

FEB. 1976

TAILGATE RAMBLINGS



MEMBERSHIP APPLICATION, POTOMAC RIVER JAZZ CLUB

(Please print or type)

NAME _____

STREET _____

CITY _____ STATE & ZIP _____

PHONE NO. _____ OCCUPATION (Opt.) _____

RECORD COLLECTOR () YES

MUSICIAN? (What instruments?) _____

MEMBER OF ORGANIZED BAND? _____

INTERESTED IN ORGANIZING OR JOINING ONE? _____

INTERESTED IN JAMMING OCCASIONALLY? _____

READ MUSIC? () YES

DESCRIBE YOUR JAZZ INTERESTS BRIEFLY (What styles interest you, etc.)

[] Individual membership - \$7.50 per year. Member is eligible for all benefits of the PRJC, including all discounts offered and the right to vote in the general election and to hold office in the club.

[] Family membership - \$10.00 per year. Both husband and wife are eligible for benefits described above. Children under 18 are eligible for all discounts.

(A single person buying a family membership is eligible for all benefits described above; discounts offered will be extended to one guest when that guest accompanies the member.)

I enclose check payable to the Potomac River Jazz Club for the option checked above.

Signature _____

Mail to: Esther C. West, Secretary-Treasurer
4040 Uline Avenue
Alexandria, Virginia 22304

PRJC

PRJC MARDI GRAS PARTY FEBRUARY 13
- *Pier Five Jazz Band to Perform*

Gene Franklin's Pier Five Jazz Band from Baltimore will play for a PRJC Mardi Gras party in the Chesapeake Room of the Marriott Twin Bridges Motor Hotel on Friday, February 13. Admission will be \$4 for PRJC members, \$5 for non-members; the party will run from 9 pm until 1 am.

Costumes are optional; however, a panel of judges will select the best-costumed man and woman and crown them King and Queen of the Ball.

The Pier Five Jazz Band was organized by Gene Franklin nearly 22 years ago, and has not undergone a change in personnel for the last six years. The players are Franklin (cl), Al Straub (cnt), Mike Poorman (tb), Walt Marquardt (po), Tylden Streett (dr) and John Spicer (bass).

Bring your valentine to the Mardi Gras party!

(A reminder that the PRJC's annual Bix Birthday Party is scheduled for March 13. The fabulous Bix Beiderbecke Memorial Jazz Band will be back again.)

PLAN YOUR VACATION NOW!

- April 9-18 - New Orleans Jazz & Heritage Festival
(for details write the festival at
P.O. Box 2530, New Orleans, LA
70176; tel. 504-522-4786)*
- May 28-31 - Sacramento Dixieland Jubilee*
- May 29-31 - Big Horn Jazz Festival,
Mundelein, Illinois*
- June 14-19 - St. Louis Ragtime Festival*
- July 29- - Bix Beiderbecke Memorial Jazz*
- August 1 Festival, Davenport, Iowa*

TR will provide more information on this year's jazz festivals as it becomes available.

*HIRE A JAZZ BAND for your organization's party.
A list of the local bands is available from
Tailgate Ramblings.*

Potential advertisers are reminded that TR is now able to accept commercial advertising. Rates are (discount for PRJC members):
full page - \$40 (20%)
1/2 page - \$20 (10%)
1/4 page - \$10 (not discounted)

TAILGATE RAMBLINGS goes out to nearly 1000 jazz fans each month and gets passed to many more.

JAZZ COURSE IN NORTHERN VIRGINIA

Royal Stokes (PhD, Yale), PRJC member and jazz radio show host, will teach his course on the history of jazz for the first time in No. Virginia beginning February 11.

Entitled "Jazz: Music of America," the course is presented under the auspices of the University of Virginia's School of Continuing Education, and will be held Wednesday evenings in the music department of George Mason University (the former JEB Stuart High School in Fairfax City). Tuition for the course is \$25. For registration information call 532-5830 or 532-5800, ext. 40.

The same course will be offered at Anne Arundel Community College, Mondays beginning March 1 (contact Dean Melvin Britt, 301-647-7100) and at American University, Tuesdays beginning March 2 (contact Ms. Rosemary Hurkamp, 686-2298).

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A couple of noted names in jazz popped up this month in the PRJC's "new members" list on the back cover of TR. Milt Gabler was the founder of one of the most important record labels in the history of recorded jazz--Commodore. As you'll see from an ad elsewhere in this issue, Milt has undertaken to remaster and reissue many of the Commodore classics.

And Jim Cullum, Jr., is the leader of one of the country's most successful traditional bands, the Happy Jazz Band of San Antonio, Texas. Welcome to our group, gentlemen!

By the way, another PRJC member, clarinetist Allan Vaché of Rahway, NJ, recently took over the reed chair in the Happy Jazz Band. His brother Warren Jr. will be in town this month to play the Bix parts in the New York Jazz Repertory Company's show, and he has traveled recently with Benny Goodman. And their pappy, Warren Sr., also a PRJC member, is bassist with the Chuck Slate band and editor of Jersey Jazz, the best jazz club newsletter in the world. A rather talented family, nicht wahr?

POSITION WANTED: Help! Word is out that the good ol' NRA is fixing to haul a-- out of the D.C. area within five years, leaving an aging managing editor in one helluva bind. Leave the PRJC? Leave the Good Time Six? Impossible! The price is too high. But...I gotta feed my family. Ergo, I am up for grabs: 25 years' newspaper, wire service and magazine experience, Amherst BA, age 50, good health, solid references. Any tips, steers, ideas, contacts from D.C. area PRJC members would be deeply appreciated. Alan C. Webber, 5818 Walton Road, Bethesda, MD 20034; tel. 530-5378 (res.) or 783-6505 (off.).

In Memoriam
GORDON GULLICKSON
1915 - 1976

To jazz record collectors during the years of World War II, the name of Gordon Gullickson was probably almost as well known as that of Louis Armstrong or Sidney Bechet. He was the editor and publisher of the international-circulation magazine called *THE RECORD CHANGER*. He began publication originally as a service to help jazz aficionados buy, sell, and trade rare and out-of-print records. But the "Changer" rapidly grew into something much more, with an influence extending far beyond its limited circulation.

Because of "Gully's" many contributions to jazz, PRJC gave him and his lovely wife Ruth an honorary membership some years ago, and he attended many of the club's events. Those of you who knew him personally or by reputation will be saddened to learn that Gully died suddenly, after a very short illness, on January 14. On the Sunday before his death, he and Ruth accompanied my wife Margaret and me to the Crossroads to hear the Bob Sauer Big Band. Lead tenor sax Al Seibert was a very old and dear friend of his, and he was also fond of the band's piano man, Tom Butler.

When Joseph and the Good Shepherds took the stand, Gully was moved to reminisce, particularly when the clarinet (Jimmy Hamilton?) took a chorus with strong Pee Wee Russell overtones. "Do you know what Ernest Borneman used to say about Pee Wee's playing?" Gully asked. "Childish pipings." He chortled, for an ever-present sense of humor lurked just beneath his customary dour expression. "Childish pipings! Man, I sure do dig those childish pipings."

LemMe TAKE THIS CHORUS

Mr. Gullickson at the Ophicleide

Old-timers will recognize the above title--Gully used it for his regular column in the Record Changer. I still don't know what an ophicleide is, exactly, or if that is how you spell it, but there was usually a cartoon of Gully (or somebody) playing something that looked like a sousaphone.

Gully's first partner, and co-founder of the Changer, was Don Wilson, his best friend. (Many of you will remember Don, who died a few years ago. He was a fine jazz pianist who played for several years with Wild Bill Whelan's Dixieland Band at the Bayou under the K Street Freeway.)

Gully was a great one for giving the other guys all the credit, and for giving a helping hand to anyone that needed it. He always said that Bill Gottlieb, an excellent photographer for the Changer until he later went with Downbeat, helped give him his start. (Gottlieb wrote a weekly column, "Swing Sessions," for the Washington Post, and had a jazz radio show once a week.)

When a scholarly and somewhat esoteric publica-

tion called *Jazz Information* gave up the ghost, Gully offered its editor, Eugene Williams, a home in the Changer, where a column called "J.I. in Exile" began to appear. Then, when the war-time British government forced small jazz journals in London to go out of business because of the paper shortage, Gully gave famed critic Albert McCarthy a regular column to cover the London jazz scene.

Gully published a fascinating and controversial series of articles called "An Anthropologist Looks at Jazz," by Ernest Borneman. Borneman also wrote a monthly Q&A column. Looking back at some old issues, I was surprised to find one of the questioners at that time was PRJC member Ted Chandler, whose letters stirred up some interesting exchanges in this paper a few months ago. Ted was pretty handy with words even back in the Forties.

Gully sponsored the most ambitious jazz discography of the time, Orin Blackstone's *Index to Jazz*. The scope of the *Index* put to shame earlier works such as Delaunay's *Hot Discography*. Novelist and jazz critic Bucklin Moon wrote: "Anyone who collects records, whether his collection is 50 records or four thousand, owes a great debt to Orin Blackstone and to Gordon Gullickson, the former publisher of the Record Changer, who made possible the publication of these four pioneering little volumes."

Gully couldn't afford to pay his contributors much, but soon his list of writers began to read like a jazz "Who's Who." Among them were Nesuhi and Ahmed Ertegun (Nesuhi and his wife Marili of the famed Jazz Man Record Shop in California; Ahmed, whose Atlantic Record label later hit the big time).

Another was Roy Carew, friend of the great Tony Jackson, who in Jelly Roll Morton's words was the "greatest single-handed entertainer of them all"; Roy was also a friend of Jelly in his later years, and executor of his estate. (How many of you know that the lyrics of Jelly's tune Sweet Substitute are copyrighted by a certain Roy Werac, which is Carew spelled backwards?) Roy wrote a fine series of articles called "New Orleans Recollections," and an appreciation of Scott Joplin, "unheralded genius," long before most people had even heard of him.

George Avakian, then a staff sergeant, wrote several articles. George later joined the select club of those who had punched Leonard Feather in the nose. If I recall correctly, another member was reputed to be Muggsy Spanier.

Fredric Ramsey, Jr., drawing on research for the book "Jazzmen" (with Charles Edward Smith, also a Changer contributor), wrote a fine radio script called "Chicago Documentary," that I would love to hear produced today.

Of record reviewer Roger Pryor Dodge, Gully wrote: "...Our instructions to Mr. Dodge are: 'Comment only on current records of interest to you; ignore all recommendations that may reach you either from us, our advertisers, or others.' Mr. Dodge's thoughts in this issue are somewhat different from my own. But he's the man in charge of the department. He says what he wants

(Cont. on p. 5)

Gordon Gullickson (cont. from p. 4)

in the Record Changer."

When I first met him, Gully was putting out the Record Changer in a small, messy office back of the High's store at Hopkins Place and P Street, just off Dupont Circle. It seemed there were always dozens of friends and musicians around, playing music and talking. It was bedlam. I'm prejudiced, of course, but to me he was undoubtedly the world's greatest typesetter; he would never miss a lick and almost never make a mistake. He had the pride of the true artist. The mighty six-inch speaker of his old Presto turntable would be blaring forth one of his favorites, such as Jelly's Buddy Bolden's Blues, and you could see him savoring every note even while his fingers were meticulously typing perfect copy on the cranky old DSJ Varsityper that would have driven most people straight up the wall. (Years later he graduated to the Rolls Royce of the typesetting trade--an Alphatype--and many people who weren't even remotely aware of his tremendous jazz knowledge knew him as someone who set beautiful type, reliably and on time.)

Gully was ever the nonconformist. He was always quietly but purposefully battling for the little guys, the underdogs, and particularly for the black musicians, who were not, in those days, getting anything like the recognition they deserved. He could be very outspoken, but he was so obviously sincere that even people who disagreed with him couldn't stay mad at him.

Gully loved good piano, especially stride piano, and played well himself. His favorites were Fats Waller, "Fatha" Hines, Art Tatum and Joe Sullivan. And, of course, Mr. Jelly Lord. I like to think I finally convinced him that Ralph Sutton, Johnny Guarneri and Jess Stacy (for whom my daughter is named) weren't so bad either.

I'll never hear "Buddy Bolden" again without thinking of him--his letters to the editor column was called "Let That Bad Air Out." Also, Maple Leaf Rag was particularly his own, and some 12-bar blues patterns that Don Wilson taught him a long time ago.

We had been planning all winter to take Ruth and Gully down to Billy Martin's Carriage House to hear John Eaton. We think John is some kind of a good pianist, and they wanted to hear him "live." But somehow or other we never quite made it. I'm sorry about that.

His old friend, jazz critic Charles Edward Smith, wrote a made-up blues for the Record Changer when Gully was editor. Gully liked it a lot. It was called the "Polka Dot Blues." The refrain went

*It's night and I'm hungry,
sorry I was born;*

*I'm sittin' here waitin'
for the blues to come on.*

So long, Gully.

-- Jefferson D. Bates

JAM SESSION BLUES

By Ed Fishel

If you are interested in the survival of the PRJC's monthly open jam session, you'd better grace the next few sessions with your own presence, for the event is threatened with extinction because of weak support from us musicians.

For more than a year the monthly jam session stood as one of the club's more successful activities. What it lacked in Great Jazz it made up in enthusiasm, plentiful attendance, and vigorous activity around the bar. The unattached musicians were not nearly so eager to organize themselves into "permanent" bands as we had expected them to be, but we conceded that if ally they wanted was to show up once a month and jam with strangers on Bill Bailey and Careless Love, the club ought to continue providing them with a place and time for doing that.

Attendance, particularly musicians' attendance, has been declining for four months. A little further decline and we'll have to forget the whole thing--which would be a regrettable act for the ten or twelve faithful who look to the session as their principal, or only, contact with the jazz scene.

We have been particularly short of pianists, drummers and bassists. But more players are needed at all positions--for example, a couple of months ago a trombonist who was just beginning to regain his long-lost embouchure had to play every set. Next month it may be the clarinet or the trumpet "section" that is down to one man.

We also need help from the non-musicians in the club--help in registering the arriving musicians, lining up a band for the next set, and so on. More than once, no one has been present to do those chores except the musician in charge of the bandstand--and he has his hands more than full just with the musical chores.

Beware of the evil spirit that makes you say to yourself, "I don't feel much like attending this month's session; I'll make it next month." We need you there this month so there'll still be a jam session next month.

Amen. The jam sessions have proved their worth. One band (Basin Street JB) has grown out of the sessions and quite a few of the sitters-in have found regular spots in other PRJC bands. But, as Ed indicates, for this training/audition ground to continue we need the participation not only of the novices, but also of the players who have become established. Come on back and keep a good thing going! - DB

Word from Annapolis is that renovation is complete in the King of France Tavern in the Maryland Inn. The brick arch in the middle of the room has been removed, affording good visibility from every seat in the house. Earl "Fatha" Hines will appear there this month.

The Story So Far

Last summer's World Championship of Jazz in Indianapolis was an artistic success and a financial failure. As a result of losses of about \$40,000, some musicians and the prize-winning jazz clubs were not, and have not yet been, paid.

Last fall Dan Simms, a PRJC member from Catonsville and co-director of the WCJ, sent a "To-Any-Concerned-Party" letter to all the jazz clubs, bands and publications involved, charging Sam Johnson and Max Collie with quite a list of crimes, misrepresentations and subterfuges in connection with the event. Dan's letter was described in the December issue of TR.

Tailgate Ramblings sent copies of the Simms letter to Max Collie and Sam Johnson, inviting their replies. The January issue carried Collie's letter of rebuttal.

The Latest Chapter

Just after the last TR went to press, we received a long letter from Sam Johnson telling his side of the story. Later in January, in a further attempt to clear his name, Johnson sent to the Mississippi Rag a large packet of materials, containing his letter to TR, a further explanatory letter, and an extensive set of documents concerning the planning for and aftermath of the WCJ, including a financial statement, and copies of Johnson's correspondence with his own attorney and with Max Collie.

Obviously, there is not enough room in these pages for a detailed description of so much material, but several items of general interest (and general confusion) should be clarified. Moreover, we have Johnson's permission to allow access to this documentation to anyone so interested.

Johnson's Reply to the Simms Letter

Dan Simms wrote his letter in part to disavow any personal responsibility for the outcome of the WCJ. Sam Johnson affirms this, claiming full responsibility for the mechanics of the festival. Further: "I am also assuming the burden of debt connected with the WCJ, and I promise that each and every one who has funds coming will get their money."

Sam Johnson *did not* skip off to Mexico after the WCJ (TR has two independent confirmations of that fact, in addition to Johnson's denial).

All the other charges in the Simms letter are either explained or flatly denied by Sam Johnson.

The Stagehands Union Flap

As became known shortly after the festival, a dispute with the local stagehands union led to the WCJ account in Indianapolis being frozen (as it so remains), preventing payment on all of the checks written on it which had not yet cleared. The details of this dispute are contained in a letter from Johnson to his Indianapolis attorney. He originally contracted with the union for their

services to the tune of \$1800, paid in advance in cash. After the festival had begun the union insisted on calling in more personnel and gave Johnson a bill for another \$2300, to be paid on the spot or the festival would be halted. Sam paid, but later stopped payment on the check, insisting that the union was guilty of outrageous featherbedding and hijackery. They'll fight it out in court.

The Books

Approximately \$20,000 worth of debts remain unpaid, divided roughly equally between the musicians, the video tape editors, the Murat Shrine (for food) and the winning jazz clubs (PRJC has \$3000 coming). The \$5000 owed to musicians, by the way, represents approximately 25% of the total salaries for musicians.

Sam says that while he and Max knew what to expect in the way of a loss by the time the festival started, they also expected to be able to pay all the debts as soon as it was over, but were prevented for two unforeseen reasons: (1) the aforementioned freeze on their account due to the union dispute; and (2) Max's inability to get money sent from his family in Australia.

There seems to be some discrepancy as to exactly who is liable for the festival's losses. Max Collie wrote last month that he and Sam Johnson were co-backers, with equal 50% shares. Johnson, however, insists that he was merely the organizer, working on a percentage-of-the-profits basis for Collie, who should should carry sole financial responsibility. This seems to be verified by some of the Collie-Johnson correspondence received by TR. In any case, Sam Johnson has promised to pay all remaining debts associated with the WCJ. He is currently negotiating with a large international company, in hopes of gaining their financial backing for future annual WCJ's (much like Schlitz supports the New Orleans festival each April). If the company approves his proposal, they will assume the remainder of the debt from last year's fest. (TR also has a copy of this proposal.)

A Dan Simms Postscript

In a telephone call on December 30, Dan Simms pointed out that he wrote his letter to disavow any WCJ debts, to warn musicians against participating in such a festival again under the same framework, and to shame or pressure Johnson and Collie into paying the musicians for the last one. Dan claims he can substantiate all his claims, and that another reason for his letter was to provoke a court fight in which he could do just that.

Dan Simms is now in Teheran, where he will be working for the next 18 months. He has dropped his plan to sue Johnson for a claimed \$2000 in salary for his work for the WCJ. Dan says he'll have nothing more to say on the issue, that the only reasonable outcome to be hoped for now is that everybody who is owed money gets what he has coming.

-- Dick Baker

A PRIDE OF PREJUDICES

By Al Webber

Jazz isn't a repertoire, a collection of tunes, but a way of playing music.

So say the experts, and when I think of the pop trivia that Fats Waller and Wingy Manone have turned into lasting jazz I tend to agree.

And yet, I don't know, as Stanley Holloway would say. And yet, I don't know...For me, and I think for a fair slice of the jazz audience which prefers the black New Orleans sound of the Twenties and the Murphy-Watters revivalist school to so-called "Chicago style," jazz is *composition* as well as a way of playing music.

At a recent jazz museum function in Chevy Chase, Scotty Lawrence delivered a most interesting dissertation on the tunes of the Twenties and Thirties, specifically those melodies which have become the standard grist of traditionally oriented jam bands. Typically, he pointed out, they consist of an eight-bar theme followed by an eight bar repetition, altered slightly in the 15th and 16th bar. Then comes a "bridge" or "release"--eight bars differing considerably from what has gone before. Back once more to the theme of the first eight bars and that's it. It works and it supplied the underpinning for such durable ditties as Black and Blue, Confessin' and Ain't Misbehavin'.

By contrast, the tunes played by the early New Orleans bands, black and white, and the white revivalist bands from the 1940's on, depend very heavily on the multi-strain format of march music and ragtime. Typically, they consist of two different 16-bar strains, followed by a 32-bar third or "trio" strain containing two very similar 16-bar segments. Scotty calls these early jazz themes "A,B,C" tunes.

These are the tunes which, I confess, are nearest and dearest to my heart. For one thing, there is a helluva lot more tune for your money than you get in a standard 32-bar pop tune. Take an old nifty like Fidgety Feet, first recorded by the Original Dixieland Jazz Band nearly 60 years ago. You open up with a four-bar parade intro, then plunge into the first 16-bar strain. If everybody is reasonably sober, someone will take a break on the 13th and 14th bar. Same procedure is repeated, minus intro; then a key change, from B flat to E flat, and into the stop-and-go second strain.

Another key change--this time to A flat--leads into the third, or trio, strain, hopefully with everybody blowing more softly than on strains A and B. If a band follows time-honored procedures on this tune, it will have played *84 bars of ensemble* (minus four bars of breaks) before the first solo. Tunes with this general structure, more or less, include Tiger Rag, Sensation, Wolverine Blues, Snake Rag, Chattanooga Stomp, and 1919 March. Unless you cheat and drop strains, you inevitably wind up playing considerably more ensemble on themes of this ilk than on pop tunes. And to me the very core of first-rate traditional jazz is imaginative, cohesive, swinging ensemble--Clarence Williams' Blue Five

wailing on Cakewalking Babies or the New Black Eagle Jazz Band giving their all to Weary Blues.

Apart from the opportunity they offer for ensemble blowing, I like the multi-strain tunes for their breaks--spots where everybody lays out for a bar or two and one cat cuts up. In some pop tunes which have become jazz standards, breaks are optional. Sometimes they fall at the 7th and 8th bar, as in Lazy River; sometimes (in a 22-bar pop tune like Good Man Is Hard to Find) at the 7th and 8th and on the last three beats of the 15th, 16th, 17th and 18th bars; and sometimes at the 15th and 16th bar, as in Singin' the Blues. But in the good old good ones which hark back to rags and marches the breaks are built in. You've got to play them or you're going to muck up the tune. Ory's Creole Trombone or Snake Rag without breaks would be unthinkable--like tea without crumpets.

As modern jazz musicians and enthusiasts never tire of recounting, the chord structure of pre-Tin Pan Alley jazz tunes is simple. But putting the pieces together can be sticky without some advance planning. Take the tune King Chanticleer, a long-time favorite of [Good Time Six piano man] Gary Wilkinson. It consists of a six-bar intro (yes, six, not eight); a 16-bar A strain, followed by a key change and 16 bars of strain B; then eight bars of strain A lead-into a 16-bar trombone interlude (strain C). Thirty-two bars of strain D follow. Then a fifth strain (E) of 32 bars, and eight-bar interlude, and back to the D strain. The way Turk Murphy, the Queen City Jazz Band and others do it, this comes to a whopping 150 bars of ensemble, which is a lot of blowing any way you slice it.

Some of the older blues also come in multi-strain packages which give them added appeal to me and others sharing my prejudices. W. C. Handy's Beale Street Blues sports a 12-bar blues theme (which too few bands play) for openers, followed by a 16-bar non-blues theme, then returns via a key change to another 12-bar theme. Memphis Blues has the same sandwich structure--two 12-bar blues segments with a non-blues (20-bar) slice in the middle. Chimes and Working Man are other representative multi-strain blues.

Several of the multi-strain jazz tunes built on march structure share one notorious weakness: alarmingly similar trios. The trios of Fidgety Feet, 1919 March, South Rampart Street Parade, Buddy's Habits, and Chattanooga Stomp are just too close for comfort to play in one set.

Occasionally, some kind soul will suggest that the Good Time Six should learn some "new tunes." If we live long enough, I hope we will. But first we're going to master our A,B,C's.

Pub Jazz on WGTB

Edited tapes of past Sunday evening jazz sessions at the Georgetown University Pub are being aired on WGTB-FM (90.1) each Wednesday at 12:30 pm.

RAMADA INN'S ROUGH RIDER ROOM OPENS -
(New) Hot Mustard Ragtime Band Debuts

The most ambitious new entry onto the Washington jazz scene in a long time opened its doors in mid-January. It's the Rough Rider Room of the new Ramada Inn of Falls Church, on Virginia Route 7 just inside the Capital Beltway. It has music seven nights a week, with full jazz bands six of those nights.

Local musician/bandleader Dave Burns got the inside track with the Ramada folks, getting jobs there for three different bands with which he's associated.

Sunday nights it's the well-known New Sunshine Jazz Band, led by trumpeter/music historian Tony Hagert, playing from 8 until midnight. (For those who care, they are preceded 3-7 pm by a country string quartet.)

The Swing Sextet plays Friday and Saturday nights 9-1. Although they're primarily a dance band, Burns assures me that there's plenty of jazz in their book as well.

The most exciting group musically is the Hot Mustard Ragtime Band, which plays Tuesday through Thursday 8:30-12:30. The HMRB is Burns' secret weapon--he assembled a group of truly excellent musicians, rehearsed them behind barred doors in the safety of his basement music room, and has come up with a highly polished group with a whole book full of standard and not-so-standard tunes.

(The "Hot Mustard" appellation, by the way, was first used by Dave for a band he put together for a concert in the Kennedy Center in late 1974; none of the current players was in that group.)

The musicians in the Hot Mustard Ragtime Band are Dick Mains (tp), Jim Judge (tb), Larry Kopp (cl & vcl, Tue-Wed) or John Skillman (cl, Thu), Charlie LaBarbera (gtr/bjo), Dan Hart (po), Ed Jeffries (bass/tuba) and Gene Egge (dr). Dave Burns describes himself as a "non-playing leader."

Kopp, Skillman and LaBarbera are well-known to PRJC'ers, and Egge is becoming so: he also plays with the Basin Street Jazz Band; he was with the Airmen of Note before his recent retirement from the Air Force.

Pianist Hart played with Alvino Rey and the King Sisters, and was the staff pianist for Capitol Records. Traditionalist eyebrows will be raised by the fact that he prefers to play the Fender electric piano. All the other musicians in the band seem to be all for it, but to me it sounds like a piano with a secret desire to be an organ. Takes some getting used to, I guess.

The longest pedigree belongs to trumpeter Dick Mains. Dick has been a professional since he was 17 years old. In the Forties he played with the bands of Teddy Powell, Charlie Barnet and Buddy Morrow, and was with Benny Goodman 1946-48. Mains spent most of the next three decades in the U.S. Army, from which he just retired. He was first-chair trumpet and soloist with the Army Field Band, and was the leader of its dance band.

In addition to all the music described above,

"Greta and Jeff" play in the Rough Rider Room each weekday 4:30-8:30 pm. "Greta" is none other than lovely songstress Greta James, who sang with the old Bull Run Blues Blowers. "Jeff" Jefferson, piano, has accompanied Greta for several years. They have cut one record together.

The Rough Rider Room itself is a fine room for music. It's quite large, probably seating 200 or so, but tables further back from the well-lighted stage are raised for better visibility. A P.A. system with numerous ceiling speakers brings the music to all corners of the main room and the bar next door. There is a dance floor to one side of the stage.

As might be expected, the room is done in a Teddy Roosevelt motif, with numerous pictures and other TR memorabilia. The waitresses are dressed in costumes straight out of "F Troop," although all the ones I saw were decidedly more attractive than Forrest Tucker.

Dinner can be ordered in the room; I didn't see the menu, but I was told the prices are moderate--the drinks aren't too high. There is no cover, no minimum.

-- Dick Baker

MORE MAXIAN MEMORIES

If Max Kaminsky's music at the recent Manassas festival had an extra layer of sentiment and reflectiveness about it, the following story may explain why.

I stood watch for Max's arrival, and was in luck--I got an hour of his time before anyone else found him. I was not looking for a story; I wanted him to listen to one of his old recordings and identify a couple of obscure chords.

The tune was Tell 'Em About Me, recorded in 1943. (For those who sniffily told me that the tune is a "standard," it should be reported that Max did not remember that there ever was such a tune. He never got a copy of the recording.)

The tune is a 32-bar ballad, sweeter and prettier than its cousin, Birth of the Blues. Before listening to it, Max warned me that he probably had never heard of Tell 'Em About Me before the recording date and never played it afterward.

The opening chorus of the recording--trumpet with rhythm section--gave Max a good earful of the changes. He listened with what seemed like only polite attention, and promptly at the 32nd measure he commanded, "Shut that thing off!"

Having had some experience with Maxian asperity, I complied. Whereupon he sat back and said, softly, almost to himself, "I had forgotten that I ever could play that well."

-- Ed Fishel

THE BAY CITY SEVEN JAZZ BAND
(a love story)

By Harry Roland

The memory of exact dates or even whole years sometimes escapes me--I am, unfortunately, a very absent-minded fellow. Bearing this fact in mind, we begin our odyssey somewhere around 1969 or 1970...

Moved by vague yet all-powerful urgings to play West Coast Jazz here on the East Coast, Frank Wiedefeld and I swung raucously into our repertoire of six whole tunes and then decided to forget it. For a short time in sheer exuberance or animal spirit we raced from one hot jazz tune to the next, and then clamored to play for friends and family, only to be told that tuba and trombone do not a jazz band make.

I can honestly say that I do not remember Frank ever playing the tuba less than well. I, on the other hand, couldn't really play trombone at all. Frank compares my playing in those days to the sound of a very fat man passing gas into a vat of Jello. It was obviously not my instrument, but I was too stupid and stubborn to quit playing music that easily, so I bought an old cornet and developed my own backward method of learning. Just listen to a few notes on an old jazz record, stop the disc, and emulate those notes...over and over and over again, managing, in this way, to become a pretty poor fourth-rate cornetist. We then gathered, via friends, family, and monetary bribery, the rest of the band. The Bay City Seven was founded on an uncomplicated theory: a combination of actual talent, training and ability mixed delicately with enthusiasm, determination and guts.

If the listening audience observed us closely in those days, they would see me tossing solos and breaks primarily to the front line, whispering instructions whenever possible, while Frank made gestures (only a few obscene ones) to the rhythm section. These methods, although unorthodox, worked for us.

There have been very few if any rules for the band members. Our primary guideline is that our sound must resemble as closely as possible those beautiful noises made by the great bands playing West Coast Jazz. In short, if Turk Murphy, Bay City, Firehouse 5 Plus 2, Queen City, Salty Dogs, Yerba Buena, etc. Jazz Bands didn't make a particular sound, then we wouldn't either. Our rhythm section has always done this faithfully. The tuba accentuates the first beat, the banjo, the second. This gives us our basic two-beat sound. The drums tie these instruments together with delicate and tasteful cymbal work reminiscent of the drummers of the Twenties. The piano feeds chords and fills in any open holes with an active right hand. If a piano player has a heavy left, he may muddy up the tuba lines. Four very distinct and unique sounds blended to become one very full, very tight foundation on which to build the front-line harmonics. All the traditional groups mentioned above use a staccato cornet or trumpet that never strays far from the melody line. I try to maintain this attitude, hopefully

making it very easy for any clarinet or trombone to play harmony with me.

Much of our personnel has changed over the years, with the exception of Frank Wiedefeld on tuba, John Goldburn on drums, and myself on cornet. The banjo seat has been occupied since our beginning by Jim Riley, Tony Mack, and presently by Chris Henderson. On piano, Jim Styers was eventually replaced by Siggy Seidenman. The chronological clarinet lineup was Dick Weimer, Chuck Brown, Bob Thulman, and John Blegen. On trombone, we started with Lee Maulsby, went to Ray Miller, then Al Brogdon, and now John Wessner. Even many of the regulars were substituted for one reason or another over the years without any harmful effects to our sound. I feel the reason for this is the will and dedication to play a particular kind of music and our insistence to that end. Most of the Bay City Seven members feel this way. Someday, perhaps, we all will. I sincerely hope so.

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AND IN MARCH, WHITNEY BALLIETT'S NEW BOOK:
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OAK LAWN BOOKS, BOX 2663 PROVIDENCE RI 02907

WANTED: Photographs, tape recordings or any other memorabilia of the Shakey's Dixieland Band (Tuesday nights, Annandale) from 1971-72. Will pay for privilege of copying tapes and photos and will return originals in tip-top condition. Especially sought: photos of the Nixon victory sketch. Contact Ray "Doc" Osheroff, M.D., 5249 Duke St., Suite 208, Alexandria, VA 22304; tel. 370-8338.

LETTERS TO THE EDITOR

The purpose of this letter is to let the membership of the PRJC know why Southern Comfort has, at least for the moment, bowed out of the Sunday night Windjammer rotation. The basic problem is that I am no longer able to field Southern Comfort for that particular job without having several substitutes, which I know the Board of Directors of the PRJC doesn't like. Too many of my members have reached the point of not wanting to play the Windjammer job any more.

When asked why, they have given me several reasons; there are lots of things wrong with the job from the musicians' standpoint. Arranged in the order of importance (the worst listed first), according to the impression I get from my players, we have the following: (1) The attitude of the Windjammer managers--we seem to be a burden for them to bear, we are terribly in their way, and they will be glad as hell when we get through and clear out. (2) Sharing a small, out-of-the-way corner of the room with a juke box that leaves us too little room for (southern) comfort (at the same time a big bandstand is sitting idle--it's for the real musicians, not us Sunday night rumdums). (3) The pay is not so hot; it would be OK for an enjoyable job, but it is certainly not enough for an unpleasant job.

There are other reasons, but these are the three main ones. So at this point I have several guys who flat refuse to play the Windjammer, and I know of other bandleaders who are having the same problem. Therefore, until things get more pleasant for the bands playing that gig, I have asked that Southern Comfort be omitted from the scheduling of the Windjammer Room jobs. I wish to firmly state that this is not intended as withdrawing our support of PRJC events; we will continue to support Club activities other than the Windjammer. But most of the musicians in Southern Comfort value their time and energy enough to not be willing to waste an evening hassling in an unpleasant gig for such low pay.

I hope that the Board of Directors of the PRJC will be interested in this problem, and will take steps to remedy it.

*Al Brogdon
Damascus, Md*

Windjammer scheduler Fred Wahler will soon call a meeting of all PRJC bandleaders to discuss Windjammer Room working conditions and pay (which is now \$175 per night per band). Any changes in our relationship with the room will be reported in a later issue. - DB

In response to the question posed at the bottom of column 1, page 3 of the January issue of TR, be advised that Choo Choo Berkowitz, who, of course, played second tenor with the Woody Herman Third Herd, in its Hey! day in the Panther Room of the College Inn in the Sherman Hotel in Chicago, now boarded up, subsequently married Bam Bam Bellingham, first hooker in the block toward North Clark Street outside the Sherman. When the Sherman closed (Choo Choo had stayed on when the

Herd left, playing piccolo in the Loop Larrupers Street Band in order to be near Bam Bam), Choo Choo and Bam Bam decided to scam scam rather than cluster themselves around another hotel. This is when they decided to get married, with Choo Choo laying down the law that there would be no more bang bang for Bam Bam. They took a bus to Peoria, were married by a Justice of the Peace, bought a house in the suburbs with their savings and settled down. Choo Choo taught Bam Bam to play the cymbals and they got jobs with the Peoria Symphony Orchestra, with Choo Choo on tympani.

So Choo Choo and Bam Bam have lived happily ever since going boom boom and clang clang. (They did have a son named Chop Chop and a daughter, Chip Chip, but Chop Chop was a drip drip and couldn't carry a tune, and Chip Chip went on a trip trip and came back able to sing only in A#, so they are part of another trilogy.)

Anybody else you wanta know about?

- Hal Willard

Good Lord, no! - DB.

FOR SALE: 3 Bb clarinets, Eb soprano clarinet, Buescher tenor sax. All new or excellent condition. Dale Chiusano, (703) 765-6520 after 6 pm.

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MUSEUM PROGRESS REPORT

By Rod Clarke

019455! That's the project number assigned to the National Bicentennial Jazz Celebration (NBJC) by ARBA--the Federal Bicentennial Administration. The National Museum of Traditional Jazz initiated sponsorship of NBJC last August as one of its activities. It consists of recruiting a number of other jazz clubs around the country to join with PRJC in raising the awareness of the public to America's unique musical heritage of jazz and of the pioneer musicians who made this gift to world culture possible. So far, ten clubs have submitted projects for NBJC. These were packaged together as a single submission in December and ARBA recognition came last week. NBJC will be listed in the National Calendar of Bicentennial Events when it is next published.

Some of the projects submitted are listed below. Others will be described in next month's issue of TR.

-- The Sacramento Traditional Jazz Society is dedicating its annual Dixieland Jubilee to the Bicentennial theme. Scheduled for May 28-31 in Sacramento, the 1976 DJ will feature 27 jazz bands playing in Old Sacramento, the restored area along the riverfront.

-- The Creative Arts Council of Kokomo, Indiana, will stage a two-day Early American Jazz Festival April 2-3, featuring the Queen City and Rosie O'Grady Jazz Bands. Joe Venuti will be the featured entertainer.

-- The Traditional Jazz Society of Oregon is planning to hold concerts in Eugene in the spring. The first day will illustrate, through narration and performances, the historical trends which converged to create traditional jazz. The second day will focus on trad exclusively through a series of performances to illustrate the various styles at different times since its creation.

-- The Broadmoor Jazz Club of Colorado Springs held a "Walking Tour of Historical Jazz Environments" on November 23, 1975. This included live performances at individual members' homes, such as "Bach Swings in Old Boston," "Ragged Time in Sedalia, 1900," "New Orleans Style, 1925," and "Manhattan Skyline, 1950."

-- The Louis Armstrong Statue Fund has included the unveiling of Satch. This will take place in Louis Armstrong Park, New Orleans, on July 4--Louis' 76th birthday. PRJC has contributed to this project, as have many of our members individually, but I understand that the project is still short of funds. If any of you could find some spare cash, send it to the Fund at P.O. Box 60244, Los Angeles, CA 90054. It would be a shame if *this* event didn't come off.

-- The New Orleans Jazz Club is sponsoring three events. First, they have added two more display cases to the Museum at 833 Conti Street beginning in January; second, they are publishing a special souvenir edition of The Second Line to be released on July 1; third, they plan to air a spe-

cial broadcast over station WWL on July 7 on the events surrounding jazz in that city.

-- The New Orleans Jazz Club of Northern California in San Francisco is in the process of opening a jazz museum in the room where the Dawn Club used to be; most of you jazz buffs know that to be the place where Lu Watters got his big start. The museum will focus on the San Francisco jazz scene over the years.

Meanwhile, the NMTJ project is moving along with plans for exhibits in the Martin Luther King Library. Further details beyond what I related last month are not yet ready for release. One problem that persists is the lack of sufficient funds to put this project on in a manner that we'll all be proud of. The magic number is still \$3500. Anyone got any ideas? Call me at 524-6780 if you do.

There won't be any special program in February. Although the two we've held so far have been lots of fun, they haven't been money-makers. We expect to have lots more of these, but February will be devoted to getting our plans in final form for the main event.

WANTED: Bass sax. Call Kim Warner, 301-448-0128.

You are invited to an afternoon of JAZZ

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2 BANDS

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THE 16 PIECE BOB SAUER ORCHESTRA IN CONCERT

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"OTHER JAZZ CLUBS" REPORT

By Fred Wahler

An addendum to and comment on the "Traditional Jazz Clubs" listing published in the November, 1975, Tailgate Ramblings.

One year ago the PRJC launched its solicitation for information and/or news via an exchange of newsletters of the Traditional-Dixieland Jazz Clubs across the nation. The response was slow in the beginning, but as the word spread that our kind of jazz was alive and kicking in various spots from coast to coast, the "tootin' our own horn" and the contacts of new and renewed friendships and acquaintances at the different jazz fests, the jazz clubs roster and the exchange of newsletters is growing.

Many jazz clubs do not have a regular member-

ship or publish a newsletter, but as long as any group gathers together, regardless of how few, for the purpose of preserving, promoting and supporting live Traditional-Dixieland Jazz, I feel that group, organization, club or whatever should be included in our Jazz Club Roster. One never knows when or where a jazz buff or TJF will be looking for the jazz scene.

So, if you hear or know of any new jazz clubs being established, or have any additional information, corrections, etc., please let me know: Fred Wahler, PRJC Jazz Club Liaison, 3903 Buck Creek Rd, Temple Hills, MD 20031, tel. 301-894-6370; or advise via PRJC's "DIAL DIXIELAND" (301) 630-PRJC and leave your message.

The following additions and corrections should be made to the November list; the updated list will be republished in its entirety later this year.

Arizona (add)

The Phoenix Saints
2632 E. Mountain View
Phoenix, Arizona 85028

California (add)

South Bay New Orleans Jazz Club
c/o Elks Lodge
1735 W. 162nd Street
Gardena, CA 90247

Sacramento New Orleans Hot Jazz Society
3470 Cedar Ravine
Placerville, CA 95667

San Diego Jazz Club
3344 Fifth Avenue
San Diego, CA 92103

South Bay Traditional Jazz Soc.
3043 Harding Avenue
Santa Clara, CA 95051

SPDJ - Jazz East
P.O. Box 385
West Covina, CA 91793

California (delete)

Santa Barbara Dixieland Club
150 N. Kellogg Ave.
Santa Barbara

Indiana (add)

Evansville Jazz Appreciation Soc.
Bill Boyd, President
5109 Sherbrooke Rd
Evansville, Indiana 47710

Massachusetts (add)

Washington Hall Jazz Society
c/o Bob Hamilton
P.O. Box 287
Greenfield, Mass 01301

New York (add)

Long Island Trad. Jazz Soc, Inc.
c/o Howard Weinmann
P.O. Box 1242
West Babylon, NY 11704

Ohio (add)

Traditional Jazz Society
c/o John T. Bitter
14708 Bayes Avenue
Lakewood, Ohio 44107

Northeast Ohio Trad. Jazz Club
c/o Dick Carraway
1113 Ranchland
Mayfield Heights, Ohio 44124

Friends of the Library
c/o Moe Klippert
Box 188
Peninsula, Ohio 44264

Texas (add)

New Orleans Jazz Club of California
c/o Bill Bacin
P.O. Box 1225
Kerrville, Texas 78028

Virginia (add)

Goose Creek Jass & Ragtime Soc.
c/o Nathaniel H. Morison, III
The Windmill House
Middleburg, VA 22117

Jazz Hotlines

San Francisco - 415-398-NOJC

St. Louis - 314-771-7310

Washington, D.C. 301-630-PRJC

U.S.S.R.

Donetsk Jazz Club
P.O. Box 198
Donetsk, USSR 340066

FOREIGN TRAD JAZZ CLUBS

Australia

Sydney Jazz Club
6 William Street
Lewisham
New South Wales, Australia 2026
or

P.O. Box 893
Parramatta
New South Wales, Australia 2150

Victorian Jazz Club
c/o Roger Beilby
Box 2421 V, GPO Melbourne
Victoria, Australia 3001

Austria

European Jazz Federation
P.O. Box 671
A-1011 Vienna, Austria

Brazil

Traditional Jazz Club of Brazil
c/o Tito Martino
Opus 2004
Sao Paulo, Brazil

Canada

Climax Jazz Appreciation Society
Bruce Bakewell, Secretary
1359 Sedgewick Crescent
Oakville, Toronto, Canada L6L 1X9

Ragtime Society, Inc.
P.O. Box 520
Weston, Ontario, Canada M9N 3N3

Japan

Original Dixieland Jazz Club
5-16 Kitahoriedori
Nishi-Ku, Osaka, Japan

"The Kingsmen" are available, year-round, to provide entertainment at political and community functions, parties, wedding receptions, proms, and other social events.



The Kingsmen

KINGS PARK STAGE AND DANCE BAND

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- Many of us have played with name bands including the U.S. Navy "Commodores," the U.S. Air Force "Airmen of Note," the "Army Blues," Doc Dychman's "Ambassador's," and the Bob Sauer and Al Corey bands. Several of us are members of the famous "Washington Redskins Band."
- Our repertoire includes over 200 compositions, including latin, pop and rock, old favorites of the Glen Miller-Dorsey-Benny Goodman-Count Basie and Stan Kenton bands, and contemporary jazz.

The Kingsmen perform because we enjoy dance band music, take pride in our playing, and appreciate our audiences as they appreciate us. Our fees are negotiable since money is not our only reward.



Contact:

Sam Laudenslager — 703/978-8642 (h)
202/331-2260 (o)
or Bob Paullin — 703/354-7647 (h)
202/426-4224 (o)
or Larry Fox — 703/455-5840 (h)
703/274-6827 (o)

"The Kingsmen" are sponsored by the Kings Park Civic Association, as part of its recreation program, and are affiliated with the Kings Park Civic Band, (Clyde Martin, president).

THE TALK-OVER SHOW -

Reminiscences from a Varied Musical Career

By Fred Stork

Playing in combos for low-budget song-and-dance shows was a unique musical experience and an education in resourcefulness. In the course of performing for a variety of dances and parties in the Philadelphia area in the forties and fifties, I did a fair number of these instant weekend shows. Although somewhat hilarious to look back on, they could drive you up the wall--in search of escape to something less nerve-wracking. Since many PRJC members must have attended such shows, but rather few are likely to have participated in them, readers may be interested to know something of the behind-the-scenes struggle that went on to bring you this kind of entertainment.

You blow or pound every Friday and Saturday night, occasionally Sunday, at some big neighborhood center, usually under sponsorship of the Elks, Legion, or similar organization. Without ever rehearsing, four or five of you play for dancing with occasional changes of personnel; so you stick to standard tunes and whatever everybody guesses he can fake.

When the playing break occurs, instead of relaxation, you go into the "talk-over rehearsal," which reminds me a bit of trying to follow the directions of a local kid telling how to get to a distant cave or camping spot. There would always be a female singer, frequently a somewhat faded would-be charmer with just enough singing training to give her pretensions. Madame Chanteuse announces to the band, assembled in some cluttered back room, "I open with *The Donkey Serenade*; here's the music."

As pianist, I take a dogeared piece of sheet music, in the key of D. "I do it in E flat," she observes. She makes some comments about where she will ritard and introduce exciting novelties of interpretation. Then she mentions the next number--"which everybody knows"--so that is taken care of. Next may come a special arrangement of an old operetta warhorse--battered hand-written sheets that have to be deciphered and read at sight. After she has told you her encore--"just one and a half choruses"--you are all prepared for the first act.

Next may come the sexy dancer, who looks exciting from a distant table, but not from an adjacent chair. She hands out tired music for a little-known tango or rumba and explains ritards and a sudden cut where the music is marked "break." A diligent search reveals this dramatic point in the middle of page 3. She names a standard pop tune that we all agree we can manage and then hits us between the eyes with some socko finale like an operatic cancan or galop that races through seven pages at a breakneck tempo.

Having had your break trying to absorb all this, you are now overdue to return to playing for dancing.

On the second break, a comedian explains his routine and what tunes we will deftly insert on a variety of cues. We may be called on to play eight bars of a show tune to set a mood or two

measures to underscore a punch line. Somewhere our comic is likely to sing a novelty song and have us break--hopefully all together--so that he can insert some side-splitting comment.

The show may include an acrobat or juggler with background music, and luck is with you if there is no xylophonist or soprano sax player with an assortment of dazzling up-tempo show pieces.

The master of ceremonies has a satchel of goodies with which to hold his own against these luminaries. He sings one or two weighty songs, such as *Without A Song* and *Pagliacci*, and he tells stories, neatly punctuated--he hopes--by the appropriate snatches of music that he assigns to the combo. For instance, he may tell some Hollywood jokes and end with something like this: "...so I bought a sewing machine and made a couple of shorts myself. Then I sing, *I Underwear My Baby Is Tonight*, and you guys play the tune. Ha ha. Get it?"

Between acts you play "chaser music," 16 to 32 bars of a fast tune like *Fine and Dandy*.

As your bewildered mind is trying to digest all this, someone announces that the show is about to begin. If you're smart, you head for the men's room and rush back to try to line up the first numbers and recollect what to do with them. We poor, underpaid sideline musicians, after 10 to 14 hours on the go, are now expected to sight read and fake over a dozen numbers, and play them in the right order, on cue, at the desired tempi, and with cuts and special effects. Ahead of us, unrehearsed, we have the equivalent of a full act of a musical comedy. "My God," I groan; "this is impossible. We'll never make it."

But each time, to my continuing amazement, we do make it. There are pauses, there are some whispered reminders from the entertainers, there are sour notes, there are musicians sliding in 16 bars late, but the show goes on. That's show biz.

Thank goodness there's no business like it. Nobody but insane musicians could survive it.

THINK JAZZ, BUY PRJC!

Members are reminded that the club has for sale a number of items designed to display your PRJC affiliation or to call attention to our existence. The first is our lapel buttons, which make fine souvenirs and are highly envied by other jazz clubs. Next are decals about 3" in diameter showing the same "second line" parasol as the lapel buttons. Finally, our long-lasting vinyl bumper stickers say "Potomac River Jazz Club - Think Dixieland - 630-7752." These items are 50¢ each or any combination of 3 for \$1.

Also, we have professionally recorded and packaged stereo cassette tapes of the 1974 PRJC Jazz Picnic, which contain one tune by each of the 13 bands that played that day. They are \$4 each.

Order all items from Anna Wahler, 3903 Buck Creek Road, Temple Hills, MD 20031. Checks should be payable to PRJC.

The Potomac River Jazz Club



For Latest Jazz Info
Call (301) 630-PRJC

** WINDJAMMER ROOM **

February 1 BAY CITY SEVEN
8 FREE STATE JAZZ BAND
15 BAND FROM TIN PAN ALLEY
22 BASIN STREET JAZZ BAND
29 RIVERSIDE RAMBLERS
March 7 GOOD TIME SIX

REGULAR GIGS

Sunday PRJC weekly jazz session in the Windjammer Room of the Marriott Twin Bridges Motor Hotel, at Virginia end of 14th Street Bridge. 8-mid. \$1 admission. Open to public.
JAZZ AT THE PUB, in the basement of the Healy Bldg, Georgetown University, 37th & O Sts NW. 9-1. Rotating bands: Original Washington Monumental JB - 2/1, 2/22; Barnstorming JB - 2/8, 2/29; Basin Street JB - 2/15, 3/7.
BOB SAUER BIG BAND, plus different PRJC bands and combos, Crossroads Supper Club, 4103 Balto Ave, Bladensburg (at Peace Cross); tel. 927-3636. 2-6 pm. \$2 cover goes to band.
NEW SUNSHINE JAZZ BAND, Ramada Inn, 7801 Leesburg Pike (Rt. 7 at B-way), Falls Church; tel. 893-1340. 8-12.

Monday THE BAND FROM TIN PAN ALLEY, Bratwursthaus, 708 N. Randolph St, Arlington. 8:30-11:30.

Tuesday THE TIRED BUSINESSMEN, Dutch Mill Lounge, 6615 Harford Rd, NE Balto; tel. 426-9299.

Tue-Wed JIMMY HAMILTON'S NIGHTBLOOMING JAZZMEN, O'Carroll's Seafood Restaurant, 2051 Wilson Blvd, Arlington; tel. JA 4-5066. 8:30-12:30.

Tue-Thu HOT MUSTARD RAGTIME BAND, Ramada Inn, Falls Church. 8:30-12:30. (See story p. 8)

Wednesday SOUTHERN COMFORT, Shakey's Pizza Parlor, 1471 Rockville Pike, Rockville; tel. 881-6090. 8-11:30.
PRJC OPEN JAM SESSION, second Wednesday of each month (thus Feb. 11). Bratwursthaus.

Thursday GOOD TIME SIX, Bratwursthaus, Arlington. 8:30-11:30.
SOUTHERN COMFORT, Shakey's Pizza Parlor, 10860 Lee Hwy, Fairfax; tel. 273-3140. 8-11:30.

Thu-Fri COUNTRY THOMAS' FOURGONE CONCLUSIONS, O'Carroll's, 8:30-12:30 (9-1 Fri).

Thu-Sat BRYAN BATTEY (piano), Apollo Restaurant, 7161 Lee Hwy, Falls Church; tel. JE 2-8400. 7-11. Also vocalist LAURA HOLLS Fri-Sat.

Friday JOSEPH & THE GOOD SHEPHERDS, Johnny's Grill, 5145 Lee Hwy, Arlington. 9-1.
CHARLIE LABARBERA (banjo) & BILL OSBORNE (piano), Shakey's Pizza Parlor, 7131 Little River Tpke, Annandale; tel. 256-8500. 6:30-11:30.
TEX WYNDHAM'S RED LION JAZZ BAND, Surrey Restaurant, Wilmington, Delaware. First Friday of each month only. Reservations suggested: 302-798-8282.

Fri-Sat BASIN STREET JAZZ BAND, Buzzy's Pizza Warehouse, Annapolis. 9-12.
SWING SEXTET, Ramada Inn, Falls Church. 9-1.

Saturday JAZZ AT O'CARROLL'S, rotating bands 9-1: Joymakers - 2/7, 2/28; Riverside Ramblers - 2/14, 3/6; Old Dominion JB - 2/21.
BAY CITY SEVEN, Townhouse Restaurant, Media, Pa; tel. 215-566-6141. 9-12:30. First and third Saturdays of each month only.

Feb. 3-22 EARL "FATHA" HINES, with vocalist Marva Josie and trio, King of France Tavern, Church Circle, Annapolis; tel. 261-2206. Two shows nightly, closed Mondays.

Sun, Feb. 8 NEW YORK JAZZ REPERTORY COMPANY: "The Music of Bix Beiderbecke," Baird Auditorium, National Museum of Natural History. Free workshop 4:30, concert 8 pm, \$4.50 admission--call 381-5395 for info & reservations.

Fri, Feb. 13 GENE FRANKLIN'S PIER FIVE JAZZ BAND at PRJC Mardi Gras Party. Details on p. 3,

Sat, Feb. 14 NEW SUNSHINE JAZZ BAND: "Bicentennial Valentine's Dance & Fete," Chevy Chase Women's Club, 9-1. Admission \$7.50, reservations 652-4347. *Sponsored by and all proceeds going to Volunteers for the Visually Handicapped, Chevy Chase.*

Sun, Feb. 22 WORLD'S GREATEST JAZZ BAND, Baird Auditorium--all data same as Feb. 8, except admission is \$5.50.

February 1976

Editor - Dick Baker

Associate Editor - Ed Fishel

This Month's Cover - Fraser Battey

PRJC President - Eleanor Johnson

TAILGATE RAMBLINGS is published monthly for members of the Potomac River Jazz Club, a nonprofit organization dedicated to the preservation and encouragement of traditional jazz in the Greater Washington and Baltimore areas. Signed articles appearing in TR represent the views of the author alone and do not necessarily reflect official club policy or opinion.

Articles, letters to the editor and ad copy (no charge for members' personal ads) should be mailed to the editor.

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