

JAZZ FAX

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Founding Member – American Federation of Jazz Societies



The Stock Market Swing Orchestra! New Jazz Age band debuts June 4 at Hotel Syracuse Gala

By Russ Tarby

Syracuse trumpeter Jeff Stockham has formed a new Jazz Age-style dance band – The Stock Market Swing Orchestra – which makes its debut from 9 to 11 p.m. Saturday, June 4, at “Forever Hotel Syracuse: A Historic Gala.”

The 11-piece ensemble featuring some of the best musicians in Central New York will perform after the formal dinner in the 10th-floor Grand Ballroom, recreating the swinging sounds of the 1920s and 1930s, at the Hotel Syracuse, soon to be renamed the Marriott Syracuse Downtown.

“We will be using vintage band fronts and vintage mutes, and I will be playing vintage instruments of the era,” said Stockham, who is an internationally known collector of brass instruments. “And, of course, we’ll be wearing tuxedos.”

The orchestra will play original dance band arrangements from the 1920s, '30s, and '40s, including its theme song, “I’ll Be Seeing You,” the song written by Sammy Fain and Irving Kahal that became a big hit for Bing Crosby in 1944.

The Stock Market Swing Orchestra will utilize charts from



Jeff Stockham blows hot and sweet with his new Stock Market Swing Orchestra. MARCIA AMES PHOTO

the Eddie Moore Library from Ithaca provided by pianist Dick Ford, the founder of Signature Syracuse. Ford also provided the authentic period band fronts.

The new group’s book includes standards such as Duke Ellington’s “Caravan,” Fletcher Henderson’s “Christopher Columbus,” Benny Goodman’s “King Porter Stomp” and Artie Shaw’s “Begin the Beguine.”

“But we’ll also play some more obscure tunes,” Stockham said, mentioning Hoagy Carmichael’s “Ol’ Buttermilk Sky,” Jimmy Dorsey’s “Dusk in Upper Sandusky” and “Who Broke the Lock on the Henhouse Door?” which was waxed in 1931 by the Washboard Rhythm Kings.

Authenticity is part of the Stock Market Swing Orchestra’s stock-in-trade. Stockham will blow a Selmer Paris “Louis Armstrong” style Balanced Model trumpet, and a Conn 36B “New Era” trumpet, a type which Armstrong also used. The leader will also play a 1930s Conn flugelhorn and a 1920s

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Salt City Six’s final session

Danny D’Imperio discovers never-released 1978 recording, Will Alger’s last

By Arnie Koch

When it comes to the Salt City Six, former drummer and longtime mainstay Danny D’Imperio gets the award for “Treasure Hunter of the Year” for discovering the master of a never-before-released session recorded in Rochester, N.Y. on April 2, 1978. It was last recording of the band and is excellent.

Personnel included Jack Maheu, clarinet; Will Alger, trombone and vocals; John “Punch” Thomas, trumpet; Barry Keiner, piano; Barney Mallon, bass; and Danny D’Imperio, drums. Two added attractions are Charlie Mussen, banjo and Carol Leigh, vocals.

The 10 tunes expertly recorded by engineer Bill Dengler

are: “Sheik of Araby,” “Yellow Dog Blues, Sleep,” “I’m Comin’ Virginia,” “Sweet and Slow,” “At the Codfish Ball,” “Sweet Lotus Blossom,” “Aunt Hagar’s Blues,” “Wang Wang Blues” and “Limehouse Blues.”

Will Alger’s vocals, which were seldom recorded, are a special treat.

To hear this treasure, with Danny’s background description, go to: whodatound.com and select “Salt City Six,” program 051.

Arnie Koch was the longtime personal manager of the Salt City Five and the Salt City Six. He now lives in Melrose, Mass.



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Upcoming JASS concerts:

May 22: The Jambalaya Jazz Band.

July 17: The Bear Cat Jazz Band.

Sept. 18: The Chicago Hot Six.

Nov. 13: The Baby Soda Jazz Band.

Sept. 17, 2017:

Sarah Spencer's Transatlantic Band.

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 'Big Butter and Egg Man'

By Mimi Osmun

Editor's note: While Mimi continues convalescing at Loretto, we'll recall one of her most spirited performances at a 2007 jam session.

On Aug. 12, 2007, at the Summer JASS Jam at McNamara's Pub in Camillus, Mimi gave voice to the song "Big Butter and Egg Man," which had been Louis Armstrong's first big chart hit when his Hot Fives recorded it in 1926. Female vocalist May Alix sang the lyric which Pops answered with a playful vocal and an incendiary cornet lead.

The song had been written specifically for Armstrong and Alix by Percy Venable, a record producer at the Sunset Café who probably knew that young Louis had a crush on the pretty gal singer.

*I wants a butter and egg man
From way out in the west
I get so tired of workin' all day
I want somebody who wants her to play*

The song's title was a 1920s slang term for a big spender, a traveling businessman in the habit of squandering large amounts of money in nightclubs. But where did the term "big butter and egg man" originate?

In the book *Texas Guinan: Queen of the Night Clubs*, author Louise Berliner, recalls that Mary Louise Cecilia Guinan – a native of Waco, Texas – had a successful career as a chorus girl and silent film star when Prohibition went into effect in 1920. Her friend, Larry Fay operated a speakeasy called the El Fey Club on West 47th Street, in New York City, and he convinced her to crack open her own establishment, the 300 Club at 151 W. 54th St.

Guinan's biographer believes "big butter and egg man" originated at the El Fey Club:

One night a man with a slow midwestern drawl came in and cheerfully began dispensing fifty-dollar bills to all the dancers. He bought everyone in the house a drink and made no fuss when he got the bill. Thrilled by this rare phenomenon, Tex decided that her guest needed a proper introduction. Leading the dandy to the center of the dance floor, at this time the size of a small white envelope, she signaled for a distinguished drum roll and said, "Folks, here's a live one, a buyer, a good guy, a sport of the old school, encourage him."

There was applause and cries of "Who is he?"

"What's your name?" asked Tex.

"Nix on the name," said the unknown.

"What's your racket, then?" queried the hostess.

"I'm a big man in dairy produce," he muttered.

"That's applesauce to this mob. I'll send you right in," and Tex shouted, "He's a big butter and egg man!"

Night after night, the big spender came in and ran up large bills. Everyone soon knew him as the big butter-and-egg man, and the expression quickly spread throughout New York. George S. Kaufman immortalized it by making it the title of a Broadway play about a rich midwestern sucker so free with his money that some eastern sharpies take him for a ride.

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.

Radiola ramblings

What would Satchmo do?

By Andy Senior

In addition to being publisher, editor, circulation manager, graphic designer, and advertising director of *The Syncopated Times*, I also cook the meals and do the dishes at Syncopation Central. When I'm laying out the paper the food tends to be more expedient. Recently, after enjoying a take-out order of Singapore Mai Fun, I cracked open my fortune cookie to discover this message: "You begin to appreciate how important it is to share your personal beliefs."

I'm not one to let dessert items dictate a course of action (unless it's to avoid dessert entirely), but this "fortune" was particularly misguided. It's about worst possible advice I could imagine giving to anyone.

Assuming I have any personal beliefs (and I'm not saying I do), sharing them results only in bitter disagreement between intractable sides. People start calling each other names and no longer see each other as fully human. At best, one faction condescendingly attempts to "enlighten" the other. And it has been my experience that insertion of said beliefs into any otherwise innocent and constructive endeavor ruins the whole enterprise.

When I stepped into my position as staff writer for *The American Rag* I soon discovered that I was dealing with an untoward political agenda. There was a "tone" to the publication with which I was not altogether comfortable, but that was nothing compared to the deluge of emails from the publisher, in equal measure forwarded jokes which were old when the Internet was new, and shrill political diatribes violently disparaging The Enemy.

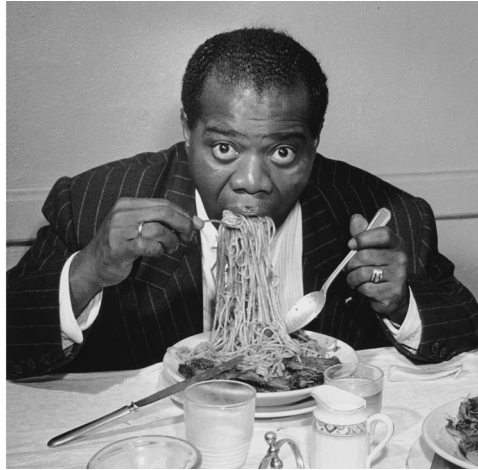
I suppose I should have felt privileged to be admitted to the Inner Circle, but I was mainly irritated. I dwell in a state of vigilant Neutrality. I will defend to the death my sacred right not to feel any one way about any particular issue. Yet I could not express this to the management, because I wanted to continue raising the tone of the sinking publication. And then, as the *Rag* began more rapidly circling the drain, I staged an eleventh-hour buyout.

The Syncopated Times has a point of view, and that should be intrinsic in everything you read in it. Plainly stated, it is that good music, intelligent discourse, and levity are more than mere ornaments, but necessities of a happy life. Partisan contention has no place in my paper.

The publisher of *The American Rag* did not feel that way. I certainly honor and continue his commitment to promoting traditional jazz and ragtime and keeping them alive in performance. I do not share his taste for controversy, nor his willingness to intrude political and sectarian commentary into a music publication.

On the face of it, it's just bad business. Blurting a controversial opinion (however fervently held) guarantees offending at least half of my subscribers and advertisers. More seriously, it imperils everything positive I'm determined to accomplish with a periodical uniquely dedicated to celebrating and preserving early jazz.

Syncopation transcends controversy. It does not pander to sides, nor does it propagandize. It is frankly a relief from the public sniping and bickering that begins to sound like the



Louis Armstrong swings hard with a plateful of spaghetti. SLIM AARONS/GETTY IMAGE

barking of dogs. It is also subversive in that it threatens to wake up the mind to what is essential. It shatters minor points of manufactured contention (that appear major), so that pledged enemies may find common ground.

Syncopation is the opposite of strife. The news (and programs and publications that comment on the news) are calculated to keep us fearful, angry, hopeless, and depressed. To keep us watching and reading, they hold us in a state of perpetual anticipation of the Worst Case Scenario. Syncopation is the antidote.

The cover story of my May issue is devoted to the one man I rank above every world leader, thinker, and self-appointed messiah of the twentieth century. Louis Armstrong, as the apotheosis of joyous hot jazz and swing, helped bring about a genuinely Wonderful World wherever his music was heard.

Even so, Louis did take a stand. In 1957, when he was traveling overseas as a goodwill ambassador for the U.S. State Department, he canceled a trip to the Soviet Union. Gov. Orval Faubus used the Arkansas National Guard to blockade the Central High School of Little Rock against court-sanctioned integration, and federal authorities were slow to intervene.

Louis called Faubus "an ignorant plow boy." He bitterly resented being used as a propaganda tool by a government that would not ensure equal treatment for all its citizens. He was severely criticized at the time, but his words and actions were consistent with his music in reflecting his compassion and his love of humanity.

I'll concede this: there are times when circumstances do compel us to share our beliefs. Before we speak, we have this to consider: What Would Satchmo Do? Swing hard—and always be kind.

Just a few words, but important ones.

Andy Senior is the owner and publisher of The Syncopated Times, a nationally distributed monthly covering traditional jazz, ragtime and swing. He lives in Utica.

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Hodgepodge

Spigle and Bix

By Roy Hodge

From *The World Almanac and Book of Facts*: Bix Beiderbecke, 1903-31, cornet, piano, composer.

There is a little more than that.

Leon Bismarck (Bix) Beiderbecke was born in Davenport, Iowa, on May 10, 1903. He was somewhat of a child prodigy, picking out tunes on the piano when he was 3. He had conventional training on the piano but taught himself how to play the cornet by listening to recordings of the Original Dixieland Jazz Band.

He attended Lake Forest Military Academy but dropped out after missing too many classes in order to follow jazz performances in nearby Chicago. In 1923 he was one of the founders and the star cornetist of The Wolverines. In 1924, after making some classic recordings with that group, Bix left to join Jean Goldkette's Orchestra, one of the most popular of the day.

His inability to read music resulted in Bix losing the job. After working to improve his reading abilities and with the orchestra of his friend, Frankie Trumbauer in St. Louis, he re-joined Jean Goldkette Orchestra. He advanced musically, but also had gone from being a heavy drinker to being an alcoholic.

Spigle Willcox doesn't get any mention in *The World Almanac and Book of Facts*. If he had it might say: Spigle Willcox, 1903-1999, cornet, raspy-voiced singer.

There's a lot more than that.

Newell Lynn (Spigle) Willcox was born May 2, 1903, near Cincinnatus, N.Y., a small town located east of Cortland, which is south of Syracuse. Young Newell's father, himself a musician, started his son on the valve trombone which he continued to play as a 15-year-old in the school brass band at Manlius Military School.

It was while he matriculated at Manlius that Newell picked up the nickname Spigle. When asked many years later where that name originated, he said he wished he could remember but was happy it stuck.

Having decided to be a musician, Spigle never graduated. By 1923, he had switched over to slide trombone and had been recruited to play with Paul Whiteman's Collegians in New York City. In October 1925, he joined the Jean Goldkette Orchestra, replacing another trombonist by the name of Tommy Dorsey. For a short time Spigle played in the same band with Bix Beiderbecke.

Spigle was with the Goldkette outfit less than two years,



Bix Beiderbecke.



Spigle Willcox.

until June 1927, when he decided to return to Cincinnatus and his father's coal business. Thus, the short relationship between Bix and Spigle as fellow musicians ended.

While with the Goldkette band for the second time, Bix recorded his own composition, a piano masterpiece called "In the Mist." When the Goldkette Band broke up later in 1927, Bix went over to the Paul Whiteman Band. He was productive throughout 1928 but by the following year his drinking began to catch up with him. He had a breakdown, made a comeback, and in September 1929 went back to Davenport to recover. Bix Beiderbecke died in 1931 at the age of 28.

Bix and Spigle followed different paths, but they can both be considered jazz legends. Bix Beiderbecke is credited with changing the nature of jazz forever. He became a jazz legend in a short time. It may have taken Spigle a little longer, but he made it in his own way.

Spigle never entirely gave up music. After returning to Cincinnatus to be with his family, he sat in with many area bands. He formed his own weekend band which played all over Central New York for many years.

That's the way things went for more than 40 years. When he retired from his family business, Spigle had more time for music. In April 1975, he was

invited to play in a Goldkette reunion in Carnegie Hall. Also present was famed jazz violinist Joe Venuti, an old friend from Goldkette days. At Joe's urging, Spigle began joining him on club dates.

It was in these later years that Spigle may have attained a legendary status of his own. While in his 80s and 90s, he became a globe-trotting sensation. He appeared at jazz festivals all over the United States, as well as in Europe. One of his annual appearances was at the Bix Beiderbecke Festival in Davenport, Iowa. He even guested on NBC-TV's *The Tonight Show* Starring Johnny Carson.

Spigle lived to be 96, long enough to be the last surviving member of the Jean Goldkette Orchestra, as well as the last musician alive who had played with the legendary Bix Beiderbecke.

Like the slogan on Spigle's business card stated, "Old trombone players never die, they just slide away". . . and become a legend of their own kind.

This article first appeared in *Jazfax* on April 23, 2005. Columnist Roy Hodge is a longtime JASS member and a former member of the JASS Board of Directors.

Skalski band pays homage to Bix & Spigle

The Jambalaya Jazz Band from Buffalo featuring trombonist Ray Skalski will perform at the annual Bix-Spigle Memorial Concert, from 4 to 7 p.m. Sunday, May 22, at Pensabene's Casa Grande, 135 State Fair Blvd., Syracuse; \$12/JASS members, \$15/general public; presented by The Jazz Appreciation Society of Syracuse; 652-0547.

JASS Jam Session
6 to 9 p.m. Wednesday,
May 11
SYRACUSE SUDS FACTORY
320 S. Clinton St.
All musicians invited to sit in.
469-7034.

Upcoming performances

John Spillett on sax

The John Spillett Jazz/Pop Duo performs at the Bistro Elephant, 238 W. Jefferson St., in Armory Square, from 7 to 10 p.m. Fridays, May 6, 20 and 27; 475-1111. The tasty twosome hold forth from 5 to 8 p.m. Sundays, May 15, 22 and 29, at the Blue Water Grill, 11 W. Genesee St., in Skaneateles; 685-6600.

Spillett's Jazz Quartet plugs in from 6 to 9 p.m. Wednesday, May 18, at the Syracuse Suds Factory, at the corner of South Clinton and Walton streets, in Armory Square; 471-2253; sudsfactory.com.

The next day Spillett's duo entertains from 6 to 9 p.m. Thursday, May 19, at the Turning Stone Casino Steakhouse, in Verona; (800) 771-7711. From noon to 3 p.m. on Sunday, May 29, the duo is booked at Oweria Vineyards, 5276 E. Lake Road, in Cazenovia; 815-4311.

Admission is free at all of these venues; johnspillett.com.

Jazz on Tap

Finger Lakes On Tap, the cozy new brewpub and lounge in downtown Skaneateles, hosts plenty of top-flight local jazz acts twice each month through June on Sundays from 2 to 5 p.m. The "Jazz On Tap" series features Angelo Candela & Friends on May 8, Jeff Stockham on May 22, Melissa Gardiner's MG3 Organ Trio June 12, and the Sammy-winning recording group E.S.P. on June 26.

Finger Lakes On Tap is located at 35 Fennell St., in Skaneateles. Admission is free; 685-9600.

Leigh & Wiles stay busy

Ithaca's most vivacious vocalist, Diana Leigh, has teamed up with guitarist Lynn Wiles for a series of springtime shows. They perform. From noon to 3 p.m. Sunday, May 8, the duo plays a Mother's Day show at Dano's Heuriger on Seneca, 9564 NY-414, in Lodi; danosonseneca.com. And at 6 p.m. Friday, May 13, the music rings out at Billsboro Winery, 4760 West Lake Road (Rte. 14), in Geneva; billsborowinery.com. From noon to 2 p.m. on Sunday, May 15, Leigh & Wiles entertain at Agava Restaurant, 381 Pine Tree Road, in Ithaca; (607) 319-4366; agavarestaurant.com.

At 6 p.m. Friday, May 20, the twosome play Collegetown Bagels at East Hill Plaza, 329 Pine Tree Road, Ithaca; (607) 273-1036. On Tuesday, May 24, they're booked at from 6 to 8 p.m. at The Rongo, 1 W. Main St., in Trumansburg; rongovianembassy.com; (607) 387-3140. From 6 to 8 p.m., on Thursday, May 26, the duo plugs in at Six Mile Creek Vineyard, 1551 Slaterville Road (Rte. 79), Ithaca; sixmilecreek.com. And on Wednesday, June 8, they play a benefit for the public library from 6:30 to 9 p.m. at Americana Vineyards, 4367 East Covert Road, in Interlaken; americanavineyards.com; (888) 600-8067.

For artist info, visit dianaleigh.com.

JASS Jam May 11

JASS presents its next open Jam Session from 6 to 9 p.m. Wednesday, April 13, 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, June 8; 471-2253; sudsfactory.com.

Nancy Kelly in Armory Sq.

Vocalist Nancy Kelly will be singin' and swingin' with organist Dino Losito and drummer Jimmy Johns drums during a free two-hour show starting at 4 p.m. Friday, May 13, at Courtyard Syracuse Downtown at Armory Square, 300 W. Fayette St., in Syracuse; 422-4854.

Gotham Orch in Oneonta

Pianist Michael Holober's Gotham Jazz Orchestra will perform at 7:30 p.m. Friday, May 13, at Foothills Performing Arts Center, 24 Market St., in Oneonta. Admission costs \$25; (607) 431-2080.

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, May 13 and Saturday, May 14, the music flows at The Fountain from 9:30 p.m. to 12:30 a.m. The band plays there again June 9 and 10; (518) 482-9898; skipparsons.com.

Swingtet Trio in Oswego

A trio version of the Anthony Joseph Swingtet will play classic jazz standards and ballads from 7 to 10 p.m. Friday, May 20 and Saturday, June 25, at Bistro 197, at 197 W. First St., in Oswego; 343-2930. The three some which features clarinetist Tony Joseph, bassist Mike Solazzo and pianist Barry Blumenthal, are booked at Canale's Courtyard, 156 W. Utica St., in Oswego.

From 6 to 9 p.m. Saturdays, June 8, June 25 and Aug. 13; 343-3540. Admission is free at these venues.

Flower City dinner-dance

Jon Seiger's International JB plays at the Flower City Jazz Society's monthly dinner-dance at 6:30 p.m. Monday, May 16, at the Airport Raddisson Hotel, 175 Jefferson Road, Rochester. Dinner prices range from \$21 to \$25; flowercityjazz.org; (585) 475-1910. Joe Cavallaro's Dixieland JB featuring pianist Ed Clute performs there June 20.

Jambalaya Jazz Band May 22

Ray Skalski's Jambalaya Jazz Band from Western N.Y. will perform the annual Bix Beiderbecke-Spiegle Willcox Memorial Concert for JASS from 4 to 7 p.m. Sunday, May 22, at Pensabene's Casa Grande, 135 State Fair Blvd., on Syracuse's West End. Admission costs \$12 for JASS members, \$15 for others; jasscny.org; 652-0547.

Ragtime-Jasstime May 26-29

The Grand International Ragtime Jazz Festival Spring Fling blooms May 27-29, at Alexandria Bay's Bonnie Castle Resort. This year's bands include the JazzHappensBand from Cortland, the Jon Seiger Trio from Rochester, and the Mardi Gras Spirit Brass Band from Alex Bay. Piano soloists will be Prof. Don Burns, Jack Hutton, Jon Seiger and British stride pianist Neville Dickie. This year's themes are "Back to the Rags" and "Fats Meets Satch." Trumpeter Jon Seiger will present "Songs & Stories about Louis Armstrong You May Not Know." Festival admission costs \$135; (519) 744-2665; wnpauli@rogers.com. For room reservations, call the resort at 1-800-955-4511 or 482-4511. For festival info, visit alexbayjazz.wordpress.com/.

Jumpin' Jazz in L'pool

Saxophonist Chris Vadala, a veteran of the Chuck Mangione band, headlines the 19th annual Jumpin' Jazz Jam at 7 p.m. Friday, June 3, at the Liverpool High School Auditorium, 4338 Wetzel Road, in the town of Clay. The event will feature the Soule Road Middle School Jazz Band, LHS Stage Band, LHS Jazz Ensemble, LHS Vocal Jazz Ensemble and special guests the CNY Jazz Orchestra with Chris Vadala. Admission costs \$10; 453-1500, ext. 6929.

Jazz in Johnson Park

The 31st annual Liverpool Is The Place Summer Concert series

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Upcoming performances, from page 5

kicks off at Johnson Park in Liverpool at 7 p.m. Monday, June 6, with performances by scholastic jazz ensembles. Free concerts in the park continue every Monday and Wednesday evening through Aug. 24.

Second Line Syracuse, a new brass band led by trombonist Melisa Gardiner, takes the stage at 7 p.m. June 27, and Djug Django will play Gypsy swing tunes on July 18; liverpoolistheplace.com; 457-3895.

Busker makes good!

Madeleine Peyroux, a 42-year-old blues and jazz singer who honed her chops busking on the streets of Paris, will perform live in concert at Gala 2016, Syracuse Stage's major annual fundraiser, at 9 p.m. Friday, June 10, in Goldstein Auditorium at Syracuse University's Schine Student Center. Tickets are available at the Syracuse Stage Box Office, 443-3275, and at syracusestage.org. Gala tickets cost \$200, VIP tix cost \$300 and general admission costs \$25 for balcony seating. Gala and VIP tickets include cocktail reception, silent auction, dinner and concert and are available at 443-2709.

Bear Cats here July 17

The Bear Cat Jass Band will stomp and swing at Pensabene's Casa Grande from 4 to 7 p.m. on Sunday, July 17. Audience will hear hot versions of tunes such as "The Original Dixieland Jazz Band One Step," "Creole Love Call" and "Black Bottom Stomp." Pensabene's is located at 135 State Fair Blvd., on Syracuse's West End. Admission costs \$12 for JASS members, \$15 for others; jasscny.org; 652-0547.

Bare Bones this fall

The Bare Bones Trombone Quartet – Jim Lamica, Bill Harris, Howie Lynne and Pete Sanborn – perform a brief history of jazz including Dixieland, big band, Tin Pan Alley, blues and ragtime tunes at 2 p.m. on Sept. 25, at Willard Chapel, in Auburn, and at 1 p.m. on Nov. 26, at Barnes & Noble Bookstore, on Route 31, in Clay as a fundraiser for Baldwinsville Library.

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. Bassist Darryl Pugh plays May 4 and pianist Dave Solazzo will close out the nooners on May 11, 18 and 25. 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 jazz and gospel jam session from 3 to 5 p.m. every Sunday, at Funk 'N Waffles, in downtown Syracuse, at 313 S. Clinton St. The combo usually includes Gardiner, Matt Vacanti on bass, Josh Dekaney at the traps and Jeff Martin on guitar. Admission is free; 474-1060. For artist info, visit melissamaymusic.com.

Djug Django in Ithaca

Djug Django, the swingin' Gypsy jazz octet, 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. Led by trumpeter Maureen Clum and featuring vocalist Scott Dennis, the orchestra plays for dancers from 7 to 9 p.m. every Wednesday. Admission costs \$6 per person or \$9 per couple; food and drinks available. For info, call the Lodge at 672-3106.

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.

CNYers headed to the Big Apple will find a helpful jazz blog at davidisen.tumblr.com/.

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.

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.; wcny.org/content/view/230/359/.

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/.

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."

Concert preview

Jambalaya Band cooks here Sunday, May 22

Buffalo trombonist Ray Skalski has come a long way since he performed with a big band conducted by Mitch Miller. For the past 22 years, he has led the Jambalaya Jazz Band which has performed at the Earlyjazz Festival in Ohio and the Hot Steamed Jazz Festival in Connecticut. Along the way, Skalski has toured Europe three times with various groups.

He'll bring his Jambalaya Jazz Band to Syracuse to play a concert hosted by the Jazz Appreciation Society of Syracuse, from 4 to 7 p.m. Sunday, May 22, at Pensabene's Casa Grande, 135 State Fair Blvd., on the city's West End. Admission costs \$12 for JASS members, \$15 for others.

The May 22 performance will be JASS' annual Bix Beiderbecke-Spiegle Willcox Memorial Concert.

Beiderbecke, the ill-fated cornetist from Iowa, was born March 10, 1903 and died in 1931 in Queens. Willcox, the long-lived trombonist from Cortland, was born May 2, 1903 and died in 1999 at age 96.



Trombonist Ray Skalski, at left, knows how to have a good time. He's shown here leading the Brewmeisters' Band at the Seneca Niagara Casino Mardi Gras Party last February in Niagara Falls. He'll bring his Jambalaya Jazz Band to Syracuse on May 22.

In the mid-1920s Bix and Spiegle both played in the brass section of the legendary Jean Goldkette Orchestra. Beiderbecke is best known for such tunes as "Singin' the Blues" and "Riverboat Shuffle," while Willcox's theme song was "Poor Butterfly."

In the 1990s, Skalski performed alongside Spiegle and the two slide trombonists became friends. The Jambalaya Band follows Spiegle's footsteps by specializing in rare old-time, Chicago-style traditional jazz.

Besides Ray Skalski on trombone, the combo includes cornetist Tim Clarke, clarinetist Ron Joseph, bassist Randy Stitzinger, guitarist/banjoist Warren Stirtzinger, pianist Rod Blumenau and drummer Tom Kasperek.

Whenever Jambalaya performs, audiences hear echoes of Louis Armstrong, Jack Teagarden and Eddie Condon in tunes such as "Panama," "Jazz Me Blues" and "Struttin' with Some Barbecue."

For JASS information, call 652-0547, or visit jasscn.org. To contact Pensabene's, call 466-0312.

Last chorus

Bob Luongo, 76

Bob Luongo was one of the best jitterbug dancers ever to trip the light fantastic in Central New York.

Widely known as "Bob Barker, the hot dog king," Luongo died April 29, at Crouse Hospital in Syracuse. He was 76.

In 1957, when he was just 17 years old, Luongo was crowned the New York State Jitterbug Dance Champion. The Lindy Hop wasn't his only dancefloor talent. He was also an agile tap dancer, and, in fact, his obituary depicted him "tap dancing his way into Heaven."

Alongtime friend of Syracuse saxophonist-singer Jimmy Cavallo, Luongo would often dance to Jimmy's music whenever Cavallo appeared here.

"When you hear Jimmy's music," Luongo said last summer, "you've just gotta dance!"

Like most jitterbuggers, Luongo favored swing era tunes and jazz standards, but he also dug golden oldies, the blues and R&B, and regularly attended downtown festivals dedicated to those musical styles.

A few years ago he served as a judge in local *Dancing with Our Stars* contests.

In 1980, he started Bob's Barkers Hot Dog Stand. Bob and his family operated mobile carts in at the Chase Lincoln Plaza on South Salina Street, outside the Carrier Dome and



Bob Luongo, 1940-2016.

on Irving Avenue near the University Hill hospital complex. More recently, he sold frankfurters outside the Home Depot and the Gander Mountain store in Cicero.

He also operated a permanent hot dog stand at 3718 New Court Ave., in Lyncourt.

"Bob's trademarks were fast and friendly service and a big straw cowboy hat, making him one of the most recognizable sidewalk vendors in town," wrote Post-Standard food writer Don Cazentre.

Earlier this year, Bob had been named the 2016 Onondaga County Senior Citizen of the year.

Bob was predeceased by his wife, Janice (Fougner) Luongo in 2011. His life was celebrated May 4 with a funeral Mass said at St. Cecelia's Church in Solvay.

One of Bob's oldest buddies, Mickey Calcagino, described Bob as "a special and loving friend. We had good times when we were young at Steve's and the Beach, and recently we went dancing at Mickey Vendetti's [Soft Rock Café] when Jimmy played, then spent time with him at his house which was great, talking about the 1950s."

A newer friend, syracuse.com feature writer Kat Tulloch, was equally affected. "I only met him once," she wrote, but she was impressed by his "charming, magnetic personality!"

Jeff Stockham, from page 1

Conn valve trombone.

"I plan for the appearance of the band, as well as the music, to capture the style of the Jazz Age," Stockham said. "I've even bought a 1920s-style suspension microphone."

The Stock Market Swing Orchestra will feature Stockham, on trumpet and vocals; Pat Carney, lead trumpet; Steve Carney, second trumpet; Mark Anderson, trombone; John Delia, alto sax/clarinet; Frank Grosso, alto sax/clarinet; Mike Dubaniewicz, tenor sax; Bob Cesare, tenor sax/bari sax; Dave Solazzo, piano; Kevin Dorsey, string bass/tuba; and Josh Dekaney, drums.

Last summer Stockham was inspired to form the new orchestra after he'd been hired to contract the sidemen for a Guy Lombardo Orchestra concert at the Lake Placid Center for the Performing Arts.

"I used essentially these same musicians, and everybody dug it, so I decided to put together a 1920s-30s society orchestra," Stockham said. "The concept is less hot jazz and more of a sweet society sound."

Stockham also leads the Excelsior Cornet Band, a Civil War-era military brass band, and the Jazz Police, a Blue Note-style combo. He regularly performs with the Salt City Jazz Collective, the CNY Jazz Orchestra and the Bear Cat Jazz Band. Several members of the new orchestra also perform in the Salt City Jazz Collective and the CNY Jazz Orchestra.

"Forever Hotel Syracuse" will take guests back to the glamour of the Hotel's glorious public ballrooms where memories were made. Guests will experience one of three levels of service: formal dinner in the Grand Ballroom, enticing food stations in the Persian Terrace, or a sumptuous buffet in the Imperial Ballroom.

There will be music and dancing, tours of the hotel, and a champagne toast to congratulate the hotel ownership and staff. The gala will be the last opportunity to bid farewell to the name Hotel Syracuse and the first opportunity to celebrate its remarkable reawakening.

Admission costs \$350 per person for the black-tie dinner in the Grand Ballroom; \$250 for the Persian Terrace with food stations and music by The Billionaires; \$150 for the Imperial Ballroom buffet with entertainment by the Mere Mortals.

Dick Sheridan's Soda Ash Six will perform Dixieland tunes in the Hotel Lobby.

From 6:30 to approximately 9 p.m., Stockham will lead a quartet during dinner in the Grand Ballroom, followed at 9 p.m. by the Stock Market Swing Orchestra.

All proceeds benefit the Onondaga Historical Association (OHA) and its mission to collect, preserve and interpret the rich history of Onondaga County. For information, contact OHA Director of Development Lynne Pascale by email (Lynne.Pascale@cnyhistory.org) or by phone 428-1864, ext. 314, or visit cnyhistory.org/events/hotelsyracusegala/.



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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
501 Summit Ave.
Syracuse, NY 13207

Mainstreaming

Books and videos bring us behind the bandstand

By Bobbi Hampson

Greetings Everyone,

One of the newer books in the Motto Music Collection at the FFL is called *Jazz: America's Gift; From its Birth to George Gershwin's Rhapsody in Blue & Beyond*. The author is Richie Gerber, someone I didn't know but who presents a strong view of our favorite music.

In searching for a review of the book and something about the author, I found his interesting website which describes his many endeavors. He's a musician and former organic food businessman. His book contains historic facts and figures about jazz with a survey of its origins in slave songs, spirituals and minstrel shows. He links the raw power of jazz and the blues to the country's past of prejudice and racism with a bold stroke, and he doesn't hesitate to project his own opinions. He uses the idea of our country as a melting pot as the perfect source for the many elements of jazz.

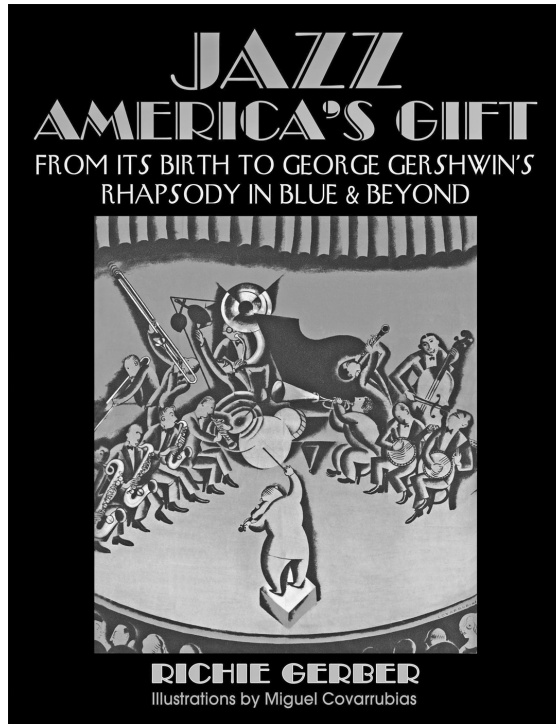
'Little Jazz Bird'

Kirkus Reviews called it one of the Best Books of 2015, and Publishers Weekly comments on his view of George Gershwin, a Brooklyn son of Russian Jews who rose from Tin Pan Alley who produced such startling masterpieces as *Porgy and Bess* and *Rhapsody in Blue*.

In fact, each chapter title is the name of a Gershwin tune such as "Black and White" from *Show Girl*, "Little Jazz Bird" from *Lady Be Good* and "Nice Work if You Can Get It" from *A Damsel in Distress*. The clever drawings of Miguel Covarrubias are a masterful addition to the book. His celebrity caricatures reflect the times. He is a chronicler of the Jazz Age. His talent and style earned him gigs at magazines such as *The New Yorker* and *Vanity Fair*. You'll enjoy the read.

Another new book I'd like to recommend is very special and has received high acclaim: *What the Eye Hears* by Brian Seibert. The author is a dance critic for *The New York Times* and a contributor to *The New Yorker*. Critic Robert Gottlieb says "Tap is America's great contribution to dance, and this book gives us a full scale and lively history of its roots, its development, and its glorious achievements."

Seibert begins by exploring tap's origins as a hybrid of the jig and clog dancing from the British Isles and dances brought from Africa by slaves. He tracks tap's transfer to the stage through blackface minstrelsy and charts its growth as a cousin to jazz in the vaudeville circuits and nightclubs of the



early 20th century. He chronicles tap's spread to Broadway and Hollywood, analyzes its decline after World War II, and reinvention by new generations of Americans and international performers. We read of Bill Robinson, Shirley Temple, Fred Astaire, Ginger Rogers, Gregory Hines and Savion Glover. And he illuminates the cultural exchange between black and whites and the interplay of imitation and theft! *What the Eye Hears* gives us an extensive lesson in tap dancing and a great appreciation of its mysteries and the performers mastered it.

'Let's Dance!'

A reminder of other choices from the library system: DVDs! I just watched one of *Benny Goodman, Adventures in the Kingdom of Swing*. Clips of jitterbuggers and hardworking – all-night jazzmen reflect another era, one that we remember with affection. Try searching *American Masters* – a PBS-TV series. From the Motto Collection you can find Johnny Mercer, Marion

McPartland, Quincy Jones and Sarah Vaughan among others. Give them a try.

From the New Jersey Jazz Society newsletter are reviews of newer CDs. *Live* by Scott Hamilton and Harry Allen (GAC Records) a tenor tandem made in jazz heaven. *All My Yesterdays* with the Thad Jones/Mel Lewis Orchestra (Resonance 2023) a two-disc set that gives evidence why this ensemble has achieved legendary status. Another favorite, Ken Peplowski, is featured on *Enrapture* (Capri – 74141) with Ehud Asherie on piano, Martin Wind on bass and Matt Wilson on drums. The nine selections are an eclectic mix – some old and some new. And *Harmonic Rex* (Height Advantage) with Hendrik Meurkens delivers a very smooth sound.

'Lush Life'

A friend and I visited a new brewery in Skaneateles, "On Tap." To add to the entertainment, CNYJArts has added jazz musicians to perform on Sunday afternoons. We listened to Ronnie Leigh and Marcus Curry last week, and other CNY favorites will continue the gigs. Look for Joe Carello, Jimmy Johns, Angelo Candela and Jeff Stockham to swing along through spring.

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



Benny Goodman, an American master, backstage in England in February 1970. MATT GREEN PHOTO

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