



“For the Jazz of Our Lives”

Newsletter of the
Potomac River Jazz Club



December 2023
www.prjc.org

The PRJC **HOLIDAY BASH** The Capital Focus Jazz Band Sunday, December 10, 2023, 1:30-4:30 p.m.

Knights of Columbus Rosensteel Hall
9707 Rosensteel Avenue, Silver Spring, MD

(From the Capital Beltway: North on Georgia Ave., Left (West) on
Forest Glen Rd. (192), Right on Rosensteel Ave.
Just 4 blocks from the Forest Glen Metro Station.)



Just back from playing the Nashville live music scene including Rudy's Jazz Room, the National Museum of African-American Music, and the Music City Jazz Jam, the Capital Focus Jazz Band brings youthful energy to Traditional Jazz favorites. The concert will include the music of Jelly Roll Morton, early Duke Ellington, Clarence Williams, Eubie Blake, Lu Watters, Fats Waller and much more, including some familiar favorites and a brass band second line.

The CFJB (formerly the Federal Focus Jazz Band) is the Youth Learning Program of the PRJC. Founded in 1988, and led by Dave Robinson, CFJB has performed at receptions for the President, the Vice President, the Secretary of State and many other dignitaries. Dave is an active jazz performer, historian, and educator. On trumpet, cornet, bass trumpet, valve trombone, and vocals, he has performed with top DC area trad and swing bands, and he also leads the Conservatory Classic Jazz Band. Current CFJB members include: Andrew Grabowski on banjo and guitar, Minh Vo on piano, Vinesh Sridhar on trumpet, Ashley Hsu on clarinet, Hudson Tao on drums, Grace Tifford on tuba, and Quinn Sarracco on tuba.

PRJC Members \$20, Students FREE,
Guests: \$22.50 advance purchase, \$25 at the door
Tickets: <https://www.eventbrite.com/e/707576629747>

*PRJC's programs are supported in part by the
Maryland State Arts Council and the Arts &
Humanities Council of Montgomery County*



arts & humanities
council of montgomery county



The PRJC is a 501C(3) nonprofit organization whose purpose is to preserve, encourage and promote the playing and appreciation of traditional jazz. CFC No. 78004.



Officers* and Board Members

Please contact Tim Onasch to submit a topic for discussion by the board.

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PRJC Hotline: Up to date recorded message and voicemail available: 484-626-0887

Tailgate Ramblings

Tailgate Ramblings is published monthly by the Potomac River Jazz Club, Inc. Copy and ads may be submitted by the 15th of the month by email to editor, Elie Cossa, prjctailgate@verizon.net, or mailed to:

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Advertising rates:

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Quarter-Page	\$55	Business Card Size	\$30

Members receive 20% off all ads and two free business-card sized ads per year.

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To verify your address or submit a change, please contact the Membership Secretary:

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For those internet users, updated monthly performance calendars and other information about the PRJC is always available online on our website:

<http://www.prjc.org>

**ZOOM JAZZ TALK: CONGO SQUARE'S
INFLUENCE ON EARLY JAZZ
FEATURING FREDDI EVANS
MONDAY, DECEMBER 4, 7:00 P.M.**

Congo Square is one of the New World's most sacred sites of African American memory and community. Beginning in the eighteenth century, enslaved Africans and free people of color gathered in Congo Square on Sunday afternoons discontinuously for well over one hundred years sharing music, songs, dances, and religion and more. This community space of sharing has roots in traditions from many other countries, as does the music and dance they shared, and these traditions influenced the music and culture of the time.

The history of Congo Square is essential to understanding the early history of New Orleans and through it, the jazz music we love so much. The Potomac River Jazz Club is excited to have Freddi Evans bring this special Jazz Talk to our Zoom series on Monday, December 4, 7:00 p.m.

Freddi Williams Evans is an author and founder of www.congosquareconnection.org, an online collection that promotes the study of historic Congo Square. Her book, *Congo Square: African Roots in New Orleans*, the first comprehensive study of the historic location, received the Louisiana Humanities Book of the Year Award. Her research and advocacy influenced the New Orleans City Council Ordinance that changed the official name of the location from Beauregard Square, named after Confederate General P.G.T. Beauregard in 1893, to the popular name Congo Square in 2011. Along with published essays, her presentations include those in France and Senegal sponsored by American

Embassies in those locations. Other international engagements include the Bordeaux Congo Square Festival in Bordeaux, France and the 100 Years of Beat Festival in Berlin, Germany.

Evans is also the award-winning author of books for young readers including *Come Sunday*, *A Young Reader's History of Congo Square*, for middle graders, which received the Bronze Medal Independent Publisher Book Award and was a finalist for Next Generation Indie Book Award.



Working in the community, she co-chaired the New Orleans Committee to Erect Historic Markers on the Slave Trade to Louisiana, helped to erect the UNESCO Site of Memory Middle Passage Marker, and serves on the New Orleans Legacy Project Committee. Ashé Cultural Arts Center honored her as the Grand Griot of the Maafa Commemoration in 2019, and the Louisiana Endowment for the Humanities recognized her as "Humanities Hero" in 2017. Other honors include the New Orleans Arts Council Community Arts Award, the Mardi Gras Indian Hall of Fame Award, and the Julia Purnell Humanitarian Award (Alpha Kappa

Alpha Sorority, Inc.®, South Central Region).

Of her book, *Come Sunday*: "*The bloodlines of all important modern American music can be traced to Congo Square. Freddi Evans' book is the defining history of this national landmark.*" --Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

Our talks are offered for FREE, but we offer "donation" tickets as a way to offset the cost. *Please register by 5:00 p.m. the day of the event here:*

<https://www.eventbrite.com/e/737432830447>

ANITA THOMAS THE MUSICIAN FROM DOWN UNDER

by *Elie Cossa*

I scheduled a time to call Anita for a telephone interview. She asked how long it would take and I guessed 30 minutes or thereabouts. An hour and a half later, she had another commitment, and we finished the call. The conversation was so interesting, I could have stayed on the phone longer. A lot longer. In her words, she has done “different, weird and wonderful, incongruous things.”

Anita grew up in Australia. Her mother stayed home with her and her older sister when they were little. They listened to the radio, and her early musical memories include hearing a British comedy show called “The Goon Show”. The musical interludes during the show were performed by the Ray Ellington Quartet, who played a mix of Jazz, R&B and Calypso music, and a virtuoso haromınca player, Max Geldray, who played 30s and 40s jazz standards.

Her dad would also strum on the guitar and having one in the house meant early access for both daughters. As they both had an interest in music, her mother got them both into music lessons at a young age. Anita started with group lessons in school on guitar (mostly folk tunes) with teacher Simon Bracegirdle. Anita was diagnosed with “underdeveloped lungs” as a child and the doctor recommended swimming lessons and taking up a wind instrument. So, she began clarinet lessons and then some group flute lessons, as a friend was taking flute and she wanted to do it too.

There is a fantastic state-run music high school (in the U.S. it would be considered a combination Jr./Sr. high as it starts with 7th grade) attached to the Sydney Conservatorium. There were only 25 places for students each year, and classical piano was a requirement for it. Anita took piano lessons and

auditioned for the school using several instruments. Anita was accepted, as was her sister before her. She chose the clarinet as her primary instrument as she liked it best (both the instrument and lessons were provided as part of the schooling). There was also a requirement to learn a chordal instrument and she chose piano. She later did one year of jazz piano, and learned alto saxophone. Everyone in the school had to sing in choir, perform in ensembles, etc. Music came first, but the school also taught



Math, English, and other required subjects. The whole school consisted of only 150 kids and she is friends with a number of classmates to this day.

She met one her greatest mentors, Don Burrows in the late 1980’s (he was running the jazz department). The jazz program was a 2-year Associate Diploma of Jazz Studies (they didn’t have a 4-year degree). Anita was desperate to get into the jazz program and she auditioned on alto after year 10 and 11 and didn’t get in. She was finally accepted after 12th as an arranger.

She began gigging with other musicians. The jazz scene in Sydney was small but robust. There were a few jazz clubs with nightly or weekly jazz shows. In addition to club gigs, she also got a position in the pit band for the musical 42nd Street when she was 19 years old. She made great money doing that and the show ran for 6 months with her in the band.

She and her sister also began a family group, and they played for many years. In addition to Anita on reeds, her sister played bass, her sister’s then husband John played drums, and occasionally her friend

Liz played trumpet and sung. They all also played together for a time in John’s big band.

There is a very good, popular radio station based out of Sydney near where she lived. Her brother-in-law John was hosting a 5:00 jazz program once a week. He was looking to pass it on to someone else.

Anita did some guest spots, then got trained and took over the show. She absolutely loved doing it. Shows could be pre-recorded if necessary so she could still gig. The station had a library of recordings that included local artists that she used, but she often brought things from her home collection. Between the two, the show offered quite a variety of jazz, everything from early jazz to Miles Davis to Sun Ra.

Anita was married and in 2001 her husband's work brought them to California, just outside of Los Angeles, and the chance to expand her musical world sealed the deal to move. During their 5 years there, she studied with the late great alto saxophone/flute player Jeff Clayton. Through him she encountered a new teaching philosophy. She would arrive for her lesson (lesson times were a little loose) and there would be a group of people in the room either waiting for their lesson or staying after it. Students gleaned a LOT of information in this community of players. It was not as distracting as it sounds - there were sometimes communal discussions, but only when appropriate to the lesson. Through this, Anita was able to play a few gigs subbing in the Clayton-Hamilton jazz orchestra, and she met and played with some very cool jazz cats. Clayton also helped encourage Anita to write and record her own album. This is one of the things of which she is most proud.

While in L.A., she also met Eugene Wright (Dave Brubeck's long-time bass player) and she studied bass with him for 3 years. She was able to arrange a small tour for him in Australia. The Australian government does not make it easy to arrange this kind of a trip, requiring a full detailed itinerary way in advance for a visa. Despite difficult logistics, he played a festival and some gigs and they both had a great time.

Teaching can be, for some, a natural part of being a musician. Anita really loved attending music camps when she was younger, and at a certain point one ages out of youth camps, so to stay in that community she began teaching. When she was

living in California, someone recommended the jazz camp in Sacramento to her. She found a very strong trad jazz community there including the longest running jazz festival in the U.S., which has sadly ended. During that time there was a festival going on every weekend in the California coastal area. She attended and performed at many of them and began teaching at the camp around 2005. She loves teaching there, "You see all the young shiny faces being excited about something and you want to be part of it." Although she taught at both the adult and kids camps, they were different experiences. You see the brand new potential in the kids. Some come because they have never heard early jazz, and seeing the progression in them in one week is amazing. Anita often asks for the group of kids that are the most beginner - you can sculpt them and the change from start to performance is beautiful.



Anita Thomas on Ocarina and Dotty Westgate on Melodica at the Heather Pierson concert for the PRJC September 2023.

Anita has called the DC/Baltimore area home (living in Hagerstown) for about 15 years. When she first arrived, she did not know many people. As a musician, each time you go to a new city you need to establish yourself. There is not a solid audition process. Can you play? Can you cut the gig? Can you do it with a smile on your face? It requires time, perseverance and talent. As she built up her musical community to start generating gigs, she also went to school to become a surgical tech and she worked in that field for several years. She learned a lot of things, most importantly that the trust that people place in medical practitioners make working in that field a privilege. By the time the center in which she worked was absorbed into a larger medical conglomerate, she had made a name in the area, and she put her focus back onto music.

She has now lived and gigged in the DC area longer than anywhere else. Living in Australia, LA and DC, she notes commonalities to the musical communities. In all three, unless you are in the top echelon of performers, it is hard to make a living wage. "DC specifically has incredible musicians because of the military. You have to be at *least* at their level. It is always a joy to sit in a big band

section that is so tight...like the Smithsonian Jazz Masterworks Orchestra, they can nail any style - Trad Jazz to ultra-modern. Their knowledge and breadth is astounding. In LA, the studio scene lifts the bar. It is very difficult to get a regular studio gig, but once you get it, you are set. There is good pay, sometimes with royalties. She got to play a few gigs with high powered musicians from that scene.”

To ensure a solid base income here, Anita also learned instrument repair. She went to Wisconsin in 2017 to learn it and is schooled in a number of types of instruments, but is more practiced in woodwinds. She currently works for Lee Lachman’s woodwind repair. In addition to extra income, it has come in handy to be able to repair her own instruments.

The pandemic shutdown brought visibility to the reach of Anita’s performance skills. Her magical birthday wish videos were downright fantastic. She donned festive costumes and accessories while she sang, played drums, guitar, piano, woodwinds, and a myriad of other instruments to send well-wishes.

Hagerstown was not a live music scene when she first moved to the area, but that is building more these days. You might find Anita playing jazz at the Broad Axe on Monday nights, perhaps playing the bass with piano player Bob Sykes near Shepherd University, collaborating and arranging music with the classical guitarist Candice Mowbray, creating big band arrangements, or participating in jams or combos including Little Big Noise that play a variety of genres.

The PRJC has seen Anita play with a couple of groups this year including the Heather Pierson Combo and Dave Sager’s Pie-in-the-Sky band. We have seen her play bass, woodwinds, and the ocarina just to name a few. I am sure we will see her again soon, and who knows? She may have a new instrument, occupation, or skill to share that we have not heard yet. Next time you see her, sit down and have a listen. She has great stories.

HONORING BOB BROWN

by David Erickson



A memorial service was held for Robert “Bob” Brown November 17, 2023 in Winchester, VA. Bob was a long-time PRJC member and he and his wife Eunice loved Trad Jazz and traveled frequently to New Orleans in their years together. Bob requested that his service include a Traditional New Orleans Jazz Band and his family honored his request. Bob was a trumpet player, and as a trumpet player myself, I was deeply honored to lead a group to play for the service.

There were four songs requested to be played at the start of the band's performance at the end of the church service. The first, “Just a Closer Walk with Thee”, was performed in the traditional manner, slowly, with the family and mournful attendees led out of the sanctuary into the community room. Once in the room, the band transitioned to an upbeat tempo. The second song was “I’ll Fly Away”, the third “When the Saints Go Marching In” and the last “What a Wonderful World”, included me singing vocals. The band continued with a Traditional Jazz concert performing another 12 or so songs, including “Bourbon Street Parade”, “Hindustan”, “Doctor Jazz”, “Big Butter and Egg Man”, and “Undecided”.

The room was full of appreciative listeners and we received many positive and thankful words and most importantly, Eunice Brown was very happy to hear the music that they both enjoyed. Bob and Eunice's daughter and husband said that they had not seen Eunice in a positive mood since Bob's passing until she was uplifted by the music at the service. I believe Bob knew the effect that this music would have on those who would miss him in this world.

In addition to me on trumpet and vocals, the other excellent musicians were Halley Shoenberg on clarinet, Will Ward on banjo and guitar, and Gary Carper on tuba. The band was very happy to have provided this musical gift to Eunice, her family, friends, and all those who were there to honor Bob.



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IN MEMORIAM

by Joel Albert

This Thanksgiving season was a bittersweet one for the PRJC Family. As we celebrated the holiday, we got word in quick order of the deaths of three familiar members.

First was that of long-time board member Charles "Chuck" Enlind, followed by Margaret "Maggie" Smith, and Frank Mesich of the Buck Creek band. All contributed heavily to the success of the club over decades, and all are remembered here.

Charles "Chuck" Enlind



Chuck Enlind, 93, a loyal friend of traditional jazz and the Potomac River Jazz Club which he served as a board member and/or officer for at least 40 years died on November 17, 2023.

Born in Evanston, IL, in 1930, he grew up in Pittsburgh and graduated from the University of Pittsburgh where he taught Economics as a grad student. He later took a post as a Labor Economist in the Labor Department in Washington where he was introduced to the brand of jazz he loved so fervently. Chuck was attracted to festivals, attending the French Quarter fest 14 times plus many trips to North Carolina and Connecticut for major music events.

Outside of music halls, Chuck could be seen regularly at his Moose Lodge where he played fervid Bingo, sampled the beers, and told outrageous puns. After each one, he apologized then

plunged right in and told another one. It was a craft he practiced not just among his fellow Mooses but at PRJC events as well.

Chuck was honored at the November Jazz Jam at Alfio's, featuring some of Chuck's favorite songs. We will announce any memorial information through social media and e-mail blasts. The Board of Directors and club members extend their condolences to Chuck's daughter, Susan.

Margaret "Maggie" Smith



Even as we learned of **Maggie's Smith's** passing, the club had been preparing to salute her on her upcoming 100th birthday in March 2024. She was a sparkplug who always looked forward to "going to the jazz," as she put it. The jazz habit came to Maggie naturally as her dad played banjo and was a band leader. A long-time civil servant, she enjoyed her work as clerk to an FDA Administrative Law judge. She reveled in following the Buck Creek Band, going to Friday nights at Shakey's and too many jazz festivals to count. You knew her at club concerts from her bright smile and energetic second-lining. Maggie is survived by four children, eight grandchildren and seven great-grands.

The Board of Directors and club members will always be in her debt, and we offer our condolences to Maggie's family and friends.

The PRJC Community is invited to Maggie's Celebration of Life, which is in two parts: Saturday May 4, 2024, 12:00-5:00 p.m. Sandy Spring Museum, 17901 Bentley Rd., (continued pg. 8) Sandy Spring, MD, in the Dr. Bird Room of the Museum. (PRJC-style gathering with snacks and

drinks, indoors.) and Sunday May 5, 2024, 12:00-5:00 p.m. Rockburn Branch Park, 6105 Rockburn Branch Park Road, Elkridge, MD 21075. (Picnic style under the pavilion.) There will be Trad Jazz included; details forthcoming.

Contributions in her honor can be made to the Margaret Ager Smith Music Scholarship for students in financial need at Frostburg State University. Contact jtshort@frostburg.edu or 301-687-4068.

Frank Mesich



Frank Mesich was the science guy who indulged a passion for music by playing in as many bands as he could fit in: big bands, German bands, town bands, swing bands, church bands, beer garden bands and most prominently, the iconic Buck Creek Jazz Band for which he played trombone and co-led. Frank died on November 22, 2023.

A native of Michigan's Upper Peninsula, Frank, 84, earned a PhD in nuclear chemistry and had a career as an environmental consultant. He amassed what may have been one of the largest brass instrument collections in the world, composed music, and was considered a studio recording expert.

Frank was preceded in death by Helen, his wife of 56 years, and a daughter, and is remembered now by three children, eight grandchildren, two great grandchildren, and three siblings. A memorial service was held on November 27 in North Carolina. Donations may be made to the Save The Music Foundation at: www.savethemusic.org.

The PRJC won't forget Frank and his part in the Buck Creek Jazz Band. We offer condolences to his family and friends.

REMEMBERING CHUCK ENLIND

“I am so very sorry to hear the sad news of Charles Enlind's death. He and I had many Pittsburgh connections. He used to come faithfully to the Thursday evening "Not So Modern Jazz Group" programs in Alexandria. I am so sorry that I didn't keep up with him over the years, but I certainly remember his love of jazz and his delightful personality. In the meantime, Emil and I have made the big move to a retirement community near Philadelphia and we are settling in slowly. There is some quite good music to be heard here, but I will never forget the wonderful times in the Washington area.” – Betsy and Emil Ruderfer

“I am so very sad to hear this. Chuck's involvement with this music began when he and his friend Joe Donegan wandered into the Bratwursthau one Tuesday night 46 years ago and heard my Storyville Seven. He and Joe became regulars every Tuesday night for years, until the place burned down. Chuck offered me much encouragement in my subsequent musical pursuits as well. Chuck served this Club as board member, Treasurer, and President, putting in many years of volunteerism for this music. He and his ever-present puns will be greatly missed. I'm attaching a photo of a younger Chuck from the Club's archive.” – Dave Robinson



(Referencing the above photo) “His photo is about the way he looked when I first met him at Dutch Boland's Fifth Annual Cherry Bash (featuring a couple lbs. of cherries marinated in vodka for a week, along with a keg of beer) in June of 1990. A mutual friend of ours named Howard “Dutch” Boland was a mover and shaker in both the Arlington Moose and the So. Towers Bowling League (where I attempted to bowl and swill a few suds – the latter of which I was more expert at 😊 – on Thursday nights). Dutch invited both his favorite Mooses (Meece? Mice?) and bowling league pals to the picnic at a local park and that's when I first met

Chuck. A month or so later, I was “introduced” to his puns as a sort of captive audience having sat next to him on a bus trip to Blob’s Park, also organized by Dutch Boland. Ah, yes, the memories keep flowing back to me...” – Tim Onasch

“I was telling my wife the other day about being at the Normandie Farms bar for some jam session way back when, and Chuck pointed out the photos on the wall of the SS Normandie and told me how as a youngster his dad had taken him down to the New York dock to see the SS Normandie on her side (she was being converted to a troop ship, caught fire, and rolled over at the dock as the fire was being fought).” – Les Elkins

UP FOR ELECTION



Another important reason to attend the December 10 concert is that it’s Election Day – election of PRJC board members, that is. The board stands for election in December and once in place, appoints officers, typically the following month.

There are two vacancies on the board due to the passing of President Bunny Roncevic and Board Member Chuck Enlind. In addition, Acting President Tim Onasch will be moving out West.

Board leadership is critical to the future of PRJC. The board develops policies to guide the club along its mission to support traditional jazz, so we hope you’ll turn out and make your vote count. Please step forward – now is a perfect time to help shape PRJC and trad jazz future.

We would love to have you “on board.” Contact any of the current members with questions.



NEED A LAST MINUTE GIFT IDEA? GIVE THE GIFT OF MUSIC.

Give the gift of a PRJC membership or tickets to one of the club's great upcoming concerts.



Gift tickets are just \$20 (special reduced member rate) useable at any future concert.

Click here to pay online – and note it’s for the Xmas Special:

<https://www.paypal.com/paypalme/potomacriverjazzclub>

Or contact Judy Robinson:

443-282-0687.



NO SETH, NO PROBLEM!

Article by: Tim Onasch

The November PRJC concert was held on a lovely mid-fall day at Rosensteel Hall. The music was provided by the Seth Kibel Quintet which has delighted PRJC audiences since 2020. Seth is an accomplished woodwind player with a specialty on the clarinet and a jazz historian who's been playing in the DMV for over two decades. Sadly, the quintet's namesake couldn't perform with the rest of his bandmates due to a personal emergency. The remaining quartet of musicians stepped up and were nothing to sneeze at: Bob Abbott on bass; Sean Lane on keyboard; John Tigert on drums; and Flo Anito on vocals. A couple of musicians (and fellow PRJC Board members) sat in to perform a few numbers as well. So, the 60 or so attendees present were still in for an afternoon of some mighty fine jazz.

As this was the day after Veterans Day, the quartet opened its first of three sets with "God Bless America". This initial set of some 13 tunes included the oft-recorded ballad "I Can't Give You Anything But Love, Baby" featuring Flo's dulcet vocals. The quartet mixed in some trad classics like "St. James Infirmary Blues" and the 1926 Irving Berlin hit, "Blues Skies". As a youngster growing up in the 1960's, the first style of jazz that Yours Truly was exposed to (other than mainstream jazz) was bossa nova jazz and one of my early favorites in this genre

was "The Girl from Ipanema" which the quartet performed beautifully. This first set also included the band's stellar interpretation of the Isham Jones/Gus Kahn standard from 1924, "It Had to Be You". Sticking with songs composed and/or recorded in the 1920's, next was "Bye-Bye Blackbird", penned in 1926 and still often sung and recorded by contemporary artists. The group ended its superb first set by going way back in time – to pre-Civil War with "Down By the Riverside", an old work song sung by Black slaves in the middle of the 19th century.



The quartet opened its second set with an original tune which was followed by a 1930 number sung and recorded by countless musicians including Louis Armstrong and Frank Sinatra, "Exactly Like You". Like the first set, the band added a little Latin flavor to the afternoon with the classic, "Sway" (or "Quien Sera?", in its original Spanish title). Les Elkins (cornet) and Joel Albert (washboard) took the stage

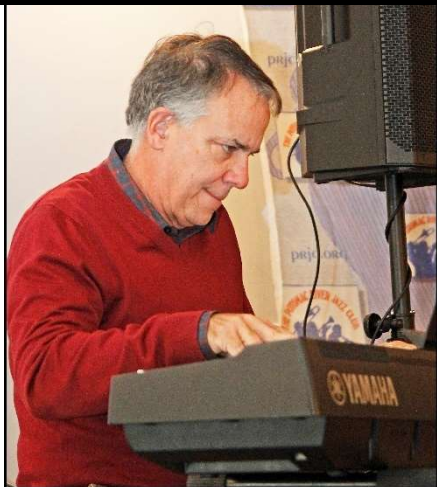
to flesh out the band a bit. They blended in flawlessly on two very well-known ballads from the late 1920's, "My Blue Heaven" and "Sweet Sue". The next



two numbers came from early 1930's: "Stormy Weather", first recorded by Ethel Waters but really made famous by Lena Horne, and "All of Me". The foursome concluded its second set with a country classic from the early 1950's, "You Don't Have to Be a Baby to Cry", first recorded by Ernest Tubbs but later made even more popular by Tennessee Ernie Ford.

The final set began with the tune that perhaps defines its composer and initial performer, Fats Waller, “Ain’t Misbehavin’”. Benny Goodman would be recalled with the band’s spot-on rendering of his classic, “Avalon”. This set included another Irving Berlin masterpiece from 1937, “I’ve Got My Love to Keep Me Warm”, recorded by a many artists since its release, including Ella Fitzgerald and Dean Martin. The quartet ended the show with the 1960’s standard first recorded by Sam Cooke, but really popularized by the late, great Louis Armstrong in 1967, “What a Wonderful World”.

Although we were sad to miss Seth, the musicians did a great job. We look forward to seeing the full quintet perform for the PRJC in 2024!



The Seth Kibel Quartet

Flo Anito – Vocals

Sean Lane – Piano

Bob Abbott – Double Bass

Jon Tigert – Drums

Guest Musicians:

Les Elkins – Cornet

Joel Albert – Washboard

(Photos: Joel Albert)



UPCOMING PRJC EVENTS – CHECK WITH VENUES & [HTTP://WWW.PRJC.ORG](http://www.prjc.org) FOR UPDATES!

- Dec. 4 The 31st PRJC Jazz Talk: **Congo Square's Influence on Early Jazz featuring Freddi Evans**, 7:00-8:15p.m. Congo Square is one of the New World's most sacred sites of African American memory and community. Beginning in the eighteenth century, enslaved Africans and free people of color gathered in Congo Square on Sunday afternoons discontinuously for well over one hundred years sharing music, songs, dances, and religion and more. Join Freddi Evans for an exploration of the remarkable influence New Orleans' Congo Square had on music and culture. Our monthly Jazz Talks are held through Zoom and are FREE, although we appreciate donations to offset the cost of the programs. Register here by 5:00 p.m. the day of the presentation: <https://www.eventbrite.com/e/737432830447>
- Dec. 10 **The Capital Focus Jazz Band** brings youthful energy to Traditional Jazz favorites. Just back from playing the Nashville live music scene including Rudy's Jazz Room, the National Museum of African-American Music, and the Music City Jazz Jam, The concert will include the music of Jelly Roll Morton, early Duke Ellington, Clarence Williams, Eubie Blake, Lu Watters, Fats Waller and much more, including some familiar favorites and a brass band second line. 1:30-4:30p.m. PRJC members (\$20), General admission (\$25; \$22.50 in advance), Students (Free). Knights of Columbus Rosensteel Hall: 9707 Rosensteel Ave., Silver Spring, MD. Tickets: <https://www.eventbrite.com/e/737626870827>
- Dec. 17 **Jam Session with The Conservatory Classic Jazz Band**. The band opens and closes the music, with a Jam Session in the middle. All are welcome to sit in or just sit back and enjoy. 2:30-5:00 p.m. Alfio's La Trattoria, 4515 Willard Ave., Chevy Chase, MD. \$10 cover charge for members, \$15 for General Admission, always FREE for jammers and students. Tickets <https://www.eventbrite.com/e/703828870097>
- Jan. 14 **Jam Session with The Conservatory Classic Jazz Band**. The band opens and closes the music, with a Jam Session in the middle. All are welcome to sit in or just sit back and enjoy. 2:30-5:00 p.m. Alfio's La Trattoria, 4515 Willard Ave., Chevy Chase, MD. \$10 cover charge for members, \$15 for General Admission, always FREE for jammers and students. Advance tickets: <https://www.eventbrite.com/e/767918694487>.
- Feb. 11 **Jam Session w/The Conservatory Classic Jazz Band**. <https://www.eventbrite.com/e/767920429677>
- Feb. 18 **The PRJC Mardi Gras Special featuring Orleans Express**. Don your beads, grab your parasols, and celebrate Mardi Gras with the PRJC! 1:30-4:30p.m. PRJC members (\$20), General admission (\$25; \$22.50 in advance), Students (Free). Knights of Columbus Rosensteel Hall: 9707 Rosensteel Ave., Silver Spring, MD. Ticket link will be available in the next issue of the Tailgate.
- Feb. 26 7:00 p.m. The 32nd **PRJC Online Jazz Talk: The Phonograph and Early Jazz with John McCusker**. A multi-media presentation showing the difference between a phonograph, a Victrola, and a Gramophone, and how the emergence of early American music genres—jazz, blues, ragtime—drove the recording industry and the place of music in American homes. All of our monthly jazz talks are FREE, although we appreciate donations to offset the cost of the programs. Register here by 5:00 p.m. the day of the presentation: <https://www.eventbrite.com/e/767927871937>

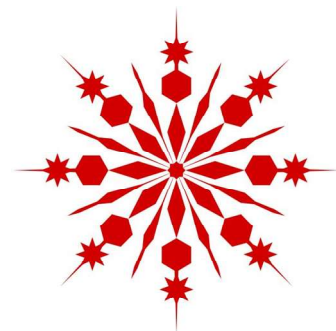
TRAD JAZZ LIVE CONCERTS – CONTINUING GIGS:

- Wed. **Greg Harrison Trio** at That's Amore Restaurant & Lounge, 15201 Shady Grove Rd., Rockville, MD, from 6:00-8:30 p.m. Clarinet, guitar and string bass playing songs from the 20s-40s with emphasis on Pete Fountain and Benny Goodman style jazz. Restaurant: 240-268-0682.
- 1st Wed. **Bayside Big Band** at the Bavarian Brauhaus, 7304 Parkway Dr., South Hanover, MD. 410-712-0300. 7:30-9:30pm
- Sun **Brooks Tegler's Trio**, 4:30-7:30, Irish Inn at Glen Echo, 6119 Tulane Ave., Glen Echo, MD, 301-229-6600



TRAD JAZZ LIVE CONCERTS – ONE OR MORE TIMES:

- Dec. 1 **Mike Suratt** at the Greenspring Ballroom Dance Club, Springfield, VA, 7:30-9:30pm
- Dec. 2 **Ralf Bocker & Friends: A Tribute to Sidney Becht** at the Spanish Ballroom, Glen Echo Park, Glen Echo MD, 8pm-11:30PM, with Beginner dance lesson 8-9pm. \$20/advance, \$30/door, Gottaswing.com
- Dec. 8 **Mike Suratt** at the Holiday Park SC, Free Dance Club Friday, Wheaton, MD, 1-3pm
- Dec. 16 **The Boilermaker Jazz Band** at the Spanish Ballroom, Glen Echo Park, Glen Echo MD, 8pm-11:30PM, with Beginner dance lesson 8-9pm. \$20/advance, \$30/door, Gottaswing.com
- Dec. 31 **New Year's Eve Swing Dance with California's Alpha Rhythm Kings** at the Spanish Ballroom, Glen Echo Park, Glen Echo MD, 8pm-12:30PM, with Beginner dance lesson 8-9pm. \$20/advance, \$30/door, Gottaswing.com



UP THE ROAD A PIECE

- Jan. 21 **Drew Nugent and the Midnight Society** 2:00-4:30pm, at Wallingford Community Arts Center, 414 Plush Mill Rd, Wallingford, PA 19089 and online. Drew and the band specialize in playing in the traditional "hot" jazz style of the 1920s. The band brings forth an authentic, yet original approach to an art form over 100 years old. Nugent's inspiration comes from a who's who list of great performers, composers, and musicians, both obscure and known going back a full century. Visit <https://www.tristatejazz.org/>



FESTIVALS:

- Feb. 1-3, 2024 The 44th Annual North Carolina Jazz Festival, Hotel Ballast Tapestry Collection by Hilton. Info: e-mail ncjazzfest@yahoo.com, call 910-399-6536, or visit their website at www.ncjazzfestival.org.
- Apr. 11-14 2024 The French Quarter Festival with free stages around the French Quarter and Riverfront in New Orleans. Visit their website: <https://fqfi.org/>

RADIO:

- Mon.-Fri. 10a.m.-12p.m. and Sat. 9-11a.m. WWOZ's **Trad Jazz** program on www.wwoz.org
- Sat. 7-10 p.m. **Hot Jazz Saturday Night** with Rob Bamberger on WAMU 88.5 FM radio www.wamu.org
- Sun. 8-10 p.m. Dave Robinson's **Jazz Gumbo** on WKHS-FM 90.5 (Worton, MD) or online at www.wkhsradio.org

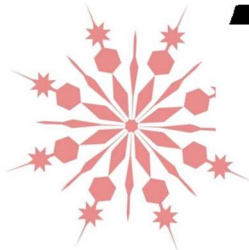
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The online calendar tracks jazz festivals all over!



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Chestertown, MD 21620



Tailgate Ramblings – December 2023



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