

TAILGATE RAMBLINGS

JULY 1981
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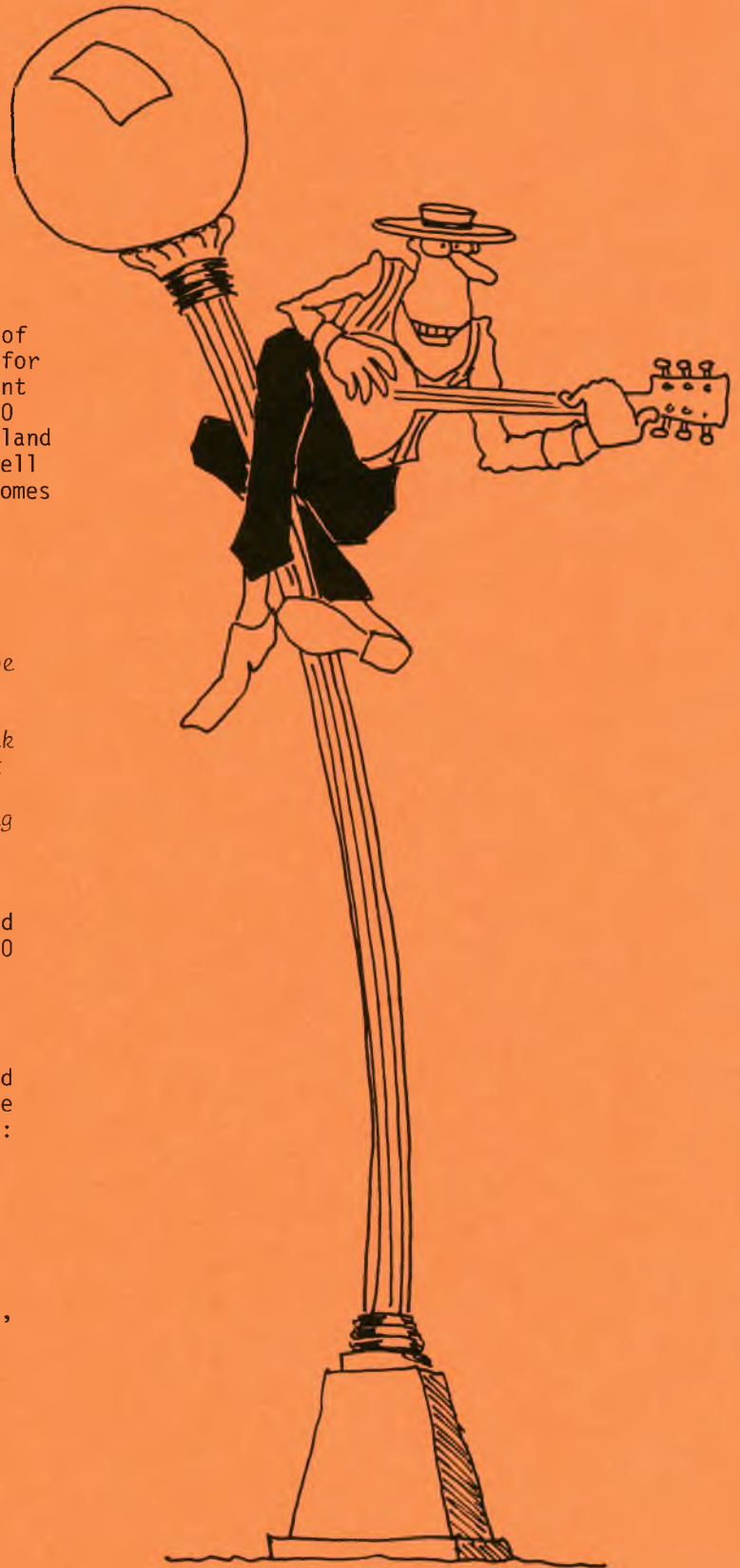
TAILGATE RAMBLINGS is the monthly publication of the Potomac River Jazz Club. The Club stands for the preservation, encouragement, and advancement of traditional jazz. This means jazz from 1900 to 1930 in the New Orleans, Chicago, and Dixieland styles, including their various revivals, as well as blues and ragtime. TAILGATE RAMBLINGS welcomes contributions from its readers.

DARE WE CRITICIZE?

For reasons of space, the tail end of Dick Baker's article on Tailgate Ramblings had to be left out of the March-April Tenth Anniversary issue of TR. We said we would print it in a future issue, and the future is now. What Dick has to say makes so much sense that we find it hard to believe his ideas are controversial, but maybe someone out there will find something to take exception to.

In preparing this article and the companion one on the history of our special events, I had occasion to reread, and often re-appreciate, 10 years of Tailgate Ramblings. I didn't start the project with an axe to grind--it was just going to be names and dates. However, in the course of the research, I relived a lot of old arguments, remembered a lot of old debates, and mentally refought a lot of old battles. Please indulge me in one last effort to argue a point: There must be a legitimate role for honest criticism in traditional jazz. And a club newspaper like TR is a proper place for such criticism. That's certainly what founding editor Webber must have had in mind when he invited--in fact, urged-- members to present arguments for their musical likes and dislikes, and when he scorned the idea of limiting TR to "Pabulum and boosterism."

But then Al caught holy hell for daring to print musical criticism of the Preservation Hall JB. And Ted Chandler caught hell for criticizing the show-biz aspects of a concert by the Jazz Minors (even though he called them "gifted musicians" elsewhere in that brief review). The train of thought that seemed to prevail among the critics of jazz criticism was that since trad jazz is an endangered



species, we'd better not ever say anything bad about a performance of it: Any kind of playing of trad jazz is to be lauded, never criticized. I never bought that. In the wake of the Preservation Hall flap I wrote that "There must be some forum for dissenting opinions and criticism," some way to get "ideas into the arena of general consideration, which is classically the way good ideas are separated from poor ones."

I might add that I think writing a concert review means more than just gushing, "Oh, it was such a marvelous evening. Absolutely everybody was there, and the band was just great, and ain't jazz wonderful!" Scotty Lawrence, who was both a genuine fan of jazz and a technically skilled, demanding musician and critic, was one person who could write thoughtful, intelligent reviews. If a concert was morally uplifting, he'd say so, in fan language. If the music was well played, he'd point out what was good about it in terms that a musician could appreciate and a nonmusician could understand. And if something was lacking, he'd explain that in the same terms.

Ted Chandler asked the right question--and gave the right answer--in his editorial of January 1978: "Is classic jazz sufficiently an art form to merit and sustain critical analysis? We think the answer is yes--that far from weakening jazz, critical standards and their lively use are major strengthening agents."

JAZZ BAND BALL - JULY 1981

WPFW - 89.3 FM 6:30-8:00 PM

July 5 - Host Ray West
Louis Armstrong--His Musical Autobiography
A program of jazz by Louis Armstrong and his All-Stars, with commentary by Louis himself. Jazz stars in the All Stars include Jack Teagarden, Trummy Young, Edmond Hall, Barney Bigard, Billy Kyle, Earl Hines, Cozy Cole, and others, with occasional vocals by Velma Middleton.

July 12 - Host Don Farwell
The Art of Hodes
According to New Yorker jazz critic Whitney Balliett, the slow blues of Art Hodes surpass those of any other blues pianist in their intensity and depth. This program presents the recordings of Hodes, both his solos and his band performances.

July 19 - Host Dick Baker
The Folkways Reissues
Folkways Records has reissued many long-forgotten classics of jazz and ragtime in a series selected and annotated by ragtime scholar David Jasen. Dick Baker presents a program of selections from this bonanza for jazz collectors.

July 26 - Host Don Rouse
Jazz From the Potomac Region II
A sequel to Don's earlier program on jazz music and those who produced it in the Washington, D.C., area.

OTHER WEEKEND RADIO JAZZ

STAY TUNED TO WPRW when "Jazz Band Ball" leaves off. Every other Sunday you'll hear more good sounds on Royal Stokes's "I Thought I Heard Buddy Bolden Say." Royal devotes the first half of his show, which runs from 8 to 11 p.m., to traditional jazz. On the second half, "Since Minton's," things get more modern, but that's probably beyond most PRJCers' bedtime anyway. Royal's dates in July are the 12th and the 26th.

SATURDAY NIGHT is a good time to tune in WAMU (88.5 FM). The party starts at 7:30 with PRJC member Rob Bamberger's "Hot Jazz Saturday Night," which features early jazz. Hazen Schumacher's "Jazz Revisited" follows at 8:30, and from 9 to midnight you'll hear big band sounds.

EARLY RISERS AND INSOMNIACS can hear "The Real Jazz," taped by the late George Mercer back in the '60s, on WAMU every Saturday and Sunday morning from 6 to 7 a.m. TR reported a couple of months ago that WAMU was no longer rerunning the programs. Not so, WAMU public information director Nancy Warren hastened to inform us, adding that the station still gets fan mail on the programs.

AFTER CATCHING GEORGE on Sunday morning, hang in there till 7:20 a.m., then modulate to WHFS (102.3 FM). There, for a half hour or so, you'll hear "Meet Me by the River," consisting of excerpts from past St. Louis Ragtime Festivals.

IF YOU HAVE TWO RADIOS, you can get a stereo effect by bringing in WPFW on the second one. Tom Cole's "G String," running from 6 to 10:30 Sunday morning, presents good jazz with emphasis on stringed instruments.

PRJC RECORD SALES PROGRAM

The PRJC record sales program organized and run by Dave Robinson and Sonny McGown got off to a fast start at the June 28 Boatride.

The program was launched with nine labels--Biograph, Bodeswell, Center, Fat Cat, GHB, Jazzology, More Informal Sessions (limited production label featuring the Sons of Bix Reunion JB), Shoestring, and Stomp Off. In addition, autographed copies of Bill Gottlieb's "Golden Age of Jazz" are being offered.

The initial procurement has been carefully selected to encompass a wide enough variety of traditional jazz to please everybody. Prices are well below list and below those generally available through mail-order sales outlets. Furthermore, all profits go to the PRJC, so you'll do yourself and the Club a favor by buying these labels (and others to come) from Dave and Sonny. The records will be available for purchase at all PRJC specials (including the Picnic in September), so check out Dave and Sonny's table before the music starts or between sets.

RED ALLEN: GIANT OF JAZZ

Henry "Red" Allen, Time-Life Giants of Jazz Series, Alexandria, Va., 1981. Three 12-inch records, 40 sides, recorded from 1929 to 1959. Biographical material by Richard Sudhalter; notes on the musical selections by John Chilton.

When Henry Allen, Jr., and his New York Orchestra recorded for the first time in 1929, the leader was 21 and a veteran of 12 years as a trumpet player in his native New Orleans. His first flight of wonderful notes proved that his training in his father's brass marching band, based in Algiers, La., had developed a completely professional musician of virtuoso skills.

The admirable Time-Life series of great jazz recordings has another winner in this three-record album. The packaging, writing, selection, and recording quality are a class act all the way. Henry "Red" Allen is given his long-overdue place in the pantheon of great trumpet players. He is further placed in his work and social setting with an understanding of the life of a professional jazz musician. The recordings speak most eloquently for themselves.

Red Allen came from that now vanishing school of musicians who believe that the public deserves their best professional effort at all times plus a generous helping of good entertainment. Allen added abundant showmanship to the great cascades of hot jazz flowing from his horn. You always were sure that an Allen performance would give you full measure and more.

Out of the 40 sides you will need to pick your own favorites. The range is wide--from small groups with a distinct New Orleans accent to big bands and from ballads and novelty numbers to jazz standards and blues. Throughout the selections one hears a maturing Allen, showing ever more skill and that ultimate need of a professional, total control of his horn and supreme confidence in his own ability to take on any musical challenge.

Many of the greatest jazz musicians of the times are to be found on the recordings. A record that knocked me out in 1930, one of King Oliver's last, Stingaree Blues, is on side 2. I bought it then for Oliver, and found a tremendously exciting new trumpet man dominating the date. Later on--this was before discographies were compiled--I learned that the performer was Henry Allen. If you want to share in my early-day and current enthusiasm about this and the 39 other sides, get this outstanding set.

Some time this fall the PRJC record sales program (see p. 2) will begin offering the Time-Life Giants of Jazz series, including the Red Allen album, at list price. Tailgate Ramblings will be carrying reviews of the various albums from time to time.

Ken Kramer

THE TARNISHED SIX, LIVE & RECORDED

The audience at the PRJC May Special was afforded a double treat--the live music of the Tarnished Six, and the opportunity to be among the first purchasers of the new T6 record album, "Prime Cuts." The T6 music, both live and recorded, represents some of the best traditional jazz being played today.

You can tell that the T6 has been around for a long time by noting the aged condition of their mascot, The Chicken. Fortunately, their music has weathered the years much better than has The Chicken, and the T6 sounds have become much bet-

ter as the T6 members have become more serious about their music. They have continued massive injections of new tunes into their book over the years. Much of the credit goes to Phil Cartwright, but the T6 now has a true original, written by cornetist Jim Ressler, called "Dixieland Is Here to Stay"--a great tune, good words, and some fine cornet work in the introduction. I predict that at least one local band will be playing that tune within the near future.

During the course of the May 16 evening with the Club, the T6 played almost all of the songs on their new album, so the fans had the special treat of hearing the best the T6 has to offer. Some of the high points of the May Special included the following, with the songs that also are on the new record album marked with an asterisk (*).

Ressler did a fine vocal on his "Dixieland Is Here to Stay,"* as well as on "The Parakeet Song" (you have to hear that one to believe it!). Jim's cornet playing is always absolutely first class; it's rare to hear him muff a note or miss a lick. Jim's playing on "New Orleans"* was particularly nice.

Jack Eggert does well on the clarinet and alto sax. Although he is in the difficult position of being the new member of an old, established band, he is fitting in well with the T6, and he's learning the tunes quickly and well. His alto work on "Stampede" was outstanding.

And then there's Roger Munnell. Roger has done a great job over the years in giving the T6 its direction (with assistance from artistic director Phil Cartwright), he plays a mean trombone, and he owns both The Chicken and The Monkey. Roger does an especially good job on "Ory's Creole Trombone,"* and I enjoyed his vocal solo on "Rebecca" and his vocal duet with Phil on "Hey, Engineer." Roger played a fine washboard solo on "Coney Island Washboard," a very demanding part.

It's difficult for me to say enough good things about Phil Cartwright. He and Jim Reilly are without question the two best Dixieland banjo players in the country. Phil knows all the tunes (including verses), he has a good voice, he plays terrific banjo, and he likes apple pie and the flag. Some of the best songs featuring Phil at the May Special were "She Was Just a Sailor's Sweetheart,"* "Kansas City Torch" (which reminded me of Scotty Lawrence), "Peoria," "Crazy Words, Crazy Tune," and "Papa De Da Da."*

I first knew Dick Greene as a clarinet player in my Little German Band in State College, and I distinctly remember when he bought his first pair of drumsticks and rubber practice pad. Dick plays a very laid back style of drums that you don't notice too much, but if he ever stopped playing you would hear a big hole in the music. His few drum breaks were well executed, as was his King Kong imitation during "The Battle Hymn of the Republic." Dick does a lot of work to carry around his floor tom-tom just to use it as a beer mug stand, though. Seems as if a small end table would be easier to manage.

Last but not least, we have John Kovalchik and his tuba. John plays a good bottom line to hold the T6 together, and does nice solo work on some songs, such as "Between the Devil and the Deep Blue Sea." He also makes contributions in the special effects department, as he does with his good steamboat whistle imitation on "Sailing Down

on Chesapeake Bay," and he even sings! He and Phil sang a duet on one chorus of "Fifty Miles of Elbow Room."

Trad jazz fans will love the new T6 album. It's pure dynamite! It is available by mail order from Tsix Records, 254 E. Hamilton Ave., State College, Pa. 16801, at \$7.00 plus \$1.50 shipping, for a total of \$8.50. It's worth every penny of the price! In addition to the songs already mentioned, the album includes "Fickle Fay Creep" (the story of a social disease), "Yama Yama Man," "Down in Bom Bom Bay," "Toll Gate Blues," "Too Busy," "Rhythm King," and "Big Bear Stomp." The very good jacket notes are not credited but were written by Phil.

The T6 will appear at the Edinburgh, Scotland, International Jazz Festival August 23-27. After that they will play some gigs around London. The British Isles will never be the same!

Al Brogden

REPORTS FROM SACTO

1. THIS WAS THE GREATEST!

The People: 678 musicians, 2,000 volunteer workers, and over 130,000 fans.

The Places: about 40 cabarets, theatres, cafes, tents, lodge halls, hotel ballrooms, converted parking lots, street corners, parks, and historic buildings in Old Town Sacramento, in West Sacto, downtown, uptown, even in Confucius Temple in Chinatown.

The Performances: 988 concert and cabaret sets played by 79 regular jazz bands from 12 states and 11 foreign countries, several all-star bands and eight kids' bands. Also, there was the pianorama featuring 19 soloists on the 88, a "red hot mama" concert with eight belters, and an all-afternoon concert featuring 15 star banjoists. The youth bands had their own concerts, and on Sunday there was a jazz religious service.

This all happened surprisingly smoothly at the Eighth Annual Old Sacramento Dixieland Jubilee conducted by the Sacramento Traditional Jazz Society over the Memorial Day weekend. It was the world's greatest jazz festival and a marvel of organization and logistics. A 24-page tabloid-size program made it easy to find out who was playing where from 10:30 in the morning until closing at 2 a.m. Then, impromptu jam sessions would run till dawn. The city ran free jazzbuses for ticket holders connecting all of these musical sites with the hotels and motels. Even the motorized cable cars on downtown K Street were free to those wearing Jubilee badges. It was a total civic enterprise with great media coverage.

Many of the foreign band members could not speak English, but they could sure sing and play Dixie. These bands had American-style names, such as the Merseysippi JB from Liverpool, Peoria JB from Sweden, Watergate 7 Plus 1 from Paris, Blue Note 7 (Vienna), New Orleans Rascals (Japan), Jazz Band Ball Orchestra (Poland), and the Scat Cats from Breda, Holland. Our culture really gets around!

Some of the all-star sets were composed of seven or eight musicians from as many different countries. These sessions were led by such luminaries as Fatha Hines, Johnny Guarnieri, Bob Hirsch, Johnny Varro, Nick Fatool, Chuck Hedges, and Bob Havens. The honorary "Emperor" of the Jubilee was

Pete Daily, cornetist and former leader of the Chicagoans JB of classic recording fame.

Washington's own Buck Creek JB was well received along with the best of them. Other bands popular with PRJC members included the New Black Eagle JB, Boston; Climax JB, Toronto; Jazz Minors, Disneyland; Queen City JB, Denver; Uptown Lowdown JB, Seattle; and from California, the High Sierra, Magnolia, and Natural Gas JBs. California supplied 48 of the bands, with 10 of them from the Sacramento area. California almost missed jazz the first time around, but she created the 1940s revival and now is trad-happy again.

The West Coast bands had interesting names, too. Such as the New Bull Moose Party Band, Cats 'n' Jammers, Dixie Katz, Gold Standard Music Co., Hangtown Jazz Co., Hot Frogs Jumping JB, Jazz Beaux, Traffic Jammers, and, last but not least, the World Famous Desolation Jazz Ensemble and Mess Kit Repair Battalion, or WFDJE&MKRB for short, from Pismo Beach.

In addition to some of the musicians' wives, several other PRJCers were there to support the debut of the Buck Creekers. Anna and Fred Wahler were present, as were Jon Broome, Doris and Dick Webb, Rdee and Joe Lazzaro, Curt Kambic, Imogene Driscoll, Mary and Jack Doyle (Calif.), Mort Middleman (Fla.), Shannon Clark (Hawaii), Kitty and Ernie Lutz (N.Y.), Mary and Bill Bacin (Calif.), Lidia Ruth Gray and this reporter. During one of the Buck Creek sessions Jim Ritter introduced past president Mary Doyle, who in a suitable ceremony presented to Shannon Clark his past president's gavel from our Club.

It was a joyous music-filled weekend. No matter how many bands played "Bill Bailey," "Bourbon Street," or "Dans le Rues d'Antibes," each successive rendering sounded better than the previous one. And no band played "Antibes" better than did our Buck Creek JB.

Harold Gray

2. WITH THE BUCK CREEK IN SACRAMENTO

My wife, Doris, and I had the pleasure of attending the Eighth Annual Sacramento Jazz Festival May 22-25 and observing the outstanding reception given to our own Washington area Buck Creek Jazz Band.

After the first day and a half it was obvious that the Buck Creek JB was on everyone's "don't miss them" list, and the last two days the Band played to standing-room-only crowds and standing ovations after every selection. People were dancing in the aisles or anywhere they could find space. Also, we noted that members of other participating bands were coming to listen to the Buck Creek because of their growing reputation.

We wore our blue BCJB T-shirts, and it was a real pleasure to have many people seek us out to tell us that "our" Buck Creek Jazz Band was the best band at the festival. When you consider that many of the performing bands have been playing together for 10 or more years, it was very gratifying to see that the PRJC was represented in such an outstanding manner by this relatively new band.

The BCJB should be complimented for its outstanding performances, and we believe all Washingtonians should be proud of this aggregation.

Dick Webb

All That Jazz

JULY 1981

FOURTH OF JULY WEEKEND

Thursday, July 2: BUCK CREEK JAZZ BAND, Fairfax City Hall, West Lawn, 10455 Armstrong St., 8-9 p.m. (Rain site is the Fairfax High School auditorium.)

Friday, JULY 3: HOT MUSTARD JAZZ BAND, Springfield Golf & Country Club, Springfield, 9 p.m.-midnight.

Saturday, July 4: HOT MUSTARD JB, Museum of American History (Pendulum Area), 14th St. at Constitution Ave., S.W., D.C., 1-2 p.m., 3-4 p.m.

Saturday, July 4: HOT MUSTARD JB, National Air & Space Museum, 7th St. at Independence Ave., S.W., D.C., 5:30-7:30 p.m.

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

Sunday, July 5: FALSTAFF FIVE PLUS TWO, at day-long Heritage and Crafts Fair, Dundalk, MD (near Baltimore).

WEEKLY GIGS

Wednesday: PICAYUNE CABARET NEW ORLEANS BAND, O'Carroll's Seafood Restaurant, 2051 Wilson Blvd., Arlington.

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 (at Oakton Center), Oakton.

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

NOW & AGAIN

Sunday, July 5, 19 & 26: BUCK CREEK JB, Springfield Hilton, Loisdale Road, Springfield, 8-11 p.m.

Thursday through Sunday, July 16-19: BOB WILBER AND THE BECHET LEGACY, King of France Tavern, Church Circle, Annapolis.

Friday & Saturday, July 24-25: FEDERAL JAZZ COMMISSION, Rusty Scupper Restaurant, Columbia.

ALL AROUND THE TOWN

Saturday, July 11: RIVERSIDE RAMBLERS, City of Alexandria Birthday Celebration, Market Square, North Royal & King Sts., Alexandria, 11 a.m.

Sunday, July 12: ROSEBUD RAGTIME ENSEMBLE, Round House Theatre, 12210 Bushey Drive, Silver Spring, 3 p.m.

Thursday, July 16: RIVERSIDE RAMBLERS, Town Square, Herndon, 7:30 p.m.

Thursday, July 16: HOT MUSTARD JB, Reston Plaza, Reston, 8-10 p.m.

Thursday, July 23: HOT MUSTARD JB, Courtyard, National Portrait Gallery, 9th & G Sts., D.C., 7-9 p.m.

CATS ON THE KEYS

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

Monday through Saturday: JOHNNY MADDOX, ragtime, Il Porto, 121 King St., Alex.

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

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

Friday & Saturday: BILL OSBORNE, jazz, Sitting Duck Pub, Evans Farm Inn, 1619 Chain Bridge Road, McLean.

DOWN THE ROAD A PIECE

Friday, July 3 & 17: TARNISHED SIX, HIWAY Pub, State College, PA.

Friday & Saturday, July 17-18: BRANDYWINE REVIVAL JB, Ground Round, 1101 Philly Pike, Wilmington, DE, 8:30 p.m.

JAM SESSIONS

SHY: Webb Ivy (390-8944). George Gables (345-3113).

OPEN: Wednesday, Peabody Book & 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:

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