



Read about Jazz Camp in the Milestones' center-fold!

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# MILESTONES

MISSION: To promote the growth, appreciation and performance of Jazz & Blues – great American music art forms – through scholarships, workshops, clinics, weekly jazz jams and community outreach programs.



## Why We Succeed

By Don Bestor, Jr., President

We define volunteering as any activity that involves spending time, unpaid, doing something that aims to benefit the environment or someone (individuals or groups) other than, or in addition to, close relatives. Central to this definition is the fact that volunteering must be a choice freely made by each individual.

The Ft. Pierce Jazz & Blues Society depends on the dedicated people who spend much time in a concentrated effort so that others can enjoy the end result. Their effort displays a very unselfish commitment to achieving a wonderful experience every single week of the year.

Here's a scenario... someone walks into one of our Jazz Jams and is greeted by the hosting venue, then by the volunteers of the Society. That new valued audience member is now being

exposed to the refreshments that were purchased, carried, and set up by volunteers; to the equipment that was set up to provide a professional sound system run by a professional sound engineer volunteer; to the music that is about to be performed or is being performed by volunteers; to the whole idea that positive things happen when positive people are involved; to a camaraderie seldom found in many organizations and finally to the volunteers themselves. That positive attitude comes from the people who do this arduous task, week after week with very little recognition.

This short written statement of support is for our wonderful, terrific volunteers. This is a very public thank you to those who have chosen to help us make a difference presenting music to our community. Thank you to all who volunteer to help us.

These people are organized by our Volunteer Coordinator, Mrs. Rae Tucci. Year after year, Rae continues to be focused on a job well done. Also, a big thank you to Mr. Chuck Woods who always makes sure that the refreshments are fresh and are presented in a professional manner. To Mr. Bernie Bires, our Market Manager, who shows up most Tuesday nights to help just because he wants to! To Mia Batalini who continues to amaze all who know her with her "get it done" commitment. Again, THANK YOU VERY MUCH!!!

Yes, we present music to the public and we present it in a way that is professional, understandable, and familiar because we are passionate about what we do as musicians. However, without our volunteers and the people who step up to help us, we cannot operate and continue to draw audiences like we do. I am **very proud** to say that **you**, our volunteers, continue to be a large part of our success and an integral part

**volunteerism** of what we do. *Bravo!*

*I want to be a part of the best Jazz & Blues in Fort Pierce!*

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## JAZZ GLOSSARY: Double-Time - A doubling of tempo

And there is no doubt the tempo has picked up at the Mundy residence since early July of this year. July 2 is when Terra and David Mundy's twin girls were born. Rayna Joy and Lila Grace arrived late afternoon, five minutes apart – weighing 4 lbs 2 oz each! Both girls are healthy and happy.

Dave is one of our FPJ&BS Jazz Ensemble's bass players and also the Director of Jazz Studies at the Indian River Charter High School in Vero Beach. We wish the now-twice-as-large Mundy family double happiness after this blessed event.



# Congratulations!




**Kelloryn and Chris Kalwa**  
were married June 29, 2013 in Stuart. Chris (baritone sax) performs regularly with the big band "FDO" at the Black Box.



We wish The Kalwas a lifetime of good health and happiness.

## FPJ&BS Membership

*We're glad you're here!*

We would like to thank the following new members for joining the Fort Pierce Jazz & Blues Society. Your membership dollars help provide scholarships for students in high school who are committed to furthering their education in an institution of higher learning. Your contribution also allows us to produce local shows which we bring to the community at little or no charge and to provide live music to students of all ages in local schools during the school year. **Without you, this would not be possible.**

<b>NEW MEMBERS</b>	David Gonzales	Barbara Norcia
	Jack Kelly	Cristina Olarte
	Padraic King	Dolores Principe
	Jeffrey Mier	Taylor Robin
	Josiah Nalzar	Ken Ward



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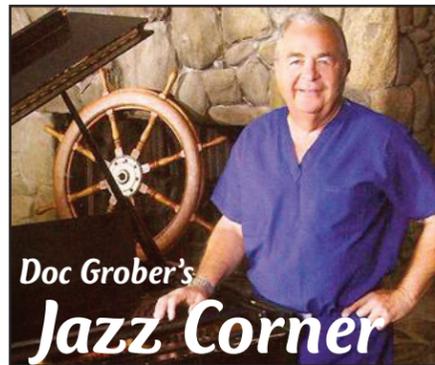
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## Promoting Jazz

Swing and bebop developed in the years after the depression. That was a time of strong racial prejudice and segregation. Many of the best jazz players could barely make a living, and in 1933 over two thirds of the jazz musicians in New York were out of work. Many of them were suffering from malnutrition and exposure.

Two men, both non-musicians, played major roles in creating work for jazz musicians while integrating black and white musicians. Both of them worked assiduously to bring jazz to the listening public while helping to right racial injustice which they saw as a great wrong. One was John Hammond, a man of independent wealth; the other was Norman Granz, born to Russian immigrants and raised in very modest circumstances. Each helped expose jazz to a growing number of listeners while fostering the careers of musicians who might otherwise have remained relatively unknown.

Norman Granz was the force behind the famous concert series "Jazz at the Philharmonic"; a series of jazz concert tours. He was a fundamental figure in American jazz from about 1947 through 1960. He insisted on integrated audiences and equal treatment for all musicians. He wouldn't hesitate to cancel bookings if his musicians were being asked to perform for racially integrated audiences. Through jazz music he found a way to do something about the unfair black circumstances in America. He understood the potential salutary cultural impact that good jazz musicians could have simply by performing well for willing listeners. Granz therefore developed a revolutionary concert format characterized by organized jam sessions. That format became the trademark of the travelling jazz at the Philharmonic Concert series. Audience reaction was wildly enthusiastic and Granz rapidly became one of the top promoters of jazz – becoming a millionaire in the process .

He was born in Los Angeles and attended UCLA. He worked as a part-time clerk on the Los Angeles stock exchange, served in the army and worked as a film editor at MGM. He was a jazz fan and a liberal. All of these factors combined to formulate a philosophy of jazz performance that was unique at the time.

Very much like classical music, he felt that jazz should be listened to in the most pleasant surroundings by the largest number of people possible of all races, creeds and colors. Thus his insistence on non-segregated concert halls.

Granz was very "hands on," attending every jazz concert as MC and manager.

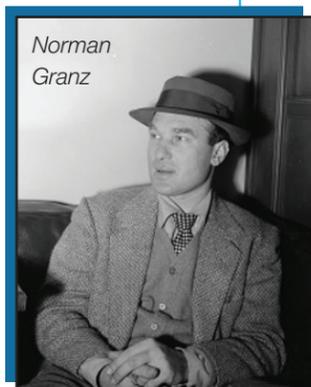
He felt that small groups, working within a loose framework, would be the most predictable way of producing unconstrained yet satisfying jazz performances,

He fought tirelessly for jazz musicians demanding the same treatment for them as that accorded classical performers. He would let them play as long as they felt they could justifiably continue to create. Well ahead of his time he refused to book his jazz tours into segregated concert halls. He made it easier for many artists to play in certain areas.

While critics argue that he created his best music in the studio, there is no question that audiences consistently responded favorably to the musical battles he staged pitting various bop and swing artists against each other. This often resulted in 15 minutes of uninterrupted music – much too long for the conventional 3 minute 78 rpm. But with the rise of the LP he founded his own record company (Verve 1956) thus allowing him to release many of the jazz performances on records.

He had a good ear for talent and helped the careers of many musicians. Two of the most notable are singer Ella Fitzgerald and Canadian pianist Oscar Peterson. He initiated the "songbook" series with Ella Fitzgerald and also paired her

with such jazz giants as Louis Armstrong and Duke Ellington. In 1949 he brought a young Oscar Peterson to the U.S. from Canada and subsequently developed an enduring working relationship with Peterson.



Norman Granz

Certainly he touched and aided the careers of many other musicians too numerous to mention. But the large group includes Count Basie,, Cannonball Adderly, Duke Ellington, Stan Getz, Dizzy Gillespie, Lionel Hampton, Billie Holiday, Milt Jackson, Lester Young, Art Tatum Charlie Parker, Johnnie Hodges and many others.

He had been raised as the son of Russian immigrants growing up in California during the great depression. As a result he may have been perfectly programmed to favor the "underdog." In his case this meant fighting for performing opportunities and better pay for the musicians he deemed worthy. He paid more than average, fought against racism and gave his listeners a good product.

Although he had a somewhat vitriolic personality he was nevertheless beloved by his musicians. He will forever be known for improving the lot and general working conditions of the jazz musicians of his time while fighting unwaveringly for racial equality. While consistently adhering to his principles he was able to successfully create jazz along with Verve and Pablo records.

Granz became very wealthy while ensuring that his musicians were well paid. He was able to obtain equal pay and accommodation for white and black musicians and refused to take his popular concerts to places which were segregated.

I have stressed the positive but Norman Granz certainly had his critics. Although soft-spoken and meek in front of audiences, his fiery personality, infrequently, got him into conflicts with many of his musicians. In 1953-54 he put Art Tatum in a studio and recorded Tatum doing about 200 different musical selections. Some feel this sterile environment inhibited Tatum causing him to revert to the excessive use of arpeggios and musical clichés.

Lastly, because the jazz concert series went for 7 months a year, there was a feeling by many that this arduous

schedule impaired the creative juices of the performing artists.

All of that notwithstanding, there is no question that although he couldn't play or sing a note, Norman Granz will forever be remembered as a true contributor to jazz. The other promoter of note is John Hammond—a major figure in the career of Benny Goodman and others. He will be the subject of a future Grober's Corner article.

FREE EVENT!



## Upcoming Individual Events

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## On-Going Events

### Tuesday - Jazz Jams

Summer Tuesdays Schedule:  
**Aug. 13, 27**

Beginning Sept. 10, EVERY Tuesday.

*Subject to change – check website for updates and special events!*

7 - 10 PM • \$5 Cover  
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### Saturday - Jazz Market

Open every Saturday all year 8AM–1PM

The Jazz Market Presents:

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9:00 AM – Noon  
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### Wednesday - Jazz Jams

Every Other Wed.

**Aug. 7, 21 • Sep. 4, 18**  
**Oct. 2, 16, 30 • Nov. 13, 27**  
**Dec. 11**

6:30 - 9:30 PM • \$3 Cover  
*Subject to change – check website for updates and special events!*

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## Sneak peek at our work-in-progress schedule for 2013-2014 Season.



### Hold Onto Your Hats Folks!

Please consult our site – [www.jazzsociety.org](http://www.jazzsociety.org) – for more information, or for any changes to this schedule.

2013	2014	Festival Week
Aug 27 ..... <b>Delta Dave and Lagoon Squad</b>	Jan 5 ..... <b>Jazz Brunch</b> at Tutto Fresco	<b>JAZZ/BLUES FESTIVAL</b> <b>Mar 24 – Mar 28, 2014</b>
Sept 17 .... <b>Dave Shelley &amp; Bluestone</b>	Jan 28 ... <b>Big Band Night</b>	Mon ..... <b>Phill Fest</b>
Oct 15 ..... <b>Irish Jiggidy Jazz Jam w/ Rowdy Micks</b>	Feb 9 ... <b>Society Variety Matinee Show</b> at Sunrise Theatre	Tues ..... <b>Bluesday Tuesday w/Rockin' Jake</b>
Oct 29 ..... <b>Big Band Night</b>	Feb 11... <b>Peter &amp; Will Anderson, Virtuosos on Saxophone</b> at the Black Box	Wed .... <b>FPJ&amp;BS Ensemble featuring James McCreavy and Steve Ahearn</b>
Nov 10 ..... <b>Jazz Brunch</b> at Gator Trace Country Club	Feb 25... <b>Big Band Night</b>	Thurs ... <b>The Oscar Salas Experience</b>
Dec 1 ..... <b>Waterside Blues - Rockin' Jake</b>	March ... <b>FESTIVAL WEEK</b> →	Fri ..... <b>Sound of Vision w/Scott Klarman</b>
Dec 18 ..... <b>Holiday Fling and a Ring-A-Ding-Ding w/ Big Band Swing</b>	Apr 15 .. <b>Big Band Night</b>	Watch for upcoming details on this full week of unbelievable jazz, blues, and other hot offerings!
Dec 21 ..... <b>Student Ensemble</b> at the Jazz Market	<b>Remember, it's a work-in-progress, and subject to changes!</b>	



# Send the Gift of Jazz

by  
Chris Hulka,  
Vice President Operations

After a long respite, I have recently rekindled my love for teaching the bass guitar. Currently, my students range between the ages of fifteen and sixty. They are all very enthusiastic about learning to play the bass; some as a second or third instrument and some as a completely new adventure.

In getting to know my students, one of the first questions I ask is "What kind of music do you enjoy listening to?" I was expecting some of the older students to enjoy listening to some of

my own favorite styles of Music such as folk/acoustic, classical, maybe some Latin music here or there. Not one responded with any of my favorites, not even country or doo-wop... and sadly, no jazz, no blues. They all plainly responded with "rock." Surprisingly enough, it was the younger students (grades 8-11), all of whom are or had been involved in their school's instrumental music programs that showed interest in the widest variety of musical genres. Along with the expected answers: "heavy metal" or "rap" or "screamo" (I'm still not sure what that is), the younger students also

mentioned classical, R&B and finally, "jazz." Coincidentally, the young jazz fan had just graduated from a local middle school where earlier this year, the FPJ&BS Faculty Ensemble had presented a Jazz Workshop.

So, how does a particular style of music become one's favorite? In my opinion, we discover and refine what our "favorite" style(s) of music will be from the music that we are exposed to on a daily basis. For example, if one's parents enjoy country-western music, there's a good chance that the children in that household will develop an affinity for the country-western genre as a result of that daily exposure. The same applies to classical, rock, Latin or whatever style of music those in their formative years hear every day. Lately however, in the last ten to fifteen years, exposure to diverse musical genres has been increasingly available through the seemingly limitless world wide web. At any time, we're able to search for (and usually find) just about any form, any style or any artist imaginable. Having exposure to such a wealth of (musical) resources at their fingertips may explain why my younger students showed more diverse musical interests than their older constituents.

So, to "foster a greater awareness of this great American art form," my homework assignment for you is: *Send the Gift of Jazz*. Use the internet to expose the jazz genre to everyone you know. How? Well, if you can send an email message, then you can send an "eJazz" message. Search websites such as [www.youtube.com](http://www.youtube.com) for your favorite jazz artist(s) then email (eJazz) your favorite clip to a friend. You'd be surprised at how many people (musicians included) have never listened to jazz. Do your part to further jazz education: eJazz a few clips to that niece, nephew or grandchild that just became a school band student. You never know, you may have just sowed the seed that sprouts the next Basie, Ellington, Miller or Miles. All because you took the time to encourage someone by "eJazzing" a few archived samples! *Send the Gift of Jazz* and just maybe somebody will follow your lead...



Student Performers Austin Routten, Alec Ellis and Zack Bacak



Chris Ketcham



Trevor Farriss



Ilya DaCosta

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# Caught in the Act!



by  
MaryAnn  
Ketcham

Commandeering the stage, Jazz Students are caught in the act of stealing the show! On Saturday, June 8, at the Gazebo of our Jazz Market, the Fort Pierce Jazz and Blues Society proudly presented our first ever *All-Student Jazz Ensemble*. This proved to be a very exciting adventure!

Arranged and promoted by Lincoln Park Academy High School drummer, Christopher Ketcham, the show attracted an audience of close to 100 fans.

With guidance from current Florida State University students and former FPJ&BS scholarship recipients Zack Bacak (alto sax) and Ilya DaCosta (bass), the young musicians played an impressive set list of jazz standards.

Trevor Farriss (keyboard) and Alec Ellis (trumpet)—to our good fortune—were able to squeeze in this rewarding event prior to heading off to FSU, and Berklee College of Music, respectively! Finally, playing tenor sax, was Lincoln Park Academy student and the youngest member of the ensemble, Austin Routten. To everyone's delight, FPJ&BS Scholarship Award-winner Violinist Paddy King and FPJ&BS's own Chris Hulka were special guest sit-ins for several tunes. Board Members, our professional musicians and our fans truly enjoyed this exciting role-reversing event! As for the students — *Beware*, as they just may try to pirate the show again sometime soon.



Special Guest Paddy King



Surely an integral part of the show, our audiences, are always welcome and appreciated!

Board Member Gene Hull, Musician Mark Green and Board Member George McDaniel enjoy the show!



# Nine \$1000 Merit Scholarships Awarded To Amazing Jazz Music Students

*Oh, what a night!* It is indeed very good to give, and the FPJ&BS did do that on scholarship awards night on May 28th! There was music in the air that Tuesday evening. Add to that lots of fun, and proud parents and relatives in the audience at the Black Box. We awarded nine \$1,000 scholarships that

evening directly from the society and our donors noted below, and it was a blast! Congratulations to all recipients who were amazingly talented. We wish them all the luck in the world with their continuing music studies. We hope they come back and visit us whenever they can.

Thank you again to this year's scholarship donors: Kathy & Tom Dixon, Melody Gabriel, Steven & Lenora Satin, The Hulka Family, and a couple of wonderful Angels!!



**Josiah Nalzaro, guitar**  
Indian River Charter High School

**Matthew Fulcher**  
bass (electric)  
Indian River High School



**Trevor Farriss, piano**  
Jensen Beach High School

**Lauren Douglas, violin**  
Vero Beach High School



**Padraic King, violin**  
Jensen Beach High School

**Jeffrey Mier, bass (stand-up)**  
Jensen Beach High School



**Cristina Olarte, vocals**  
Port St. Lucie High School

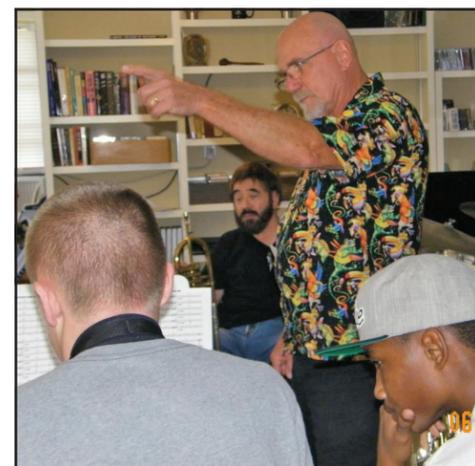


**David Gonzales, guitar**  
Indian River Charter High School  
**Taylor Robin, drums**  
Martin County High School





by  
Gene  
Hull



When I visited the Jazz Camp one day this past June, it was in full jam-session mode. Frankly, I wasn't quite prepared for the scene I found. I'm not sure what I expected to see or hear, but this was a surprise.

Seated around the room were several concentrating young instrumentalists, together with four or five Jazz Society professional coaches. Campers there were student drummer Alexander Tewyn, two guitarists – Dennis Sunday and Josiah Nalzar, bassist Alex Campbell, trombonist Kathryn Borruso, and two saxophonists – Kirneill Joseph

and Cole Maxwell. Several other campers had attended but were not there on that day. What surprised me most was the high level of serious concentration in evidence—really impressive. It reminded me of a phrase I heard often in my high school Latin classes: *mirabile dictu*, marvelous to behold, to tell about. I'll try to describe what I heard and saw.

Standing in the center of the group was conductor, educator, camp director, and trumpeter Mark Green playing his horn and coaching at the same time, showing by example how good jazz interpretation should sound. His

ability to coach, correct when necessary, suggest, elicit improvement, and praise the young students when deserved – en masse and individually – was exemplary. He held the respect and attention of everyone in the room.

Jazz Society Board Member and professional Drummer Claude Berardi, was assisting the young drummer, clarifying and demonstrating different styles of beats necessary for various arrangements. Jazz Society Guitarist Maurice Sedacca was playing right alongside the student guitarist and the bassist, showing them how to do it by example. Jazz Society Keyboardist Jim vanVoorheis played with the group and anchored it with very professional backing. Jazz Society Vice President and Bassist Chris Hulka was walking around the room, coaching at large.

What amazed me most was the high level of playing I was hearing... not only the interpretation of the jazz standards that were being tackled, but also the on-the-right-track quality of individual improvisation – which is the most difficult element of jazz for young musician to develop. It takes years.

When I remarked to Jazz Society President Don Bestor how impressed I was with the standard of performing, he told me that this year's Jazz Camp, in fact, had stressed playing, not just music theory.

ATTENDEES

sounds to simulate notes, all the while staying within the construction of the 12-bar blues form. Results were so positive that on the following Tuesday night, at the Black Box venue, the group performed several of the blues tunes that they had composed during the previous two week camp period; and which, by the way, garnered a genuine and immediate standing ovation from the audience.

In my opinion – and I say this having been a former successful musician for over forty years with extensive professional experience – what I

encountered visiting the camp this summer was more than a very special treat... it was inspiring. I have not felt such an exciting musical sense of well being in a long time.

Reading over this year's Jazz Camp goals and curriculum, and seeing the immediate results, makes me very proud to be a member of the Fort Pierce Jazz and Blues Society.

As long as there are dedicated professionals like this hands-on team sharing their time and talents with eager young musicians, the future of jazz is in good hands.

One of the camp's principle projects this year was the 12-bar blues form. It was analyzed, dissected, discussed, written out, hummed and vocally improvised by each camper, and then orchestrated by Al Hager, the Jazz Society's Director of Education.

In the following days the young musicians worked on performing the very tunes they had vocally composed by scat singing. Professional musician and guest artist Scat Man Jack had demonstrated how it is done. Each student was then urged to improvise, i.e., verbally compose extemporaneously, using their own choice of



Dennis Sunday, guitar • Kathryn Borruso, trombone • Luke Horger, sax • Alex Campbell, bass • Cole Maxwell, sax • Rich Treta, keyboard • Kirneill Joseph, sax • Alexander Trewyn, drums • Bennett Pepple, drums • Josiah Nalzar, guitar