

TAILGATE RAMBLINGS

AUGUST 1979



GEORGE MERCER
1918 - 1979

TAILGATE RAMBLINGS

Vol. 9, No. 7

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TAILGATE RAMBLINGS IS THE MONTHLY PUBLICATION OF THE POTOMAC RIVER JAZZ CLUB. THE CLUB STANDS FOR THE PRESERVATION, ENCOURAGEMENT AND ADVANCEMENT OF TRADITIONAL JAZZ. THIS MEANS JAZZ FROM 1900 to 1930, IN THE NEW ORLEANS, CHICAGO AND DIXIELAND STYLE, INCLUDING THE VARIOUS REVIVAL MOVEMENTS OF THE SAME, AND INCLUDES BLUES AND RAGTIME. TAILGATE RAMBLINGS WELCOMES CONTRIBUTIONS FROM READERS.

THE PRESIDENT'S CORNER

I regret to inform you that I had the sad duty of attending the funeral of George Mercer on July 14. George, a steadfast advocate of our kind of music, was one of the founders of PRJC. Nat Kinnear has prepared George's obituary which appears elsewhere in this issue.

This is an appropriate time for a reminder of what PRJC stands for. The founders established the PRJC to preserve and encourage traditional jazz and ragtime. Their concept of "traditional" was limited to the New Orleans, Chicago and Dixieland styles including the various revivals. These are the types of jazz the PRJC was established to support and still does to this day. PRJC priorities are based on this. Membership in the PRJC is taken as an indication that the member understands the types of jazz championed by the PRJC and agrees with their preservation and encouragement. That by no means

says that you like no others; it only indicates a preference. It means that we share a common liking for traditional jazz and ragtime. The PRJC is a means of concentrating our efforts towards preserving this music through exposing it to the public. If you also like mainstream jazz, swing, big bands, boogie woogie, bop, modern jazz or others, I share your interest but these types of music are not within the scope of the PRJC. I do not think my own personal likes beyond traditional jazz give me any license to try to dilute the strength of the PRJC in many differing directions and change it into something other than the PRJC I first joined. I like the way the PRJC as it is now -- the way the founders intended it to be.

Enough. I will now climb down from my soap box and return to things less editorial.

Notes on the July Board Meeting:

Chuck Endlind was elected Treasurer of the PRJC. Good luck and happy counting, Chuck.

The June "Contrasts in Style" local band special event did very well. Both bands never sounded better. Joe Godfrey's chairmanship and promotion talents brought out a good crowd. There was no income for PRJC, the agreement with the bands providing that income after expenses below a certain level would be equally divided between the participating bands. We feel it was very worth doing and we're looking forward to the next one. Saturday, August 25, at the Twin Bridges Marriott, and featuring two fine bands - the Storyville Seven and the Stutz Bearcats.

The club had a net return of \$330 from the Jazz Boat Ride. It was, as always, a great fun time for all, thanks to Don Angell and helpers. Our first try at chartering bus transportation for the boat ride was a success, after a small hitch, and proved to be well supported.

The Board voted to increase the ad rates for Tailgate, listed elsewhere in this issue. It was also voted to purchase a new PRJC banner and to replenish our stock of PRJC t-shirts and buttons. The new buttons are going to be slightly larger than those we now have.

Until next month, good listening and happy sounds,

Ray West

Editor's Note: This issue of Tailgate Ramblings is dedicated to the memory of George Mercer. His friend, Nat Kinnear, has written about George, and George about himself, in the following:

GEORGE MERCER 1918-1979

George L. Mercer, 61, jazz buff and one of the founders of the PRJC, died in his sleep Sunday, July 8, 1979, at Prince George's General Hospital in Cheverly, Maryland, where he was being treated for a heart ailment.

Known as "the man from Basin Street" on the program "The Real Jazz" on WAMU-FM, George was its producer and host from 1965 to 1969. The show still runs, 5 am to 6 am, Monday thru Friday, and covers virtually the whole field of jazz; schools and instrumental styles, big orchestras, small groups and individual performers. George's perceptive commentary is the key to the proceedings.

"The Real Jazz" had begun early in the summer of 1965, and George, who was taken by the program, phoned in suggestions and lent the station rare jazz recordings. Soon WAMU decided to let him take over the show, and it went on to become one of the most popular broadcasts. Eventually "The Real Jazz" changed from a weekly to a daily program.

On George's career the best thing is to let him tell it in his own words as he did in a biography he supplied to WAMU, and apparently unused, except for his obituary. The present copy was kindly provided by his daughter Jo Ann McKeaver, through her husband Dick.

"Here's a sort of rundown on one George Mercer. You can write around it, over it, or under it. Use it for publicity releases on the show, newspaper, radio or whatever, but don't play ME up too big. Stress the REAL JAZZ

"I was born. What else? It happened in Louisville, Kentucky, July 11, 1918, one year after the first jazz record was recorded. My first memories concerning music were not jazz, but hillbilly. I remember tuning in an old superheterodyne at a very early age. It was one of those old battery sets with the three big dials and I used to pick up Clayton McMichen and his Georgia Wildcats, plus Gene Autry from WHAS in Louisville.

"One afternoon I played hookey from school. Not really hookey, I took a walk during lunch period, and just forgot to go back. I had discovered the radio station where all that good music originated. It was only a few blocks from Monsarrat Departmental, where I attended school. I got tanned good and proper for taking the afternoon off, but I figured it was worth it. I had helped Gene Autry and Smiley Burnette carry their guitars out to their cars. That was the afternoon that I learned they usually loaded up their guitars at about 3:30 pm to go out on personal appearances. I was usually there, right after school, struggling with two big guitar cases. I thought being that close to a guitar, maybe I could learn to play one of them. That was about 1930 or '31. Not long after, we moved to Glasgow, Kentucky, while Gene and Smiley went on to WLS, Chicago, and eventual fame and stardom. I NEVER DID LEARN TO PLAY GUITAR.

"It was in Glasgow, Kentucky, that I became fascinated with the blues. Saturday was a big day in small towns. Everyone went to town and gathered in the Court House Square for a gab fest. There was an old blind man who used to pick his way through the crowd, playing guitar and singing the blues. I followed along and got the message. You might say that "I heard the blind man on the corner singing the Beale Street Blues."

"It was also in Glasgow where I attended school with Billy Vaughn. His father was a well-known barber up town, and Billy was taking music lessons. At the time, he was learning guitar, and we used to meet after school and play football on the school playground. Billy lived down the street from the school, and when his mother came out yelling for him to come in and take his music lessons, he hated to quit playing ball. I used to feel sorry for him. Now, I wished I could have had some of those lessons. Billy later switched to piano, and finally to sax. Who today isn't familiar with the Billy Vaughn Orchestra on Dot Records? He put them on the map overnight.

/continued

Mercer/continued

"During World War II, I was a Marine, stationed at Camp Elliott, near San Diego, and so was drummer Buddy Rich. I used to go over to the auditorium and watch him work out on skins. He showed me a paradiddle, a tripplediddle, and a few other hot licks, and I decided to become a drummer, as well as a guitar man. I used to stick a couple of GI kitchen spoons in my pocket, head for the nearest bar that featured a piano man, and soon had him playing ragtime while I beat out the rhythm on my spoons. I had a ball until I went overseas in '43, and I carried those GI spoons from Hawaii, to Saipan, Okinawa and Japan.

"After the War, I went to work as a signpainter with Goad Signs in Bowling Green, Kentucky, and finally wound up as advertising manager of the Brown Ice Cream Co. It was my duty to write advertising copy and radio commercials for the local stations. Before long, I bought a set of drums, and was playing for Odis Blanton and His Blue Star Rangers, a hillbilly outfit on the largest radio station, WLBJ. I was already a dyed-in-the-wool record collector, and before long, had a Saturday night jazz show called "The Original Dixieland Dance Hour." The program was taped so I could also be on the bandstand every Saturday night. Soon, I organized a hillbilly band of my own, and finally a jazz trio, "The Basin Street Blues Bouncers." I went under the name of Stix Lonzo on drums, so I wouldn't confuse myself with the advertising end of the business. Besides I had a boss that figured when you worked for him, you worked for no one else. It was a couple of years before he caught on. I didn't make much money, but I had a lot of fun, and I STILL can't play guitar.

"I believe that good jazz should be heard more often, especially in these days of computerized free form music. The younger generation refers to the older people as "moldy figs" for liking the older sounds of jazz, but we heard jazz when it was really jazz, not a hammed-up version of semi-classical sounds, laced with the screaming of off-key trumpets, and jerky drum beats. We heard music that was great, and most of what we took for granted became classics, and collector's items.

There's a new generation that has never heard the real jazz. They don't know the thrill of dancing to a big orchestra, or listening to a favorite soloist, and waiting for their newest records to be released. It was music that MOVED you, had rhythm and a melody that you could remember.

"This is the type music we like to feature on the radio program produced by WAMU-FM, the American University Radio Station, in Washington, D.C. We call the program "The REAL Jazz", and it not only features the greats of jazz, but the not-as-well-known greats. Sometimes we play the unusual side of jazz, and try to tell how a jazzman plays, and how he came to play that way. We play a lot of the classics, but we also play the other side of the record, too. Many times the other side of the record is as great as the side that becomes a big hit. I highly recommend record collecting as a hobby. The music is good, and the history of jazz one of the most interesting of subjects.

"At present, I am Artist-Illustrator for the US Department of Labor in Washington, D.C., and have a nice collection of records. Divorced, the kids grown up and married, there was no one left but me to listen to all this fine music. It was too much of a waste, and the history too interesting to miss, thus the radio show. We think it's a good program, and it is being released to the Eastern Educational Radio Network as a special feature on the history of jazz.

"I've stopped trying to fool myself. I'll never learn to play guitar, and I'll certainly never become a radio announcer, but it's the MUSIC that counts, and we play a lot of it on the program. A lot of collectors, who listen in on the show, say it's the most unusual jazz program on radio today, it's where you hear the REAL jazz"

More on Mercer

Mercer/continued

WELCOME, NEW MEMBERS

One cannot let George get away with that statement, "I'll certainly never become a radio announcer." He was every bit the announcer, a well-modulated voice and ready fund of interesting talk.

From a close friend, Willie Shipman, it was learned that George once appeared on the "Grand Ole Opry" as a band member. He turned up at the stage door with his drum set to be met by the lady in charge of running things with "No goddam drums in this show, so take them back out." George did so but returned alone, nipped onstage joining the band and pulled out his spoons. In 1951 or 1952 George made his first, and so far as is known, his only appearance on wax, on Del Wood's recording of "Down Yonder." So far as can be traced at the moment she made this twice. Once for Victor, a 78 which also turned up on EP and LP, and also for Republic on EP and LP. Perhaps some reader can investigate further. Del Wood was a native of Nashville, best known for her marvelous composition "Ragtime Melody." George also played for a short time in the fifties with Jimmy Dean in the Washington area.

In 1971, George together with Johnson "Fat Cat" McCree, Al Webber, Hal Farmer and Tom Niemann, founded the PRJC, which has gone from strength to strength. George's artistic talents have graced the pages of "Tailgate Ramblings"; see the September 1972 issue for a cartoon of "Fat Cat" with a motif that stuck. The annual PRJC Blob's Park picnic on September 18, 1976, was also the occasion of the "George Mercer Day";

So there we have it for George; a warm, friendly person, ever eager to help, a great and most interesting conversationalist on jazz and other topics, record collector par excellence, and frustrated would-be musician. Maybe he'll learn the guitar up there! For us he will still be heard, no doubt for a long time to come, on WAMU, a wonderful way to start the day if you have to get up early.

... Nat Kinnear

FOR PICNIC INFORMATION
CALL JOE SHEPHERD
323-5566

Richard and Dorrie Bull
Arlington, Va.

James Craig
Wilmington, Delaware

Julie Fishelson
Wooster, Ohio

Gertrude and Lawrence Gichner
Washington, D.C.

Jack and Emma Goldthorpe
Silver Spring, Md.

David Gray
Washington, D.C.

Joe Hanchrow
New Rochelle, N.Y.

Celie Hudgins
Baltimore, Md.

Reena Katzman
Washington, D.C.

Roger Keller
Alexandria, Va.

Anne and Louis Meli
Wilmington, Delaware

Frances Snodgrass
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E. D. Spraker
Arlington, V.

Frankie Tam, Sr.
Chevy Chase, Md.

Barbara Van Dorn
Annandale, Va.

Joseph and Elizabeth Voeglein
Bel Air, Md.

George and Virginia Walrod
Lexington Park, Md.

Robert Klinteberg
Washington, D.C.

Potomac River Jazz Club Presents

CONTRASTS-IN-STYLE

SATURDAY, AUGUST 25, 1979

TWO TRADITIONAL JAZZ BANDS

STUTZ BEARCAT AND STORYVILLE SEVEN

TWIN BRIDGES MARRIOTT MOTOR INN
(END OF 14TH ST. BRIDGE, ARL., VA.)

9 P.M. TO 1 A.M.

ADMISSION:
\$4 MEMBERS
\$6 NON MEMBERS



"CONTRASTS-IN-STYLE"
HAPPENS AUGUST 25TH
AT TWIN BRIDGES MARRIOTT,
STORYVILLE SEVEN
IS JUST SITTING IN TONIGHT
BEFORE GOING ON TO WASHINGTON

OUR REGULAR
JAZZ BAND
IS OFF TONIGHT...



WASHINGTON, D.C.
AND
TWIN BRIDGES
MARRIOTT

BASIN ST.

OUR LOCAL BANDS

THE BAND FROM TIN PAN ALLEY

Dear Editor:

When you asked for a piece about the Band from Tin Pan Alley and I reminded you that TR printed one only three years ago, you still wouldn't take no for an answer. Much as it pains me to say something nice about an editor, I have to admit that your unreasoning hard-headedness has led to a startling musical discovery. I've just re-read that 1976 article and I find that the Band from Tin Pan Alley has changed a lot more than I had realized.

Three years ago we were happy to agree with people who accused us of not playing true Dixieland. Now we subtitle ourselves the Swing Band from Dixieland because we've had many gigs on which we were hired to play swing and ended up playing Dixieland--or vice versa. (In our case it's better described as Nicksieland, but let's not get into fine points.)

Three years ago we were bragging about the size of our tune bag--650 titles. Now we use a play list of 150. The discarded 500 are ballads that we played too straight (having no charts on them) or Trad standards that we could play only according to the tired stock routine.

Now we have a different way of trying to live up to the Tin Pan Alley label, namely, by concentrating on the Biggies--ballads in the class of Body and Soul and Sophisticated Lady, inevitables like My Blue Heaven and Melancholy Baby, swing classics like In the Mood and Tuxedo Junction. We received a clue that we're on the right track when the cast of The Radio Hour came en masse to our gig and took over the show for two sets and we were able to play every tune they called for--having charts on all but one of them. The Radio Hour singers believed in swinging the ballads as much as we do.

It shouldn't have surprised me, but it did, to read about our 1976 style and see how different it was from today's. Scotty Lawrence, our earliest arranger, invented a different jazz sound by writing the clarinet in parallel with the trum-

pet lead and giving the trombone an independent line. It was a light-footed, humorous style. Two things brought about the change--first, the resignation of a clarinetist and his replacement by a reed player who much preferred tenor sax; second, the addition of a second trumpet. The trombone had easily held its own against trumpet and clarinet, but when we stacked it up against two trumpets and a tenor sax phrasing together, the result had the rhythmic consonance of a cat fight and somewhat the same tonal quality. So the old charts have been rewritten with the trombone and tenor teaming much of the time like two trombones (or two tenors). And several dozen new charts have been written following that scheme. The present style can be roughly described as a seven-piece imitation of a 1935 fourteen-piece jazz band.

But not an imitation of any particular band. All our charts are written within the band and none are transcribed from records except for three pieces where it was a case of copy exactly or don't bother to play the piece at all. Those three are Glenn Miller's Tuxedo Junction and A String of Pearls and Benny Goodman's Smoooooth One. When we get good enough to play Lunceford material, you may see some additions to that list.

There have been other, less basic changes. Our Boys' Choir, famous as the only choir in the world in which everybody sings lead, is no longer all boys--since our lady bassist, Micki Jo Young, joined the band. Our bag of vocals--and we do lots of them--changed radically when Scotty died; Dick Tubbs took over some of Scotty's tear-jerking barroom ballads, but there is never time for enough of Dick's own material. Everybody in the band used to take a vocal now and then; now some of us have acquired a decent amount of doubt about our ability to sing on pitch.

The band is now two deep at every position--an enviable situation for a semi-pro band. In other words, we're loaded with substitutes who know the

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WELCOME, NEW MEMBERS,

book. We achieved this by establishing a second band, the Dudley Fosdick Memorial Jazz Band, which plays out of the same book. Having by now used up practically all of the reportable material about both bands, I shall leave a further account of the Fosdick band to its leader, Dick Parks, when his turn comes to occupy this space in TR.

For the record, here are, or is, the personnel of the Band from T.P.A.: trumpets, Bruce Weaver and Dick Parks; trombone, Jack Gurin; clarinet and tenor, Frank Guldseth; drums, Fraser Battey; bass, Micki Jo Young; piano, yours truly; vocals, MC-ing and occasional tenor sax, Dick Tubbs. The arrangers are Dick Parks and myself. Frequent substitutes (other than those belonging to the Fosdick band) are Reverdy Fishel on trumpet and Danny Singleton on trombone, both survivors of the PRJC's long-ago teenage jazz band.

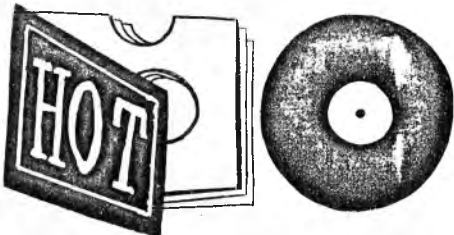
In addition to having an alter ego, namely the Fosdick band, we have a band within the band--the Jazz Ltd. Quartet, consisting of our regular clarinetist, bassist and pianist, plus Rich Gerbich on drums.

If somebody asks you for a thumbnail description of the Band from Tin Pan Alley, tell 'em that (a) we are what is known in the trade as a Hot Dance Band and (b) we love customers.

--Ed Fishel

JAZZ RECORD CONVENTION HERE AUGUST
23 - 24 - 25

The International Association of Jazz Record Collectors convention. Information can be obtained by calling Leon Vogel at 436-6974 or 439-5217.



David Ault
Reston, Va.

Harold and Bebe Bates
Bethesda, Md.

Paul and Edna Bente
Bethesda, Md.

Anne and Ernest Cook
Bethesda, Md.

Christina DeVincentis
Arlington, Va.

Mary and Raymond Dodson
Forestville, Md.

Sandra Hance
Bowie, Md.

Doc Koenig
Silver Spring, Md.

Mary Jo McCarthy
Silver Spring, Md.

Judith Mitchell
Bethesda, Md.

H. J. Moorhead
Chevy Chase, Md.

Jack and Tini Rocca
Bethesda, Md.

Doris and Bill Steger
Richmond, Va.

Zina and Ernest Stern
Washington, D.C.

James E. Tallant Jr.
Waldorf, Md.

Joe and Rdee Lazzaro
Washington, D.C.

Norene Yoch
Greenbelt, Md.

Diana Smith
Washington, D.C.

Jane Rulon
Arlington, Va.

Ann Anderson
Reston, Va.

IS IT TRUE WHAT THEY SAY

SAILING DOWN THE (oops) SEVERN No one minded a bit that the boat ride was on the river, and not on the advertised Chesapeake. Sailing from Annapolis was fun; we were able to wave goodbye to wistful tourists and Naval Academy midshipmen as we toodled by. Much room for dancing - the World Bank group assembled by Arnold Edelman, certainly trod the boards gracefully, as did many others. Several last minute cancellations made it possible for all who assembled at the pier to board. Sorry to see good sport Shelagh Mayling in a neck brace caused by disc problems; she and husband Dick are an attractive couple from Baltimore who rarely miss PRJC specials.

A LONG RUN Dick Baker, in New York to cover the Newport Jazz Festival for the Voice of America, reports that the distinction for the longest running jazz gig must belong to the Grove Street Stompers. They have played every Mon. at Arthur's Tavern in the Village for over 18 years. The group has played for PRJC twice, and pianist-leader Bill Dunham is a longtime PRJC member. PRJC Board Member, Ken Underwood, played with the Stompers before moving to Washington.

DOUBLE CELEBRATION Bay City Seven had a crabfeast and ballgame recently to celebrate their 11th birthday and their upcoming trip to the Central City, Colorado, Festival. Bob Thulman and Ted Chandler completed a double play at the game, fitting for a double celebration. And on anniversaries, the Riverside Ramblers were invited to play at Alexandria's birthday. They fitted in well with the fife and drum corps.

NEW AND OLD Dean Kehoe, talented local bass player, has written a tune called "That Old and New Dixieland Sound." He included, as a musician patiently explained to us, both old and new progressions in jazz, hence the name. You can hear it when Dean plays with the Nightblooming Jazzmen, Tues. nights at Frankie Condon's in Rockville.

NEWS FOR COUSIN WEAK EYES Some PRJCers complain that the present badge is too small to be seen from a distance. Members of other clubs squint as they ask "You're from where?" meanwhile barely supporting their own giant buttons. So, hopefully in time for the picnic, we will have new badges, modestly larger but not a vulgar display, damaging to clothing.

OUT OF TOWN NEWS Kim Cusak, fine clarinetist with the Salty Dogs, has replaced Herman Fortich with the Ernie Carson All Stars, who were great favorites at Sacramento this year. Chuck Endlind reports that the Kim Millinger band plays at the Ugly Mug in Cape May and they are good, and only three hours away.

See you at the August Special, Saturday the 25th.

Mary H. Doyle

MUSICIANS DIRECTORY ALIVE AND KICKING Dave Littlefield maintains and tries to keep up-to-date PRJC's file of musicians. He runs a telephone reference service for all-comers, and will take whatever time is necessary to help band leaders and musicians find what they are looking for. He has used it to help shy-types get together, man jam sessions, and maintain his own Sheiks of Dixie and Sultans of Swing.

Musicians who want action should call him and make sure he has their latest numbers, addresses and notes on their interests, experience, abilities, etc. Band leaders should call him to fill out their substitute lists.

Currently Dave is gearing up to make separate files of musicians interested in swing and more modern music. If demand warrants it, Dave will also make regional files. Dave can be reached between 4:00-9:30 daily, and most of the time on weekends at 723-9527.

FOR SALE

RMI portable electric piano. About as close to an acoustical piano sound as you can get. Lightweight and just the thing to fill in for the missing piano. Excellent condition and comes with Fender twin reverb amplifier. Call Tom Niemann at 451-4251 or 821-4292.

The BAY CITY "7"
Carriage House
Rte. 40 and St. Johns Lane
Ellicott City, MD.
Friday, August 10, 9-12 pm
Light menu & drinks served at your table
For info. & res. call (301)465-0400

CONTRASTS IN STYLES AUGUST 25, 1979
Two fine bands, a swinging joyous Condon-styled unit, the STUTZ BEARCATS, and the STORYVILLE SEVEN. The latter group presents "a varied repertoire of traditional jazz, offering swing, cake walks, ballads, marches, classic jazz", as well as ragtime and blues in its own distinctive style. The band features several obscure early pieces, no longer played and never recorded. Representing age differences as high as half a century, the musicians were assembled largely at random, hence contributing divergent backgrounds and stylistic leanings. The Storyville Seven has played every Tuesday at the B'haus since the band's beginning, three years ago. Along the way they have played the Capital Centre, RFK Stadium, Windhammer Lounge, Washington Hi-Fi Show and live TV. The personnel: Dave Robinson, cornet and flugel horn; Steve Duda, cl. and tenor sax; George Gailles, trb; Hap Low, bjo; Bucky Buckingham po; Bob Schmidt, bass sax; Dick Harlan, drums and washboard.

OUR AUGUST COVER - Ken Underwood provided the portrait of George Mercer. It came from a Christmas card sent by George to Ken in 1966.



NEW AD RATES - UP, WHAT ELSE?

Commercial rates:

full page \$70.00
half page 40.00
quarter page 25.00

Member rates:

full page \$60.00
half page 30.00
quarter page 15.00

No charge for members small display ads.

JAZZ BAND BALL SYNOPSES - August, 1979
WPFM 89.3 FM Sundays 6.00-7.30 pm

- Aug. 5 - Host, Al Webber - "Papa Laine's Children"
A program of early dixieland jazz, the music of white New Orleanians recorded in NO in the 20's. Many of the musicians featured played in the bands of Jack "Papa" Laine, the so-called "Father of White Jazz."
- Aug. 12 - Host, Ray West - Interview with Doc Dikeman
Big Band music by one of this area's most popular groups, the Ambassadors, and a discussion with the founder and leader of the band, Ted "Doc" Dikeman.
- Aug 19 - Host Nat Kinnear - "MacJazz"
Scotland's contribution to trad jazz
- Aug. 26 - Host Sonny McGown - "Boogie Woogie"
A program of a style of piano music that evolved from the blues. Recordings by leading contributors will be featured including Meade Lux Lewis and Albert Ammons.
- Sept. 2 - Host, Roy Hostetter - "Paul Barbarin and Punch Miller"
The traditional New Orleans jazz sound through the years, beginning with the 1920s.

PRJC HOT LINE
703-573-TRAD

All That Jazz!

Events
Editor
Joe Godfrey
829-4664

AUGUST, 1979

TRADITIONAL JAZZ GIGS

At the Bratwursthaus, 708 North Randolph, Parkington Shopping Center, VA. 8.30 pm
Mondays Federal Jazz Commission
Tuesdays Storyville Seven Jazz Band
Wednesdays Dudley Fosdick Memorial Jazz Band
Wednesday, Aug. 8 Open Jam Session, Coordinator John Doner 536-7674
Thursdays Riverside Ramblers
Fridays Oakwood Mac Jazz Band (6 pce) and Not-so-Modern Jazz Quart.
Saturdays Band from Tin Pan Alley Quartet (or Trio)

TRADITIONAL JAZZ GIGS

OTHER LOCATIONS

Tuesdays Night Blooming Jazzmen, Frankie Condon's, 254 N. Washington, Rockvill
Tuesdays Tired Businessmen, Dutch Mill, 6615 Harford Rd, Baltimore
Tues/Weds Charlie LaBarbera, B. James vocals, Fishmarket, 105 King, Alexandria
Thurs/Fri/Sats Marshall Bros. Fishmarket, 105 King Street, Alexandria
Thursdays Ed Fishel's Jazz Limited Quartet, Puff's Restaurant, Oakton, VA.
Thursdays Falstaff Five+2, Overlea Hall N., 6908 Belair Road, Baltimore
Fridays Original Crabtowne Stompers, Buzzy's Pizza, West Street, Anapolis
Fridays Dave Littlefield's Sultans of Swing, Puff's Restaurant, Oakton, VA.
Fridays Southern Comfort, Shakey's Pizza, Rockville Pike, Rockville
Tues-Sun Johnny Maddox, Ragtime piano, Il Porto Ristorante, 121 King, Alexan.
Mon-Sat Darryl Ott, Ragtime Piano, Fishmarket, 105 King, Alexandria
Mon-Sat Mason Thomas Quartet, Ashby's, Washington Hilton Hotel
Thurs-Sat 23-25 Intl. Assn. Jazz Record Collectors Convention, Holiday Inn,
2460 Eisenhower Drive, Alexandria. Leon Vogel 436-6974, 439-5217
Fri. Aug 10 Bay City 7, Carriage House Rest., Ellicott City, MD. 9-12 pm

PRJC AUGUST SPECIAL : SATURDAY 25th : CONTRASTS IN STYLE : MARRIOTT TWIN BRIDGES
+++++ STORYVILLE SEVEN and STUTZ BEARCATS +++++

PARK AND PAVILLION

Sun. Aug 12 Tom Cunningham Big Band Jazz, Foundry Mall, Georgetown, 1.30 pm
Sun. Aug 5 Sultans of Swing, Pre-game, Dips Soccer, RFK Stadium, about noon
Tues. Aug 21 Bill Monroe, Muddy Waters Blues, Wolf Trap, 8.30 pm
Sun. Aug 26 Rick Henderson Quartet, Foundry Mall, Georgetown, 1.30 pm
Sun. Aug 26 Pete Fountain, Al Hirt, Wolf Trap, 8.30 pm

DOWN-THE-ROAD-APIECE LOCATIONS

Sun. Aug 5 Tarnished Six, Hiway Pizza, W. Pkwy, State College, PA., 8.30 pm
Fri. Aug 3 Tex Wyndham's Red Lion JB, Green Room, Hotel Dupont, Wilmington, (res.
Fri/Sat 17/18 Brandywine Revival JB, Ground Round Rest., Claymont, Delaware
Sun. Aug 12/19/26&Sept 2 Tarnished Six, Coffee Grinder, State College 12.30-4 pm
Sat. Aug 18 Tarnished Six, Dutch Inn, Bellmour, NJ (Del. Valley Jazz Club) 5-9 pm

SHY JAMS Call first for time and location:

Webb Ivy 370-8944 or George Gales 345-3113 or 345-8660

BAND LEADERS : Keep your gig information current. If your band plays beyond the Beltway, a few lines on a postcard to Joe Godfrey, PO Box 14117, Washington, D.C. 20044, will show our readers (your supporters) that all of us want to keep gig information up to date.

PRJC MEMBERSHIP APPLICATION
(please print)

NAME _____ SPOUSE'S NAME _____
STREET _____ CITY _____
STATE & ZIP _____ TELEPHONE (optional) _____
MUSICIAN? _____ WHAT INSTRUMENTS? _____
PRESENTLY MEMBER OF BAND? _____ CARE TO JOIN ONE? _____
DESCRIBE JAZZ INTERESTS BRIEFLY (what 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-Jun | " | 7.50 | " " " " |
| " | " | Jul-Sep | " | 5.00 | " " " " |
| " | " | Oct-Dec | " | 10.00 | " " " following year |

Send application and check payable to PRJC to:

Doris Baker, Membership Secretary
7004 Westmoreland Road
Falls Church, VA 22042

Ken Kramer, Editor
Tailgate Ramblings
4829 Randolph Drive
Annandale, Va. 22003



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