



# SARASOTA JAZZ *Sounds*

Spring 2019

## ***Houston Person*** 2019 “Satchmo” Winner

Photo courtesy of Gene Martin

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***Recap of the 2019 Sarasota Jazz Festival***

***An Interview with Nancy Roucher***

***Scholarship News***

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Dear Members and Friends of the Jazz Club of Sarasota,

As I write this note to you the 2018-19 Jazz Club season is coming to an end, with only the *Jazz on the Water* event on Sunday May 5<sup>th</sup> remaining. This is always a fun way to spend a few afternoon hours and this year we will be enjoying the music of the Len Murphy Quartet. The season for me has gone by in a flash. I guess it's true that "time flies when you're having fun!"

The fun and enjoyment that comes from presenting and promoting Jazz in our community is ample compensation for all the hard work the board, staff and many volunteers put in all season. There are names that should be mentioned for their commitment of time, energy and monetary contributions; but for fear of forgetting someone I will take the coward's way out by not listing them here. We have tried to acknowledge these special people in a variety of ways all season.

This year *The Jazz Club of Sarasota* has demonstrated that it is both a strong and growing organization. It has been successful in pursuing its mission of "...preserving and presenting jazz." Here is the evidence:

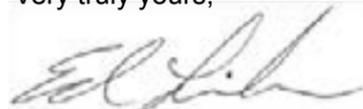
- Membership has grown by 50% since we announced our goal of 1,000 members.
- We raised almost \$20,000 for the **College Scholarship Fund** to support young jazz musicians.
- We created a regional **High School Jazz Band Competition**.
- We relocated the Jazz Festival to downtown and expanded the concert performances from 8 to 34 hours by adding stages dedicated to Blues, Latin, Contemporary and Classic jazz styles.
- We renewed our working relationship with *The Jazz Cruise* and with *Arbors Records*. These are great partners, who are equally committed to sustaining Jazz as a vital art form.
- We instituted a new **Monday Night Jazz Cabaret series** at Florida Studio Theatre that sold out all five nights in the series.

The Jazz Club faces some serious financial challenges in spite of these accomplishments. To meet these challenges, we need to 1) continue to expand our membership, 2) broaden our sponsorship base, and 3) increase our Festival attendance. We have plans to do just that, and we will be calling on you to help!

In closing it is my very special pleasure to announce that we will be expanding the *Monday Night Jazz Series* by offering a five night Summer Series starting in June. The series will include Hot Club SRQ, The Danny Sinoff Trio, Chuck Redd with La Lucha, The Jeremy Carter Quartet and vocalist Daniela Soledade with the Nate Najjar Trio. Wow! Tickets are on sale now. See the full-page ad in this issue of the Sounds.

I'll be sending updates in my emailed President's Newsletter. Enjoy the summer.

Very truly yours,



Ed Linehan, President



# The 2019 Sarasota Jazz Festival

*And the survey says.....*

The Jazz Club of Sarasota 39<sup>th</sup> Annual Jazz Festival *Attendee Survey* was compiled using two data sources. Residence data collected using point-of-sales information provided by the festival ticket agent, *Eventbright* which processed more than 99% of all tickets sold; and from the surveys collected at the free (non-ticketed) Concert *Jazz in the Park*. The second source of attendee information was compiled from three hundred and sixty-one (361) surveys collected at the various festival events. The 361 surveys represented a sample size of 14.8% of the 2,441 festival event attendees.

The surveys provided information that focused on attendee satisfaction with events; new and repeat festival attendees; how the attendees learned about the festival; and the age distribution of attendees.

Ninety four percent agreed that the event they attended was a meaningful artistic and cultural experience. Almost two thirds of the responders had attended a Sarasota Jazz Club event previously and 96% would attend the festival again. It was interesting that only 50% of the respondents attended the prior year's festival.

Most attendees heard about the Festival through print ads and articles, The Jazz Club Festival website and email. Twelve percent heard through word of mouth and the remainder via tv, radio and social media.

Forty three percent of the attendees are Sarasota County residents, 23% are from Florida but outside the county, 30% are out of state and 3.5% are international. The age range attending is predominately over 61 with only 9% below this.



# Monday Night Jazz Cabaret Summer Series

**Keven Aland - Hot Club SRQ**  
June 3

**Danny Sinoff Trio**  
June 17

**Chuck Redd & La Lucha**  
July 8

**Jeremy Carter Quartet**  
July 29

**Daniela Soledade and The  
Nate Najar Trio**  
August 12

Presented by



**John C. Court Cabaret**

**Florida Studio Theatre**  
1st Street & Coconut Avenue

**Box Office - 941-366-9000**

[www.floridastudiotheatre.org/box-office](http://www.floridastudiotheatre.org/box-office)

**All Seats Reserved**

**Members \$35**

**Non-Members \$39**

**Series Subscription \$165**

**Full Bar and Dinner Menu**

**6:30 PM Open for Dinner**

**7:30 PM Performance**



## SEVEN QUESTIONS

A Jazz Club Interview With  
**Nancy Roucher**

By Ed Linehan



If you are new in Sarasota and want to learn quickly about arts organizations and arts education advocacy the person to talk to is Nancy Roucher. She has been engaged with many organizations and agencies as an organizer, grant writer, program manager, evaluator, board member and advocate since arriving here from the mid-

west in 1986 with her husband Jerry. Just as active today, Nancy sits on many committees throughout the community. For the last five year's Nancy has been a board member of the Jazz Club of Sarasota and chairperson of its Music Committee.

**EL: Nancy, tell us about your background. Where did you grow up?**

**NR:** I grew up in St. Joseph, Missouri, which is a small town, and was not quite so small then. It was a jumping off place to the west, and as I like to say, the home of Jesse James and the Pony Express. My father was an immigrant and my mother had already lived here.

We had a huge family, because my dad's father was one of ten brothers and sisters, who all were able to leave over a span of time from Russia. He came in 1920. I was the first person in my immediate family to go to college.

My parents always told me that participating in the arts was the mark of an educated person. I took piano lessons. I played the accordion, believe it or not. Jazz was the popular music of the day. My dad and my uncle really liked jazz. We were 50 miles from Kansas City, which was kind of a hub of jazz in those days.

I went to the University of Missouri where I majored in journalism. I met Jerry there. He also grew up on jazz. After college we moved to another metropolis, Decatur, Illinois. I got a job as a reporter on the *Decatur Herald & Review*. In those days, the only job a woman could get was in "society". I figured out that if I wrote a lot of features, I could get out of *Brides*. That's what I did. I learned everything about the town, who made things happen. That stood me in very good stead when I got involved in the community.

**EL: Tell us more about your adult life prior to moving to Sarasota. I know you raised a family.**

**NR:** I had two daughters. When they were born, I started doing freelance writing, and I also did some advertising work for various businesses. I got very involved in the community. A fledgling Arts Council was formed. I was invited to be on the board. That was my beginning of seeing the arts as an important part of community life, and particularly in education. I became president of the Council. I started an *Artists In Schools* program. I also was on the fine arts committee for the State Board of Education in Illinois.



Nancy with Ken Peplowski

continued next page



L to R: Bob Seymour, Nancy, Houston Person, Ken Peplowski, Ed Linehan

During this time, I was also part of a group that was dubbed the "Radical Moms." We started our own alternative school. It was part of the free school movement of the time. It had four rooms. It was the height of the integration discussion at that time. We decided we wanted to be equally as integrated as the public schools, if not more. The whole premise of the school was project-based learning and a lot of hands-on things. That's where I learned first hand about the power of the arts in the classroom. That was a defining moment.

**EL: In 1986 your husband retired from his business and you moved to Sarasota for a quiet retirement life. Yes?**

**NR:** Yeah right! I thought my professional life was over and I was going to have to learn how to play bridge. What really happened was that I went to the museum and said, "I'd like to volunteer." They immediately hired me to do an evaluation of their docent program. At about the same time an arts education friend came to Tallahassee to speak. I went to hear him and met some people there. One thing led to another and suddenly I was writing a grant application to the Getty Foundation with a woman from the Florida State University art education faculty. The grant was funded, and with it we ran the Florida Institute for Art Education for 12 years. The project worked with 10 school districts around the state.

**EL: That's amazing. How did you become involved with the Jazz Club of Sarasota?**

**NR:** Back in Decatur Jerry was very involved in the local Jazz scene and he started a Festival. Jazz was always a big part of our life. When we moved here, he walked into the Jazz Club office and he said, "I'd like to volunteer." He and Hal Davis, the founder and president of the club became very close friends. After about four years Jerry became president when Hal stepped down. Two weeks after he Jerry became president, Hal died of an aneurism. It was tragic.

Jerry had a passion for the Jazz Club. It became a very important part of our life, with planning the concerts and all. This was the era of the jazz party. We went on some of the early jazz cruises. And I loved the music, too. So it was a very exciting time. He did that for 10 years, and came back again because of some leadership issues for two more years. I was always involved, but it was really his thing. Oh, I did get involved with *Jazzlinks*.

I was also part of a group that was dubbed the "Radical Moms." We started our own alternative school. It was part of the free school movement of the time.... The whole premise of the school was project-based learning and a lot of hands-on things. That's where I learned first hand about the power of the arts in the classroom. That was a defining moment.

**EL: I understand that *Jazzlinks* has been around for about 20 years. What was your involvement?**

**NR:** One of the educators I worked with was Lucy White. She originally came from New York. She had always dreamed of having kids learn about jazz and African American history. Lucy approached me, and we talked about it. We got a grant from the Venice Foundation and started writing curriculum for the fifth-grade level. That's where African American history was taught at the time. There were nearly 20 lessons and they were implemented district wide with 2500 students. The lessons were taught by core classroom and music teachers.

The state then reorganized the entire social studies curriculum and moved African American History to the 11<sup>th</sup> grade. The program was dormant for a few years until *Westcoast Black Theatre Troupe* asked for help in developing an education program. I had an epiphany that I had the content, and they had the talent. For the last four years *Jazzlinks* has been in the 11<sup>th</sup> grade of all our high schools.

**EL: When did you join the board of the Jazz Club? And when did you become chairperson of the music committee?**

**NR:** It was about five years ago that Gordon Garrett prevailed upon me to join the Board. I was always involved in Club activities, but it was really Jerry's thing. I was reluctant, but I agreed to become a Board member. The moment I joined Peg Pluto, who was president, asked me to Chair the Music Committee.



Westcoast Black Theatre Troupe

**EL: What did that mean to you that you were the head of the music committee? What did you focus on?**

**NR:** The Club and especially the Festival wasn't anything like it used to be. I'll put it that way. I was excited. Because I thought, "Well, maybe I can really do something, and bring back some of the glory days." We used to fill the Van Wezel five nights in a row, when we had 2,500 members. I knew it wasn't going to be like that again, but I also knew it could still be a lot better. I was excited by the possibilities. I see a lot of movement in the right direction.

**EL:** Thank you Nancy for sharing so much of your history and yourself. When I joined the Board about a year after you did I was struck initially by your enthusiasm and ideas. Gradually, I learned about the amazing array of experiences and skills that you bring to bear in everything you do. The Club is extremely fortunate to be the beneficiary of all those gifts.

## Our Dedicated Volunteers...

The 2018-2019 season of the Jazz Club of Sarasota was an outstanding one, thanks to the following volunteers who worked tirelessly at our various events throughout the year.

The highlight of our year was the very successful Jazz Festival taking place March 3-9<sup>th</sup>. The 2019 festival was the first of its kind from previous years with a new concept of performing music during the afternoon and evenings. Thank you all for your time, effort, and long hours you put in. It was all of you with your dedication and spirit that made the festival so successful.

Thank you...

Lenore Walsh

Director of Volunteers

### 2018-2019 Volunteers

- |                      |                          |
|----------------------|--------------------------|
| William Aronis       | Susan Leavis             |
| Carline Ash          | Carole Lee               |
| Joani Barr           | Don LeVine               |
| Madison Barr         | Ed Linehan               |
| Louise Brassard      | Irwin & Sandy Livon      |
| Les & Mary Brown     | Brad & Carol LoRicca     |
| James Baxley         | David & Elizabeth Martin |
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| Barbara deClamecy    | Mae Noll                 |
| Amanda Dickerson     | George & Sheri Remias    |
| Elsa Fierens         | Joyce Rosenthal          |
| Lori Gentile         | Debbie Silver-Heller     |
| Cheri Glaser         | Saretta Sparer           |
| Frank & Ellie Gooch  | Roger Spivack            |
| Bill Jones           | Patricia Tunberg         |
| Judy Jones           | Dave Walrath             |
| Jan Jung             | Elizabeth Wechsler       |
| Paulene Kirschenbaum | Chris Weiss              |
| Prince Knight        | Bob & Vern Weitz         |
| Judy Landes          |                          |



Houston Person

# The 39<sup>th</sup> Annual Sarasota Jazz Festival...

lots of “new” to be had

Photos and article by Ken Franckling

T

his year’s main events at the Sarasota Jazz Festival featured a lot of new elements. They included a new location, new musical flavors and a lot of new faces in the talent lineup. There was also a more-relaxed format much like the weekend jazz party concept that the late Dick Gibson pioneered in Vail, Colorado, back in 1963. The move from the Riverview High School Performing Arts Center to the waterside Hyatt Regency Hotel’s main ballroom and function rooms underscored the informality of the concert vibe.

This year’s *Generations of Jazz* theme was the umbrella for a blend of longtime festival favorites, as well as younger talents. Music director Ken Peplowski showcased dynamic young singer

Charles Turner, saxophonists Roxy Coss and Aaron Johnson, and trumpeter James Suggs. Friday and Saturday afternoon programming was expanded to include a lot of options for listeners, with specialized stages for classic jazz, more contemporary jazz sounds, Latin jazz – and the blues.

Tenor saxophonist **Houston Person**, a distinctive balladeer whose playing is steeped in soul jazz, received the Jazz Club of Sarasota’s *Satchmo Award*.

Tenor saxophonist Houston Person, a distinctive balladeer whose playing is steeped in soul jazz, received the Jazz Club of Sarasota’s *Satchmo Award*. The award has been bestowed since 1987 to honorees who have made a “unique and enduring contribution to the living history of jazz.”

Here are some personal highlight moments from Wednesday night, Friday afternoon and night, and Saturday night’s closing concert:

continued next page

## Wednesday

Turner, winner of the recent Duke Ellington Vocal Competition, divides his time between New York and Paris. His gifted chops were a treat on jazz classics (the Joe Williams hit "More Than Likely," "Skylark" and "Honeysuckle Rose") and originals ("When You're in Love" and "Ooh La La"), with Peplowski joining him on the latter tune. Tonally, Turner reminds me a lot of singer Andy Bey. Person closed the first set with the Benny Carter classic "Only Trust Your Heart," "Easy Living" and Illinois Jacquet's "Black Velvet."



Gene Bertoncini

Four tunes from headliner Randy Brecker ("Have You Met Miss Jones," Freddie Hubbard's "Up Jumped Spring," "I Can't Get Started" and "What Is This Thing Called Love?") revealed his immense chops and artistry. Then Suggs and Randy Sandke, who moved last summer from New York to nearby Venice, joined Brecker for the rousing finale. They blended horn lines and traded solos in ways that seemed to astonish each other – and keep them on their toes – on "There is No Greater Love" and the Miles Davis-penned burner "Donna Lee." This trumpet trifecta was a winner.

## Friday

The four afternoon stages that preceded the evening's main concert featured a variety of local, regional and national performers. They included guitarist Gene Bertoncini and singer Katt Hefner on the classic jazz stage, pianist Joe Delaney's trio and drummer Thomas Carabassi's quartet on the Latin stage, tenor saxophonist Jeremy Carter and bassist Hiram Hazley on the contemporary stage, and singer-guitarist Selwyn Birchwood and singer Lauren Mitchell on the blues stage.

Bertoncini, 81, treated his listeners in the Hyatt

Regency's intimate Boathouse to solo guitar artistry featuring delicacy and clean melodic lines. He opened with a clever "spring" medley that included "Spring Can Really Hang You Up the Most," "It Might as Well Be Spring" and "Gone With the Wind."

Pianist Shelley Berg kicked off the evening program with a solo version of "You and the Night and the Music," setting the tone for the abundance of jazz to come. Berg directs the jazz program at the University of Miami's Frost School of Music.



Ken Peplowski and Charles Turner

Suggs attended last year's festival - as a listener. This night, he led off the second set, which became trumpet trifecta. He performed three tunes from his recently released debut *Arbors CD You're Gonna Hear From Me*: Duke Ellington's "It Shouldn't Happen to a Dream," the Soft Winds' "Detour Ahead" and one gorgeous original. Drummer Mark Feinman's infectious New Orleans shuffle beat on Suggs' "My Baby Kinda Sweet" set the tone on this gem.



Roxy Coss



James Suggs, Randy Brecker, Randy Sandke



Gary Dow and Lauren Mitchell

Tenor saxophonist Coss used her Sarasota debut to perform two originals, "Feminist AF" and "You're There." Johnson shared his talent on flute, alto sax and clarinet, the latter on the little-heard-these-days Mack David ballad "A Sinner Kissed an Angel." A bit later, during the mix-and-match portion of the set, Coss, Johnson and Peplowski tore into "Cherokee" in a sax spectacular.

Singer Mary Stallings was featured for most of the second set. Gems included her versions of "Girl Talk" and "September in the Rain," the latter performed with the spare accompaniment of Berg at the piano. Turner made a Friday night cameo with a lush take on "Stardust" before all of the night's performers crowded on stage for a rousing finale.

Friday night began with alto saxophonist Pete Carney guesting with the Sarasota High Admirals, one of three area high school big bands that opened the evening performances with half-hour sets. The Pine View High School Jazz Ensemble, North Port High School Jazz One and The Admirals were the top three finishers in the Jazz Club of Sarasota's high school band competition for young performers from Sarasota and Manatee counties.

## Saturday

The festival finale mixed and matched players in ways that showcased their creativity. There were a handful of solo tunes, some duos, a few varied quartets, quintets and even a two-piano, two-bass, 10-performer finale. Person was featured with pianist Bill Charlap, bassist Alejandro Arenas and drummer Feinman on "You're a Sweetheart" and "Maybe You'll Be There" to open things.



Alejandro Arenas and Mary Stallings

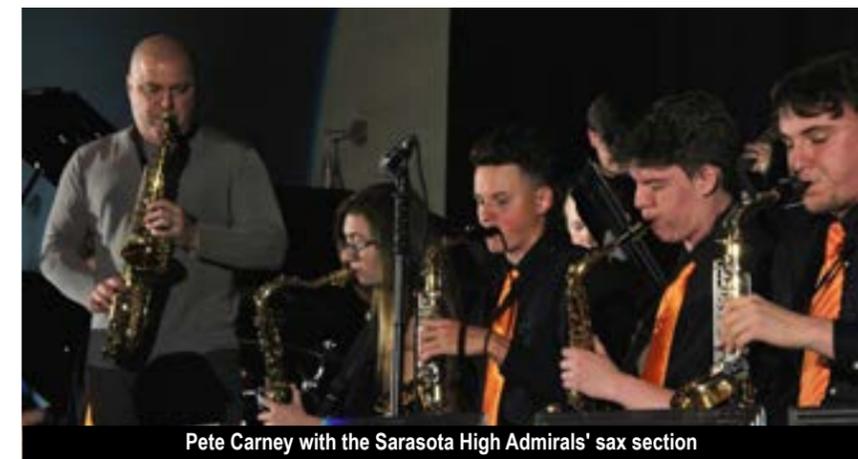
Peplowski performed a solo clarinet version of Ellington's "The Single Petal of a Rose" before his duet with pianist Dick Hyman on "Panama." Hyman, who turned 92 the day before, then delivered the first of two solo spotlights, before he, Peplowski, Sandke, Arenas, Feinman and Charlap closed the set with "Take the A Train." Later highlights included Hyman and ex-Ellington bassist John Lamb's duo version of Lester Young's "Jumpin' With Symphony Sid" and their collaboration with Stallings on Duke's "I've Got It Bad (and That Ain't Good)."

Sitting at Yamaha grand pianos at opposite ends of the long ballroom stage, Hyman and his much younger cousin Charlap, also treated the audience to a tasty duet. They traded solos, tossed melodic lines back and forth like a relay baton, and comped behind each other on "All the Things You Are."

La Lucha members John O'Leary on piano, Arenas and Feinman were the ace rhythm section for the main stage concerts all week, as well as a wee-hours jam session at the nearby Starlite Room after Friday night's concert. They played impeccably, shifting to each featured guest's style with ease. On this final night, they got their own spotlight with an exhilarating take on Fred Astaire's "Cheek to Cheek."



John Lamb



Pete Carney with the Sarasota High Admirals' sax section



# Scholarship News

"I found a new meaning for music for myself as I discovered its complex and intricate abilities to alter and convey emotion. Because of this, I have been motivated like never before. This new discovery has driven me to refine my craft, stretch my creative potential and seek out new and adventurous experiences and opportunities." *David Mason*

By Bob Weitz, Scholarship Co-Chair

# W

hen our scholarship students are in Sarasota for summer or winter break, they always remark how very grateful they are for the scholarship assistance they receive from us. They also mention how rewarding their college experience has been.

At the Jazz Festival, recently, I made a point to talk to Shelly Berg about how much all of us in the Jazz Club appreciate the fine work his teaching staff has been able to accomplish with our four scholarship recipients attending the University of Miami. Shelly is the director of the Frost School of Music and oversees classical, chorus, and jazz studies.

One of these four students is David Mason, a freshman in the Frost School of Music at the University of Miami. He has been asked to participate in functions that are usually reserved for upperclassmen. He was the soloist on the soprano saxophone at our recent Jazz Festival when the University of Miami band performed. We had a brief conversation with him prior to his performance

and asked him to send us a note about how his college experience is going. His report follows here:

*As of the time of writing this, I have less than two months left in my freshman year of college...it's crazy how time flies. Classes at Miami are extremely challenging, but I'm finding it to be incredibly rewarding, especially so this semester. I'm taking these two general education composition and math classes, but the professors are extremely compassionate and really care about their students. Although there is a ton of work to get done for both of these classes and it leaves me little time to do other pressing matters, they have been very impactful on me and I wouldn't trade it for the world. Particularly my composition class, there is so much work, but it has taught me how to actually write and made the writing process easier.*

*In music, last semester I got the opportunity to meet and perform with Ingrid Jensen, she is not just an*

*incredible musician but an incredible person too. Her methodologies are extreme natural and holistic, and it was very refreshing to see that in an environment of academia where often times things can get very by the books and stringent. The concert went very well, and we played some of the hardest music I've ever played. I have the privilege of playing in the Studio Jazz Band at Miami and it's fantastic, we are always getting opportunities to play. For instance, this semester we got to play at The Open Stage Club in Miracle Mile in Coral Gables. We played as a backing band for Lucy Woodward at Snarky Puppy's GroundUp Music Festival on Miami Beach and we just played with Ken Peplowski at the Sarasota Jazz Festival. There really is so much music happening*



David Mason, prior scholarship recipient and a freshman in the Frost School of Music at the University of Miami.

*in Miami and I know it was the right decision for me to come here! Coming up this semester I get to interact and perform with Maria Schneider who is one of my biggest musical inspirations.*

*Back in February I was also named Honorable Mention in the Nation Young Arts Foundation Competition and was able to go to their campus in Biscayne Bay and work with a bunch of other artist for a whole week. This experience changed my life. I found a new meaning for music for myself as I discovered its complex and intricate abilities to alter and convey emotion. Because of this, I have been motivated like never before. This new discovery has driven me to refine my craft, stretch my creative potential and seek out new and adventurous experiences and opportunities. I was also able to work with and develop*

*connections with master teachers like Ignacio Berroa, Nicole Yarling, Jonathan Ragonese and Tim Warfield as well as play with musicians from all around the country. I was also able to premiere a new work of music I wrote particularly for this ensemble entitled Dreams from Yesterday. This week wasn't exclusive to just the medium of music though, in fact, winners from all disciplines were there and I was able to learn and collaborate with them like I never thought was possible. Specifically, the jazz group worked with the winners in writing and provide them music for their writing. Although painstaking in putting together, the outcome was beautiful, and it opened my eyes to new possibilities across mediums in art.*

*Overall, the experiences I have gotten at the University of Miami have been second to none. It is simply the best place to be and I am learning so much. Thank you so much for all your continued support.*

*David Mason*

**Jazz at 2**  
Season Wrap Up

Having recently completed a very successful season of 24 Friday afternoon concerts and featuring well more than 100 talented musicians and singers, we are now in the "behind the scenes" mode. We are listening, scheduling and contracting for the upcoming season.

There will be at least 24 concerts starting in mid-October. Stay tuned for details and thanks for your continued support.

We'll see you soon!

**Dave Walrath**



Lil & Louis, a play with music, is the story of jazz pioneers Lil Hardin Armstrong and her husband Louis. Written by Jo Morello, the play was directed by Chuck Smith of Chicago's Goodman Theatre and Westcoast Black Theatre Troupe, the play's artistic home, with talented performers primarily from WBTT. The full-length play was presented in a script-in-hand workshop production as part of the Sarasota Jazz Festival. Over 400 people attended the performances, held on March 4, 5, and 10 at WBTT and St. Paul Lutheran Church.

Jazz Festival musicians played a vital role in the play's creation: NEA Jazz Master Dick Hyman was music advisor and Randy Sandke played trumpet as Louis in a recording session at First Presbyterian Church. Others in the Lil & Louis band were Mike Moran, piano/arrangements, and Mike Treni, trombone.

Produced by the nonprofit JoMo Productions, Lil & Louis is working towards a full production in Sarasota in mid-January 2020 (pending funding). To learn more or get involved, please contact [jo@jomorello.com](mailto:jo@jomorello.com).



Clockwise, from top: 1. Louis (Brian L. Boyd) and Lil (Jai Shanae) start to fall in love. 2. They're "Ballin' the Jack." 3. Cast members sing one of the songs of the era. Photos: Carol LoRicco.



Company and cast of Lil & Louis: Julie Leach, WBTT; Raleigh Mosely II, Patric Robinson and Brentney J., ensemble; Brian L. Boyd, Louis; Jai Shanae, Lil; Jo Morello, playwright; Chuck Smith, director; Lonnetta Gaines, Travis Ray and Don Walker, ensemble; Jack Gilhooley, dramaturg; Luke Andrews, sound. Not pictured: Nate Jacobs, WBTT; Steve Patmagrian, lighting; Dick Hyman, Mike Moran, Randy Sandke and Mike Treni, musicians. Photo: Rita Seixas.

THE JAZZ CLUB OF SARASOTA  
CARES

# High School Jazz Band Winners Perform at the 2019 Festival



Pine View High School with Charles Turner.



Pine View High School opened the Festival on Wednesday evening.

Five area high school jazz band gathered at Riverview High School on Sunday, January 27, to compete for the opportunity to perform at the Sarasota Jazz Festival. An enthusiastic audience listened to bands from Manatee High, Sarasota High, North Port High, Riverview High and Pine View High, each band performing three selections. The judges had a tough decision to make, but the winners were Pine View, North Port and Sarasota, each of whom performed at the three nightly concerts during the March festival plus received cash awards totaling \$6000.00 from the Jazz Club of Sarasota.



Sarasota High School Jazz Band performing on Friday evening

Photos courtesy of Carol LoRicco



North Port High School Jazz Band performing on Saturday evening.

# WHERE YOUR STARS ARE

## THE LINEUP



DIANNE REEVES • CHRISTIAN MCBRIDE • ARTURO SANDOVAL • KURT ELLING  
SHELLY BERG *Music Director* • JOHN CLAYTON *Big Band Director*

ARTEMIS, featuring: RENEE ROSNES, ANAT COHEN, MELISSA ALDANA,  
ALLISON MILLER, NORIKO UEDA, INGRID JENSEN

*Celebrating the Centennial Birthday of Dave Brubeck:* BRUBECK BROTHERS QUARTET  
CHARLES MCPHERSON • STEVE TYRELL • JOEY DEFRANCESCO • BYRON STRIPLING JOHN  
PIZZARELLI • JEFF HAMILTON • LEWIS NASH • JEFF CLAYTON • RANDY BRECKER  
WYCLIFFE GORDON • HOUSTON PERSON • KEN PEPLOWSKI • BENNY GREEN  
CATHERINE RUSSELL • JAMES MORRISON • RENÉ MARIE • VERONICA SWIFT • NIKI HARIS  
EMMET COHEN • GERALD CLAYTON • ALLEN FARNHAM • PETER MARTIN  
NICKI PARROTT • BRIAN LYNCH • TAMIR HENDELMAN • TERELL STAFFORD  
GARY SMULYAN • JOHN FEDCHOCK • JENNIFER WHARTON • DAVID FINCK • TOM KENNEDY  
ERNIE ADAMS • JOHN ALLRED • BIJON WATSON • SEAN JONES • DICK OATS  
JIMMY GREENE • RICKEY WOODARD • ANTONIO HART • SULLIVAN FORTNER  
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