



TAILGATE RAMBLINGS, Vol. 1, No. 1

Tailgate Ramblings is published quarterly for members of the Potomac River Jazz Club. Subscription and membership \$5 a year.

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SECRETARY'S (GULP!) REPORT

Al Webber, Secretary, PRJC.

A line of doggerel runs something to the effect that mighty oaks from tiny acorns grow.

A few weeks back, when we mailed out nearly 400 invitations to join the P.R.J.C. and hand distributed another 100 or so, we thought it would make a good lead on our initial membership report.

Sad to say, it is going to require considerable rewriting. Closer to the mark would be to say that a tiny acorn thus far has begat a slightly less tiny acorn, which is obviously no way to grow oak trees, run a railroad, or build a jazz club.

At this writing, a month after the mailings went out, our membership totals just under 50. And though we're not singing the blues - yet - it's no exaggeration to say that the five of us who launched this barque are mildly disappointed.

Between sobs, however, we do want to extend most grateful thanks to

those of you who climbed on board early. And we will do our collective damndest to see that you get your money's worth and that your faith in the club is justified.

We are not organized or staffed to send out repeat mailings to potential members. Nor, bluntly, do we have the back-up funds. And since we're all in a sink or swim situation, it would help tremendously if every one of you could bring one or two members into the ranks (some of you have already offered to do so, for which many thanks).

Most of you know other people to whom we have sent membership invitations. If you could remind them that in all probability they won't receive a second invitation to join by mail, it might prompt one or two to dust off their original application forms and mail them in.

If any one of you can whip in 10 new members, we'll reward your labors on behalf of The Cause with: 1. The three-record set of Larry Conger's Two Rivers Jazz Band, featuring Charlie Bornemann on trombone; or 2. Any

three Fat Cat Records of your choice.

To qualify, mail all 10 checks and application forms with a covering letter designating which records you want to me, Al Webber, 5818 Walton Rd., Bethesda, Md. 20034. I'll be out of action most of July, so from June 25-July 25, mail the checks to Tom Niemann, 5502 Southampton Drive, Springfield, Va. 22151.

Two ugly rumors which have reached my ears from a local musician which I would like to squelch, once and for all:

1. The Potomac River Jazz Club is not "another record club deal." The reduced rate on a few traditional labels is simply one benefit open to members. It is also a personal pain in the tail to the Secretary.

2. The Potomac River Jazz Club is not a "front" or a promotion gimmick for the Bratwursthau chain or any other restaurant. Nor is it a promotional apparatus for any one clique of local traditional musicians.

The P.R.J.C. originally consisted of five guys trying to push live traditional jazz in the area. We initiated the house band-plus-jam session idea, and the Bratwursthau in Arlington, Va. bought the idea. So long as the P.R.J.C. consisted of Mercer, McRee, Farmer, Webber and Niemann, that Arlington Bratwursthau was "home" for the P.R.J.C. Three of us played there in Alexandria's Ragtime Band regularly, a fourth played there occasionally, and a fifth recorded the proceedings.

Now the Bratwursthau in Manassas, Va. has taken up the Dixie banner; and we hope other clubs in the area do the same. And we intend to publicize in TAILGATE RAMBLINGS every joint between Warrenton and Baltimore which features Dixieland or allied styles on a more or less regular basis. Furthermore, we intend to publicize the doings of every organized Dixieland band within that area. But we cannot report what we don't know. If you are a musician, club owner, or friend of one, and you know of some Dixieland action which should appear in TAILGATE RAMBLINGS, drop me a line (same address as on the records) and tell me who, what, when, and

where.

At the risk of repetition, I'll close with a reminder that whether or not we enlist another member, the show will continue to go on. And we hope to meet all of you at a picnic in late summer or early fall with beer and Dixieland. If anyone is hep to the logistics of picnic running, please contact Tom Niemann soon (461-7640).

THE PREZ SEZ.....

Tom Niemann

In all fairness to the Fairfax Cultural Association, we should give them a hand for their most worthy efforts in organizing the Music of the '40's Show of April 30. Felix Grant (and, pray tell, who else?) was on hand to keep things running in good order. Unfortunately, acoustics swallowed up the earlier small combo work featuring Bobby Hackett and so, for those not inclined to dance close to the bandstand, the result was a jumble of amplified echoes, hardly befitting the rare talent of these fine performers. The big band of Fred Perry faithfully reproduced the music of Glen Miller and, I'm sure more than a few tears of nostalgia were shed as we all went back to high school and college proms for a short moment in time.

The real party started, however, upstairs at Poppy's where Tommy Gwaltney holds forth nightly with his fine crew. Bobby Hackett came up to catch the show, protesting that he was a bit tired and probably wouldn't play. Springing to the cue, Australian cornetist and emissary of jazz, Tony Newstead, came to the stand and along with Tommy, Charlie Butler, Van Perry, Skip Tomlinson and John Philips made with some truly great sounds of jazz. Lo and behold, Bobby was suddenly refreshed and took to the stage to trade fours with Tony. What a show! Even the fabulous Helen Ward came to the mike to please the fans again. Thank you Fairfax Cultural Association for

being the catalyst for such an inspiring occasion!

Say, if you ever get the chance to catch Wild Bill Davison on a recording date, by all means, grab it. Especially when Bill is doing a solo bit with Steve Jordan, guitar, Jack Lesberg, bass, Cliff Leeman, drums, and John Eaton on piano. Admittedly, with back-up like this even a first-year beginner would sound good, but Bill was at his seasoned best and the end result was some of the smoothest and prettiest sounds this humble listener has ever put an ear to. Of particular note was the soulful rendition by Bill of "But Beautiful" and his swinging punch on "Thou Swell". For a real treat, jazz fans, and a bit of topping to any musical cake watch for Fat Cat's release on this record!

I don't know how many of you dug the series of recordings that Felix laid on us a couple of months ago featuring Art Tatum and Ben Webster. Absolutely matchless in their quality and imagination.

Since this is our first newsletter let me take this opportunity to propagandize you more on the good olde PRJC. Gang, it's going to be a lot of fun and participation is the key! None of you are on inactive status; everybody swings in this scene. Our noble Editor has speculated on the merits of a picnic and I think a proposition like this would fly. Man, an afternoon of jazz, hot-dogs and beer all out under the sun and in front of Mother Nature and everybody.....Wow! Actually, there is no end to the things we can do....just goes to show you what a little organization will do (heh heh). Let's keep in touch.

AT THE JAZZ BAND BALL...

To the best of our knowledge, the Washington area can currently lay claim to 10 organized (more or less) bands playing in the traditional jazz idiom.

We asked the leaders to submit bio-

ographies of their respective groups and several obliged.

If we overlooked any organized group, we are sorry. There will be plenty of room in subsequent issues of TAILGATE RAMBLINGS for any omitted. Band biographies, 450 words or less, should be mailed to Alan C. Webber, 5818' Walton Rd., Bethesda, Md. 20034.

In the meantime, here are sketches of several deserving local groups as submitted by their respective leaders.

THE NEW SUNSHINE JAZZ BAND

The New Sunshine Jazz Band began in 1965 in a basement in Washington, D.C., when Dave Burns, a USIA officer, put an ad in the paper inviting "all interested jazzmen to stop by."

Dave served as host trombonist and promoter until the band began to emerge. Thornton "Tony" Hagert was elected leader and although Burns was assigned overseas, the nucleus of the band has stayed together.

Besides leader Hagert on trumpet, the band includes Dan Priest, cornet; Don Rouse, clarinet; Gary Wilkinson, piano; Clayton Eakle, trombone; Fred Stork, banjo/guitar and Gil Carter, drums.

The original tuba, Lee Richardson, has left the area and the Sunshiners have used various basses from time to time. They are still looking for a permanent bass player. Leader Hagert can be reached at 1601 N. Randolph Street, Arlington. His phone number is 524-2707.

While the everyday Dixieland band plays an all-too-familiar list of evergreens, the NSJB presents little known rags, vaudeville tunes, pit-band numbers and early blues — the foundation of the jazz legacy.

The NSJB is not confined to a rehearsal-and-recording diet. They play the usual mixture of country club dances, weddings and private parties and have performed for radio and television.

The band participated in two of the annual jazz festivals put on by "Fat Cat" McRee at Manassas. The festivals were recorded and the band appears on FCJ103 playing "Messin'

Around" and "Honey Babe". FCJ117 features the band playing "Dallas Blues".

A record featuring the New Sunshine Jazz Band, FCJ115, will be issued shortly. Tunes in this album include: "Back O' Town Blues", "Mama's Gone, Goodbye", "She's Crying For Me", "The Mooche", "Someday You'll Be Sorry", "See See Rider", "Fizz Water", "Knock Out Drops", "Melancholy", "Side-walk Blues", "In The Still Of The Night", "Blue River", "Hot Ralston" and "New Orleans Hop Scop Blues".

D.P.

THE ORIGINAL WASHINGTON

MONUMENTAL JAZZ BAND

Chicago-style, New York style, or "go for broke" is the type of Dixie- and touted by the OWMJB. The band has been featured in two of the last three Manassas Jazz Festivals, televi- sioned on WETA and WMAL, broadcast on Voice of America, and have played several niteries locally, including The Place Where Louie Dwells and Blues Alley. In addition, they have appeared at numerous clubs and private affairs in the area.

The front line is headed by John Thomas, trumpet, who also directs the Kings Park Community Band and Combo. On clarinet, and recently sopranosax, is Larry Kopp. Glen Sullivan, the youngest member of the band, has many other interests besides playing trom- bone; he owns a motorcycle, flies and is one of the top Formula-Vee racing drivers in the country.

Sharing the front line, vocals and the rhythm section is "Wild Bill" Whel- an. Bill used to front the house band at the Bayou in Georgetown before it succumbed to the "rotten roll" age. With the Monumentals, he plays bass and some great, wild cornet. On piano is John Wiggin, program direc- tor for "Music USA" on the Voice of America; several years back, he held the same spot with NBC in New York, directing such greats as "Bix" Beider- becke, Woody Herman, Paul Whiteman, et al.

The only original member of the Ori- ginal Washington Monumental Jazz Band is banjoist Gerry Addicott of Bethesda, who also plays guitar and directs the Hawaii Society hula group. Drummer, business manager and leader — if it can be said that anyone ever led a Dixieland band — is Ken Underwood.

K.U.

THE DOCS OF DIXIELAND

The Docs of Dixieland is a unique combo of military doctors in the Washington, D.C. area -- love to play dixieland. They are in demand at medical social functions, at military hospitals to entertain patients, and at benefits for worthy causes in the national capital area. The appealing thing about the band is the obvious enjoyment each member finds in play- ing. Their fans enjoy their playful banter and relaxed attitude fully as much as their stimulating and very spirited music.

The band was formed in 1963 by Dr. George H. Green, an oral pathologist at the National Naval Medical Center and a Captain in the United States Navy. Since most of the band members are in the military, transfers have necessitated numerous changes in the personnel of the band, and Dr. Green has had approximately 30 different doctors as regular members or fréquent substitutes with the band.

Present personnel of "The Docs" consists of: Dr. George H. Green, drums & leader; Capt. James Cavanaugh, clarinet; Dr. Paul Moore, trumpet; Dr. Chuck Haynie, banjo; Dr. Joseph Bellanti, piano; Dr. T. D. Blanton, banjo; Dr. William Carson, trombone; and Dr. Dorsey Moore, bass.

The Docs of Dixieland have made three stereo LP albums, recorded live at the Naval Medical Center Officers' Club, Bethesda, Md. with 12-14 selec- tions on each. The album jackets have colored covers and the back of each has a picture and a write-up of the band. A very limited number are still available, at \$5 each, from Dr. George H. Green, 8804 Bradmoor Drive, Beth- esda, Md. 20034.

G.E.G.

ALEXANDRIA'S RAGTIME BAND

You take an Australian cornetist who blows like Bix, add a clarinetist on a Pete Fountain kick and an Ory-Jim Robinson trombone. Anchor this Chicago/Dixieland/New Orleans front line with a Mainstream rhythm section — drums, piano, bass, and guitar. Leaven the loaf with "Fat Cat" McRee's vocals and his inimitable (thank Gawd!) kazoo solos, and you come up with Alexandria's Ragtime Band, currently at liberty after four months of Sunday sessions at the Bratwursthau in Arlington.

Cornetist Tony Newstead stumbled on a Bix record at an impressionable age in his native Australia, and the A.R.B. style stems chiefly from his firm lead a la the kid from Davenport, Ia. Naturally enough the A.R.B. book is well larded with Bix-associated tunes — "Singin' the Blues," "I'm Comin' Virginia," "From Monday On," "I'll Be A Friend With Pleasure," "Davenport Blues" and the like.

Unless pressed (and who can refuse a paying audience?), A.R.B. tries to steer clear of racehorse tempos and the Dixieland standards, preferring "Panama" to "That's A Plenty," "Dallas Blues" to "Basin Street."

Besides Newstead and McRee, A.R.B. consists of Chuck Brown, clarinet; Mike Pengra, string bass; Bob Bucher, guitar/banjo; and John Roulet, drums. Co-leaders are pianist Tom Nieman (461-7640) and trombonist Al Webber (530-5378).

A.C.W.

THE ROYAL GARDEN STOMPERS

Chicago-style jazz is the musical bag for the "Stompers". The bridge between traditional New Orleans jazz music and Swing is built not only on the selection of tunes played but, more importantly, on the technique and phrasing by the individual musicians. Rather than the march-oriented New Orleans idiom, the Chicago-style rhythmically paces itself in a modified 2-beat or 4-beat style. Another feature, perhaps overlooked by many, is the adaptability of the style to

more modern or contemporary popular jazz or hit songs. Not only does this contribute to the flexibility of the immediate performing group but it must be regarded as an instrumental factor in the longevity and popularity of the style.

The RGS are currently appearing at the Bratwursthau Restaurant in Manassas and hope to enter the jazz arena more frequently, climate permitting. This aggregate sometimes led, but usually followed, by Tom Niemann, piano, features Johnny Thomas (alias Johnny Thomas of OWMJB), trumpet; Milton Heath (lookout you Teagarden fans), trombone, Steve Kwass (his friends call him Benny), clarinet, Mike Pengra (this area's finest), string bass, and (Baby) Johnny (Dodds) Roulet, drums.

T.N.

THE GOOD TIME SIX

Classic New Orleans style in the King Oliver Creole Jazz Band vein is the course charted by The Good Time Six. Originally a Philadelphia aggregation organized by Ye Editor in 1960, the G.T.S. got its second wind in the Washington, D.C. area in the winter of 1971, thanks to some Lu Watters charts supplied by trombonist Charlie Bornemann. Co-leaders of the Good Time Six are cornetist John "Scotty" Lawrence (phone 548-5198) and trombonist Al Webber (phone 530-5378). Other True Believers (that jazz has been going down hill since 1925) in its ranks are: Bob Harris, second cornet; Mason D. "Country" Thomas, clarinet; Edwin "Big Max" Fishel, piano; Bob Bucher, banjo; and Singleton Frazier, drums. A Good Time Six specialty is dance tempo renditions of Jelly Roll Morton, King Oliver and early Louis Armstrong tunes. Typical are "Chattanooga Stomp", "Weary Blues," "Chimes Blues," "1919 March" and "Down Home Rag." The G.T.S. is available for charities as well as gigs with bread. It has an opening for a tuba or string bass player whose jazz tastes go back to the roots.

A.C.W.

THE CAPITAL CITY JAZZ BAND

Clarinetist Rudy Adler has contributed information on a recently formed group of which he is manager, the Capital City Jazz Band.

"We play Chicago style," he says, "including most of the traditional Dixieland selections. We also play some of the more modern tunes with a jazz flavor, in a style somewhat reminiscent of the World's Greatest Jazz Band approach."

Musical director of the CCJB is Larry Skinner, an Oklahoma City native who, Rudy says, "has played extensively throughout this country and Europe as soloist with the bands of Woody Herman, Tommy Dorsey, Les Elgart and Buddy Morrow."

Remainder of the band's line-up consists of Glenn Sullivan, trombone; Al Forehand, piano; Keith Marshall, bass; Buzzy Sauls, banjo; and Al Pometto, drums.

Through Sept. 2, the CCJB can be heard from 7:30 to 11:30 p.m. every Thursday at Shakey's Pizza Parlor, Annapolis Rd., (Rt. 450) in Landover, Md.

"Any musicians who may wish to sit in are welcome," Rudy says. "On other engagements we frequently augment our instrumentation to include a tenor sax and an extra trumpet and trombone. During the past several weeks, we have been visited by many of the well-known local Dixieland performers."

Persons interested in booking the CCJB should phone Rudy Adler at 345-1584.

A.C.W.

UP FROM DOWN UNDER

By Harold Farmer

(Hal is one of Australia's two contributions to the local jazz scene, cornetist Tony Newstead being the other. A founding member and Treasurer of the P.R.J.C., Hal arrived in this country as a stowaway in an illegal shipment of SWAGGIE records. Ed.)

When Webber asked me for some "hot copy," I thought it was something like

rattling off a solo on Struttin' With Some Barbeque a la Louis.

Alas, now I know it means text, turned out fast, so this is more or less an introduction.

In future issues of TAILGATE RAMBLINGS I hope to bring you details of the jazz scene in Australia, where some very competent musicians blow great traditional jazz.

For jazz record collectors, I expect to have some good news about the availability (on the East Coast of the U.S.) of the famous Australian jazz label, SWAGGIE. The SWAGGIE catalog has a good many very rare collectors items. Some of these records have already turned up in the U.S., but in very small quantities.

At a later date, I hope to see P.R.J.C. members exchanging tapes with Australian Jazz Club members in Sidney and Melbourne. If any members are interested in doing so, I can supply names and addresses of mouldy figs in Australia.

Someone once said that America's most effective secret weapon was "a blue note in a minor key." Let's not keep it a secret any longer. Let's hear it for the real jazz!

WAX IN MY EARS....

Space in TAILGATE RAMBLINGS doesn't permit lengthy record reviews. But it does seem in order to remind P.R.J.C. members that Columbia is reissuing all the available Bessie Smith records, magnificently remastered. Three two-record sets of Bessie are presently available. Two more (10 records in all) will complete what is undoubtedly the finest traditional jazz reissue series of all time. They are available at Discount Records on Conn. Ave., N.W.

Other goodies at Discount you don't want to overlook are Fat Cat's fine LPs of the late Cliff Jackson, Don Ewell, and a pairing of Don and Bob Greene showing what 20 highly skilled fingers can extract from two pianos. Another Fat Cat LP of particular interest to Washington area collectors is his

record, due out in June, of the New Sunshine Jazz Band (see profile of the NSJB in AT THE JAZZ BAND BALL).

I THOUGHT I HEARD...

Jazz shows, more or less traditional, on the air in the D.C. area

Jazz Anthology; George Mercer, Sat.
3 p.m. WAMU-FM, 88.5

Felix Grant, Mon. thru Fri. 8 p.m.
to midnight, WMAL-AM, 630

Fat Cat's Jazz, Sun. 6-7 p.m., WPRW-
FM

TAKE ME TO THE LAND OF JAZZ

As a quarterly, it is impossible to give P.R.J.C. an up-to-the-minute run down on who is playing where in the Washington area. The best we can do is tell you where it's at as of press time.

BLUES ALLEY, 1073 Wisconsin Ave., N.W.

House band with featured guest artists, many of them top-ranking names in the traditional field.

POPPY'S LOUNGE, Sheraton Park Hotel,
2660 Woodley Rd., N.W., Wash., D.C.

Clarinetist Tommy Gwaltney leads a fine quartet here, aided and abetted by John Philips, piano; Van Perry, bass, and Skip Tomlinson, drums. Their repertoire spans many eras and styles, from Dixie standards to more contemporary readings...all of it first-class.

BRATWURSTHAUS, 708 N. Randolph, Arlington, Va.

BRATWURSTHAUS, 481 Mathis Ave., Manassas, Va.

Frank Plombon and Roger Rae, managers of the Arlington and Manassas Bratwursthauses respectively, have been doing their bit for Dixieland since the beginning of the year. Both now feature Sunday night Dixieland. In Arlington it's jam session from 6

to 10 p.m., sit-ins welcome. In Manassas, local bands such as The Good Time Six, The New Sunshine Jazz Band, The Royal Garden Stompers and The Original Washington Monumental Jazz Band play from 7:30 to 11 p.m. — a different band every Sunday.

BUZZY'S PIZZA, Hanover St., Annapolis, Md.

Buzzy's Dixieland Band can boast one of the longest runs of any local traditional band — more than two-and-a-half years. Bob English's trumpet gives the boys their cue, and they play from 9 to midnight, Fridays and Saturdays.

SHAKEY'S, Rt. 450, Landover Hills, Md.

The Capital City Jazz Band romps here Thursdays, 7:30 to 11:30 p.m. There seems to be an affinity between pizza and Dixieland, and other Shakey's establishments in both Virginia and Maryland feature their own variations on the Dixie theme on different nights of the week. Phone your nearest Shakey's for details on who is playing where.

For listings in Take Me To The Land Of Jazz, P.R.J.C. members and club owners should write Al Webber, 5818 Walton Rd., Bethesda, Md. 20034.

TWO-BAR BREAKS

Columbia, Md. trombonist Carl Warmington is getting ready to put on a Jazz Festival in Columbia some time in September. P.R.J.C. members interested in playing at Carl's ruckus may reach him at 301 730-4862..

Veteran New Orleans banjo player Danny Barker is bringing a New Orleans marching band to town to play at Kennedy Center, Sept. 24, 25, and 26.

Banjoist Bob Bucher, rhythm section mainstay of both Alexandria's Ragtime

Band and The Good Time Six, leaves NIH in July to become dean of a new medical school being formed by the University of South Alabama in Mobile. Good luck to you, Bob. We envy you those weekends in New Orleans your move will make possible.

On a bandstand next to a sandbagged "machine gun emplacement", The Good Time Six played music of the period for the opening air show at the Flying Circus Aerodrome in Bealeton, Va. May 23. Old planes and old jazz seemed to mix, and the G.T.S. will be back at the same stand every Sunday afternoon through September if the air show crowds hold up.

If you have anything of interest to P.R.J.C. members to buy, swap, or sell, mail your blurb to Ye Editor and we'll run it in TAILGATE RAMBLINGS -- gratis.

The sad news reached us as we were making up this issue that Booker T. Coleman, 64, one of the area's finest pianists, died. A professional musician for more than 40 years, he had been featured in recent years at The Place Where Louie Dwells and Blues Alley. In the 1950's he was road manager for Art Tatum.

MUSICIANS WANTED

NEW ORLEANS STYLE banjo and tuba (or string base if he can play it like "Pops" Foster) for The Good Time Six. Must either read or be thoroughly familiar with the records of King Oliver, Morton, the Hot Five and Hot Seven, and the Watters/Murphy school of West Coast Revivalism. Phone Al Webber, 530-5378.

FEMALE JAZZ VOCALIST - Is there a gal in the Washington area who has listened enough to Bessie Smith, Billie Holiday, or both, so that she can sing like either, or both? If you

can hack it, or know someone who can, phone me. Maybe I can put you to work. Tom Niemann, 461-7640.

UNATTACHED TRADITIONAL MUSICIANS - All the groups listed in At The Jazz Band Ball are in need of substitutes on every instrument from time to time. If you want to get on their rosters of stand-by musicians, phone their respective leaders.

UP FOR GRABS

Like that old blues says, you'll never sell it if you keep sittin' on it, and this column is the place to unload it. Only limitation is that the item or items for sale have a musical angle. And keep the copy short.

Pen sketches of jazz scenes. New Orleans street scenes, etc. Done to your specifications. Suitable for framing. Price depends upon detail needed. Tom Niemann 461-7640.

Dixieland Jazz Band, The "Royal Garden Stompers". Reasonable rates. We stand behind our music (you gotta stand in front of it). Tom Niemann 461-7640.

Gut Buckets manufactured and sold at big discounts. Volume is our secret. Buy either specifications and instructions which permit you to build your own Gut Bucket or order completed instrument. This is a real instrument and when played right duplicates the string bass faithfully. Specifications and Plans \$2.50. Gut Bucket \$15.00. Tom Niemann 461-7640.

George Lewis and other Preservation Hall-type New Orleans Jazz LPs for sale, very cheap, all with fine surfaces, rarely played. If you like it "pure," these are for you. Many of the records are out of print. Al Webber 530-5378.

Good news for kazoo players: If you are having trouble replacing broken reeds, "Fat Cat" McRee has laid in a supply of the world's best kazoo reed material, genuine imported English



toilet paper. For rates per sheet, phone him at 703 368-3637.

DO YOU ENJOY, COLLECT, PLAY DIXIELAND?

Then join the other Washington area people who share your tastes in music. Join the Potomac River Jazz Club, the organization in the D.C. area dedicated to supporting and spreading the ~~the~~ gospel of traditional jazz: Dixieland, New Orleans, Chicago-style, West Coast, and ragtime.

Send your name, address, home phone, occupation, plus \$7 — \$2 initiation fee, \$5 annual dues — to Al Webber, Secretary, Potomac River Jazz Club, 5818 Walton Rd., Bethesda, Md. 20034. Also indicate whether you are a record collector, and, if so, what styles you collect; and whether you are a musician, listing instruments you play, whether or not you read, etc.

HELP WANTED

FOR TAILGATE RAMBLINGS

We'll be screaming for editorial contributions, preferably with a local jazz angle, ad nauseam, so bear with us. Essays, memoirs, jazz crit-

icism, news items, we want it all -- double spaced with good fat margins. Mail to Webber.

Any offers of typing help will also be most gratefully received.

DO-IT-YOURSELF BUMPER STICKERS

As some P.R.J.C. members can attest, Bill Bacin's highly successful operation, The New Orleans Jazz Club of California, offers its members handsome decals for their cars.

In its infancy, the P.R.J.C. is unable to do anything along this line. But if good works is your bag, we suggest you make your own bumper stickers to trigger the curiosity of the guy stuck behind you at a red light. Sample slogans could include: Dixieland Jazz...Love It, Don't Leave It; Register Rock-and-Roll, Not Dixieland; Dixieland Makes You Virile; Impeach Tom Niemann; Support Your Local Jazz Club, etc.

The P.R.J.C. needs a good skiffle group, i.e. kazoo, comb, banjo, washboard and suitcase played with brushes or whisk brooms. Why not contact Washington's most noted washboard beater, George Mercer, at 1308 Adams St., N.E. Washington, D.C. 20018.

TAYLOR RAMBLINGS

THE POTOMAC RIVER JAZZ CLUB
5818 WALTON RD
BETHESDA, MD. 20034



LET'S ALL GET BEHIND TRADITIONAL JAZZ AND BOOST IT OVER THE TOP!