



SARASOTA JAZZ *Sounds*

Winter 2021



DRUMMER AL HIXON

Photo courtesy of Carol LoRiccio



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www.jazzclubsarasota.org

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From the President of The Jazz Club

A Dear Members and Friends of The Jazz Club of Sarasota,
t Last! Our Jazz Club has finally returned to planning and presenting jazz events. On Thursday February 11th, exactly eleven months since our last event, **The Bridge Series** will be launched with the first of four monthly live-streamed concerts. That night



Ariella and Nicholaas

will feature two excellent area groups: ARIELLA with Ariella McManus and Nicolaas Kraster; and *THE BARKER PROJECT*, a new seven-member group lead by bassist Johnnie Barker. The Bridge Series is a collaborative effort of Fogartyville/WSLR and the Jazz Club. However, the series was the brainchild of three people – Peter Anderson, Louise Coogan & Mark Lourie – who saw the need for more live jazz in Sarasota to help “bridge” the gap created by the corona-virus. They brought all the pieces and people together and made the series happen. We are grateful that they did.

While these concerts are essentially live-stream events, the plan is to offer a limited number of in-person seats on future nights if the community health risks are sufficiently diminished. You can find ticket and other information inside this edition of *Sarasota Jazz Sounds*. Tickets are available now on [Eventbrite](https://www.eventbrite.com).

More ambitiously the Jazz Club recently announced preliminary plans to produce an outdoor jazz festival, *Swinging Under the Stars*, in collaboration with Nathan Benderson Park on May 9th-13th. The festival will feature *The Manhattan Transfer* and Ken Peplowski will curate a lineup of international stars.

Yes, we know it might be too soon. That is why a final decision to hold the festival will not be made until March 31st. We will have everything in place and organized to start selling tickets then, but only if the virus numbers are way down and if vaccine inoculations are way up. We have engaged expert guidance from the Public Health College at USF and from Sarasota health officials. A final “Go / No Go” decision will be based on scientific health safety standards and local conditions as we approach March 31st. Care will also be taken to keep at a bare minimum the Jazz Club’s financial exposure. With all that in mind, we are happy to ask you to **SAVE THESE DATES** for *Swinging Under the Stars*, the 2021 Sarasota Jazz Festival. More detailed information is available on the [Jazz Club Website](https://www.jazzclubsarasota.org).

At this point I cannot predict the likelihood that this event will actually happen. I am, however, confident that if conditions have sufficiently improved, we will be ready to enjoy a safe and successful Sarasota Jazz Festival.

Respectfully,

Ed Linehan, President



Johnnie Barker

Please note: The new phone number for The Jazz Club is 941.284.2176.

SCHOLARSHIP NEWS

in the Era of a Pandemic

“ I have been able to learn some unbelievably valuable lessons over Zoom, and my playing has gotten better, although it is not as efficient or rewarding as in-person performances. It is a work in progress, and I believe there are positive things to be learned from this different experience. We all must adapt to the times, which is easier to accept now that we know the vaccine is our light at the end of the tunnel.”

Many of us have wondered how we would have done in college if an upsetting pandemic had happened in our time. We asked some students about this during the Tribute Concert for Blake Bennett and via email to our current students.

We were relieved to get good reports. There is the usual “given” – not the college experience they expected, especially due to personal interaction with other students being severely limited.

Academic courses are fine on Zoom and music classes and music performances are different but worthwhile. What the students have noticed is that they are learning a lot about music composition and their own performing skills have improved greatly. Life is very confining but concentration on their learning is free from distractions. The colleges are doing their best to fully educate the students. Some students even felt that their musical knowledge and performances have been even better than expected by this time.

Young people can be so positive. We have students at five Florida Universities. One answered our inquiry, “I have been able to learn some unbelievably valuable lessons over Zoom, and my playing has gotten better, although it is not as efficient or rewarding as in-person performances. It is a work in progress, and I believe there are positive things to be learned from this different experience. We all must adapt to the times, which is easier to accept now that we know the vaccine is our light at the end of the tunnel.” Another student commented that their school has been free of corona virus cases this whole year, which was a comforting thing to hear.

Bob & Vern Weitz
Co-chairs, Scholarship Committee



David Mason

Christopher Faison

Erik Hempel

Joshua Platt

Anthony Ingle

Luca Stine

Noah Charles

Liam Kaiser

Dylan McHann

Jason Charos

Blake Bennett

Tribute Concert



Last fall, one of our scholarship students, Blake Bennett, was killed in a hit-and-run accident. He was riding his scooter in Tallahassee when a speeding car hit him. He died in an instant. Later, the police were able to apprehend the driver.

Blake graduated from Pine View High School and was a resident of Sarasota. He received a scholarship for each of his four years at Florida State University.

Blake was admired and liked by both teachers and students. He was admired for his relationship with others, his thoughtfulness, and his kindness. One example was when he was rehearsing in a small practice room and noticed a young lady visibly upset and pacing around. He inquired about her situation and learned that she had an audition coming up and was not prepared. She could not rehearse because all the rehearsal rooms were full. Upon hearing this, Blake said she could use the rest of his reserved time. In addition, he offered to stay and listen to her and give her guidance so she could pass her audition.

Being a freshman away from home can at times be a lonely and frightening experience. His generosity, kindness, and sound advice brought back her confidence and her audition was successful.

Blake's reputation as a musician and a fine young man were well known among his peers. At the tribute concert were students from all over the state. Our Jazz Club scholarship students from other colleges throughout Florida came to play at the outdoor concert, which was held on December 27 on the Pine View campus with plenty of space for safe distancing.

In addition to our scholarship students, we heard music from Blake's old high school friends, a large group from Florida State, previous Jazz Club scholarship students, and current Pine View jazz combo students. Blake had been a member of the Pine View Jazz combo during his high school years.

The concert was the idea of Isaac Mingus, a current student at New College, who knew and admired Blake from when they both attended Pine View. He did a masterful job of organizing the concert, contacting all our current and former scholarship students, and other musicians in Florida, by telephone. Those who were available performed brilliantly. Without a rehearsal, the various musicians played amazingly well together in groups and as an ensemble. It was a brilliant success and provided those of us who were Blake's admirers a closure of sorts. We are grateful to Isaac for his work on this meaningful tribute.

Bob & Vern Weitz
Co-chairs, Scholarship Committee

**BROUGHT TO YOU BY
WSLR and Fogartyville
in collaboration with
The Jazz Club of Sarasota**

The Bridge Series

Virtual Gates open at 7:00 pm
Performances begin at 7:30 pm

February 11, 2021
Ariella/The Barker Project

March 11, 2021
Berimbau/Hot Club SRQ

April 15, 2021
Michael Ross Trio
featuring Fred Johnson/TBA

May 20, 2021
Gumbi Ortiz and Groove City/Synia Carroll

TICKETS:

\$10 Sarasota Jazz Club/Fogartyville/WSLR members

\$15 Non-members

\$25 for those that will host a watch party!

A limited number of rain or shine outdoor tables of four will be available for **\$40 members/\$60 non-members.**
(March - May shows only)

**CLICK HERE FOR
TICKETS**



Jazzlinks

GOES VIRTUAL!

This Joint Is Jumping

by Nancy Roucher



The Covid-19 Pandemic has changed – but not stopped – *Jazzlinks*, the Jazz Club’s collaboration with the Westcoast Black Theatre Troupe to bring history to life for 11th grade high school students in Sarasota and Manatee County.

Schools have eliminated field trips and outside groups coming into schools. So this year’s version of *Jazzlinks* has been modified and will be “Zoomed” for a classroom session and a performance with the technology making it possible to include a discussion with students.

The project couldn’t be more timely in view of the national discussion on equality and recognition of the contributions of African Americans in U.S. History.

A Teacher Workshop for language arts and social studies teachers was held from 2:30 p.m. – 4:30 p.m. on January 20th. Teachers previewed the

teaching materials and saw a sample of the performance which is focused on The Harlem Renaissance, including the Great Migration and the opportunity for freedom in the North, in contrast with the struggles African Americans were facing in the South.

The performance will feature the “stars” of the Harlem Renaissance, featuring portrayals of Langston Hughes, W.E.B. DuBois, Booker T. Washington, Billie Holiday, Duke Ellington, Cab Calloway, Josephine Baker, Fats Waller, Eubie Blake, Louis Armstrong and Ella Fitzgerald.

Individual schools will schedule their classroom sessions and performances in February.

“I am delighted that *Jazzlinks* is happening this year, in spite of the virus, and that our students will learn more about Jazz,” said Nancy Roucher, coordinator and founder of *Jazzlinks*.

Photo courtesy of Sorcha Augustine

Presented by The Jazz Club of
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Swinging under the stars

Sarasota

JAZZ

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Nathan Benderson
Park

MAY
9-13
2021

Save the Dates!

FEATURING

The Manhattan Transfer

Ken Peplowski and many more!

Tickets on sale April 1, 2021

Stay Tuned for more information!

SEVEN QUESTIONS

A Jazz Club Interview With

Al Hixon

By Ed Linehan



1947 University of Massachusetts Orchestra

During the down time of the last ten months Al made the decision to retire from performing. He felt that after nearly 85 years of playing and lugging his drum kit around (since the age of seven) it was time to let others continue the jam when live performances resume.

It has been said that the only constant in life is change. While that may well be true, it is difficult to believe we won't be listening to Al lead his band and guest artists on Monday nights anymore. We are very pleased that Al agreed to be interviewed for this month's Sarasota Sounds Magazine.

EL: Al I am sure people would like to know more about your personal history. Where did you grow up? Was your family involved in music?

AH: Worcester, Massachusetts. No, my family was not at all musically inclined. But we had a family friend who played in the house band at the movie theater. He would do the horses hoofs and the goose whistle and all of that stuff to the silent screen. When talking movies came in, in the mid '30s, he got laid off and he gave me all of his equipment. I was just a young kid at that point. I would say age seven. In those days, you practiced on a wood block. So, I sat in front of the window and there was a thing there that we put the wood block on. I would practice away, looking out the window at the kids playing football.

Around that same time, maybe 1941, the guy who took care of the bands that came through town made sure that I got taken out of school to hear the Gene Krupa band play in the early afternoon. When the set was over, he took me backstage to meet Krupa. He took me over to his drum set and asked me to play it for him. I remember the drums were full of water because of the metal rim on them. It was his sweat from finishing with his big drum boogie finish. He gave me a picture and signed it. I don't know where it is now. It said, "Every good wish for your complete success, Gene Krupa."

EL: Al how did you first get introduced to Jazz?

AH: In seventh grade they didn't have a drummer in the high school band, so they would have me go to the high school and play the percussion parts. That was always fun. My interest in jazz really came from the high school marching bands. Those bands played with a 6/8 tempo. When you play 6/8 music, you swing, 4/4 doesn't swing. I would love to play that stuff. Also, like most high schools, there was a little swing band formed. They played at proms and sock hops and all that sort of thing. I was their drummer. There I was in junior high, playing with high school guys and getting paid. That was pretty good.



For the last thirty years or so if you were newly relocated to the Sarasota area, or a snowbird or a tourist and you wanted to know where you could hear some great jazz it wouldn't take long before you were told about *Al Hixon's Jazz Jam*. That's exactly how I learned about Al's Monday night jam held on the second floor of the old 15 South Ristorante located just a few feet off of St. Armands Circle.

What a scene. A hundred or so people sitting or standing shoulder to shoulder for three hours struggling to get the attention of a waitperson. Al's house band tuning up while Al adjusted the antique sound system. The band frequently included Billy Marcus on keys, John Lamb on bass and Al pulling double duty on drums and serving as emcee. On any given night a dozen or so guest musicians and vocalists were invited to join the band for a tune or two. Those players represented a wide range of talent including active or semi-retired professionals, young players looking to jump start their nascent careers, and a few amateurs just excited to be to be on stage with some of the best local musicians.

This weekly, in season event was a little like going to church. The crowd was mostly made-up regulars sitting in the same seats each week. People "caught-up" with each other as they waited for the music to begin; and if you missed a night or two they wanted to know where you had been and if you were okay. These jazz congregants were much more than an audience, they were a community.

Last season new ownership took over the restaurant with new ideas for the space, and then the pandemic hit and everything came to a halt. The jazz scene since then has been relegated to CDs, radio and streamed events on the internet. Not bad, but not the same as sitting with friends and listening to or making live music.

Recent photos courtesy of Carol LoRicca

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continued

WINTER 2021 11



Left to right - Dan McMillion (trumpet), Judi Glover (piano), Al Hixon (drums), Terry Plumeri (bass) and Alex Glover (vocals)

EL: Did those experiences lead to becoming a professional musician?

AH: No, my mother wouldn't let me go on the road as a musician. It's a good thing. She knew that was not a good future for her son. I had an uncle 14 years older than me and I just loved that man. He was a landscape architect. That's why I went into that field at the University of Massachusetts. But I stayed involved with music. In 1947, when I was a freshman, I rolled my drum case up to the music department on campus when I got there. And this guy opened the door. He had just gotten off the road with Jerry Wald. He said, "You're a drummer?" And I said, "Yes, and I need to store my stuff." He said, "You and I are going to form the UMass dance band." That resulted in the orchestra that I played with throughout my time at college.

After graduation, I joined the UMass faculty and taught graduate design and the advanced senior design course, which was all good. It paid my way through my master's degree. During that time Dottie and I were married and began to have a family.

It just so happened that the head of the landscape architecture department came out of an office in Connecticut and in '55, there was a terrible flood through Avon and Farmington and all of those towns in

the area. Their drawings were destroyed because their office was right beside the river. They asked me to help restore the drawings. I would drive to Simsbury once a week from the university and I'd drop off everything that I had done, and I'd pick up another batch of work and take it back with me. After I graduated with honors from my master's program, they hired me full time. That got me into Simsbury, Connecticut.

It wasn't long before I went off to establish my own firm. Within a year I was doing very well. Most landscape architects work in a two or three town area, but I worked from Miami to Montreal. I was very fortunate. The harder you work, the luckier you get. I didn't play much music during the time of my landscape career.

EL: When did you first start to live in the Sarasota area?

AH: In the early '60s, I had a satellite office on St. Armands Circle. Have you heard of the Burnt Store Marina? Well, I designed that. Before that, there was an apartment project. I had an apartment here for my crew that were doing projects in Florida. I was doing a round trip every 10 days between the office in Connecticut and the office in Florida. Many years later, as I retired, we started living here during the season, returning to New England for the summer months.

EL: When did start playing music in the Sarasota area?

AH: Gosh, it's difficult to remember. I think I put a band together for some event, and I had a tape of it. I drove to the Buccaneer Inn, which no longer exists. I got the owner to come out and sit in my car and listen to the tape. I told him I wanted to try to run a jazz jam on Monday nights. We were there for many, many years at the Buccaneer. The place was sold out.

EL: As you think back to all those years that you did the Monday Night jams, who are some of the players that made up your core group?

AH: Well, of course, Billy Marcus and Dick Corn and Charlie Prawdick. Mark Neuenschwander would play, and John Lamb, Barry Backus, Bruce Wallace and Dominic Mancini. Then there were countless players who would sit in like Dave Morgan, James Suggs, Pete Barenbregge and a great trombone player from Colorado, Louise Wilson to mention just a few.

EL: Al, you know one of my reasons for calling you to do this interview was that I recently learned that you decided to retire from playing and as a band leader. Could you tell us a little bit about that decision?

AH: After 77 years of lugging drums all around, don't you think it's time? I said to Dave Morgan, "Dave, you play this gig and keep it going. I'm going to retire. I'd like you to take over my gigs." So, I did it on my terms. A week later the virus hit and everything started to close. I would've been fired. It's all about timing. And hopefully, once we get beyond these health issues and we get to a new normal, Dave will be able to resume a jazz jam at some location. He'll do a fine job. If he needs me on a stool with a microphone occasionally to help MC or do the voice stuff or whatever, that's fine.

EL: Al, that's a good segue to my last question. In addition to your musicianship, you are well known for your bandstand humor. Some might say infamous. Do you have a story you would like to share with us here?

AH: Yes, yes. Here goes. It was a dark and rainy evening, and I was driving in Colorado. I saw this old Indian walking along the side of the highway. I pulled over and opened the door. I asked him if he would like a ride. He said, "Ugh," and he got in. Well, I wanted to know about life on the reservation. Did he have a squaw? Did he have children? What was it like? I couldn't get him to say anything. Finally, he looks down between us on the seat and he says, "What's in bag?" I said, "Oh. It's a bottle of wine. I got it for my wife." He looked me straight in the eye and said, "Good trade."

EL: LOL! That my friend is a classic Al Hixon story. Thank you. I know I speak for all your audiences over the years that have shared Monday nights with you when I say thank you for the music and for the community you helped build.

AH: Thank you, it has been my sincere pleasure.



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The Jazz Club of Sarasota is a proud supporter of Metropics Radio online! You're invited to explore its daily 24/7 program schedule with just a click on the site's home page; www.MetropicsRadio.org



Ken Franckling's Jazz Notes

PANDEMIC PUTS THE JAZZ WORLD IN A TAILSPIN

The COVID-19 pandemic put the jazz world in a tailspin, just like the world at large, in 2020. And there is plenty of uncertainty going into the new year about what "new normal: might emerge from the darkness. International Jazz Day, like so many other things, became an online virtual event this time around. Pianist Keith Jarrett disclosed that he might never perform in public again because of lingering health issues. The National Endowment for the Arts welcomed four new NEA Jazz Masters and said farewell to nine others who were among the many industry-associated musicians and figures passing away during the year.



Keith Jarrett

PANDEMIC BLUES BECAME THE NEW STANDARD

Nothing in jazz seemed untouched by the novel corona virus, aka COVID-19. In short, freelance musicians, live music venues of all sizes and locales, promoters and artist reps took a big hit economically because of the lockdowns.

Virtually all jazz festivals scheduled after mid-March were cancelled. That meant no New Orleans, no Newport, no Monterey, no Montreal, among many others. A few, including the Detroit Jazz Festival, live-streamed via the internet without in-person audiences. Spain's San Sebastian Jazz Festival, Norway's Oslo Jazz Festival and Austria's International Jazz festival Saalfelden were scaled down with strictly controlled smaller audiences and precautions in place.

Musicians, many of whom live a gig-to-gig existence unless they had teaching income, felt the pinch most acutely. Most live concerts and club dates evaporated, with very few resuming when safe-distancing and other precautions could be taken. On the bright side, players embraced new technology, including Zoom and Facebook broadcasts, to perform and sometimes record from their living rooms as much to maintain some artful sanity as use virtual tip jars to collect contributions from supportive listeners. Driveways, front steps and nearby parks also became



Bucky Pizzarelli



Lee Konitz

performance venues. The National Endowment for the Arts, Jazz Foundation of America, the Louis Armstrong Educational Foundation, the New Orleans Jazz & Heritage Foundation, Germany's Musikfonds, and the National Independent Venue Association created relief funds to assist arts organizations, presenters and musicians who lost work due to the pandemic. Arts philanthropists and record companies also pitched in. A few clubs helped keep musicians afloat by streaming remote performances to audiences sitting at home. Others, most notably Jazz Standard in New York and Twins Jazz in Washington DC, closed their doors permanently due to the pandemic's economic impact.

More than 60 musicians and industry-associated figures succumbed to the virus, including, most notably, Henry Grimes, Lee Konitz, Mike Longo, Ellis Marsalis, Bucky Pizzarelli and Wallace Roney. Performers who recovered from COVID-19 included brothers Chris Brubeck, Dan Brubeck and Darius Brubeck, who caught it on a European tour; pianist Nachito Herrera, saxophonists Bobby Porcelli and Carol Sudhalter, and trombonist Ron Wilkins.

Ken Franckling is a veteran arts writer and freelance photographer specializing in music photography.

kenfrancklingjazznotes.blogspot.com/

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During this difficult time with Corona Virus Pandemic placing all the Jazz Club live events on hold for the foreseeable future your continued membership is vitally important to the Jazz Club. Please continue to support the Jazz Club with your membership so the club can continue to *Keep Jazz Alive in Sarasota!*

MEMBERSHIP APPLICATION / one person per form *It's Your Way to Support Jazz in Sarasota*

Membership \$75.00 per person for 12 months based on the date of enrollment

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In addition to membership, I would like to support young jazz musicians with a donation to the scholarship fund. \$

TOTAL AMOUNT ENCLOSED \$

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Please also list any special expertise (i.e., tech, speaking, etc.). _____

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