

JAZZ FAX

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Founding Member – American Federation of Jazz Societies



Book review

Jazz raconteurs

Rowe's *Jazz Tales* revel in recollections and reminiscences

By Michael Steinman

Monk Rowe is a jazz musician – saxophonist, pianist, composer, arranger – and he has a day gig at Hamilton College in Clinton, as the Joe Williams Director of the Fillius Jazz Archive there. The Archive will be 21 years old in 2016, and it is indeed remarkably adult.

So far, Monk has conducted video interviews with more than 325 musicians, ranging from the great forbears (Doc Cheatham, Eddie Bert, Kenny Davern, Jerry Jerome, Ray Conniff, Joe Williams, Milt Hinton) to the living legends of the present and future (Nicki Parrott, Kidd Jordan, Sherrie Maricle, Bill Charlap, Holly Hofmann, Maria Schneider). And excerpts from those interviews, thematically and intelligently arranged, now form a compact yet impressive book with a brief foreword by jazz eminence Dan Morgenstern.

A friend at Hamilton sent me a copy of the book some weeks



Musician, author and archivist Monk Rowe, director of the Fillius Jazz Archive at Hamilton College in Clinton. ROMY BRITTELL PHOTO

The Hamilton College Jazz Archive, established in 1995, was recently renamed The Fillius Jazz Archive in honor of its founder, Milton Fillius Jr. '44, and his wife, Nelma, better known as Nikki. Their vision and support made the archive's oral-history project possible.

back, and I have been slow to write about it – for two reasons. One, the semester got in the way, unforgivably, and two, I was often making notes and laughing so hard that I couldn't read much at a sitting. But my instant recommendation is buy it. So those of you who want to skip the evidence can zoom to the bottom of this post. Others can linger.

A brief prelude. I am immensely in favor of oral history although it cannot replace the best analysis or aesthetic criticism. I wouldn't give up Whitney Balliett, Martin Williams, Gary Giddins, Anthony Barnett, Frank Buchmann-Moller, Manfred Selchow or John Chilton...the list goes on, and I know I am leaving two dozen worthy writers out. But what wouldn't we give for a 10-minute interview with Tony Fruscella, Frank Teschemacher, Jimmy Harrison, Herschel Evans, Eddie Lang, Jimmy Blanton or Buster Bailey? **continued on page 4**

President's message

Let the good times roll!

To save our jazz club, we all need to sign up new members

By Bobby Morris, JASS President

During the last few years we have seen a significant decline in the membership of JASS and with that a corresponding decline in our bank accounts. The JASS Board of Directors has had several discussions about possible ways to remedy this situation including raising the membership dues and

the admission price for our concerts. We have resisted implementing either of these ideas as it is generally felt that increasing the dues or admission prices would most likely result in corresponding reductions in our membership and concert attendance. **continued on page 7**

HAPPY MARDI GRAS! – laissez les bon temps roulez Tuesday, Feb. 9!



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JASS, Inc. is a tax exempt [501(c)(3)] not-for-profit corporation incorporated under the laws of the State of New York. Dues are \$20.00 per year (\$22.00 U.S. funds to Canada), including spouse, and sometimes entitle members to two membership discount admissions to a club event. Membership is for twelve full months and entitles members to one full year of Jazfax. Memberships can be purchased from any Board Member or mail check payable to JASS to the Treasurer.

Upcoming JASS concerts:

Jan. 31, 2016: Djug Django.

March 20: Skip Parsons Riverboat Jazz Band.

May 22: The Jambalaya Jazz Band.

July 17: The Bear Cat Jass Band.

Sept. 13: The Chicago Hot Six.

Nov. 13: TBA.

All performances 4 to 7 p.m. at Pensabene's Casa Grande, 135 State Fair Blvd., Syracuse. Admission prices: \$12 for JASS members, \$15 for others; 652-0547.

Directions to Pensabene's Casa Grande

From 690 heading east, exit at Hiawatha Boulevard; take right onto the boulevard and proceed west about a block; take a left onto State Fair Boulevard; Pensabene's Casa Grande will be on the right.

From 690 heading west, exit at Geddes Street, take a left and head south three blocks to the traffic light on West Genesee Street; proceed 4.5 blocks west and, immediately after passing Harrison Bakery, turn right onto State Fair Boulevard; Pensabene's Casa Grande will be on the left.

From Interstate 81, exit at Hiawatha Boulevard, head west for several blocks on the boulevard past Carousel Center, turning left onto State Fair Boulevard; Pensabene's will be upcoming the right, indirectly across the street from the Syracuse Fire Department training center. Please use front entrance only; 466-0312.

Mimi's musical meanderings

New drummer drives Rhythm-Airs

By Mimi Osmun

Editor's note: While Mimi continues convalescing at Loretto, we'll catch up with the big band with which she played piano for decades, The Rhythm-Airs . . .

Toward the end of the year, The Rhythm-Airs hired a new drummer, Joe Cortini from Fulton.

"He's fantastic and fits well with the guys," reported bandleader Maureen Clum. "Joe even got us a job already!"

Cortini replaces longtime Rhythm-Airs drummer Jack McGreivey, who died on Oct. 27.

The Rhythm-Airs perform from 7 to 9 p.m. every Wednesday at the Camillus Elks Club, 6117 Newport Road, just north of the village of Camillus. Admission costs \$5/per person, \$7/per couple; food and drinks available including a buffet dinner for \$10. For information, call 488-3477.

Music runs in the Cortini family. In fact the new Rhythm-Airs drummer is the third Joe Cortini.

The first Joseph Cortini – Joe's grandfather – moved to Fulton from Italy in 1907. He returned to the boot to bring back his wife, Doralda, and his three daughters, in 1911. Their sons, John and Joseph C. Cortini Sr., were born in Fulton, and Joseph opened Cortini Shoe Store. It was passed down from father to son – Joe's father.

The Cortinis lived and worked on Oneida Street, near the Dizzy Block. Young Joe and his brother, Kimo, would help out in the store. "Even as a young child, I was allowed to come downtown by myself," Joe recalled.

He would save the money he earned at his father's shoe store to buy hot fudge sundaes from Foster's, model cars from Woolworth's and record albums from Greco's. "Downtown was my playground," Joe said of growing up during Fulton's golden days, before urban renewal.

Like Joe, his dad was a drummer who led his own groups, Jay Corta's All-Stars, The Commodores and The Star Dusters. He often shared the spotlight with his brother, trumpeter John Cortini, and even performed with his sons in the Cortini Brothers Jazz Combo. He was a past president of Musicians Union Local 267. Joe's dad died on Christmas Eve 2006 at age 79.

Now Joe's 8-year-old son, Joey, smacks the congas.

"Playing music is a great way to make other people happy while making yourself happy," Joe said.

Brother Kimo Cortini lives in Jamesville and works as a nurse at the Syracuse VA Medical Center.

By the way, Mimi celebrated her 89th birthday on Jan. 18!

Mimi Osmun's friends and fans can contact her at:

Mimi Osmun - Room 435
Cunningham Nursing and Rehab
700 East Brighton Ave.
Syracuse, NY 13205.

Black History Month

Bamboozled by blackface

Syracuse's ArtRage Gallery explores the minstrel show tradition

By Russ Tarby

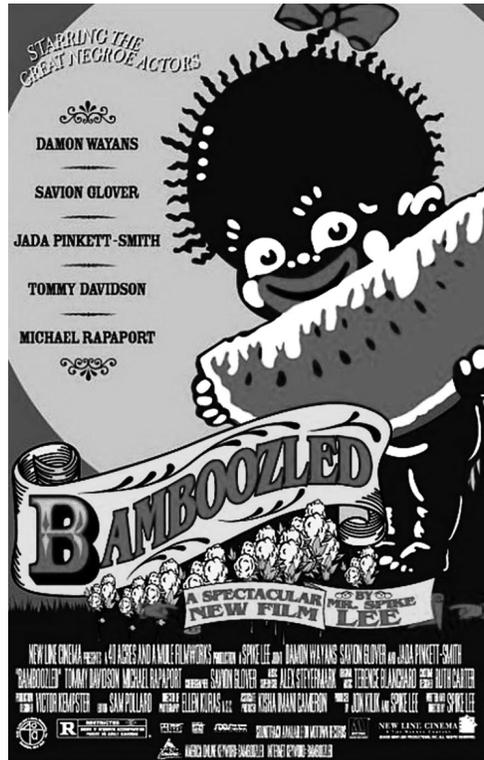
Though now scorned by politically correct critics, minstrel shows dominated American entertainment during the 19th century. Initially performed by white actors in blackface, the genre was adopted by African-American performers in the 1850s. These enterprising Negro entertainers willingly played the grinning black fool to entertain audiences of all races.

"We now consider minstrelsy an embarrassing relic, but once blacks and whites alike saw it as a black art form – and embraced it as such," write researchers Yuval Taylor and Jake Austen in their 2012 book, *Darkest America: Black Minstrelsy from Slavery to Hip-Hop*.

The authors make a strong case for black minstrelsy's deep relevance to contemporary black entertainment, particularly in the work of popular artists such as Dave Chappelle, Flavor Flav, Spike Lee and Li'l Wayne. *Darkest America* explores the origins, heyday, and present-day manifestations of this tradition, exploding the myth that it was a form of entertainment that whites foisted on blacks and shining a controversial light on how such performances can be demeaning but also, paradoxically, liberating.

Booklist critic Vernon Ford wrote that *Darkest America* traced minstrel traditions well into the 20th century on radio and television shows such as *Amos'n'Andy*, *The Jeffersons*, *Good Times* and *The Cosby Show*. "They note that Bill Cosby's sitcom and other shows were counterpoints to contemporary minstrel shows," Ford wrote. "Yet, Cosby in his earlier cartoon show presented characters that appeared to embrace the old-time minstrels."

Central New Yorkers can reflect on this checkered entertainment history when the ArtRage Gallery presents a



Spike Lee's 2000 satire, *Bamboozled*, will be screened at 7 p.m. Wednesday, Feb. 17, at ArtRage Gallery, 505 Hawley Ave., in Syracuse. The movie stars Damon Wayans and Jada Pinkett Smith. Admission is free.

ears, it's impossible to investigate black popular entertainment of the 1890s without directly confronting the coon songs which clearly presaged the original blues.

Ford will discuss songs such as "Darktown Strutters' Ball," written in 1917 by black Canadian composer Shelton Brooks.

The ArtRage Gallery is located at 505 Hawley Ave. at the corner of North Crouse, on Syracuse's near North Side; 218-5711; artragegallery.org.

JASS sustaining fund created

The JASS Board of Directors announces a new effort to keep traditional jazz alive in Central New York:

A sustaining fund has been created.

Those who are interested in perpetuating this entertaining music are urged to contribute \$100 toward this fund. Although \$100 is suggested, we will gratefully accept donations in any amount. JASS is a 501(c)(3) non-profit organization, and donations to JASS are tax-deductible.

Proceeds will be used to cover a portion of the cost of future performances. The target goal is \$4,000 by the end of 2016.

Please make checks payable to JASS and send donations to the sustaining fund to:

JASS Treasurer Sue Hodge
235 Academy Place
Syracuse, NY 13207

Monk Rowe, from page 1

True, some musicians were and are shy or not always able to articulate much about the music, but others – as we know – are born raconteurs, sharp observers, comedians, anthropologists. Their stories, no matter how brief, are precious. Two pages by Clark Terry where he speaks of being beaten by Caucasians because he was a “Nigerian” while in Mississippi – and then being rescued by another group of Caucasians – say more about race relations in the United States than 20 hours of PBS footage could ever do.

The material is organized thematically, enabling the reader to hear, for instance, stories of life on the road from Kenny Davern, Lanny Morgan and Phil Woods. Then there are sharp observations – one can almost hear the rimshot that follows. Dave Pell calls Stan Getz “the greatest dressing-room player that ever lived.” Stan Kenton stops his band from swinging too much and says, “This is not Basie. This is Stan Kenton.” Bobby Rosengarden talks about Toscanini, Joe Wilder about punctuality, Dick Hyman and Bucky Pizzarelli about life in the recording studio.

Keter Betts, as a high-school student, is bought lunch by Milt Hinton. Jean Bach explains the Ellington habit of “seagulling.” Sherrie Maricle recalls her metal clarinet. Dan Barrett gives advice to young musicians. Randy Sandke talks about the perils of thinking. Karl Berger talks about his conducting; Kidd Jordan deconstructs a song’s title. And there’s a historical perspective covering nearly a century: we hear Doc Cheatham talk about Ma Rainey, then Jerry Jerome describe the first Glenn Miller band – all the way up to the present.

It’s an enthralling book. And since Monk Rowe is a professional musician, his interludes and commentary are



Monk Rowe, right, interviews bandleader Lionel Hampton on Oct. 18, 1995, in New York City.

more than useful; his questions are on the mark. Other writers put themselves into the dialogue merely to say, “Well, Dizzy always used to say to me,” but Monk is a gracious interpreter rather than a narcissist.

To find out the story of the elephant beer and the priceless answer, visit Monk’s blog at jazzbackstory.blogspot.com/, and scroll down to the bottom of the page. Then you can read the rest of Phil Woods’ words and – by the way – find out exactly what Dizzy Gillespie said when presented with the key to the city of Syracuse.

Jazz Tales from Jazz Legends is available through Amazon.com, and proceeds from the book support the Hamilton Archives.

Jazz archivist Michael Steinman writes one of the best jazz blogs in the world, *Jazz Lives*, found at jazzlives.wordpress.com.

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ANNUAL REPORT OF THE TREASURER**

Balance on hand December 31, 2014 \$8,236.00

RECEIVED

Dues	\$ 2,354.43
Donations	867.00
Memorial Donations	1,585.00
Concerts	3,890.00
	\$ 8,696.43

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Jazfax Printing	\$ 2,020.00
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Insurance	414.00
Jam Sessions	975.00
Website	111.00
Misc. office	28.00
	\$ 9,862.00

Balance on hand December 31, 2015 \$7,070.43

Upcoming performances

January Jazzfest at Mohegan Manor

The Seneca Savings January Jazzfest will take place from 1 to 9 p.m. Hosted by CNY Jazz Central, the annual event promises four floors of fun with bands performing mainstream, bebop, cabaret, blues, Latin and R&B. Acts TBA, and a pre-fest buffet will be served from 10:30 a.m. to 1 p.m. Tickets cost \$25 in advance, or \$30 at the door; 479-5299; cnyjazz.org.

Djug Django here Jan. 31

Djug Django with special guest trumpeter Frank Campos will perform a JASS concert from 4 to 7 p.m. on Sunday, Jan. 31, 2016, at Pensabene's Casa Grande, 135 State Fair Blvd., on Syracuse's West End. Admission costs \$12 for JASS members, \$15 for others; 652-0547; jasscny.org.

E.S.P. at Citrus

The Sammy-winning jazz band E.S.P. performs at 6 p.m., Friday, Feb. 5, at Citrus on the Hill at the Sheraton Syracuse University Hotel, 801 University Ave., on the Syracuse University Hill. Ronnie Leigh and Marcus Curry entertain on Feb. 19, and Jon Seiger's All-Stars blow some Dixeland on March 4. The performances are part of the ongoing Jazz @ Citrus series presented by CNY Jazz Central. Admission is free; cnyjazz.org; 479-5299.

JASS Jam Feb. 10

JASS celebrates the season at its next open Jam Session from 6 to 9 p.m. Wednesday, Feb. 10, at the Syracuse Suds Factory, at the corner of South Clinton and Walton streets. Admission is free, and all musicians and vocalists are invited to sit in. The next jam session is scheduled at Suds on Wednesday, April 13; 471-2253; sudsfactory.com.

Skip sips at Fountain

Clarinetist Skip Parsons and His Riverboat Jazz Band perform twice each month at The Fountain Restaurant, 283 New Scotland Ave., in Albany. On Friday, Feb. 11 and Saturday, Feb. 12, the music flows at The Fountain from 9:30 p.m. to 12:30 a.m. The band plays there again March 11 and 12, and has scheduled an appearance in Syracuse at Pensabene's Casa Grande on March 20; (518) 482-9898; skipparsons.com.

Flower City fun

The Black Diamond Express plays the Flower City Jazz Society's monthly dinner-dance at 6:30 p.m. Monday, Feb. 15, at the Airport Raddisson Hotel, 175 Jefferson Road, Rochester. Dinner prices range from \$20 to \$25; flowercityjazz.org; (585) 475-1910. Bourbon Street Parade play the gig on March 21.

Dr. Sanders here Feb. 17

Mississippi-based multi-instrumentalist Dr. Alphonso Sanders returns to Syracuse to perform with members of Soft Spoken at 9 p.m. Wednesday, Feb. 17, at Al's Wine & Whiskey Bar, 321 S. Clinton St., in Armory Square. Admission is free; 703-4773. Sponsored by Joined Artists, Musicians & Singers, Inc., Sanders

is a vocalist and musician who has worked with some of the great blues artists of our time including the late B.B. King and Otis Clay. Sanders serves as chairman of fine arts and director of the B.B. King Recording Studio at Mississippi Valley State University; mvsu.edu.

Free blues concert Feb. 21

The Carolyn Kelly Blues Band continues the Origins of Jazz Concert Series with a concert of urban blues at 2 p.m. Sunday, Feb. 21, at Liverpool Public Library, 310 Tulip St. at the corner of Second Street (Route 370), in Liverpool. Admission is free; 457-0310; lpl.org. The series continues March 20 with the Bear Cat Jass Band; and April 17 with the Tony Joseph Swingtet.

Grupo Pagan at FFL

Edgar Pagan brings Grupo Pagan will perform a free concert at 2 p.m. Sunday, Feb. 21, in the reading room at Fayetteville Free Library, 300 Orchard St., in Fayetteville. Admission is free; 637-6374, ext. 328, fayettevillefreelibrary.org. Upcoming Sunday musicales will showcase Bare Bones on March 13, and the Festival of Bells TBA in April.

Joyner returns to Syracuse

CNY Jazz Central brings saxophonist Jackiem Joyner back to town to present a Black History Month cabaret concert of funk-laden jazz at Drumlines Country Club at 5 p.m. Sunday, Feb. 21. Joyner is a graduate of Fowler High School, a bootstrap music biz success story and scintillating saxophonist. Tickets cost \$30 or \$25 for JASS and Jazz Central members; 479-JAZZ; cnyjazz.org. All Cabaret Series events feature a cash bar and buffet stations. British-Nigerian soul-jazz singer Ola Onabule plays the next cabaret concert on March 20.



Washtub bassist extraordinaire Jim Sherpa, a Syracuse native who now lives in Ithaca, holds down the bottom for Djug Django, the swing combo that returns to Syracuse for a JASS concert featuring trumpeter Frank Campos at 4 p.m. Sunday, Jan. 31, 2016, at Pensabene's Casa Grande on Syracuse's West End.

Weekly performances

Lunch & Listen at Le Moyne

Jazz at the Plaza proceeds every Wednesday from noon to 2 p.m., at Le Moyne Plaza, 1135 Salt Springs Road, Syracuse. Keyboardist Dave Solazzo performs Feb. 3 and 17, March 2 and 16; Darryl Pugh and Joe Carello hold forth Feb. 10; Grupo Lite plugs in Feb. 24; Parlour Games play March 9; and Jeff Stockham blows March 23. Jazz at the Plaza is hosted by CNY Jazz Central. Admission is free; 479-JAZZ; cnyjazz.org.

Sunday session downtown

Trombonist Melissa Gardiner leads the house band at a weekly jam session from 3 to 5 p.m. every Sunday, at the new Funk 'N Waffles, located in downtown Syracuse, at 313 S. Clinton St. The combo includes Gardiner, Matt Vacanti on bass, Josh Dekaney at the traps and Jeff Martin on guitar. Admission is free; 474-1060.

continued on page 6

Upcoming performances, from page 5

Djug Django in Ithaca

Djug Django, the swingin' Gypsy jazz septet, performs from 6 to 9 p.m. every Wednesday, upstairs at the Lot 10 Lounge, 106 S. Cayuga St., in downtown Ithaca. Admission is free; (607) 272-7224; lot-10.com. For band info: watershed-arts.com/djug.html.

Rohde Trio at Pasta's

The John Rohde Trio with keyboardist Rick Montalbano and vibist Jimmy Johns performs at 7 p.m. every Wednesday at Pastabilities, 311 S. Franklin St., in Syracuse's Armory Square; free admission; 474-1153.

Rhythm-Airs in Camillus

The Rhythm-Airs big band stages its Wednesday-evening dances at the Camillus Elks Club, 6117 Newport Road, just north of the village of Camillus; 488-3477. Led by trumpeter Maureen Clum, the orchestra plays from 7 to 9 p.m. every Wednesday. Admission costs \$5/per person, \$7/per couple; food and drinks available including a buffet dinner for \$10.

Nighthawks at Iguana

The Grammy-winning Vince Giordano and the Nighthawks play every Monday and Tuesday at Iguana NYC, a beautiful Tex-Mex restaurant on the second floor at 240 W. 54th Street (between 8th Ave. and Broadway). Cover charge is \$20 cash at the door and a \$20 minimum food or drink purchase. For reservations, call (212) 765-5454, and bring your dancing shoes! vincegiordano.com.

Ostwald at Birdland

David Ostwald's Louis Armstrong Eternity Band performs from 5:30 to 7:15 p.m., every Wednesday, at Birdland, 315 W. 44th St., in New York City; (212) 581-3080. Admission costs \$25, and there is an additional \$10 food/drink minimum per person; birdlandjazz.com; ostwaldjazz.com/html/about.php.

Monthly performances

Salt City Jazz Collective at Suds

From 6 to 9 p.m. on the first Wednesday of each month, the Salt City Jazz Collective holds forth at Syracuse Suds Factory, South Clinton and Walton streets, in Armory Square. The big band plays charts by Ellington, Basie, Kenton et al as well as original compositions by members Joe Riposo and Angelo Candela. Admission is free; 471-2253; sudsfactory.com.

Trombone gal on Erie Blvd. East

Trombonist/vocalist Melissa Gardiner and her combo appear every third Thursday of each month at Tokyo Seoul Japanese and Korean Restaurant, 3180 Erie Blvd. East, Syracuse. The next shows are scheduled for 6 p.m. Thursday, Feb. 18 and March 17; 449-2688; tokyoseoulsyracuse.com.

Jazz on the radio

Sounds of Jazz

Leo Rayhill's *Sounds of Classic Jazz* now airs from 3 to 4 p.m. Sundays on WCNY-FM 91.3 Syracuse, WUNY-FM 89.5 Utica, and WJNY-FM 90.9 Watertown. Another radio program hosted by Rayhill, *Classic Sinatra*, airs every Sunday starting at 11 a.m. on WCNY's three regional signals. With a digital radio, you can tune to Rayhill's HD3 broadcast on each of those stations and listen to Leo seven days a week from 2 to 6 p.m.; wcnyc.org/content/view/230/359/.

Radiola

Radiola is an online program of 1920s and 1930s jazz and pop hosted by Utica jazz aficionado Andy Senior. Archived two-hour programs and playlists are available at radiolarhythm.net, and *Radiola!* may be streamed continuously at radiola365.com. Senior programs Jazz Age pop tunes that he says are "guaranteed to wake up the mind and make it smile, music that shimmers with wit and levity and beats with the pulse of life."

EC in the Evening

From 8 to 11 p.m. Monday through Friday, longtime WAER DJ Eric Cohen brings you masters of the past such as Count Basie, Lee Morgan, Sarah Vaughan and Cannonball Adderley as well as modern-day innovators like Gregory Porter, Gordon Goodwin's Big Phat Band, Stacey Kent and Cyrus Chestnut, on 88.3 FM or streaming via WAER.org.

WAER-FM also offers a 24-hour jazz service on its HD2 stream, available online and on HD radios. Here's the direct link: waer.org/player#stream/waer2.

Jazz & Blues

Jazz & Blues hosted by Monk Rowe airs from noon to 1 p.m. Wednesdays over WHCL-FM 88.7, and streams live at WHCL.org. A talented saxophonist, Rowe is the Joe Williams Director of the Hamilton College Jazz Archive. Check him out at jazzbackstory.blogspot.com/.

Roger's List

Former JASS board member Roger DeVore hosts a two-hour program of classic jazz and swing from 5 to 7 p.m. Thursdays on WVOA-FM 87.7. "I try to air the best performances of the best jazz musicians from the 1920s to the present," DeVore said, "the best of the best." Listen online at wvoaradio.com/.

Big Bands, Ballads and Blues

Dick Carr, who hosted this radio show for decades here in Central NY and on some 80 stations across the country, now lives out his love for jazz on his website of the same name, BigBandsBalladsandBlues.com.

Riverwalk Jazz

Hosted by David Holt and featuring the Jim Cullum Band from San Antonio, *Riverwalk Jazz* airs on several stations throughout the Empire State including at 10 p.m. Thursdays repeating at 9 p.m. Saturdays over WXXI-AM 1370 from Rochester; at 8 p.m. Fridays on WSQG-FM 90.9 from Ithaca; at 8 p.m. Fridays on WSQC-FM 91.7 from Oneonta; and at 8 p.m. Saturdays on WSL-L-FM 90.5 out of Saranac Lake.

Jazz Inspired

Hosted by keyboardist Judy Carmichael, *Jazz Inspired* features fascinating, creative people talking about jazz and how it has inspired their own creative process. It airs at 10 p.m. Saturdays over Utica/Rome's WVHC-FM 91.5; at 11 p.m. Saturdays on Ithaca's WSQG-FM 90.9; and at 10 p.m. Mondays on Oneonta's WUOW-FM 104.7.

JASS online:

jasscny.org

many thanks to our webmaster, Marcia Ames!

and



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Those were the days

Remembering Dolph Schayes

By Arnie Koch

[Editor's note] Dolph Schayes, the New York University basketball star who went on to gain acclaim as a Hall of Fame forward and one of the greatest players of his time with the old Syracuse Nationals, died Dec. 10, 2015, in Syracuse. He was 87.

His son, Danny, a longtime NBA center, said the cause was cancer.

Playing for 16 pro seasons, Dolph Schayes was among the NBA's leading scorers, best known for his two-handed set shots at a time when jump-shooting came into vogue, and he was one of the league's top rebounders.

The first NBA player to score 15,000 points, he was a 12-time All-Star, never missed a game between February 1952 and December 1961 and led the Nationals to the championship in 1955.

The recent death of Syracuse Nationals basketball legend brought back some memories for Arnie Koch:

In 1953, while a Colgate student, on two occasions I booked jazz bands to appear between the halves of the Syracuse Nats games while Dolph Schayes was on the team!

From my diary:

2/21/53: Took law exam in a.m. for three hrs. Went to Colgate Inn where band I'd booked with Jimmy McPartland, George Wetland, Vic Dickenson, Pee Wee Russell and Joe Sullivan were starring. They had to turn people away.

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2/22: Hitched to Syracuse. Met band at Syracuse War Memorial. Syracuse Nats played Philadelphia and McPartland band played at intermission and after game. Attendance was 3,800. Took Joe Sullivan to Brown Jug after. We both stayed at band's apartment.

2/27: Phoned War Memorial manager and made deal for Salt City 5 to get \$100 plus 30 cents for each admission over 4,000.

3/15: Went to War Memorial where Salt City 5 played at Syracuse-Indianapolis basketball game. The Broadway Clowns also appeared on program. Only 3,900 turned out. (Blame it on the Clowns.)

I saw Schayes play many times for the Syracuse Nats while in Syracuse – couple of times against Bob Cousy and the Boston Celtics.

True story: My boss at General Electric encouraged me to join the Masons, which I did. Schayes was another recruit in our induction ceremony which included being blindfolded, walking through a gauntlet with your right arm on the shoulder of the man ahead. My arm was on the 6-foot-7-inch Schayes. All the pounding was directed at him. It was like holding on to an oak tree in a wind storm. I hardly got a blow.

Columnist Arnie Koch was the longtime personal manager of the Salt City Five and the Salt City Six. He lives in Melrose, Mass., where he often pens a column for the Melrose Free Press.

President's message, from page 1

WE need to do something to remedy our situation. I capitalized the word "WE" because we are all in this together. JASS isn't Bobby Morris. It isn't Dick Ames. It isn't the musicians. It isn't the Board. JASS is every member who loves traditional jazz and wants to preserve and promote it for now and for future generations.

Traditional jazz is fun music which can be appealing to virtually anyone. We are attempting to bring traditional jazz to the masses by staging jam sessions at Syracuse Suds Factory and have helped bring traditional groups to play the Mardi Gras Tent at the annual Northeast Jazz & Wine Festival in downtown Syracuse. These have exposed the music to a wider variety of listeners than we're normally able to reach at our own concerts, but we haven't seen any increase in membership as a result of these efforts.

Now, as to why I used the term "WE." I am asking every member of JASS to invest twenty dollars this year in an effort to grow JASS and expose the great music that we promote to people who may not know that we exist.



If every member of JASS would buy a gift membership for another person who is not yet a member of JASS, our membership would double. Ideally, I would like to see any gift memberships invested in new members who are younger than 50 years old. I'm not trying to promote age discrimination. No, my goal is to expose traditional jazz to new generations. If we want to see traditional jazz survive, we need to have younger generations carry it on in the future.

I want to thank you for your anticipated investment in JASS. To paraphrase President John F. Kennedy, "Ask not what JASS can do for — ask what you can do for JASS."

See you at the Syracuse Suds Factory jam session on Feb. 10! Admission is free to JASS jam sessions.

Send the name, address and phone number of the new member along with a check for \$20 payable to JASS to Treasurer Sue Hodge, 235 Academy Place, Syracuse, NY 13207. JASS President Bobby Morris can be reached at bobshan@aol.com or 652-0547.

Record reviews

Sunnyside at midnight

By Russ Tarby

Plenty of people now get their music online, but some of us cling to those round pieces of plastic. Happily, regional musicians continue to produce compact discs which we can spin in our cars and computers. Here's a look at recent CDs from a couple related combos from Ithaca and another from Cazenovia flugelhornist J.T. Hall.

Sunnyside Combo On the Sunnyside

Zingology

The Swing that Zings!

These are two Ithaca-based acoustic jazz quintets both feature guitarist Brian Keeler and vocalist Greg Conlon. The Sunnyside Combo also includes multi-instrumentalist Robbert Van Renesse, guitarist Wayne Gottlieb and bassist Wash Wawryznek. Recorded last year at Electric Wilburland Studio in Newfield, *On the Sunnyside* spotlights 11 standards, seven sung by Conlon, three by Gottlieb and one by Van Renesse.

JASS members will recognize Van Renesse as the banjo man from Jeff Dovi's JazzHappensBand. On the Sunnyside disc, he also plays some tenor guitar and delivers a lively vocal on "Dinah."

Conlon croons coolly on tunes such as "Ain't Misbehavin'," "All of Me" and "My Funny Valentine," while Gottlieb swings like a pendulum on "Honeysuckle Rose" and "Pennies from Heaven."

With Zingology, Keeler is the only guitarist and Conlon the only singer, and they're joined by pianist John Chapman, bassist Jason Violette and flutists Michelle Gordon. The Swing that Zings showcases a dozen ditties traveling from "Stompin' at the Savoy" to "Boulevard of Broken Dreams." Along the way we meet "The Girl from Ipanema," a "Coquette" and a "Satin Doll."

After a mellow "Autumn Leaves" bouyed by Gordon's flute and Chapman's piano, the set ends on an upbeat note with "It Don't Mean a Thing If it Ain't Got that Swing."

While the music is always pleasant and occasionally uplifting, these two discs also feature spectacular cover art by Brian Keeler, oil paintings so spectacular you'll yearn for the return of the LP to better appreciate the artwork. Keeler's "Cayuga Golden Clouds" adorns the Sunnyside disc while the Zingology CD captures "The Edge of Light, Keuka Lake." Gorgeous.

The CD is available by emailing bkeeler@epix.net, or calling (570) 721-0055.

J.T. Hall Jazz Consort Rain after Midnight

Central New York's J.T. Hall Consort alternates between Caribbean grooves and moody tone poems on this effervescent EP-CD showcasing six of Hall's original compositions.

The sextet's set kicks off with "Zanzibar," a musical travelogue

transporting us to the Spice Islands off the eastern coast of Africa. Guitarist John Magnante and pianist Tom Witkowski deliver dreamy lead lines while Hall blows a breezy flugelhorn.

Things turn darker on "Carlo" as vocalist Cookie Coogan tells the tale of a romance sullied by a drug dealer beau more scammer than sweetheart. "He was no ordinary guy," indeed!

As though to sound the alarm, Hall's flugelhorn sounds nearly as strident as a trumpet on this danceable mid-tempo tune. And "Carlo" is well-textured by two guests – Latrin percussionist Josh Dekaney and the late saxophonist, Tom Walker.

An introspective instrumental, "I Think of You," features a finessing flugelhorn and sympathetic piano and guitar all ably supported by bassist John Dancks and drummer Jason Jeffers.

The title tune, "Rain after Midnight," starts with Coogan's ominous vocal intro like a rhythmic darkening before a storm followed by a throaty reading of the lyrics: "The sweet glow of light, at the end of the night, sun coming up before dawn." Hall's haunting horn sets the tone, complemented by Witkowski's lively piano and Magnante's magnificent guitar.

Another island instrumental, "Margarita," blows hot and cold, like yin and yang or sugar and lemon. And the disc climaxes with the ironically upbeat "I Feel Like Feelin' Blue." Dancks' deft bass intro precedes Coogan's fetching interpretation of Hall's clever but bittersweet lyrics:

*Happiness and fun, they say
Are sure to chase the blues away
And happiness is what we all pursue.
But my appetite for fun is sated
And happiness is over-rated
I feel like feelin' blue.*

Produced by J.T. Hall at Subcat Studios in Syracuse and engineered there by Ron Keck, the recording is available on cdBaby.com, amazon.com and at Sound Garden in Armory Square. Contact the artist at jthall44@hotmail.com.



The cover of the Zingology CD, *The Swing that Zings*, features an oil painting on panel by guitarist Brian Keeler, titled "The Edge of Light, Keuka Lake."

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Mainstreaming

'Fatha' Hines got down at The Dinkler

By Bobbi Hampson

Greetings!

I'm sure many of you remember the Dinkler on James Street. When my husband and I discovered it in the 1970s and early-80s it was like finding a tiny bit of Birdland right here in Syracuse! One of the special treats there was hearing Earl Hines.

I must admit that at first I was not familiar with him or his piano playing. Well, that changed after one listen – I became an instant fan! His style was vibrant and his demeanor reflected the joy of the music. What a smile!

Thinking about the “good old days,” I decided to investigate this marvelous. Since writing this column I've learned one of the best places to start is on the Internet – and I always make sure to check the obituaries published by the New York Times. Earl “Fatha” Hines, called the father of modern jazz piano, died in Oakland, Calif. in April 1983. He was born in 1903 in Duquesne, Penn., not far from Pittsburgh.

His father played trumpet and his mother played piano and organ. As a child, Earl studied classical piano and even tried the trumpet, but he preferred the keyboard. He eventually adopted a modern jazz style after a few family grownups introduced him to music from Pittsburgh's tenderloin district.

Since he was a tall boy, Earl wore long pants and was allowed into clubs such as The Liederhaus, where he'd perform one of his first professional gigs. At age 17 he stopped shining shoes and postponed his education as a barber to play piano with Lois Deppe & His Symphonian Serenaders at The Liederhaus. That was 1920.

Hines then moved on to Chicago where he worked with big bands led by Carroll Dickerson and Sammy Stewart. In 1927 he joined a quintet led by Louis Armstrong at Chicago's Savoy Ballroom. Before long, Armstrong took over the Dickerson orchestra and assigned Hines to serve as musical director.

Later that year, Armstrong revamped his Okeh Records recording-only band, Louis Armstrong's Hot Five, and he hired Hines to replace his pianist wife, Lil Hardin Armstrong. With the Hot Five in 1928, Hines played on landmark recordings such as “West End Blues,” “Weather Bird” and “Muggles.” That same year, Hines recorded a few sides under his own name including “A Monday Date” and “Caution Blues.” His alternately fiery and carefree style was established with these recordings and had a lasting influence on jazz piano.

Hines started his own big band in 1928 at Chicago's Grand Terrace Ballroom where he remained in residence for more than a decade. Hines' band was “The Orchestra” at The Grand Terrace. The Hines Orchestra – or 'Organization' as Hines preferred it – had up to 28 musicians and played three



Pianist Earl “Fatha” Hines headlined at the Dinkler here in Syracuse in the 1970s.

shows nightly and four shows on weekends.

Hines and his musicians took time off from the Grand Terrace to tour for parts of each year. His was one of the first black big bands to tour the South.

In the Times obituary, critic Jon Pareles points out that Earl Hines redefined jazz piano with what he called “trumpet style.” He played horn-like solo lines in octaves with his right hand and spurred them with chords from his left. His strong right hand and angular melodic ideas continued to sound contemporary throughout his career.

The Grand Terrace gig lasted until 1940, and then he led a big band nearly continuously until 1947. At one point the group included a string section composed entirely of women. Author Stanley Dance had a

special spot in Hines' life. In his book, *The World of Earl Hines*, Dance delivers reminiscences that convey the musician's charming spirit. They became personal friends and. Hines recorded his “letters” on tape reels which he sent to Dance. Thus the personal touch in this “oral history.”

After dissolving his big band, Hines worked with smaller groups. He rejoined Armstrong from 1948 to 1951 before relocating to the West Coast. In the '60s he re-emerged with triumphant concerts and recordings and was elected a member of Downbeat magazine's jazz hall of fame in 1965. The following year, Hines toured the Soviet Union and continued to tour our country as well, and in 1972 he appeared in Syracuse.

At the Dinkler Motor Inn he recorded a live double-LP on Oct. 28 that year. *An Evening With Earl Hines* was released in 1973 by Chiaroscuro Records and remains available on two compact discs.

The double LP features singer Marva Josie and guitarist Tiny Grimes, but Hines is clearly the set's star, romping on such tunes as “Perdido,” “Boogie Woogie on the St. Louis Blues” and “Watermelon Man.” Hines even named one of the record's tracks after the road on which the Dinkler was located, “James Street Blues.”

Columnist Bobbi Hampson is the curator of the Motto Music Collection at the Fayetteville Free Library, at 300 Orchard St., in Fayetteville. She can be reached there at 637-6374, ext. 328; or via email at mottomusic@fflib.org.

“I want to reach young and old. You play Dixieland, you get the old and drive away the young. You play modern, you get the young and the old go away.”
– Earl “Fatha” Hines

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