

TAILGATE RAMBLINGS

SEPTEMBER 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.

THE EDITOR SEZ

The PRJC austerity program is over! We have declared ourselves victorious in our war against PRJC poverty, and we happily return to a full-size Tailgate Ramblings. Honest now, how many noticed the difference?

We are delighted to report that the August 22 local band special was a great success. Not far from 200 of the faithful attended, and they were rewarded with highly entertaining performances by The Band from Tin Pan Alley and Wild Bill Whelan's Dixie Six. Fears, not to say trepidations, had been voiced about the drawing power of local bands during the summer. It was nice to discover they were groundless. On to the picnic!

We have said before, and we repeat, that contributions of whatever kind are welcome. Send them to the editor, and the more the merrier. But send changes of address to the Membership Secretary (address on back page). The editor has no interest whatever in changes of address, except his own.

VEEP'S REPORT

At its August meeting the Board of Directors took the following actions:

It raised membership dues from \$10 per year to \$12 per year beginning January 1, 1982. The board also increased the price of admission to special events from \$6 and \$8 to \$7 and \$9 for members and nonmembers, respectively.

Special events coming up in the next few months are: The Uptown Lowdown Jazz Band, from Seattle, will be here October 17 and the Climax Jazz Band, from Toronto, January 22. The January special will be our annual "welcome new members" party. We hope to see you there to help make the party a success. Tentatively scheduled for February 27 is a return by the Alamo City Jazz Band, from San Antonio, TX.

Dick Baker has resigned as Special Events Director; Eleanor Johnson will be taking his place, effective February 1982. Eleanor is familiar to many PRJC members; she did a fine job as President in 1976, and I am sure she will do an excellent job as Special Events Director.

Doris Baker

GET READY FOR THE JAZZ PICNIC

The 11th Annual PRJC Jazz Picnic at Blob's Park on Saturday, September 12, will feature 15 bands comprising nearly 100 different musicians. It will begin at 11 a.m. sharp. Since Blob's Park has a covered pavilion, the festivities will come off rain or shine. So pack up the lunches, pile the family into the car, and spend the day listening to 11 hours of America's special music.

Last year we had more than 1,600 people at the picnic. This year we expect even more. If you hope to find a good seat, an early get up and go is advisable. Admission is \$6 for members, \$9 for nonmembers. Children under 16 are admitted free. There is plenty of free parking; just be thoughtful enough to follow the parking instructions and not block some other car's exit when you park.

The jazz picnic surely is one of the year's great bargains. The price of admission entitles you to all the beer and/or soft drinks you can handle. In that regard, we'll have access to the restroom facilities in both the main building and the pavilion.

This year we have three new bands. The Sheiks of Dixie (with Stevi Banks) and the Picayune Cabaret Band are both local organizations. The Bourbon Street Ramblers, who were heard at the Dixieland Jubilee in February, are from Baltimore. Joining these three and 10 other area bands will be the Brandywine Revival Jazz Band from Wilmington, DE.

For a balanced diet you should make a point of catching all 15 of the bands. Just in case there is a particular one you don't want to miss, though, here is the full schedule (which we intend to adhere strictly to):

- 11:00-11:40 Baltimore Night Owls
- 11:45-12:25 Rosebud Ragtime Ensemble
- 12:30- 1:10 Sunshine Skiffle Band
- 1:15- 1:55 Sheiks of Dixie
- 2:00- 2:40 Bay City Seven
- 2:45- 3:25 Brandywine Revival
- 3:30- 4:10 Riverside Ramblers
- 4:15- 4:55 Storyville Seven
- 5:00- 5:40 Buck Creek
- 5:45- 6:25 Federal Jazz Commission
- 6:30- 7:10 Manassas Festival Jazzers
- 7:15- 7:55 Band From Tin Pan Alley
- 8:00- 8:40 Picayune Cabaret Band
- 8:45- 9:25 Southern Comfort
- 9:30-10:10 Bourbon Street Ramblers

At the conclusion of the regular program there will be an open jam session. So bring your axe or whatever and join in. Those who want to jam should sign up on the jam list or see one of the emcees during the program. We'll run as many sets as possible and will try hard to fit in everyone who wants to be included.

We need volunteers to help out at the gate for an hour or so. If you can lend a hand, please give Bill Meisel a ring at 734-2823.

The Jazz Picnic is the PRJC's biggest day of the year. Scientific studies have shown that a deficiency of jazz can cause a variety of ailments ranging from low back ache to high dudgeon. Here in one compact package you can get 100 percent of your MAR (minimum annual requirement) of traditional jazz. Yet last year 27.6 percent of PRJCers failed to avail themselves of this golden opportunity. Let's all resolve to do better this year!

Bill Meisel

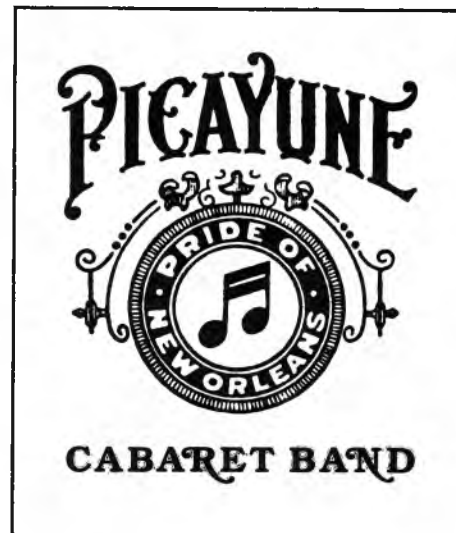
JAZZ BAND BALL - SEPTEMBER 1981
 WPFW - 89.3 FM 6:30-8:00 PM

September 6 - 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. (Rescheduled from July 19.)

September 13 - Host Ray West
 The Yankee Rhythm Kings
 A program of classic jazz of the twenties recorded by one of New England's finest traditional jazz bands of this day. The band's overall style is similar to the San Francisco sound of the Lu Watters band. These recordings were made during the period from 1977 through 1979.

September 20 - Host Sonny McGown
 Jazz Pianist-Leaders
 A program of jazz recordings by various jazz pianists and their bands.

September 27 - Host Jim Lyons
 Unusual Swing Recordings From the '30s
 A potpourri of unusual swinging recordings from Jim's collection, including performances by Ozzie Nelson's band, Ray Nance, Lionel Belasco, et al.



RECORD SALES PROGRAM ROLLING

The PRJC record sales program is off to a great start, we hear from its co-orchestrator, Dave Robinson. Sales at the July boat ride exceeded \$400, and they continued at a brisk pace at the local band special in August.

Dave reports that he and Sonny McGown will have a good assortment of titles at the picnic. Newly added labels include New Black Eagles, Jazum, Swaggie, and Time-Life Giants of Jazz, bringing the total to 13. More labels are on the way. Remember that all profits from record sales go to the Club, and that selling prices are rock-bottom--lower than you can get, by and large, from any of the mail order vendors, let alone retail stores.

Also available at the picnic, curtesy of Evelyn Franklin, will be PRJC beer mugs, tiles, and T-shirts. These items make great gifts for out-of-town friends, and again it is the Club that gets the profits.

So bring lots of money to the picnic!

DIXIELAND, BERKSHIRES STYLE

Those of you who recall our abortive efforts to find Dixieland at its best in the Florida Keys last winter will be glad to know that our most recent quest for the Bird of Dixieland Music turned out happier.

We were house guests in the storied Berkshires of Western Massachusetts. For generations these hills have been filled with the sounds of music--classical music. The Boston Symphony and a host of fellow artists perform at Tanglewood. Dancers cavort at Jacob's Pillow. Music Mountain and other locales contribute to the overall harmony. Offhand, this did not seem like the best of places for the pursuit of our kind of music.

We heard of a band, advertised as Dixieland and New Orleans style, playing at the Hilton in Pittsfield, Mass. Off we go, accompanied by our hosts, who, while tolerant, are not quite as enthusiastic as we are about an expedition to the unknown country of Dixieland.

Well, good news. First, the setting for the band was great. They played on a terrace overlooking the town and the surrounding mountains. And get this: The hotel provided free an open snack bar of quiche, cheese, five kinds of fresh fruit, and excellent French bread. Drinks were reduced in price, to Bratwursthau levels. The seats were lounge chairs and chaise longues for the very relaxed. From the nearby pool came bathers, some of whom supplemented the scenery a great deal.

When the band began we breathed easier. "Jada" was the first tune, and here was a band that knew of New Orleans and its ensem-

ble style and were going about it well. "Basin Street" came next, then a rousing "Bill Bailey" and a most appropriate "Summertime" solo by the soprano sax man, who showed open obligation to Bechet, who else? About that time our friends said they felt a little subversive enjoying this music here in the Summer Capital of Classic Music. We didn't--we just felt good.

The band is the Royal Garden Jazz Band. I was surprised that they had been playing together only since last April. They are firmly on a New Orleans course and are jointly learning the nuances of this special music. The Magnolia Jazz Band is greatly admired by this band, and they regard the New Black Eagles with open awe. Good models, indeed. The leader is Hank Nadig, whose trumpet playing is modelled on the New Orleans giants. He teaches school, and heard Wild Bill Whelan when he taught in our area some years back. He is the master of ceremonies, and his genial personality and quiet wit add to the relaxed impact of the music. He also does something I wish all bands would do, giving the name of the tune.

Mike Krawitz, the regular trombone, was absent and his chair was adequately filled by Hayes Ellis, who plays well, with Teagarden-like sounds. Fred Johnson, bass, is an engineer at the GE plant, and plays a solid beat, with only a solo or two at the end of the third set. Phil Moloney is the banjo man, again a solid rhythm performer, with only a rare solo. Phil is an expert on foreign cars. Randy Kay, another teacher, is the drummer and a recent refugee from a modern group. He is learning the more relaxed and pulsing New Orleans style.

The band currently has two regular gigs a week. On Saturday afternoons they play at the West Stockbridge Farmer Market, within earshot of Tanglewood. On Sundays they are at the Pittsfield Hilton. They are off to a promising start for a band no new, and as they mature they will be well worth a longer trip than the one we took from Lee, Mass., to Pittsfield.

Later that day there was a big community dance at the Hilton. Hank asked us to stay and attend it, since the band was the Capitol City Jazz Band from Albany, a Dixieland group. We begged off, citing a previous commitment. It was, uh, well, a classical music concert. I am not sure as to the impeachment procedures of the Potomac River Jazz Club, but--here goes--we enjoyed it, too.

Ken Kramer

THE POTOMAC RIVER JAZZ CLUB



11th Annual JAZZ PICNIC

Saturday, Sept. 12
Blob's Park

11:00 A.M. to ??
Jessup, MD

15 Jazz Bands — Continuous Music
Admission includes unlimited beer and soda pop!!!

PRJC Members — \$6

Non-members — \$9

Accompanied children under 16 free

Baltimore Night-Owls
Rosebud Ragtime Ensemble
Sunshine Skiffle Band
Sheiks of Dixie
Bay City Seven
Brandywine Revival Jazz Band
Riverside Ramblers
Storyville Seven
Buck Creek Jazz Band
Federal Jazz Commission
Manassas Festival Jazzers
Band From Tin Pan Alley
Picayune Cabaret Band
Southern Comfort
Bourbon Street Ramblers

- Food on sale or bring a basket
- Seating for 600 under Blob's new pavilion, 100's more in the open. Bring lawn furniture if you have it.
- Jazz flea market

Blob's Park is on Md 175 just east of Balto-Washington Parkway (Jessup-Odenton exit)

THE LOUISIANA REPERTORY JAZZ ENSEMBLE

The meeting of the American Bar Association last month gave me an excuse to visit New Orleans, and although the weather in the Crescent City in early August is hotter than the music, I jumped at the chance. What passes for jazz on Bourbon Street is a bad joke, and Preservation Hall ain't what it used to be. But out on Oak Street, near Tulane University, The Louisiana Repertory Jazz Ensemble holds forth each Wednesday night at a place called the Maple Leaf. I had heard many good things about this new group and was eager to check it out.

We had planned to fly to New Orleans on the 5th and leave on the 13th, thus giving us two opportunities to catch the band. But the first Wednesday was wiped out by the air controllers' strike, and our audition time was thus neatly halved.

We made our way to the Maple Leaf from a wedding reception at a local country club. The music at the reception, provided by a group sailing under false colors, the Original Crescent City Jazz Band, was forgettable, but the booze flowed freely. Thus we arrived at the Maple Leaf primed for whatever might be in the offing.

What was in the offing was some of the best jazz I have encountered in a long time. This Louisiana Jazz Ensemble is a truly fine jazz band. Only a year old, it plays tight, exciting New Orleans music of yesteryear. There are few solos; ensemble playing is the order of the day. The worst word in the band's lexicon is "Dixieland." Indeed, the cornetist with the band in its original incarnation fell by the wayside because, even after prolonged rack-and-thumb-screw therapy, he continued to exhibit pronounced Dixieland proclivities. The band's only concession during the evening to Dixieland fans, as I recall, was a spirited rendition of "Bourbon Street Parade." Otherwise, we were treated to a feast of selections from the likes of the New Orleans Owls, Sam Morgan, A. J. Piron, and the New Orleans Rhythm Kings. The finale was an absolutely sensational performance of "The Sheik of Araby," theretofore not an especial favorite of mine.

One of the band's leading lights is clarinetist (also soprano and C melody saxist) Fred Starr, well known to PRJCers from his labors with the Federal Jazz Commission before he matriculated to New Orleans to become Dean of Academic Affairs at Tulane. Fred was somewhat apologetic because the band's regular trumpeter, Wendell Brunious, was on the road with Lionel Hampton and thus

unavailable for duty. I thought the substitute, Leroy Jones, was splendid, and I gather from a recent conversation with the band's manager, John Schoup, that Jones may just be a regular before long. Others in the band were Fred Lonzo, trombone; Mick White, clarinet; John Royen (from Bethesda), piano; John Chaffe (who played with Dr. Edmond Souchon's 6-7/8 String Band as well as with Johnny St. Cyr.), banjo, guitar, mandolin; Curt Jerde (director of the Tulane Jazz Archive), tuba, helicon; and John Joyce (who learned his trade with John Robichaux), drums.

In addition to its 8:30-to-12:30 gig at the Maple Leaf, the band plays at private affairs around New Orleans. It performed at two events during the ABA meeting, and I managed to miss both. One of them, I discovered to my distress, was a Sunday night blast at the Royal Orleans thrown by a New Orleans law firm. We were staying at the Royal Orleans, but we made the mistake of attending a reception and preview showing of Sidney Lumet's new film, "Prince of the City." By the time we returned to the hotel, the party was over. Fred told me the party was a gas, which is more than I can say for the flick.

The band has embarked on a recording program, and it has traveling plans, including a trip to Europe. Its itinerary will bring it to the Washington area, Fred thinks, so PRJCers should have an opportunity to hear the band live in the not-too-distant future. It will be agreed, I predict, that my enthusiasm is justified and then some.

More information about the band and its origins is found in a brochure Fred gave me. I take the liberty of reprinting some excerpts:

For nearly three decades the priceless holdings of the Jazz Archive at Tulane University in New Orleans have been open to scholars interested in America's most distinctive art form. In 1980 the Louisiana Repertory Jazz Ensemble was established as the performing arm of the Tulane Jazz Archive. An aggregation of professional instrumentalists, the Ensemble includes among its members leading New Orleans-born jazzmen and seasoned performers affiliated with the University.

The Ensemble performs classic New Orleans jazz on original instruments and in the authentic styles of the era 1880-1930. Its repertoire consists of blues, stomps, rags, hymns, cakewalks, spirituals, and marches. Seven performers in

various combinations call on fourteen instruments to recreate the lost sounds of such immortals as Jelly Roll Morton's Red Hot Peppers, the Armand J. Piron Orchestra, Joe Oliver's Creole Jazz Band, and the New Orleans Rhythm Kings. Numerous tunes in its repertoire have not been played in half a century, while many others have, in recent years, been performed only in greatly altered form. Wherever possible, the Ensemble returns to the classic originals, which is possible thanks to the unparalleled collection of manuscripts, rare printed music and recordings in the Tulane Jazz Archive.

The sound of the Ensemble is uncompromisingly traditional but its musicians are no mere imitators. The boldness of their improvisation and the "tightness" of their ensemble playing has drawn enthusiastic comments from the most exacting critics. Alan Jaffe, founder of Preservation Hall, has been an appreciative friend to the group, as has New Orleans clarinetist Pete Fountain. Al Rose, the noted authority on classic jazz, calls the LRJE "The most authentic jazz band on the scene today. They play like the bands I grew up listening to in New Orleans. I haven't heard that sound for over forty years. I thought it was gone forever." Pioneer jazzmen themselves share Rose's sentiment. Danny Barker, the patriarch of New Orleans guitarists and a former sideman with Louis Armstrong, Duke Ellington and Cab Callaway, says that "Listening to them carries me back to my early playing days. They really have the sound."

In addition to its seven piece format, the Ensemble can expand to an eleven piece brass band to perform the swinging street music that gave rise to jazz in the first place. A "skiffle" group is also part of the Ensemble, as are pianists who have mastered the gentle subtleties of classic ragtime. Some or all of these combinations are regularly included in the Ensemble's concerts and performances.

The Louisiana Repertory Jazz Ensemble is based in New Orleans but its fame has spread nationally through appearances on NBC television, ABC television, and National Public Radio broadcasts. In response to numerous requests, it has recently embarked on a program of recording, and has accepted invitations to perform elsewhere in the United States.

A portion of all fees from major performances by the Ensemble is used to

maintain the Archive's basic programs, while a further portion is used to defer the cost of the research required to develop further the Ensemble's repertoire.

Don Farwell

RECORD REVIEWS

LITTLE GIANT--PEE WEE RUSSELL

Pee Wee Russell, Time-Life Giants of Jazz Series, Alexandria, Va., 1981. Three 12-inch records, 40 sides, recorded from 1927 to 1962. Biographical material and notes on the music by John McDonough. Available from Time-Life Records, 541 N. Fairbanks Court, Chicago, IL 60611, \$22.95 plus shipping and handling (\$2.00 extra for 8-track cartridges or tape cassettes), or through the PRJC record sales program.

A well-known PRJC member confided to me some time ago that he had never been able to get with Pee Wee Russell. I was thunderstruck. As one who spent many happy hours at Nick's and Condon's in the Village in the '40s, I had always thought of Pee Wee as the quintessential New York Dixieland clarinetist. Maybe some others could hit the notes more accurately, and maybe others didn't drive into the rough so often, but somehow his sour tone blended just right with the marvelous sounds produced by Muggsy, Maxie, Wild Bill, Hackett, Brunis, Freeman, Sullivan, and all the rest. And it was such fun to watch him in his agony! I had always assumed that mine was the universal view. Yet here was someone of seemingly sound mind --I forbear to identify him--who dissented.

Coincidentally, I recently received a letter from another PRJC member who holds Pee Wee in slight regard. According to this correspondent, he was "carried" by the Condon mob and should have paid his way in. (The letter also puts the knock on Jack Teagarden, Bix, and Jess Stacy.)

These gentlemen, and others of like mind, should give a listen to this new Time-Life set. It traces Russell's career from his first recordings, in 1927, almost to the end of his productive life. (The last sides were recorded in 1962; Pee Wee died in 1969.) Russell did not think of himself as a Dixieland clarinetist. He hated to be type-cast in this fashion and considered himself a jazz clarinetist, and the varied character of the selections here shows he was exactly that. He plays with Chicagoans

and Nicksielanders on many of the sides, but he also is heard with mainstreamers Bob Brookmeyer, Marshall Brown, and Coleman Hawkins, and he is completely at home in their company. Listen to him on "Mariooch" playing what Whitney Balliett rightly called one of the great solos in jazz. It is jazz, great jazz, but it is not Dixieland.

The point about Russell, it seems to me, is that the clarinet just happened to be his medium of expression. His solos were personal statements, not clarinet performances. You can't judge him as you would judge a Benny Goodman. Or an Omer Simeon. Or, to come into the present, a Bob Wilber. You listen, and he talks to you. At least, he talks to me.

There are many excellent sides in the set, and the listener will favor one over another according to his own particular mind-set. To me, the highest highs come in the small-group numbers, especially "Jig Walk" (Pee Wee, Joe Sullivan, Zutty Singleton), "The Last Time I Saw Chicago" (ditto), the aforementioned "Mariooch" (with Nat Pierce, Milt Hinton, Jo Jones), and "Pee Wee's Blues" (with Marshall Brown, Russell George, Ron Lundberg). But such classics as the Commodore "That's A Plenty" are included, too, and all of it is worth playing and playing again.

Of course there are some unfortunate omissions, of which I, had I been making the selections, should not have been guilty. Pee Wee was a close friend of Bix's, and they recorded at least 10 sides together. I dug out and listened to all of them, and I have to say that most are trivial or downright bad. But "A Good Man Is Hard to Find," recorded in 1927 by a group led by Frank Trumbauer, has good Pee Wee and is generally interesting. I also would have included the Commodore "Basin Street Blues," one of my all-time favorites that has a superb Pee Wee solo. And I was surprised to note that the excellent Pee Wee/Ruby Braff sides of the '50s are not represented.

But these are minor cavils. Taken as a whole, this is as good a Pee Wee set as one could ask for. Anyone who ends up not digging Pee Wee, well, just doesn't dig Pee Wee. Among PRJCers, there won't be many.

I have most of the selections in some other form, either on record or on reel-to-reel tape. But that would have been no reason not to acquire this set. As in the case of the other Giants of Jazz volumes, the Time-Life engineers have performed a minor acoustical miracle. Surface noise is

mostly absent, and the sound quality is much enhanced without being artificial.

We in Washington have a special reason to remember Pee Wee: He died in this area. In town visiting a friend in February 1969, he called Tommy Gwaltney, with whom he had been at Blues Alley the night before, and told him he needed medical help. Tommy drove him to Alexandria Hospital, where he died a week later. I was in Washington then and should have known this, but didn't. I learned it from the biographical notes by John McDonough, which are fully up to the high scholarship standards that characterize the biographical materials in this landmark series.

Don Farwell

CINCINNATI FATS--DICK HYMAN PLAYS WALLER

Those PRJC members who heard my recent program on WPFW featuring the talents of Dick Hyman will realize that I hold him in high regard as a keyboard artist, arranger, conductor, and "keeper of the flame" where the works of early jazz pianists are concerned. I hope that the program enabled a number of listeners and PRJC members to become more familiar with, and enthusiastic about, the excellent work of this multi-talented Dick Hyman.

I have received a number of favorable comments on this program and hope to present another one illustrating other aspects of Mr. Hyman's recording activities in the not-too-distant future. One of those aspects has just come to my attention with the recent release of an album featuring his work on the Wurlitzer organ playing the music of Fats Waller, and what a magnificent job he does!

In Cincinnati there is a bunch of enthusiasts called the Ohio Valley Chapter of the American Theatre Organ Society which in 1968 obtained a Wurlitzer theatre pipe organ from a theatre being demolished and moved it to the Emery Theatre in Cincinnati. For some 8½ years members of the chapter completely rebuilt and reinstalled the organ, devoting 30,000 volunteer man-hours of loving effort to do so. It is an organ which was actually played by Fats Waller during the period he was working at radio station WLW in Cincinnati.

This new and different album contains excellent and interesting renditions of many of Waller's best known compositions, including Honeysuckle Rose, Ain't Misbehavin', Keeping Out of Mischief Now, Squeeze Me,

Black and Blue, Viper's Drag, and Jitterbug Waltz; and also two recreations of organ solos recorded by Fats in 1927, Hog Maw Stomp and Messin' Around With the Blues. All are beautifully played with obvious reverence by Hyman, who has based his own organ style on that of Waller.

The album should be of interest to a wide range of collectors, those who appreciate Fats Waller's skill as a composer, others who are organ enthusiasts, Hyman fans, and jazz lovers in general. Furthermore, it is beautifully recorded and is guaranteed to give stereo buffs a thrill listening to the wide range of this magnificent organ being faithfully reproduced by their systems. The album is not available through normal sales outlets, but can only be obtained by mail from O.V.C. Recordings, Emery Theatre, 1112 Walnut St., Cincinnati, OH 45202, at \$9.95 plus \$1 handling and postage. Tell them I sent you--you won't regret it.

Harold Bates

ARIGATO, JELLY-SAN

What follows is not a record review. It is rather a rave--a schoolboy shout of pure joy--about one cut on a new Concord record most PRJCers are going to miss. They'll miss it because Toshiko Akiyoshi is not your average ragtime piano picker in sleeve garters, of the kind normally granted the mouldy fig Seal of Approval. If they do miss it, they should have the blues forever.

Ms. Akiyoshi, normally co-leader, with her husband, Lew Tabackin, of the Akiyoshi/Tabackin Band, has just cut this new piano LP called "Finesse." Now, I wouldn't bother you with that normally forgettable knowledge except that right splank in the middle of this rather unexceptionable, but certainly modern, piano playing is six whole minutes of Jelly Roll Morton's "Mr. Jelly Lord."

It is six minutes of undiluted joy.

The great tragedy of Jelly's life in music has been well documented. He was never able to find a way to progress with the times in the way that so many of his contemporaries (most not as gifted as he) were able to progress. The fault, Ms. Akiyoshi has now revealed, was not in his music. His music is timeless once freed from the constraint to play it exactly as Jelly did. Ms. Akiyoshi makes no concession to the old days for the sake of the old days. Her "Mr. Jelly Lord" is bright, knowing, true to the ingredients of the music, melodically accurate, but always modern jazz piano playing. This is not just another case of an old tune having all

the changes run on it. This is a loving look by a knowledgeable musician of this era at a great piece of music from another era.

You'll perhaps experience some difficulty just at first picking up on it. You have to adjust to her tempo, which is far slower than that at which most interpreters of Jelly's music are wont to proceed. But then you'll realize that it's all there--every lovely note of it--and in a context that can only underline the assertion that all jazz is of a piece--that the tradition that bound Jelly Roll Morton in the '20s binds Toshiko Akiyoshi in the '80s--and that to attempt to isolate one small section of the music and say, "Ah, that's the real jazz!," is narrow-minded bogotry. It's bigotry whether the section isolated is the oldest Jelly Roll Morton or the newest Miles Davis.

It won't get her much, of course. The cultists of the new jazz will scoff at her for even bothering with an old ragtime tune. The mouldy figs will scream that she doesn't sound like Jelly. And of course they will be right--she doesn't. She doesn't even sound like what you might guess Jelly would sound like were he alive today. But she has taken the composition that in the subjective view of this writer is the most nearly perfect tune Jelly ever wrote and played it with love, respect, great feeling, and integrity.

Toshiko Akiyoshi for President--president, at least, of the National Association of Jelly Roll Morton Interpreters!

Ted Chandler

CLASSIFIED ADS

WANTED: Audiophile who taped the local band special at the Twin Bridges Marriott August 22. Ed Fishel wants a copy of your tape for his vocalist, Shirley Fogleman. He saw the taping being done, so he knows you are out there. Call Ed at 536-8065.

FOR SALE: Peavey Standard public address amplifier (140 watts), four channels, each with separate equalization, \$200. Two 75-watt Realistic speaker column, \$130 for the pair. All in perfect condition. Package, \$310. Al Brogden, (301) 953-7100, ext. 2108 (work) or (301) 774-3481 (home).

HAVE TUBA, WILL TRAVEL: Situation wanted--entry-level position in industrial relations. Resume on request. Dave Stoddard, 31 E. Baltimore Ave., Apt. 3, Media, PA 19063, (215) 565-4204.

MUSICAL NOTES FROM THE EVENTS EDITOR

SURVEY OF JAZZ from its beginnings to the present will be offered on eight Monday evenings at Glen Echo Park under the auspices of the National Park Service. The instructor, PRJC member Royal Stokes, has observed the jazz scene since the '40s and has lectured on the subject for a decade. His jazz reviews appear regularly in The Washington Post, and his radio program, "I Thought I Heard Buddy Bolden Say . . .," follows PRJC's "Jazz Band Ball" every other week on WPFW-FM.

The course at Glen Echo will utilize recordings, taped interviews with major jazz artists, slides, and several trips to live performances. The series begins on Monday, September 14, at 8 p.m. For registration or fee information call 492-6282 or 430-0983.

FEDERAL JAZZ COMMISSION'S FIRST RECORD is now available and has already been heard on Ed Walker's "Play It Again, Ed" shows on WAMU-FM and WMAL-AM. Liner notes are by Ted Chandler. Taped at last February's Easter Seals Dixieland Jubilee, the disc has three vocals by Stevi Banks--"Oh, Daddy," "Empty Bed Blues," and "Baby, Won't You Please Come Home?" You can get a copy for \$7 from Words and Music, 8600 Milford Ave., Silver Spring, MD 20910.

The Commission has a new Tuesday gig at Colonel Brooks Tavern near Catholic University. Commissioner Al Webber reports on the basis of a couple of earlier gigs there that the acoustics are superb.

PICAYUNE CABARET BAND is back at Johnny Lange's, in the Garden City section of Arlington, on Wednesday nights. The Picayune also began a Sunday 6-to-9-p.m. gig at the Ground Round Restaurant, Alexandria, in mid-August.

NATIONAL PRESS CLUB invites PRJCers to catch Dave Burns's HOT MUSTARD JAZZ BAND Thursday, September 10, in the Capital Ballroom. Thursday is Buffet Night at the Press Club, and the buffet/jazz combination will cost \$12.50. The buffet begins at 6 p.m., the music at 8. Word is that the band may well include Steve Jordan, Van Perry, Country Thomas, Leonard Cuddy, and Larry Eanet. The number for reservations is 737-2501.

NORTHERN VIRGINIA RAGTIME SOCIETY begins its fall season September 13 with a 2-to-5-p.m. concert at Jordan-Kitt's Studio in

Merrifield. Alex Hassan and Bryan Louiselle will tickle the ivories, while Mollie Beech, of the British Embassy Players, will sing British music hall songs associated with Gracie Fields and tenor Bill Thatcher will showcase songs of the World War I period. Call 791-3063 for other details.

JAZZ SALUTE TO LIONEL HAMPTON will be held Thursday, September 10, at the Kennedy Center. In addition to Hamp and his 16-piece band, performers will include Count Basie, Woody Herman, Stan Getz, Pearl Bailey, Art Blakey, Dave Brubeck, Illinois Jacquet, Louis Bellson, Betty Carter, Clark Terry, and Zoot Sims. Income from the concert will be used to assist in establishing a School of Jazz Music in Harlem under the auspices of the Lionel and Gladys Hampton Foundation, a nonprofit music scholarship fund. On the day of the concert Hamp will be honored by President and Mrs. Reagan at a special White House reception.

The event marks the beginning of the Center's celebration of its 10th anniversary. There may be some free jazz events (no details at press time) during the celebration. Call the Kennedy Center (254-3600 or 254-3696) to find out.

JAZZ ON THE AIR: Rob Bamberger continues to bring good jazz to his listeners on "Hot Jazz Saturday Night," which airs on WAMU-FM from 7:30 to 8:30, and his accompanying comments are knowledgeable. On September 5 he'll feature Clarence Williams, his Blue Five, and his Washboard Band. On the 19th it'll be Pee Wee Russell and Bobby Hackett. And on the 26th Territory Bands from Texas will be the attraction.

Royal Stokes's show (8 p.m. Sunday, WPFW-FM) on September 20 will have Bill Riddle discussing the music of Jelly Roll Morton with Royal. Occasion is Jelly Roll's birthday.

DIXIELAND STREET BAND can be heard most Saturdays at 8:30 p.m. just outside the Kite Store at 31st and M Sts. in Georgetown. The five-piece group (trumpet, trombone, sax, tuba, and drums), made up of youngsters all under 30, has been doing its thing on the streets of Georgetown for some two years, offering such standards as "Muskrat Ramble," "Royal Garden Blues," and "Livery Stable Blues." Donations are welcome.

PRJC MEMBER Howard Waters advises that his book on Jack Teagarden will be reissued in 1982. It has been out of print for about a decade.

SEPTEMBER 1981

PRJC ELEVENTH ANNUAL JAZZ PICNIC: FIFTEEN (count 'em, 15) JAZZ BANDS, Saturday, September 12, 11 a.m. on into the night. Blob's Park (just off the Baltimore-Washington Parkway at Jessup/Odenton exit), Jessup, MD. (See ad and story elsewhere in this issue.)

REGULAR GIGS

Tuesday: FEDERAL JAZZ COMMISSION, Colonel Brooks Tavern, 901 Monroe St., N.E., D.C. (one-half block from Catholic U. Metro Station).

Wednesday: PICAYUNE CABARET BAND, Johnny Lange's Restaurant, 5145 Lee Highway, Arlington, VA, 9 p.m.

Thursday: GREG HARRISON TRIO, Tiber Creek Pub, Bellevue Hotel, 15 E St., N.W., D.C., 8:30 p.m.

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

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

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

Sunday: PICAYUNE CABARET BAND, Ground Round, 6310 Richmond Highway (Route #1), Alexandria, VA.

NOW & AGAIN

Sunday, Sept. 6 & 20: BUCK CREEK JAZZ BAND, West Indies Trading Co., Springfield Hilton, Loisdale Road, Springfield, VA, 8-11 p.m.

Thursday, Sept. 10: HOT MUSTARD JAZZ BAND, Capital Ballroom, National Press Club, 14th & F Sts., N.W., D.C., 8 p.m. (buffet at 6 p.m.--call 737-2501 for reservations).

Thursday, Sept. 10: TRIBUTE TO LIONEL HAMPTON (Hampton and others), Kennedy Center (254-3600) (see Musical Notes, p. 10).

Sunday, Sept. 13: NORTHERN VIRGINIA RAGTIME SOCIETY (two pianists, two vocalists), Jordan-Kitt's Studio, 2748 Gallows Road, Merrifield, VA (791-3063) (see Musical Notes, p. 10).

Friday, Sept. 18: FEDERAL JAZZ COMMISSION, Rusty Scupper Restaurant, Columbia, MD.

Tuesday through Sunday, Sept. 22-27: TEDDY WILSON AND BILL WILSON, twin pianos, Charlie's, 3223 K St., N.W., Georgetown.

Sunday, Sept. 27: SOUTHERN COMFORT, Ballroom, Ramada Inn, 5910 Princess Garden Parkway, Lanham, MD, 8 p.m. (\$5 admission).

MAN HERE PLAYS FINE PIANO

Monday through Saturday: JOHNNY MADDOX, ragtime, Il Porto.

Monday through Saturday: DARYL OTT, rags, jazz, vocals, Fish Market (back room), 105 King St., Alexandria, VA.

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, VA.

DOWN THE ROAD A PIECE

Friday, Sept. 4: TEX WYNDHAM'S RED LION JAZZ BAND, Green Room, Hotel Dupont, Wilmington, DE (reservations advisable).

Friday, Sept. 4: TARNISHED SIX, Hiway Pub, State College, PA, 9:30 p.m.

Friday, Sept. 4: TOM SHEA'S OKEH JAZZ BAND, University Faculty Club, North Carolina State, Raleigh, NC (919-826-0308).

Friday through Sunday, Sept. 4-6: TOM MARTIN'S CAROLINA FOOTWARMERS, Pinehurst Inn, Pinehurst, NC.

Saturday, Sept. 12: TARNISHED SIX, Hiway Pub, State College, PA, 9:30 p.m.

Friday and Saturday, Sept. 18-19: BRANDYWINE REVIVAL JAZZ BAND, Ground Round, 1101 Philly Pike, Claymont (Wilmington area), DE, 8:30 p.m.

Friday through Sunday, Sept. 18-20: SECOND ANNUAL NORTH CAROLINA JAZZ FESTIVAL, Wilmington Hilton, Wilmington, NC.

JAM SESSIONS

SHY: George Gailles (345-3113).

OPEN: Sunday, 5 p.m., Topside Inn, Rte 255, Galesville, MD (join Jim Cavanaugh's TOPSIDE JAMMERS).

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

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
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Washington, DC 20008



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