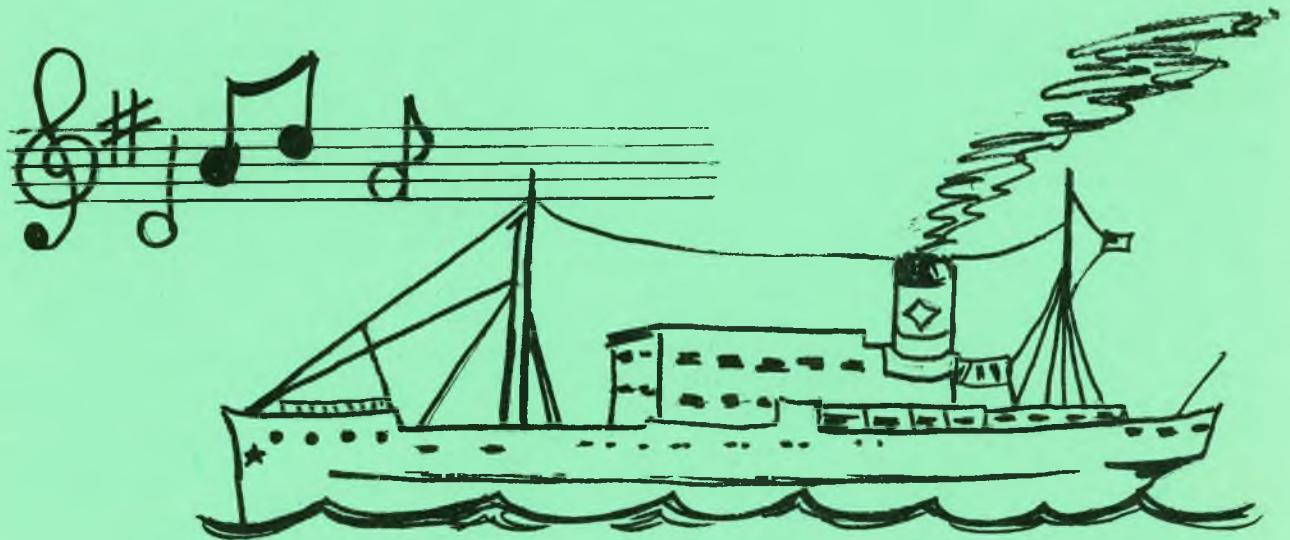


Tailgate Ramblings



TAILGATE RAMBLINGS
VOLUME 11, NUMBER 5
JUNE 1981

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POTOMAC RIVER JAZZ CLUB

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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 CORNER

Your PRJC Board would have welcomed David Stockman, our newly famed federal budget slasher, at our May meeting. Like all other organizations not endowed with vast sums of donated money, PRJC has to fight against the twin demons of fixed income and rising costs for all of our programs. The summer months are our dry period, with only new memberships as a source of income, and increased

printing, mailing, and special event costs the order of the day. Two new services, an expanded sales program of traditional jazz records and of jazz-related souvenir items, are under way with money needed to secure an inventory. Only the great Annual Picnic, set for September 12, will bring our finances to blooming health once more. From now to then your Board decided on a most cautious program on any expenses over and beyond those needed to keep Tailgate Ramblings coming and the necessary day-to-day club operations moving. The minimum monthly amount we need is \$900, and this does not take into account possible losses at our June and August special events. Of course, if you come out in goodly numbers for these--the Boatride, the jointly sponsored affair at the Press Club (details on both in this issue), and the August special--there will be no worries.

Gene Hyden was elected as a member of the Board. Gene replaces Pat Plitt, who felt unable to continue at this time as a Board member but who will continue to serve the club as an active volunteer in our many activities. Gene was vice president of the Honolulu Jazz Club, the leading mid-Pacific citadel of traditional jazz, and is an ardent and expert photographer.

We are in our tenth anniversary year. We feel this puts special polish on all that we do this year. The Board is a most constructive body, and we are working on an expanded and exciting program for this and the next 10 years. See you on the Boatride, at the Press Club, and at the many jazz events in the Washington-Baltimore area.

Ken Kramer

NINTH ANNUAL JAZZ BOATRIDE JUNE 27
MAGNOLIA JAZZ BAND TO PLAY

The 1981 edition of the Jazz Boatripe, the PRJC event second in popularity only to our picnic, will again sail from the Annapolis City Dock aboard the Harbor Queen.

The band for the event will be the Magnolia Jazz Band, from Stanford, California, coming to Washington after playing at the St. Louis National Ragtime Festival, the Burlington (Iowa) Steamboat Days Celebration, and several other jazz club concerts in the Midwest and East.

The format for the trip is the same as last year: The boat will open for boarding at 7 p.m., the band will begin playing at 7:30, we sail at 8 and return around midnight. Parking is free on the 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.

In spite of the increased cost of bringing a name band so far for the Boatripe, we've increased the ticket prices only \$1, to \$8 each for PRJC members and \$10 for nonmembers. This event is traditionally a sellout (more than 100 tickets had already been sold by the second week of May), so order your tickets now from Don Angell, 2820 Dorr Avenue, Fairfax, VA 22031 (checks payable to PRJC).

Also, be reminded that this is 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. (Cruise director Angell has negotiated a special price reduction for us on the drinks--they'll be quite inexpensive.)

(The Magnolia Jazz Band will also play at the Press Club on Friday, June 26, and at the Olde Towne Alexandria Ramada Inn on Sunday, June 28. See p. 7 for details.)

WHO'S WHO AT THE PRESS CLUB JUNE 14

Sunday, June 14, is the kickoff date for a Sunday series of jazz programs at the National Press Club cosponsored by PRJC and the Press Club.

Local bands will provide the music, and the band for the June 14 program will be the Who's Who. Led by trumpeter Joe Shepherd, this band plays everything from traditional jazz to Dixieland to big band sounds. Who's Who has a large following from Frederick to Fredericksburg and has been heard on National Public Radio as far away as Tulsa, Oklahoma. Besides Joe Shepherd, the band consists of Steve Welch, trombone; Bob Thulman, clarinet and soprano sax; Mort Langstaff, piano; John Wood, bass; Charley LaBarbera, banjo and guitar; and Gil Brown, drums.

It is planned to have monthly jazz programs at the Press Club with a different band each month. The Press Club is going all out to get its members to turn out for the first program, and we hope many PRJCers will show up as well. The series promises to give our local bands well-deserved exposure.

Remember the date, place, and time: Sunday, June 14, 3 p.m. to 6 p.m., National Press Club, 14th and F Streets, N.W., Washington, D.C. Price: \$7.50 per person. There will be a cash bar with very moderate prices. Plenty of free street parking. For reservations, please call 737-2501.

JAZZ BAND BALL--JUNE 1981
WPFW - 89.3 FM 6:30-8:00 PM

June 7 - Host Harold Bates
Dick Hyman

A resume of the recorded works of a modern-day pianist who has absorbed the skills of early jazz performers and who continues to perpetuate their art.

June 14 - Host Bill Whelan

Mason "Country" Thomas

Highlighting an outstanding traditional jazz musician of the Washington area. Featuring recordings and a live interview with Country, jazz clarinetist and saxophonist, by his colleague Wild Bill Whelan.

June 21 - Host Sonny McGown

The Heat Is On

Featuring selected hot jazz recordings, commemorating the first day of summer with appropriate selections about heat. Artists will include Louis Armstrong, Jack Teagarden, Wild Bill Davison, and early Benny Goodman.

June 28 - Host Jim Lyons

Tommy Ladner alias Ladnier--Wanted for Playing Badd Blues

Featuring another outstanding jazz trumpeter acclaimed within the jazz community but unknown to most listeners of popular music. (Rescheduled from May 24.)

NOTHING COULD BE FINER . . .

There are not many incentives that would cause me to arise at 6 a.m. on a Friday morning (after working overtime and then playing a gig the previous night); drive to the outreaches of North Carolina; spend two evenings hauling, setting up, operating, and tearing down a trunkful of equipment till the wee hours; and then drive back to D.C., arriving with barely enough time to grab an armful of records from home and rush to the studio for my scheduled radio show that evening. The Sons of Bix Reunion Jazz Band, however, is just such a thing.

My cohort on this excursion was friend/drummer/record collector Sonny McGown. It was my second trip down to the semi-annual gathering of this band in Pinehurst, N.C.; for Sonny it was trip number three. Ostensibly, our participation in the bash is to capture the performances on a master tape, from which copies are made for interested parties. But in weaker moments we will confess that the real reason we go is for the chance to become acquainted with--and sit in with--the musicians.

And fine musicians they are. On bass, none other than Bob Haggart of Bob Crosby/World's Greatest Jazz Band fame, and composer of such tunes as "Big Noise From Winnetka" and "South Rampart Street Parade." He squeezed in this particular gig between tours of Mexico and Europe! On piano, Dill Jones, stalwart on the New York scene and familiar to PRJCers from his Manassas appearances. And on drums, PRJCer Tom Martin, to whom go the kudos for organizing these bashes.

The formidable front line is led by cornetist Tommy Pletcher, he of the Bixian tone. Local favorite Ron Hockett was aboard for this date on clarinet. Mike Katz, former pianist with the band until a recent hand injury, played valve trombone alongside N.C. trombonist Joe Robertson. Another dimension was added by the tenor sax of Jack Howe, who takes this basic personnel to Princeton each year; and Carolinian Spencer Clark, master of the rare bass saxophone.

The band played the first night in the beautiful Pine Crest Inn, which caters to the golfers in this resort-y area. Sonny and I were graciously accorded the meal-and-drinks treatment given the band, and after a sumptuous repast we donned our headphones and settled in behind our knobs and buttons for a fine evening of jazz.

The band plays familiar tunes in a swinging, jam-like style, leaning a bit toward the mainstream side. Solo space is liberally distributed; those of Hockett, Pletcher, and Haggart were especially well received by the ample audience. The size of the band, and that of the room, resulted in a very intimate setting, and an air of informality prevailed. (Tommy even played a number or two from a patron's table!) Some of the evening's musical highlights came during the several quartet interludes--Pletcher, Hockett, and Spence each getting a chance to shine with the rhythm section. Tom Martin and Bob Haggart did the obligatory "Big Noise" routine to great response. Somewhere along the way I was asked to sit in, which I did along with Carolina cornetist Greg Cagle, while Sonny slid in behind the drums. I noticed the time as we packed up the gear that night; it was 2 a.m. We were in no condition to care.

Our first order of business the following day was the Bass Sax Retrieval Mission. Spence had borrowed Country Thomas's horn while his own was being overhauled, and he was anxious for us to take custody of it and return it to Jimmy Hamilton for use with Storyville. Much to our relief, it fitted in Sonny's trunk.

Mission accomplished, we turned our attention to the Elks Lodge, where the band was to play that evening for the Exalted Rulers Ball. This was a formal affair, unlike the previous evening, held in the Lodge's spacious banquet hall, with a sizeable dance floor. Sonny and I set up and hurriedly enjoyed the copious buffet, then assumed our positions among the wires.

This night the band was especially "on." More room on the bandstand effected a better balance of sound, and the musicians were in top form. (A local guitarist was added for this gig.) The band catered to the dancers (was that really George Gobel on the dance floor?), firing off tunes in rapid succession, with Jack Howe popping up in the middle of each tune to run over to Dill and whisper the next title.

Again Sonny and I were accorded some sit-in time. This time Greg Cagle and I took our turns separately--amazingly, we both chose the same tune! (I switched.) It's a rare treat to lock horns with the likes of these gentlemen, and the compliments they gave Sonny and me are highly valued.

It was Greg who noticed that he and I and Tommy were all playing Getzen Eterna silver cornets! Tommy insisted on a picture for submission to

Getzen's trade journal, whereupon we rounded up Sonny with camera, and the Getzen Gang was immortalized with Spence's newly refurbished bass sax in the background.

Sonny and I then said our goodbyes, packed the gear into the car, and slept off what was left of the night. We departed the next morning. A thrush sang from a whispering pine as we pulled out of town, and Pinehurst got back to the business of golf.

It was a long drive back.

Dave Robinson

LITTLE JAZZ

To echo the cliché that Roy Eldridge is a bridge figure linking Louis Armstrong and Dizzy Gillespie is probably true enough as far as it goes. But if left at that, it has the effect of praising Eldridge with faint damns.

This is an attempt to place the immeasurable contribution of "Little Jazz" in some perspective--a task appropriately undertaken now that he has been put out of action by a serious cardiac problem which will probably mean no more trumpet playing.

I caught him at Bubba's in Fort Lauderdale last winter, and he was still swinging like mad. There's no denying the obvious--his horn playing was nowhere what it had been a decade earlier, but the energy, élan, and soul still burst forth as they did in every performance Roy ever gave.

I recall the first time I ever saw Roy. He was on tour with Gene Krupa's band, and the big production number, of course, was "Let Me Off Uptown." I sat through three shows at Loew's State in Boston to hear that great horn and see that incredible bundle of energy propel itself around the stage in a wildly uninhibited shag with Anita O'Day. (There was some criticism of this. "Colored" and white weren't supposed to be dancing together in Boston in 1940.) I remember, too, on "Drumboogie," Krupa whaling away at the tomtom with Roy close beside him, howling through chorus after chorus in impossibly high registers. (Roy never went as naturally high as did guys like Cat Anderson, but, like Louis, he could play whole choruses effortlessly in the highest registers of his axe. He rarely went up there just to play Harry James-like screamers.)

And then there were the records. It would be impossible to consider Little Jazz without thinking of Chu Berry--Chu and his Little Jazz Ensemble:

"You know, all the hours worked tonight, Jazz, I ain't even tired--let's go some place and swing!"

"Where you want to go, Chu?"

"Let's go down t'the Subway."

"Who's workin' down there?"

"Clyde Hart's workin' down there, man."

"Why, I b'lieve I hear him swingin' out already!"

"C'mon, Jazz, and get your horn out!"

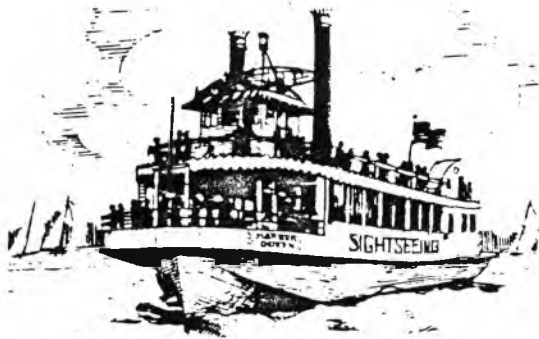
That's the introduction to "Sittin' In," on which Jazz, Berry, and Hart worked out at a pace which, 40 years later, is still exciting. A thrilling performance.

The Potomac River Jazz Club Proudly Presents Its
9th ANNUAL JAZZ BOATRIDE

with music by the

MAGNOLIA JAZZ BAND

Sailing Scenic Chesapeake Bay Aboard



THE HARBOR QUEEN



NEW ORLEANS JAZZ
in the original tradition

*“California’s Answer to
Preservation Hall”*

Saturday, June 27
Annapolis City Dock
Annapolis, Maryland

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

Admission: PRJC Members \$8
Non-members \$10

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

For information on this and other area jazz activity call 532-TRAD.

Roy liked working with tenormen. Much of his best work was done in company with Berry--and after Chu's tragic highway death, with Coleman Hawkins and with Lester Young.

On a number of records during the 50s, Hawk and Jazz found themselves with Earl Hines, and the chemistry of these three fine old warhorses was spectacular.

Roy was not a "modern" trumpet player, whatever the hell that means. It has been said that he was eclipsed by Diz and the bop revolution, but this seems to me untrue. Certainly it is a fact that when, a few years ago, Jazz and Diz recorded together, the results occasionally were difficult to tell apart, but that was largely because of an effort on the part of both men to accommodate to each other's style.

In his book, "To Be or Not to Bop," Dizzy called Roy "my idol," and wrote, "I came from an age of Roy Eldridge . . . What I did was very much an extension of what Roy Eldridge had done."

This in no way implies that Jazz was a bopster. He was not, any more than he was a traditionalist. His style tended to be closer in conception to Louis Armstrong than to Gillespie, but the Armstrong of the 30s, not the Hot 5 Louis. Jazz was a product of the swing era. After all, he came to public notice in one big band--Fletcher Henderson's--and to fame in two others--Artie Shaw's and Gene Krupa's. He led a remarkably good swing band in the mid-30s in Chicago, and throughout his life clearly felt comfortable in a big band context.

Now one must hope that Roy will follow his doctor's orders. Blowing a trumpet is not good for an aged and weakened heart muscle, and certainly Little Jazz's fame is secure without his ever having to blow another note. But what a voice jazz has lost!

Ted Chandler

MAN ARRESTED FOR ASKING BAND TO PLAY NON-JAZZ TUNES

The following are the facts. I leave it to the reader to judge the accuracy of the headline above.

I was subbing with Paul Naden's Falstaff Five (+2) at their new--and very classy--regular Thursday gig at the Cross Keys Inn in Baltimore. Paul has some nice little note sheets the audience may use to make tune requests. He usually gets requests for good traditional jazz tunes.

However, as always, there is one guy who isn't in tune with the musical idiom. So the night I was there, Paul gets a request sheet that asks for "Laura," "The Girl From Ipanema," and "Stardust." (I believe the appropriate remark at this point is "STAD!") Paul tried to explain to the fellow that those were not Dixieland tunes and the band couldn't play them. (I ask you, have you ever heard "The Girl From Ipanema" played on a washboard?) The man just wouldn't take no for an answer, and he kept coming back and badgering Paul to play these three tunes.

Finally, during one of these conversations, Paul dropped the request sheet to the floor in

exasperation. At that, the man became quite angry. He stepped up on the bandstand--in mid-tune--and started insisting that we play the tunes.

In the meantime, one of the band's regular followers at this gig came to the rescue. She is a tall, red-haired private detective person. Chuck Brown told me she always packs a pair of 38s, and she sometimes also has her handgun with her at the gig. Anyway, she saw what was developing and went to get a uniformed officer to come sort things out.

The last I saw of the fellow, the policeman was leading him off the bandstand and out of the place, and he never came back. Maybe the headline is true!

In any event, you really should check out the Falstaff Five (+2) at the Cross Keys some Thursday night. The music is good, the room is very comfortable and has good acoustics, and there seems never to be a dull moment!

Al Brogden

FISHEL 3, SOUND SYSTEM 0

TR readers with retentive memories will recall that our May issue featured a letter from Ed Fishel inveighing against the PRJC sound system. "I can't hear the music for the noise," was Ed's complaint. He invited PRJCers to support him or take a swing at him, according to their inclinations, in communications to TR.

A representative sample of the letters received thus far--indeed, all of them--follows. Where are you, sound system partisans?

I recall being surprised by the use of amplification at the first big PRJC event I attended. However, I figured that I was new to the club and had not had recent exposure to live performances, so I'd listen and enjoy, which I did. But after a while my listening began to be more directed--and electronics distorts this and the balance.

Also, like Ed, I am prejudiced against electronics--at least for music. And not only for our jazz--I attended "They're Singing Our Song" at the National. It was the worst application I've heard. And of course, long range, use of the mike is destroying vocalists. Most pop singers can't sing anyhow, and without a mike they'd be a big nothing.

I don't believe the bands and halls that PRJC uses need amplification. One vote for Ed Fishel!

John G. Steffey
Arlington

We're new members of the PRJC so don't have too many concerts to judge by, but we did spend five hours at the Ramada Jamboree and heartily agree about the PA system's being too loud. Somehow, it just seems out of keeping with this kind of music. And unnecessary.

Hope you get a lot more affirmative votes.

Nancy Anderson
Alexandria

Turn it down!

I've mentioned to the various bands that the most important man in the band seems to be the sound man. Maybe listening to Tex Wyndham's Red Lion Jazz Band with only the one mike has conditioned my ears to something less than the total sound.

I don't think your view puts you out on a limb alone. Let's hope not! Maybe an out-of-towner vote doesn't count as much as a local, but you have mine plus Roselyn's.

Chester Clark
Wilmington

OF PEOPLE, PLACES AND PERFORMANCES

by Harold Gray

LE JAZZ INTERNATIONAL. Bill Rowe, the Club's voice on 532-TRAD, was in old Vienna recently and found our music at a place on the Danube Canal named Jazzland. He even sat in on drums with a native band called the Barrelhouse JB. Our culture really gets around! Bill reports that they played Dixieland standards and didn't even think about Strauss waltzes. He will be in Stockholm soon and will check out the Scandinavian jazz scene.

OUR BAND MARCHES AGAIN. The PRJC MARCHING BAND recently helped kick off the Little League season near Tyson's Corner in a 15-unit parade. They strutted along Lyle Avenue and were seen by about 2,000 people, including several officials from Vienna (Virginia's Vienna, that is). Grand Marshall Don Angell led the aggregation. Beale Riddle played bass drum and Gil Brown, snare drum. Country Thomas was on clarinet; Jim Ritter, cornet; Dave Sager, trombone; and John Wood, tuba. The Club's banner was proudly carried by Chuck Enlind and Dick Shaw. This personnel varied considerably from the band's last march according to the plan of spreading the fun around among many of the area's musicians.

NEW BAND IN TOWN. Even though Puff's has suspended the Sunday night jam sessions until September, the BLUE NOTES band that was recently spawned there has already played at the Old Town Holiday Inn for more than 100 executives of that chain. The new band is led by Ben Whaley, trumpet. Other members are Easy Smith, reeds; Tom Niemann, piano; Jim Ford, bass; and Bob Resnik, drums. They were all regulars at the jam sessions.

JAZZMEN OF NOTE. During the absence of John Skillman, the clarinet chair in the BUCK CREEK JB has been filled by John Jenkins and Chuck Brown.

Ira Sabin, publisher of Washington's other jazz monthly, Jazz Times, has sold his large jazz record store way out Pennsylvania Avenue, S.E., and is devoting full time to the magazine, the Jazz Times annual convention, and a new jazz radio series to start in the fall called Radio Free Jazz. The three-minute programs will run on commercial stations and each will feature a leading jazz musician. The store will continue under new ownership.

SURVEY OF JAZZ. PRJCer ROYAL STOKES will present a survey of jazz from its beginnings to the 1980s on six successive Monday evenings at Glen Echo Park under the auspices of the National Park Service. The noncredit course will be nontechnical and will utilize recordings, taped interviews with major jazz personalities, slides, and optional field trips to jazz performances. The series kicks off on Monday, June 22, at 8 p.m. For registration information call 476-4107 or 492-6282.

NEXT ISSUE: Jazz in the West.

HIGH ON A HICKORY HILL

The Storyville Seven, including reed man Steve Duda back from Pennsylvania, had an enviable gig on May 16: Ethel Kennedy's Hickory Hill Pet Show. The event benefited the Runaway House in D.C.--a project of Special Approaches to Juvenile Assistance (SAJA) and was videotaped by the ABC-TV Good Morning Show.

The various events, including judging classes of cats, fish, birds, dogs, etc., dog training by Barbara Woodhouse, flown in from the U.K., a Slide for Life cable ride, an obstacle course, a pet psychiatrist and celebrity tennis match, covered the entire acreage of the estate.

The emcee was columnist Art Buchwald, with help from the Washington Redskins and Capitals and gourmet food served by five embassies. Mrs. Kennedy estimated, on the basis of previous shows, that the event would raise \$25,000 to be matched by additional federal funds.

It was great exposure for a fine band, but I'm sure all PRJC fans will welcome the day when our bands are once again steadily working in a saloon the likes of our late lamented Bratwursthaus.

Chuck Enlind

SOMETHING SPECIAL FOR PRJC MEMBERS

Leonie's Restaurant, 1500 University Blvd. East in Langley Park, has a special offer for PRJCers. Take a friend to dinner and dancing at Leonie's any Friday or Saturday night, 9 p.m. to 1 a.m., from now through June 27 and get a free meal. You pay the regular price for one entree and get another entree of equal or lesser value free of charge. Sales tax and gratuity will be added to the check. The offer applies only to food, not drinks.

Leonie's features big band sounds from the extensive record collection of Dutch Hogaboom. If you want to bring along some of your own favorite records, Dutch will be happy to play them. Make a note to enjoy good food, good music, and dancing some Friday or Saturday night this month. To qualify for the free dinner, just clip out this notice and present it to your waitress.

CLASSIFIED

FEMALE VOCALIST seeks charts for big-band arrangements, preferably older selections (1940s and 1950s). Call Diane, 232-0890 (home) or 293-7070 (office).

24-hour PRJC Hotline
703-532-TRAD

All That Jazz

Events Editor
Joe Godfrey
829-4664

JUNE PRJC SPECIAL: MAGNOLIA JAZZ BAND aboard the Harbor Queen, June 27, Annapolis City Dock, 7 p.m.-midnight. (See story elsewhere in this issue.)

PRJC--PRESS CLUB SPECIAL: WHO'S WHO. Sunday, June 14, National Press Club, 14th & F Sts., N.W., 3-6 p.m. (See story elsewhere in this issue.)

WEEKLY GIGS

Thursday: FALSTAFF FIVE PLUS TWO, Perry's Ordinary, Cross Keys Inn, 5100 Falls Road, Baltimore.

Friday: JAZZ LTD., Puff's Restaurant, 2916 Chain Bridge Road (Oakton Center), Oakton.

SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville.

NOW & AGAIN

Sunday, June 7 & 21: BUCK CREEK JB, Springfield Hilton, Loisdale Road, Springfield, 8-11 p.m.

Wednesday & Thursday, June 17 & 18: PRESERVATION HALL JAZZ BAND, Filene Center, Wolf Trap Farm, Vienna, 8:30 p.m.

Thursday through Sunday, June 18-21: KENNY DAVERN, DILL JONES, DON DEMICHAEL TRIO, King of France Tavern, Maryland Inn, Church Circle, Annapolis.

Friday, June 5, 19, 26: FEDERAL JAZZ COMMISSION, Rusty Scupper Restaurant, Columbia.

CATS ON THE KEYS

Sunday: TERRY HARTZELL, ragtime, Il Porto Ristorante, 121 King St., Alexandria.

Monday through Saturday from June 8: JOHNNY MADDOX, ragtime, Il Porto Ristorante, 121 King St., Alexandria.

Monday through Saturday: DARYL OTT, rags, jazz, vocals, Fish Market (Back Room), 105 King St., Alexandria.

Monday through Saturday: JOHN EATON, jazz piano, Lounge, Fairfax Hotel, 2100 Massachusetts Ave., N.W., D.C.

Friday & Saturday: BILL OSBORNE, jazz piano, Evans Farm Inn, 1696 Chain Bridge Road, McLean.

ALL AROUND THE TOWN

Saturday, June 6: SUNSHINE SKIFFLE BAND, Folk Festival, Glen Echo Park.

Tuesday, June 9: COUNT BASIE and WIDESPREAD DEPRESSION ORCHESTRAS, Filene Center, Wolf Trap Farm, Vienna, 8:30 p.m.

Thursday, June 11: RIVERSIDE RAMBLERS, Fort Ward Park, Van Dorn St., Alexandria, 7:45 p.m.

Sunday, June 14: TONY HAGERT and DAVE SAGER, Music of the 1890s, Clara Barton House, Glen Echo.

Wednesday, June 17: ROSEBUD RAGTIME ENSEMBLE, Music Recital Hall, Montgomery College, Route 355 at Manatee (tel. 279-5300).

Friday, June 26: MAGNOLIA JAZZ BAND, National Press Club, buffet 6:30-8 p.m., music from 8 p.m. \$12.50 for both, \$6.50 for band only.

Sunday, June 28: MAGNOLIA JAZZ BAND, Olde Towne Ramada Inn, 901 N. Fairfax St., Alexandria, 8 p.m.-midnight. \$5 admission includes two free drinks.

Wednesday, July 1: HOT MUSTARD JB, National Air & Space Museum, 7th St. & Independence Ave., S.W., D.C., 9-11 p.m.

Saturday, July 4: HOT MUSTARD JAZZ BAND, Museum of American History (Old Castle), Jefferson Drive, S.W., D.C., 1-2 p.m., 3-4 p.m.

Saturday, July 4: HOT MUSTARD JB, National Air & Space Museum, 7-9 p.m.

Sunday, July 5: FEDERAL JAZZ COMMISSION, Foundry Mall, between 31st & Thomas Jefferson Sts., N.W. Georgetown, 2:30 p.m.

DOWN THE ROAD A PIECE

Friday, June 5 & 19: TARNISHED SIX. Hiway Pub, State College, PA.

Friday, June 5 & 26: TEX WYNDHAM'S RED LION JB, Green Room, Hotel Dupont, Wilmington, DE (reservations suggested).

Saturday & Sunday, June 13 & 14: Central Pennsylvania Jazz Festival, Penn Harris Motor Inn, Camp Hill, PA (near Harrisburg). From 2 p.m. each day. FEDERAL JAZZ COMMISSION plays Saturday.

Sunday, June 14: STORYVILLE SEVEN, for Delaware Valley Jazz Society, Ramada Inn, Runnemede, NJ.

Friday & Saturday, June 19 & 20: BRANDYWINE REVIVAL JB, Ground Round, 1101 Philly Pike, Wilmington, DE, 8:30 p.m.

Sunday, June 28: TEX WYNDHAM'S RED LION JB, for Rehoboth Art League, Rehoboth, DE.

Sunday, June 28: NEW YANKEE RHYTHM KINGS, HAPPY JAZZ BAND, BOB WILBER, others, Jazz Picnic at Waterloo Village, Stanhope, NJ, noon-8:30 p.m.

JAM SESSIONS

SHY: Webb Ivy (390-8944). George Gales (345-3133).

OPEN: Wednesday, 8 p.m., Peabody Book and Beer Stube, 913 N. Charles St., Baltimore.

PRJC MEMBERSHIP APPLICATION
(please print)

NAME _____ SPOUSE'S NAME _____

STREET ADDRESS _____

CITY _____ STATE _____ ZIP _____ TELEPHONE (opt.) _____

MUSICIAN? _____ WHAT INSTRUMENTS? _____

CURRENTLY MEMBER OF BAND? _____ CARE TO JOIN ONE? _____

DESCRIBE YOUR JAZZ INTERESTS BRIEFLY (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.-June	"	7.50	"	"
"	"	July-Sept.	"	5.00	"	"
"	"	Oct.-Dec.	"	10.00	"	" following year

Send application and check payable to PRJC to:

Evelyn Franklin, Membership Secretary
13108 Superior Street
Rockville, MD 20853

Don Farwell, Editor
Tailgate Ramblings
3220 Connecticut Ave., NW #511
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