

OCTOBER 1981

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RAMBLINGS

TAILGATE RAMBLINGS  
VOLUME 11, NUMBER 9  
OCTOBER 1981

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POTOMAC RIVER JAZZ CLUB

President: Ken Kramer

## EDITOR'S JOTTINGS

THE NEW YORKER, for some reason, was unusually rich in jazz writing this summer. A series entitled "That Was Harlem," by Jervis Anderson, carried in four consecutive issues ending with the July 20 number, was good reading throughout. But of particular interest was the second part, devoted largely to the rise of jazz in Harlem in the '20s. Other parts had references to jazz figures here and there. If you missed the series, it probably will appear in book form in due course.

Whitney Balliett, the best jazz writer in the world, had an article in the September 7 issue and another a week later. The first, entitled "Three Tones," was a profile of trombonist Vic Dickenson. The second, "Le Grande Bechet," was a profile-length piece on Sidney Bechet. Both highly recommended.

"Shanghai Blues," in the September 21 issue, was a long article by William Zinsser on a gig played at the Shanghai Conservatory of Music by the Mitchell-Ruff Duo, the oldest established permanent floating jazz team in the world. The Duo consists of Dwiki Mitchell, piano, and Willie Ruff, French horn. Beginning with a rag and running through more modern forms of the idiom, the Duo made a big hit, and the reactions of the Chinese, who have had little exposure to jazz, are absorbing to read about.

PRJC MEMBER ROGER KELLER advises of the publication of a new Smithsonian book, "The Collected Piano Music of Jelly Roll Morton," by James Dapogny. It contains 33 complete and 19 partial transcriptions and is priced around \$20. Roger suggests you write for a current book catalog (free) before ordering. Address is Smithsonian Institution Press, 1111 North Capitol St., Washington, D.C. 20560.

## THE PRESIDENT'S COLUMN

The 11th Annual PRJC Picnic is now history, and what great history it was! Twelve hundred people were there, 15 bands played from 11 a.m. until midnight, and 43 barrels of good beer were consumed. The weather was great, and the sound system conquered the acoustics of the new pavilion. Another miracle was the precise timing of the program, with each band on at its scheduled time.

In my 11 years in the PRJC I have heard, and listened critically to, some 100 traditional jazz bands, both here and abroad. In complete honesty I would have absolutely no hesitation in putting our 15 bands, any one of them or all, up against the top 20 percent of these myriad bands I have heard. The standard of performance of PRJC bands is high, and was at its zenith at the Picnic.

The Sacramento Jazz Festival is the largest gathering of traditional jazz bands. Eighty bands are there each spring. In the three days, in sometimes less than ideal settings, one can hear perhaps half of them. There is not one of the PRJC Fifteen that I would not honestly endorse for inclusion in Sacramento. We have a treasure right here at home, fellow members, and the ability of our bands improves all the time.

Bill Meisel has been picnic chairman for the past two very successful affairs. He and his hard-working crew deserve the thanks of all of us.

The PRJC Board meeting of September 16th was a happy one. Twelve of the 15 members attended. The treasury is back in good shape, the record sales are most successful, and the gift-item sales are up and operating in the black. The new tankards sold very well, and most of them were put in use at once at the picnic.

Eleanor Johnson, our new special events chairman, was present. She and Dick Baker will be working together through next March. Our next special, and a winner, is on October 17th, at the Marriott Twin Bridges. The band is a great one, the Uptown Lowdown Jazz Band from Seattle, visiting us on a three-week Eastern and Midwest tour. We have landed another outstanding band, this one from New York, for November 7th. See Dick Baker's preview on page 3.

Don Angell reported that our annual meeting will be held on December 6th at the Knights of Columbus Hall on Little River Turnpike in Annandale, Va. This is a free gala for members at which the election of

Board members will take place and a very special band will perform. It can well be called the PRJC All-Stars, since it will consist of leaders of the PRJC bands, playing together for the first time. The men are excited about it, and you should be, too. There also will be an open jam session as part of the evening.

Delores Wilkinson is chairman of the Nominating Committee this year. The committee will come forward with a list of aspirants for three-year terms on the Board. All are stalwarts in club activities, and you will receive a ballot through the mail. Make your selections and get the ballot back so the voice of the membership can be heard. We discussed a possible change in nominating procedures, with nominees from the committee for only the number of vacancies, as in many other clubs. After a full discussion the existing way, of several choices open for your selection, was strongly reaffirmed by unanimous decision. I believe firmly that the best governing boards are those that have regular replacement of the veterans by new members, and our nominating procedure, together with the new by-law which prevents people from serving more than two consecutive terms, insures this open-door policy. I feel sad when I see clubs revolving around two or three supposedly irreplaceable people, who too often develop regal characteristics.

It isn't too early for you to put down January 17th as a night dedicated to the best in traditional jazz. The Climax Jazz Band of Toronto is coming, and it is a block buster! It will be New Members Night, a special event at which we greet the new people and welcome them into the gang.

Ken Kramer

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

October 4 - Regular PRJC Show Preempted  
Ray West will do a big-band program as part of WPFW's fund-raising campaign.

October 11 - Host Don Rouse  
Jelly Roll Morton--The Library of Congress Recordings  
A program featuring the incredible documentary recorded by Jelly, playing his piano and reminiscing about his life and music. Jelly, the self-proclaimed creator of jazz, was persuaded to do these recordings by Alan Lomax for the Library of Congress in early 1938. This program will sample the nine-album LP set that was remastered in 1970.

October 18 - Host Nat Kinnear  
New Orleans Jazz Today  
A selection of tunes recorded in New Orleans in the past 15 years by musicians old and new.

October 25 - Host Johnson McRee  
Zutty Singleton  
Zutty was the epitome of New Orleans drummers. A program on his life and times, featuring jazz recordings made by him.

## SEATTLE BAND AT OCT. 17 SPECIAL

The Uptown Lowdown Jazz Band of Seattle, Wash., will play for the PRJC on Saturday, October 17, in the Potomac Room of the Marriott Town Bridges. The group, which came into prominence as one of the leading West Coast bands of the late 1970s, is making its first eastern tour.

The Uptown Lowdown JB was founded by leader-cornetist Bert Barr in 1971. It has played three times at the Central City festival, seven times at the vast Sacramento festival, and twice at Pismo Beach (quit laughing--that's a dandy little 15-band festival held each October).

Until 1980 the group was seven pieces plus a lady blues belter, but now it is a classic West Coast-style band: eight pieces, with two cornets and a banjo/tuba rhythm section--all the better to play the music of Jelly Roll Morton, Joe Oliver, Lu Watters, and Turk Murphy. And Scott Joplin is not forgotten, as pianist Rose Marie Sparks and the rhythm section are featured several times an evening. The band has made five record albums, the last two of them for the George Buck label.

It should be an evening of the very best in West Coast revival jazz. The music starts at 9 p.m.--come early to get a good seat and beat the parking problem. And please cooperate in observing the old, ultimately democratic rule of "first come, first served." It's just not fair to send one of your party in at 7 o'clock to "reserve" the best dozen seats in the house. There are no reserved seats at PRJC concerts.

## NOVEMBER PREVIEW

Our November special will feature another winner, the Speakeasy Jazz Babies, a band that plays regularly at Michael's Pub in New York City. This is a top-notch band that

has John Bucher on cornet (one of the country's best, formerly with the Red Onion Jazz Band), Joe Licari on clarinet (he played with the Gully Low Jazz Band at our January special this year), and Marty Grosz on guitar (he has had his own band and has played with Gene Mayl, Carl Halen, and others too numerous to mention). (On Monday at Michael's Pub the band uses a substitute clarinetist--Woody Allen.)

Mark the date, November 7, on your calendar. The site will be a repeat of the October special, the Potomac Room of the Marriott Twin Bridges. More details next month.

Dick Baker

## PICNIC POST MORTEM

The 11th Annual PRJC Jazz Picnic drew 1,200-plus survivors who enjoyed 13 hours of America's special music.

In those 13 hours, over 100 musicians drove a near-delirious crowd to repeated musical highs with dazzling, narcotic rhythms. No sooner was the excitement of one performance being savored than the next band was taking us up another scale to a new, more powerful summit. While mine is admittedly a biased opinion, it was certainly the best musical PRJC program that I have attended.

Who are Teddy Alper and David Jellema?

Does Dave Robinson really play trombone?

What is Dans les Rue d'Antibes?

Only the true believers who stayed for the open jam session can answer all these questions. For those whose spirit was willing but who departed early, Teddy Alper plays a violin a la Joe Venuti. David Jellema is an excellent young cornet player who worked the first jam set. Hopefully we'll be seeing and hearing them more often. Yes, Dave Robinson does play trombone but only to confuse those who think of him only as an outstanding cornet man. Contrary to public opinion, Dans les Rue d'Antibes is not the next site for the Olympics. It is really a generic substitute for Valium!

As might be expected, a large number of PRJC members provided excellent assistance to make the program a success. Most important of all are the musicians themselves. Without their generous spirit and skill, the Jazz Picnic wouldn't happen. Special thanks are due each of them. One of the best ways to show your appreciation is to attend their performances and let them know their efforts are truly appreciated. In other words, support your local band!

I am especially grateful for the volunteers who helped at the gate. Several put in much more than an hour--some as much as two--when they wanted very much to hear the great music instead. That's caring, and it is much appreciated.

A special tip of the hat to the sound truck crew, who did an excellent job. They started work at 6 a.m. Talk about early!

Thanks to the band leaders and emcees, we stayed on schedule most of the day. That's got to be a first. The young people who directed the parking this year did an outstanding job and made the day much smoother.

All in all, it was a beautiful day, made very special with good friends and great music. Thank you all for your generous help and cooperation.

Bill Meisel

## SADLY, A SOUR NOTE

Dear Jazz Fan:

*You're probably not a PRJC member, because I can't imagine a PRJCer stealing a fellow member's jazz buttons. However, I hope you get as much enjoyment from the buttons you removed from my white canvas hat at the recent PRJC picnic as I did in collecting them over the past six years. And I thank you for at least leaving the denuded hat at Blob's Park so that I could retrieve it. You must know who the buttons belong to--each had my name, address, and telephone number on the back. Just to remind you, it's Bob Westgate, 1052 National Press Bldg., Washington, D.C. 20045; (202) 628-3050. Reward for their return; no questions asked.*

*Hopefully,  
Bob Westgate*

## GIANT OF STRIDE

James P. Johnson, *Giants of Jazz*, Volume TLJ-18, Time-Life Records, Alexandria, Va.

Side One: *Keep Off the Grass; Carolina Shout; Preachin' the Blues; Back Water Blues; All That I Had Is Gone/Snowy Morning Blues/Lucy Long.*

Side Two: *What's the Use of Being Alone; Chicago Blues; Guess Who's in Town; My Handy Man; Riffs; Fare Thee Honey Blues; What Is This Thing Called Love?*

Side Three: *You've Got to Be Modernistic; Jingles; How Could I Be Blue?;*

*The Potomac River Jazz Club Proudly Presents*



*. . . from Seattle, Washington. Regulars at the Sacramento and Central City jazz festivals, the Uptown Lowdown Jazz Band is making its first eastern tour, presenting the very best in West Coast revival jazz.*

POTOMAC ROOM  
MARRIOTT TWIN BRIDGES HOTEL  
SO. END OF THE 14TH STREET BRIDGE  
ARLINGTON, VIRGINIA

SATURDAY, OCTOBER 17  
9 PM - 1 AM  
NO RESERVATIONS

ADMISSION: PRJC MEMBERS: \$6  
NON-MEMBERS: \$8

*For more information on this and other area jazz activities, call 532-TRAD*

Go Harlem; Dinah; Everybody Loves My Baby; Rosetta.

Side Four: Who; Hungry Blues; After Tonight; If Dreams Come True; A Flat Blues; Blueberry Rhyme.

Side Five: Old Fashioned Love; Carolina Balmoral; Mule Walk-Stomp; Arkansas Blues; After You've Gone; Hesitation Blues.

Side Six: Hot Harlem; Make Me A Pallet on the Floor; I Know That You Know; At the Ball; Harlem Hotcha; Liza.

(James P. Johnson piano solos, blues accompaniments, piano duets, trios, and orchestras in chronological order.)

This is the eighteenth volume in the highly successful "Giants of Jazz" series issued under the aegis of the mighty Time-Life, Inc. The title most aptly applies to James P. Johnson. He made many important contributions to the heady mash from which has been brewed the music we call jazz.

This attractively packaged three-album set successfully assesses the career of this great jazzman. His Harlem background belies the familiar stereotypical image created by uninformed pundits over the years. (No, he is not from New Orleans, or Kansas City, or Sedalia, Mo.) Over 30 years ago, James P. Johnson told me that he was listening to jazz in New York long before he had heard of Scott Joplin or Jelly Roll Morton.

The urbanity of his art, as shown here, fully exposes the many talents of this gifted musician. Not only as a piano soloist, of which he must be the epitome, but also as a vocalist (on "Hesitation Blues"), an innovative composer ("Charleston," "Old Fashioned Love," "If I Could Be With You," etc.), probably the best blues accompanist of all time (Bessie Smith's "Back Water Blues," etc.), band leader and arranger ("Go Harlem," "Hungry Blues"), and, surprisingly, as a stellar sideman. In the latter vein, we are treated to a replay of the happy 1938 Dixieland romp "Dinah" which showcases James P. Johnson against the eclectic sounds of Max Kaminsky, Pee Wee Russell, Freddy Green, and Zutty Singleton.

A chronological progression of tunes guides us through a quarter century of Johnson's career. The Time-Life editors have carefully selected 40 examples of his recorded efforts from the files of a dozen labels. Included are obscure rarities garnered from H.R.S., Asch, Disc, and Folkways, as well as more familiar items from Okeh, Columbia, Vocalion, Brunswick, Blue Note, etc.

(How I envy today's budding collectors! By merely filling in a mail order coupon, they can have this wonderful collection delivered to their door. [Ed. note: Or they can get it through the PRJC record sales program.] The material involved here would have required many years of junk-shopping and swapping in the days when this reporter was struggling to acquire the original scratchy 78s.)

These gems sparkle as brilliantly today as they did at the time of their creation. In most cases the brilliance is greatly enhanced by the immaculate surfaces that contrast greatly with many of the originals, some of which were pressed from old roofing shingles during World War II.

The set begins with Johnson's first recording, the 1921 Okeh "Keep Off the Grass" / "Carolina Shout" which firmly established the composer as a leading exponent of stride piano. We listen through the years up to the 1948 Asch classic "Liza." Along the way we hear piano duets, with Fats Waller and Clarence Williams each joining Johnson, a rare Andy Razaf vocal, and a few reminders of the greatness of Frankie Newton's overlooked trumpet playing.

James P.'s composition "If I Could Be With You" is lifted from a 1944 Decca version. His monumental "Old Fashioned Love" has been lovingly played by most jazzmen since the tune was penned back in 1923. We hear Johnson's only recording of his masterpiece from a '39 Columbia issue wherein Pops Foster's acoustic bass intuitively augments Jimmy's striding left hand. Red Allen, Gene Cedric, and J. C. Higginbotham also add to the festivities.

The breathtaking 17 choruses of "Carolina Balmoral," a piano solo recorded for Blue Note in 1943, are worth the price of the album. (\$19.95 plus shipping and handling. From: Time-Life Records, 541 N. Fairbanks Court, Chicago, IL 60611.)

For years, I have thought that the 1929 Hines/Noone "I Know That You Know" was the definitive jazz version of the Vincent Youmans composition. That was before I heard how James P. handled the same tune with Pops Foster's bass, Sterling Bose's lyrical horn, and Rod Cless' clarinet. With that left hand of Johnson's, a drummer was not necessary!

Mere liner notes could not do justice to this set. Instead, Time-Life has included a handsome illustrated 52-page booklet which offers a wealth of carefully researched material by Frank Kappler. Dick Wellstood and Willa Rouser discuss the individual recordings with loving apprecia-

tion and a touch of academic evaluation.

Space does not permit a proper appraisal of the more than two hours of piano magic in this bounty. Fans of James P. Johnson will be reminded of the strident quality of his playing which offers an accurate reflection of the Harlem musical scene over a span of 25 years. Newcomers to the art will discover a wealth of material to ponder. This is by no means a complete anthology of the recorded works of this giant of jazz--only about 10 percent of Johnson's studio efforts are represented. Perhaps we can look forward to additional releases to augment this compendium, which stands tall as a fitting tribute to the artistry of James Price Johnson.

Floyd Levin

#### AND NOT JUST GOOD MUSIC--GOOD NOTES, TOO

*Ed. Note: Ed Fishel had generously agreed to review the James P. Johnson set for TR, but before he got around to putting his thoughts on paper I received Floyd's review. Advised of this, Ed said he nevertheless would like to say something about Dick Wellstood's superb notes.*

Time-Life, Inc., is accompanying its Giants of Jazz recordings with some exceedingly swelligant literature. That is, if the 52-page book that comes with the James P. Johnson set is a fair sample.

The first half of the book is a history of James P.--well researched, I estimate; at least, it told me a lot of things I'd never encountered before. Never mind that there is some all-too-familiar copy about those Harlem cutting contests with Fats and Willie the Lion and the rest. Another timeworn theme is the one about James P.'s being the father of stride piano, the dean of Harlem jazz pianists (why just Harlem?), etc. But there are supporting details here--such as James P.'s statements about where he got this or that feature of his technique--that make it all worth digging.

But it's the second half of the book that knocks me out. It's a track-by-track course in jazz appreciation, dissecting each of the 40 selections.

In it I discern the fine Italian hand of that Connecticut Dutchman, Dick Wellstood. Wellstood is surely the wittiest writer of jacket notes in the history of jazz; in this book fun-living Dick turns scholar-critic-pedagogue. He had a collaborator named Willa Rouder; perhaps it was Willa who caused him to behave so discreetly.

My phrase "track-by-track course in jazz appreciation" is meant almost literally. Wellstood tells you what to listen for, and when you listen you hear a lot more than if you hadn't been told. In fact, if you held Wellstood's Hot Copy in one hand and the scores to James P.'s pieces in the other, you almost wouldn't have to listen to the records at all.

Which would be a shame. You'll agree that our friendly Time-Life, Inc., has got hold of something here. James P. Johnson: his work analyzed in satisfying detail by a pianist who knew him and plays his stuff and is fun to read even when he's on his good behavior.

Ed Fishel

#### THE JAZZ SCENE IN COLORADO

A summertime traveling job based in Denver enabled us to dig the mile-high jazz scene. There is plenty of jazz and ragtime in Colorado if you have wheels and a flexible date calendar to enable you to seek it out. Every Friday and Saturday night the famous Queen City JB plays at Zeno's in the downtown Executive Tower Inn just across from Denver's "Kennedy Center." Denver's other well-known trad band, the Platte River JB, performs on the first and third Sunday nights of each month at the Bull & Bush Pub in the uptown Cherry Creek area. Each third Sunday afternoon the Denver Jazz Club holds a Dixieland jam session and social in a VFW hall. When you go to Denver, call the jazz hotline, 303-795-8960, to learn where other jazz action is.

In nearly every set of the QCJB, their Queen City Ragtime Ensemble plays a number or two. It consists of Hank Troy, piano, and the rhythm section. Hank also plays ragtime piano around town and on the radio and does the accompaniment for silent movies in the cultural center. Tom Hyatt, leader for the past two years, was transferred to San Antonio, and his trumpet chair will be filled by young Steve Bauman from the former Pearl Street JB, of Boulder. The new musical leader will be banjoist Maury Walker, and Bill Clark, who plays tuba, will serve as MC.

The Pearl Street kid band, known to many festival goers, has disbanded because the youngsters formerly in it have scattered to adult jobs and colleges. Alan Frederickson, founder and early leader of the QCJB, when last heard from on his circle-the-world odyssey was cruising the Greek Isles in his yacht. He's not expected back.

Several Denver and nearby Central City bars have ragtime piano players. We also caught the Fifth Annual CC festival, which is reviewed elsewhere by that chronic festival goer and newly discovered wordsmith, Jon Broome.

So much for Denver. There is also the Broadmoor Jazz Club in Colorado Springs and Dick Gibson, who throws the Colorado Jazz Party there every Labor Day weekend. It was at one of his bashes that Soprano Summit was discovered or invented. However, in recent years, we are told, this fancy \$150 affair has turned more toward mainstream and modern, and one of his events is black tie. The new Greeley Jazz Club has had several concerts. Its honcho is Chuck Childers, P.O. Box B, Greeley, CO 80632.

Another good annual jazz party is the Summit Jazz Fest, held every fall high up in the Rockies during the golden aspen season at the Silverthorne Ramada Inn, Dillon, CO 80498. The recent one featured pianist Art Hodes, the Climax JB from Toronto, and the New Black Eagles of Boston. The gurus of this event are Alan and Barbara Granruth and Juanita Greenwood, longtime wheels in the Denver Jazz Club. Address: 2192 Braun Ct., Golden, CO 80401.

Even farther up in the Rockies each August is the Telluride Jazz Festival in the lively ghost town of the same name. It features modern jazz, KC swing, salsa, and fusion, with one trad group, the Prosperity JB from Boulder. It is promoted by a local lawyer, Dick Unruh.

No review of vintage music in Colorado would be complete without a mention of the very Victorian Strater Hotel in Durango. Its saloon has ragtime and honky tonk pianists every afternoon and night. We heard Molly Kaufman there soon after she finished her gig in Alexandria.

Jazz publicity and exposure in the Denver-Boulder area seem to exceed ours in the Washington-Baltimore area, even though there are fewer bands out there. The WHERE magazines and entertainment calendars of the newspapers list where the bands are playing, as well as the Jazz Club's monthly jam sessions. The JBs play for many public, civic, and recreational functions and play joint concerts with symphony orchestras which often get good reviews in the papers. There are two jazz radio stations. The DJC imported the Desert City Six from Phoenix for a special event at the old Denver Union Station. Does this give the PRJC an idea if they ever get the leaky roof fixed at our railway station?

Harold Gray

## THE CENTRAL CITY BASH

PRJC members from California, Colorado, Florida, Maryland, Virginia, and Washington, D.C., attended the Fifth Annual Central City, Colo., Jazz Festival August 21 through 23. From California came Jack and Mary Doyle; from Colorado, Ray Wiltshire; from Florida, Mort Middleman; from Maryland, Fred and Anna Wahler; from Virginia, Jon Broome; and from Washington, Harold and Lida Gray.

Standing tall (and occasionally winded, at 8,497 feet elevation) among the bands, vocalists, and ragtime pianists making up the talent list were the Buck Creek Jazz Band, for the second successive year; the Magnolia Jazz Band, happily remembered for their appearance on our 1981 Boat Ride; the Festival's featured vocalist, Carol Leigh, equally remembered from our January 1979 special, at which she was backed by Buck Creek; and ragtime pianist Molly Kaufman, whose gigs in Old Town Alexandria were favored often by PRJC ragtime freaks.

Separately presented by the Festival sponsors, and the only performer appearing in Central City's Opera House (built in 1878, restored in 1932) was the fabled Sippie Wallace. At age 82, Wallace belted them out as she did in the '20s while recording with the likes of Oliver, Armstrong, and Bechet. In this reporter's opinion, Wallace's Opera House appearances drew a significantly large proportion of younger types (use your own numbers to flesh out that term). If they came to hear what this thing called jazz is all about, they did.

Chicago Rhythm, a six-piece group from Cincinnati, Ohio, made its first appearance at Central City. The band justifies its name by emulating Jimmie Noone's Apex Club Orchestra, which flourished in Chicago during the '20s. Like Apex, Chicago Rhythm uses a four-piece rhythm section to support a front line consisting of two reed men. Leader and tuba player Louise Anderson did declare that the band included a token Chicagoan, but he refused to identify himself.

Royal Society Jazz Orchestra, an 11-piece aggregation from San Jose, Calif., probably drew frowns and mutters of "heresy!" from those who follow naught but the True Faith. But, since Baby Dodds, how often have we heard such a virtuoso performance on the slide whistle as that of trombonist Howard Miyata?

The Festival's final scheduled performance booked the Buck Creek into the community gymnasium's basketball court on Sunday night and drew close to an SRO crowd. As

the band went into its closing phrases, the usual mass movement toward the exits began. It was stopped in its tracks, though, by Jim Ritter's announcement that participating bands had been invited to sit in on a hell-for-leather jam session. As if commanded by a master drill sergeant, the crowd about-faced. Then musicians too numerous to count, from bands too many to identify, jammed till the clock ran out.

Jon Broome

## OF RED BEANS AND RICE

In July, on the occasion of the Preservation Hall Jazz Band's gig at Wolf Trap, The Washington Post Food Section carried an article by Phyllis Richman on New Orleans red beans and rice. We learned that banjoist Narvin Kimball is a skilled Creole cook and that RB&R is one of his specialties.

Obviously, if one sets out to make RB&R, one must have red beans. And that, according to Kimball, is a problem if you are not in New Orleans, for red beans are hard to come by outside the Crescent City. Kimball said one can't reasonably substitute red kidney beans for New Orleans red beans.

One can make do in a pinch with pinto beans, but to do things right one needs honest-to-God New Orleans red beans. Kimball accordingly carries with him a ton or so of the elusive legumes when the band hits the road, as it so often does. And so, in the dead of night, the band are able to gather about their Sterno stove and feast on authentic RB&R.

I tend to believe everything I see in print--a dubious tendency if one is reading something other than the Bible or Tailgate Ramblings--so I accepted as gospel Kimball's assertion that red kidney beans won't do for RB&R. Not so good friend Carol, who is from Missouri. (Kansas City, Mo., that is, where she played with Basie--not Count Basie, but Irving Basie, a fellow third grader in the K.C. public school system. She is also the niece of famed tenor saxist Louie "Licks" Rilieaux, who played with Henry Busse.) Carol visited the New Orleans School of Cooking during our recent visit to the Crescent City, and she was assured there that, far from being an unacceptable substitute, red kidney beans are New Orleans red beans.

So there we have it--Narvin Kimball versus the New Orleans School of Cooking. Luther Burbank, where are you now that we need you?

There is another problem with RB&R, name-

ly, what is it? (Or, if you will, what are they?) At Buster Holmes, on Burgundy Street, it is a largely meatless dish served with just about everything on the menu. (Kimball says Buster has the best restaurant beans in the city, and they are indeed good.) At the Gumbo Shop, also in the French Quarter, they are similarly meatless but drier, though still tasty. Kimball's recipe, on the other hand, calls for 2½ pounds of ham. (See the July 16, 1981, Post for the full recipe.)

I pride myself on being a terrible cook, and RB&R long has been one of my specialties guaranteed to drive people away from the groaning board in nothing flat. My recipe comes from a Kid Ory Good Time Jazz record album (GTJ L-12016). (The critic who penned the liner notes, it would appear, ran out of sage comments on the music with several inches of white space remaining.) I offer it herewith, in the hope either that the copyright has expired or that Nesuhi Ertegun no longer cares. The commentary is by Kid Ory. (Note that Ory specifies red kidney beans.)

### RED BEANS AND RICE

Dried red kidney beans—1 lb.      Garlic—2 cloves chopped fine  
Onion—1 large chopped fine      Green pepper—1 chopped fine

The dish of red beans and rice was no doubt invented as a filling, nourishing, cheap meat substitute. But it turns out to taste about as good as anything I ever ate. Especially if you make it as I was taught many years ago in New Orleans. You don't have to soak the beans overnight. Get fresh dried ones, red-pink in color and not dark red (they're old), pick out any little rocks or bad beans, wash, and cover with a couple quarts of fresh water in a large pot. Add the onion, green pepper, garlic, bring to a boil and boil ½ hour uncovered. Then put the lid on and turn the fire to a simmer. Meanwhile, take:

Ham hock—1 tenderized      Parsley—several sprigs chopped fine  
Hot smoked sausage—1½ lbs.      Salt, pepper, dried peppers—to taste

Cook the sausage in a bit of water for 15 minutes to draw out most of the fat, then add to the beans along with the ham hock. Put in salt a little at a time so as not to over-salt, and easy with the dried red peppers! Toss in parsley, cover the pot and cook slowly, adding water as necessary (possibly another two quarts all told). The ham hock should be tender at serving, not falling apart. (If it starts to go, take it out and return it to heat before serving.) When beans begin to break up (2-3 hours), crush a few against side of pot. This will thicken the gravy very nice. If you want a real thick gravy, crush a lot. The bean gravy is best when a cross between a soup and stew. But be sure not to crush the beans before they begin to fall apart by themselves. If you do they'll be gritty, like sand. When the beans are done, slice ham hock, and serve beans, ham and sausage with rice.

### Rice

To make rice, use a ratio of 2 water to 1 long grain rice, and add a little bit of olive oil so it doesn't stick to the bottom of the pot. Cover and cook over a slow to medium fire until each grain is separate and fluffy which is usually

when all the water is gone. While cooking, if it looks like you have too much water, pour off a bit.

Serve the rice and meat with beans heaped on top. Never mix everything in the cooking pots. A fresh green salad and some garlic bread and you have it! Best of all, red beans and rice taste even better the next day. So you don't waste a bean!

Don Farwell

## MUSICAL NOTES FROM THE EVENTS EDITOR

JAZZ ON THE AIR: ED WALKER continues to mix in some fine traditional jazz with his other early music sounds on his "Play It Again, Ed" programs, Sunday a.m./Saturday p.m. on WMAL-AM and Monday through Friday on WAMU-FM (12:35 p.m.) . . . ROB BAMBERGER's "Hot Jazz Saturday Night" (WAMU-FM, 7:30 p.m.) has this lineup: October 3, Ben Pollack; October 10, Duke Ellington; October 17, Jess Stacy; October 24, Coleman Hawkins; October 31, WAMU anniversary celebration . . . ROYAL STOKES will feature Count Basie, Duke Ellington, Jimmy Lunceford, and Stan Kenton on his October 4 "I Thought I Heard Buddy Bolden" program (WPFW-FM, 8 p.m. Sunday). On October 18 you'll hear blues artists, including Joe Turner, Sippie Wallace, Lightnin' Hopkins, and Art Hodes . . . TOM COLE's "G String Program" (WPFW-FM, 6 a.m.) puts the emphasis on stringed-instrument jazz every Sunday morning . . . CARLOS GAIVAR plays six hours of jazz (some traditional, some modern) each Saturday night starting at midnight on WETA-FM. D.C. artists are featured October 10, international jazz October 24.

PRJC BANDS are participating in 20th anniversary celebrations of two local stations this month. The BUCK CREEK JAZZ BAND will play on Saturday, October 3, from 2-2:45 p.m. at WETA-TV's party in Constitution Gardens (north of Reflecting Pool and Lincoln Memorial, south of Constitution Ave.). Other events (non-jazz) will occupy the rest of the bash, which runs from 11 a.m. to about 4 p.m. Rain date is October 4.

FEDERAL JAZZ COMMISSION will hold a hearing on Saturday, October 17, at Wolf Trap. Occasion is WAMU-FM's family picnic to celebrate 20 years on the air. Rain date is October 18.

THE FEDS will also convene for the benefit of the National Symphony at Strathmore Hall, 10701 Rockville Pike, North Bethesda, at 7 p.m. Saturday, October 17. This fine colonial-style mansion is to be restored for use as an arts center for Montgomery County. Admission is \$10.

SOUTHERN COMFORT will make the noise at the National Press Club's second fall Thursday Jazz Buffet on October 29, Jazz Committee Chairwoman Flo Blau advises. For music only, beginning at 8 p.m., the tab is \$5. With the buffet, beginning at 6 p.m., the cost is \$12.50. For reservations, call 737-2501 after 10 a.m.

HOT MUSTARD's recent gig at the Club was a great one, as several PRJCers can attest. If you missed it, here's another chance for good jazz and good food.

MONDAY EVENING JAM SESSIONS in Arlington are planned by PRJC member Gilbert Douglas. Gil has a basic rhythm group that meets weekly. Those who wish to sit in should call (671-4150) to make sure there is room that particular week; there is a limit of two on each instrument. Gil will provide music on concert and B-flat charts and also some standard chord progressions for jamming.

RIVERSIDE RAMBLERS will again play for Johnnie Morgan's Gang (for singles and re-treads) on Sunday, October 25, in the Springfield, Va., area. Call host Al (321-9663) for more information about this guys' BYOB affair.

BACK IN THE U.S. is PRJC member Hayes Kavanagh, who played string bass with the NEW SUNSHINE, Jimmy Hamilton, Joe Shepherd, Al Brogden, Ken Underwood and others before he went to Frankfurt, Germany, in 1978. He sends greetings to his PRJC friends from his current home in Larchmont, NY.

### CLASSIFIED ADS

PIANIST WANTED: New Orleans/Dixieland quartet with regular engagements in Virginia (Warrenton, Fairfax area) is looking for a pianist. Urgent. Call JEFF WOLF (703) 364-1739.

FOR SALE: Copy of Fender Jazz Bass Guitar, two pickups. Good condition. \$170.00. Call CHUCK NORBERG, 941-2576.

FOUND: Book on Rex Stewart, in Jazz Masters of the '30s series, at Johnny Lange's during March NEW SUNSHINE gig. Call Don Rouse, 525-3768.

PRJC OCTOBER SPECIAL: UPTOWN LOWDOWN JAZZ BAND. Saturday, October 17, 9 p.m.-1 a.m., Potomac Room, Marriott Twin Bridges Hotel, Arlington, VA. (See Dick Baker's report, p. 3.)

#### REGULAR GIGS

Tuesday: FEDERAL JAZZ COMMISSION, Colonel Brooks Tavern, 901 Monroe St., N.E., D.C. (one-half block from Catholic U. Metro Station), 8-11 p.m.

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

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

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

#### NOW & AGAIN

Friday, Oct. 2: PICAYUNE CABARET BAND, 5-6:30 p.m.; STORYVILLE SEVEN, 6:30-8 p.m. Georgetown Park Mall (opening festivities), between Wisconsin Ave. and Key Bridge, D.C.

Saturday, Oct. 3: DUKE ELLINGTON SOCIETY, first fall session, 13th & Harvard Sts., N.W., D.C. (Omega Fraternity House).

Saturday, Oct. 3: BUCK CREEK JAZZ BAND, WETA 20th Anniversary Celebration, Constitutional Gardens (mall area north of Reflecting Pool and Lincoln Memorial), 2-2:45 p.m. (See Musical Notes, p. 10.)

Sunday, Oct. 4 & 18: BUCK CREEK JAZZ BAND, East Indies Trading Co., Springfield Hilton, Loisdale Road, Springfield, VA, 8-11 p.m.

Tuesday through Sunday, Oct. 6-11: MARIAN MCPARTLAND, jazz piano, Charlie's 3223 K St., N.W., D.C. (Reservations, (202) 298-5985.)

Saturday, Oct. 10: FEDERAL JAZZ COMMISSION, Concerts on the Canal, Foundry Mall, between Thomas Jefferson and 30th Sts., N.W., D.C., 1:30 p.m.

Saturday, Oct. 10: BAND FROM TIN PAN ALLEY, for Capital Dance Society, Crystal City Holiday Inn, Jefferson Davis Highway, Crystal City, 9:30 p.m.

Sunday, Oct. 11: ROSEBUD RAGTIME ENSEMBLE, Northern Virginia Ragtime Society, Jordan-Kitt's Studio, 2748 Gallows Road, Vienna, Va.

Friday, Oct. 16: FEDERAL JAZZ COMMISSION, Rusty Scupper Restaurant, Columbia, MD.

Saturday, Oct. 17: FEDERAL JAZZ COMMISSION, Wolf Trap Park Farm, daytime picnic. (For details, call (202) 686-2690; see also Musical Notes, p. 10.)

Saturday, Oct. 17: FEDERAL JAZZ COMMISSION, National Symphony Benefit, Strathmore Hall, 10701 Rockville Pike, North Bethesda, MD, evening. (See Musical Notes, p. 10.)

Sunday, Oct. 18: SUNSHINE SKIFFLE BAND, Recreation Room, River Bank Apts., N St. & Delaware Ave., S.W., afternoon. (Admission: call 554-5505.)

Sunday, Oct. 25: RIVERSIDE RAMBLERS, Johnnie Morgan Singles Gang, Northern Virginia. (See Musical Notes, p. 10.)

Thursday, Oct. 29: SOUTHERN COMFORT, National Press Club, 14th & F Sts., N.W., D.C. (See Musical Notes, p. 10.)

#### CATS ON THE KEYS

Monday through Saturday (through Oct. 10): BILLY HOLT, piano (old time British music hall songs), Il Porto Ristorante, 121 King St., Alexandria, VA.

Monday through Saturday (starting Oct. 12): JOHNNY MADDOX, Il Porto, 121 King St., Alexandria.

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

Monday through Saturday (starting Oct. 12): BILLY HOLT, Fish Market (upstairs), 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, Sitting Duck Pub, Evans Farm Inn, 1619 Chain Bridge Road, McLean, VA.

#### DOWN THE ROAD A PIECE

Friday, Oct. 2: TEX WYNDHAM'S RED LION JAZZ BAND, Green Room, Hotel Dupont, Wilmington, DE (reservations advisable).

Friday & Saturday, Oct. 16-17: BRANDYWINE REVIVAL JAZZ BAND, Ground Round, 1101 Philly Pike, Claymont (Wilmington area), DE, 8 p.m.

#### JAM SESSIONS

SHY: Call George Gailles (345-3113).

Monday evening. Call Gilbert Douglas (671-4150). (See Musical Notes, p. 10.)

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

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

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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