. Municipal League in the Old Torpedo Factory Art Center with many leading politicians in the audience.

/continued

Of People, Places and performances/cont

JAZZ ON THE HILL. Two bands have played in the House Office Building: Riverside Ramblers for the dinner dance of the JFK Memorial Intl. Field Hockey group, and the Buck Creek JB for a private birthday party.

LE JAZZ MERCANTILE. Our bands continue to help sell the products of American enterprise: The Ramblers boosted the "ski swap" of the Wash. Ski Patrol at the Spring Valley Ski Center. Southern Comfort played at the Downtown Woodies. The Sheiks of Dixie got customers into a spending mood at the Parkington Shopping Center in Arlington, and at the Annapolis Hechts. They also played for the VA. Boosters of the Dips soccer team.

The Band from Tin Pan Alley played in Old Town Alexandria for a party honoring 8th District Congressman Herb Harris. Redskins Brig Owens, Roy Jefferson, George Nock and Jerry Smith were co-stars. The Band has been booked for the Harris victory celebration. Ah, politics!!

JAZZMEN OF NOTE. Bill Allred reports that Auntie Mame's in Ft. Lauderdale is switching to country music, and he now has a band at the Eldorado Hotel in Reno. Washington's own John Thomas, trumpeter, has moved west too and is in the Eldorado band. (That's the hotel that held a tradjazzfest last summer.)

Dick Sackett is the new banjo player with the Storyville Seven.

* * * *

HEARD AND OBSERVED

The Hot Mustard Jazz Band is playing Sunday nights in the Ramada Inn, Route 7 and the Beltway (near Tysons Corner). Tailgate recommends a visit to this very proficient and versatile band.

Some of the area's finest musicians are here: Van Perry, Larry Eanet, Country Thomas, Dave Burns, Dick Mains and Leoncard Cuddy. The 7-piece combo plays rousing Dixieland as well as ballads with taste and a steady and pulsing beat.

SOME SOBERING FACTS ABOUT
(PRJC'S) ECONOMICS

As PRJC members you need to know of a problem with our special events. In the past we would set up a budget, hire the band and expect the admissions to pay the costs. If we broke even we were all happy. If we made a little, it went into the kitty for a little better event next time.

Since early in 1980 the motel ball-rooms in the area have a new policy on receipts from the bar - the cash bars which are at all of our events. Now they require a minimum amount in bar receipts, ranging, depending on the particular motel, from \$600 to \$1000. If the good people drink less, the club has to pay the difference up to the minimum. Let's say 150 show up, we normally have little cause to worry about that. But if fewer than 100 show up we are in trouble -- both at the gate and at the bar. Instead of a modest loss of a few hundred, which can be expected from time to time, we can end up with a total loss of four hundred dollars or more.

The remedy is not, of course, drinking like crazies. We are a very modest group of drinkers and let's stay that way. One remedy is good attendance - all the events are worthwhile. Another remedy is for our members to advise us of alternative sites - clubs with good facilities, convenient to our District Maryland and Virginia members with modest rentals and no bar minimums. Keep an eye out for them and let Tailgate know so our committee can look into their availability. We know every special and local band event is not going to be a Turk Murphy or Black Eagle blockbuster of a sell-out -- although they all deserve to be. So help the club continue the high standard of traditional jazz by good attendance and alertness to possible other sites.

KLK

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PIANO TUNING & REPAIRS at discount rates for fellow PRJC members. Also rebuilt player pianos; rare jazz classic rolls (2) FREE to PRJC purchaser. Call Jim DeRocher, 280-4398.

THE 15TH ANNUAL MANASSAS JAZZ FESTIVAL

Yep, fifteen years ago Johnson McRee most courageously launched the good ship Manassas Jazz Festival in the swirling waters of Bull Run. It is still afloat and still sending out those good early December sounds - this year on Friday, Saturday and Sunday, December 5, 6 and 7. The concert sites will be in Manassas, at the informal Elks Club, and at the Hayloft Theatre.

Of high interest to PRJC members is the appearance of the Smith Street Society Jazz Band. This is a New York-based group, and Mississippi Rag writer Joe Klee describes them as a "fine trad band with an exceptional repertoire." Mecca, the Magazine of Traditional Jazz, said "The seasoned pros, the Smith Street Society, were next ... These guys come on like a bulldozer knocking down trees, stomping along hell-for-leather in a joyous musical riot that brings down the house." John Wilson, the eminent jazz critic of the New York Times says the Smith Street Band plays "lusty old-style jazz" and gives "vital, rugged jazz performances that are driven by Herb Gardner's brash expressive trombone and the urgent, singing soprano saxophone of Bruce McNichols." Sounds like our kind of band, friends, so let's get out to Manassas and join in the fun.

Johnson will have a whole mess of other guest artists as well. We are fortunate to have one of the best jazz festivals going on right in our own back yard. Johnson will be sending out a mailing of the program shortly and as for now, just mark down those dates for a jazz treat.

* * * * *

JAM SESSIONS

Shy - call Webb Ivy 370-8944 or
George Gailes 345-3113

Open -

Weds 8 pm Peabody Book & Beer Stube
913 North Charles, Baltimore

Sun 5 pm Topside Inn
Galesville (near Annapolis)

Sun 30th Puff's Restaurant
7 pm Oakton Center, Oakton, VA.

* * * * *

24-hour PRJC Hotline
703-532-TRAD

All That Jazz

Events Editor
Joe Godfrey
829-4664

NOVEMBER, 1980

THIS MONTH'S PRJC SPECIAL

THE DATE: 8th at 9 pm THE BAND: Yankee Rhythm Kings from Boston

THE LOCATION: Holiday Inn, Tysons Corner, Virginia

BONUS SPECIAL: PRJC Annual Membership Meeting, November 29, see elsewhere

REGULAR GIGS

The Bratwursthaus, Parkington Shopping Center, Arlington, Virginia. 8.30 pm
Mondays Not So Modern Jazz Quartet
Tuesdays Storyville Seven
Wednesdays Picayune Cabaret Band
Thursdays Riverside Ramblers
Fridays Gideon's Band
Saturdays Bucky Buckingham Quartet

Il Porto Ristorante, 121 King Street, Alexandria, Virginia
Mondays - Terry Hartzell, ragtime po Tues-Sun - Johnnie Maddox, ragtime piano

Fish Market, 105 King Street, Alexandria, Virginia (*Back Room)
Sun-Mon Bill Osborne, jazz piano* Tues-Sat - Daryl Ott, ragtime piano
Tues-Sat - Herb Green, ragtime piano*

Puff's Restaurant, 2916 Chain Bridge Road, Oakton Center, Oakton, Virginia
Fridays - Jazz, Ltd. Saturdays - The Noteables

Sundays Hot Mustard JB, Teddy's, Ramada Inn, Beltway & Route 7, VA.
Mon-Sat. John Eaton, piano, Fairfax Hotel, Mass & 21, D.C.
Fridays Southern Comfort, Shakey's Pizza, 1471 Rockville Pike, MD.
Storyville Seven, Southwest Warehouse Tavern, D.C.
Friday 7 and * Federal Jazz Commission, Cacao Lane Restaurant, Ellicott City
*(call PRJC Hotline for info on second date)
Sundays 2 & 16 Buck Creek JB, Springfield Hilton Hotel, Virginia

ONCE, TWICE, THRICE

Sunday 2 9 pm Al Webber's Fungus Five, Col. Brooks Tavern, Monroe & Michigan NE
Sunday 2 Helen Humes, vocals, Charlie's in Georgetown
Tues 5-Sun 9 Kenny Davern and Charlie Byrd, Charlie's in Georgetown (reeds)
Tues 11-Sun 16 Red Norvo and Charlie Byrd, Charlie's in Georgetown (vibes)
Friday 7 Harvey Jacobson, concert pianist, "Tribute to Fats Waller"
Weinberg Center for Arts, Frederick, MD. 8 pm
Sunday 16 ditto, Westmoreland Presbyterian Church, Westmoreland Circle 5 pm
Fri/Sat 7-8 and 14/15 Who's Who Band, Sheraton Inn, Fredericksburg, VA.
Sat. 1 Duke Ellington Society, Omega House, 13 & Harvard NW
Jim Lyons : "Unissued Ellington 78s"

DOWN THE ROAD A PIECE

Weds Rusty Rudder JB, Yesteryear's, 611 Chester Pike, Prospect Pk, PA.
Friday 7 Red Lion JB, Hotel DuPont, Wilmington, DE. (reservations)
Sunday 9 Buck Creek JB, Dutch Inn, Gibbstown, NJ (6 pm)
Fri/Sat 14-15 & 21-22 Brandywine Revival, Ground Round 1101 Philly Pike, Wilmington
Sunday 30 Parke Frankenfield, Green Pond CC, nr. Bethlehem, PA. (4 pm)

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:

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