



“Keeping Jazz Alive”

Jazz Notes

April 2021
Message From Our President

Mike Bertty



The Board's 1ST 100 Days

In January, the Board shared its Vision for JJS. Today, I will share with you how this Vision is becoming a reality.

MEMBERSHIP: Our plan was to increase our membership by 20% within six months. I am happy to announce that we have surpassed our goal by adding 26 new members in less than 100 days. This is just the beginning of our membership growth.

RESOURCE DIRECTORY: Our Resource Directory project is in full swing. In February, Paul Young kicked off this project with a presentation on Floor Care Services provided through his company, REDBEANSANDRICE Management. In March, Millie Small introduced the JJS Family to travel tips and opportunities provided through her company, Millie's Agency. As we safely start to make plans to put the pandemic and COVID-19 in our rear-view mirror, we will be looking to plan vacations and encourage you to support Millie. If you have a business and would like to be a part of our Membership Directory Program, please contact Dianne Smith, our Vice President, at dksterp9@gmail.com.

JJS BYLAWS: As promised, a Bylaws Committee has been formed to review, amend and or revise our current Bylaws. This process is being guided by a Certified Parliamentarian and once finalized by the Board of Directors the Bylaws will be reviewed by Legal Counsel for legal sufficiency. A copy of the JJS Bylaws will then be provided to each member in good standing.

Monthly Listening Events:

Kudos to Al Smith and the Communications Committee for taking our listening events to a new level. Our listening events have come to include live entertainment. We have been treated with a performance from one of our former JJS Scholarship recipients, Skyler Nolan; a video and musical selection from a Jacksonville native, Marcus Roberts; and to honor the memory of Chic Correa, an interview and video of one of Correa's musical selections was showcased. The size of our listening audience is continuing to grow and as a result, so has our membership.

Educational Jazz Exposure:

In celebrating Women's Month artists Etta Jones, Sarah Vaughan, Carmen McRae, Billie Holiday, Nancy Wilson and oh yes, Shirley Horn were featured. These are just a few of the jazz greats who have been highlighted at our monthly meetings. Once the pandemic allows us to return to some assemblance of normalcy, we will be able to plan activities that can expand our ability to educate larger audiences.

Input from Members:

Incorporated in our monthly agenda is a section titled "Let's Talk". This is a period in our meetings dedicated to listening to and discussing items of interest with our membership. As part of our monthly meeting agenda, we have carved out time for discussion on any topic of interest to our members. Questions are answered, issues are discussed, and opinions are voiced. We have had and will continue to have as part of our agenda an opportunity for our members to be heard.

Scholarships

We promised to find resources that would allow us to increase the number and dollar amount of scholarships awarded annually. To achieve this goal, the WBSF and Sponsorship Committees have joined forces and are aggressively securing journal ads,

donations, and contributions from sponsors. In 2019, we awarded two scholarships totaling \$5,000. To date, we have secured more than \$3,000 from our Journal Project and are just gearing up to increase this amount through sponsor contributions. With seven months to go before our December event, and with your support, we are well on the way to making this goal a reality. If you would like to purchase an ad, please contact Iris Hines, our Chair of the Sponsorship Committee, via email at jjssponsorship@jacksonvillejazzsociety.org.

COVID-19 and the pandemic has changed the way we do business, but it has not diminished our enthusiasm and desire to reach our goals. We will continue to promote our JJS Entrepreneurs, enhance our Listening Parties, listen to our members, and continue to develop creative ways to Keep Jazz Alive. As for increasing our scholarship goals, we need your assistance. Please consider purchasing an ad and encouraging friends, family, co-workers, employers, and places where you conduct business to do so as well. Please help us surpass our Scholarship goal.

To secure an ad in our Journal, please contact Iris Hines, our Sponsorship Chair at jjssponsorship@jacksonvillejazzsociety.org or me, at mberty@gmail.com.

**WE NEED
YOUR
SUPPORT**



[Jazz on the Tube |](#)

JJS Health Reminder

COVID-19

WEAR YOUR MASK!

Provided by JJS Member **Terrie McSween**

By [Ben Guarino](#)
with *Angela Fritz*

The Latest

*The Washington Post's coronavirus coverage linked in this newsletter is **free to access** from this email.*

Johnson & Johnson's vaccine, administered in a single jab, is safe and protective. That's an assessment from the Food and Drug Administration, which released its review of the company's clinical trial results today and **confirmed the J&J vaccine completely prevented deaths and hospitalizations.**

The pandemic has entered a complicated phase. [This vaccine got a more nuanced review, particularly around variants](#), which were not factors in the FDA's earlier evaluations of the Moderna and Pfizer shots. Next up for J&J: On Friday, outside experts will convene to **recommend whether the FDA should grant emergency authorization.**

Battling the pandemic [does not stop for these clinicians when their shift ends](#). **Some doctors, nurses and other medical professionals take the fight online, after hours, to combat falsehoods about the coronavirus.** One effort, named [#ThisIsOurShot](#), is a campaign of more than 25,000 health-care workers to encourage people to get vaccines.

Thousands of children have been treated for covid-19 at Children's National Hospital in D.C. **But one very sick infant was a medical mystery.** The baby's body had tens of thousands of times more virus, measured as viral load, than expected. [Researchers remain baffled by the case.](#)

The Post asked [five public health experts to discuss when travel will be safe again](#). Trips might not perfectly match your pre-pandemic plans soon — but **some types of transit, such as domestic travel, may be returning more swiftly.** Vaccination status, of travelers and those at the destination, is a big factor to consider.



I was born on July 4, 1943, in Columbus, Georgia. My family moved to Mobile, Alabama shortly thereafter. My first musical memories were my grandmother, who taught classical piano lessons, and the jukebox next door. My father taught the choir at the local high school, and organized a local big band in his spare time. My career began when, one summer, my father informed me that the band needed a trombonist. If I could learn how to play the instrument, the gig would be mine, I learned the instrument and excelled in the school band, and began gigging locally with the support of the director. I became especially proficient as an improviser, and fell in love with bebop and the sound of my idol, J.J. Johnson. I went on to graduate from Central High School in Mobile and received my Associate Degree in Music from Alabama State University in 1962. My first major professional break came when I was asked to play in the backing band for Ike and Tina Turner. I stayed with the group for the rest of their tour, and I continued for a few months before leaving them to join Hank Ballard and "The Midnighters" in Atlanta, Georgia. Ballard, however, did not live up to his promises of regular work, and I returned home to Alabama. Back in Mobile, I lived with my grandmother and led a jazz sextet called New Sounds. I insisted on playing only jazz and bebop with this group; in fact, I refused to play popular funk songs despite audience requests, believing that it was below our level of artistry. Work was sporadic and I decided to further my musical education by enlisting in the Army School of Music in Little Creek, Virginia in 1964. While in the Army, I was stationed at Redstone Arsenal, back in my home state of Alabama. The commanding officer there was a passionate fan of jazz and had requested I play in the base's big band. This was my first experience playing jazz regularly with white musicians. I also married during this time. With the Vietnam War escalating, I decided not to re-enlist, and was honorably discharged in 1967. I returned to Mobile with my family, where I was offered a job as the city's first African-American milkman, as a part of an effort to integrate the workforce there. Just as I was settling into my day job, I was offered the trombone chair in 1968 with another up and coming group on their tour in Ocala, Florida. I took the job and was eventually promoted to arranger, however, after many disagreements with the band leader three years later and saving enough money to move, I decided to relocate my family to Los Angeles California. Coincidentally I was offered a spot with Art

Blakley and the Jazz Messengers, but declined because it would require frequent travel between Los Angeles and New York. Based in Los Angeles I freelanced with a number of jazz and rhythm 'n' blues bands, only to return to the greater financial security offered by the group I joined in 1968. After my second stint with this group, I signed on to write arrangements for Bootsy Collins and George Clinton but soon left because of contract disputes. My departure coincided with Al Grey's retirement from the Count Basie Orchestra, and in 1978 I was hired as his replacement. Unfortunately, my salary with Basie couldn't support my family and in 1979 I returned home to pursue a career as a producer. In 1980, I released my first album under my own name, "House Party". Although the title track became a hit single, the record was never widely released. None of my other projects ever made it as big hits either and the series of near-misses and the prevalent drug scene led me into a deep depression and cocaine addiction. With the support of my brother Ron and other family members and friends, I began recovery from my addiction in Denver, Colorado. As a part of my recovery, I was determined to rediscover my jazz chops, and spent much of my time practicing. In 1990, I released my first of many solo jazz recordings entitled "New Friends" and reunited with my former bandmates to record successful albums such as "Life On Planet Groove" and "Roots Revisited". I served as an adjunct professor in the Jazz Studies department of the School of Music at the University of North Carolina at Greensboro from 2004 to 2006, and worked with students from Berklee College of Music and Columbia College of Chicago. My 40-year career includes playing with, producing and arranging for a wide variety of other artists such as Ray Charles, Lionel Hampton, Randy Crawford, Vanessa Williams, The SOS Band, Cameo and rappers De La Soul, to name a few. Scores of other artists have sampled my work, including Janet Jackson for her early '90s smash, "That's The Way Love Goes", and rapper Nas for his recent hit, "Nastradamus". Although I have an extensive background in Jazz with an extensive resume, people only really recognize me as "the world's most famous sideman, orchestrating the sinuous grooves and contributing the bold, surgically precise solos that defined the language of "funk" with the legendary "James Brown". After appearing on landmark singles including "Say It Loud (I'm Black and I'm Proud)", "Licking Stick", and "Mother Popcorn" my contributions to classic funk outings including Black Caesar, Slaughter's Big Rip-Off, and The Payback cannot be overstated. I spearheaded Brown's groundbreaking transformation along with Pee Wee Ellis, from soul to

funk and helped take “funk” to the next level with George Clinton and Bootsy Collins.

I am “Fred Wesley”



JazzTimes
AMERICA'S JAZZ MAGAZINE

Milford Graves 1941–2021



MICHAEL J. WEST

Milford Graves, a drummer whose work in the free-jazz milieu helped to transform the voice of his instrument, died February 12 at his home in the New York City borough of Queens. He was 79.

His death was confirmed by National Public Radio, and initially reported on Twitter by NPR producer Lars Gotrich. Cause of death was congestive heart failure, related to a 2018 diagnosis of amyloid cardiomyopathy.

“Jazz drummer” was only one of many descriptors of Graves’ life and work. He was also a percussionist, an acupuncturist, a boxer, an herbalist, an inventor, a martial artist who created his own idiom, a painter and sculptor, a scientific researcher, and an educator. In short, he was a true polymath, the width of whose interests could amaze and intimidate those who encountered him.

[JazzTimes - Your source for all things Jazz](#)



Jazz Appreciation Month is a music festival held every April in the United States, in honor of jazz as an early American art form. JAM was created in 2001 by John Edward Hasse, curator of the Smithsonian's National Museum of American History. It became a national extension of the original Jazz Awareness Month created by the Louisiana Jazz Federation in New Orleans in 1980.

JAM 2021 - Women’s Impact and Contributions in Jazz This past year the museum’s jazz program stepped up its efforts in recognizing contributions of women in jazz, from the genre’s earliest development to present successes and challenges.

Looking for ideas and other ways to celebrate jazz during April and year-round? Find the category that best suits you or your organization and read through some of our favorite ways to celebrate and participate with jazz. **Please follow current health and safety guidelines when finding ways to appreciate jazz. For instance, tune into a livestream of a concert instead of attending one in person**

- Attend a jazz concert at a local concert hall, performing arts organization, church, school, college, or jazz society
- Follow your favorite musicians or groups on social media
- Seek out new jazz music, musicians, and albums
- Share your favorite music, musicians, or new finds with friends and peers
- Read a biography about one of your favorite jazz musicians, jazz poetry, or other jazz book – fiction or nonfiction
- Tune into a local jazz radio station or online radio station or playlist

- Make a pilgrimage to your favorite jazz city, jazz museum, or to a musician's birthplace or gravesite
- Watch a jazz documentary, film, or performance
- Join your local jazz society or organization (If none exists, organize one!)
- Subscribe to a jazz magazine or other publication online or in print
- Host jazz listening sessions
- Hold a jazz-themed party in honor of a favorite musician, or to celebrate jazz in general

UNF 33rd Annual Great American Jazz Series presents Pianist Emmet Cohen



**Thursday, April 1st
7:30 p.m.**

Location: [Online](#)
JB Scott, conductor and artistic director

[UNF - COAS: Music - Calendar](#)



Attention Jacksonville Jazz Society Members!

The Sponsorship Committee's core responsibility is to raise funds for deserving students who are continuing higher education in jazz! The Committee has begun identifying corporations, businesses and organizations that align with our goals and may want to support our scholarship initiatives.

There are many corporations that match employee gifts or donations, donate gifts to nonprofit organizations based on employee volunteer hours and even have a double the donation program! As a full or part-time employee, you could be working for a corporation that donates annually to nonprofit organizations. In some cases, even

retirees can donate and receive contributing donations.

Here are some of the types of employee-based programs that your employer might support. Ask your Human Resources Department and they will be able to direct you on what is required.

Double the Donation - An easy way to double your valuable contribution is through employee giving programs. Many corporations match employee donations to organizations so we can double the amount of help we offer.

Matching Gifts Program - Corporate **matching gifts** are a type of philanthropy in which companies financially **match donations** that their **employees** make to **nonprofit organizations**. When an **employee** makes a **donation**, they'll request the **matching** gift from their employer, who then makes their own **donation**.

Volunteer Grants Program - Corporate volunteer **grants**, also known as Dollars for Doers **grants**, encourage employees to get involved in community service. Through volunteer grant programs, a company gives money to nonprofit organizations based on how many hours its employees volunteer.

How do I request a matching gift or volunteer grant?

Requesting a matching gift or volunteer grant is normally a five-minute process which must be initiated by the donor/volunteer. You can do this by filling out and submitting a paper match form provided by your employer or through an electronic submission process.

How is this information obtained?

Write your employer's full name in the search engine of one of the programs listed above.

If your employer/company is a match, the supportive information will appear allowing you to apply for the matching funds. Please contact your Human Resources Department.

Here are ways for you to identify if your employer donates to nonprofit organizations:

1. Ask your **Human Resources Department** if they support these types of programs.
2. Review the Jacksonville Jazz Society's (JJS) Quarterly Newsletter
3. Check out the JJS website at jacksonvillejazzsociety.org (UPCOMING)

For Jazz Lovers



Breezy Jazz House 1402 San Marco Blvd.

What a wild ride 2020 has been. And what a crazy time to upgrade and expand a business. And that's exactly what we did! Breezy Jazz Club took Jacksonville by storm when we opened our doors four years ago. We set a goal to become Jacksonville's number one jazz club and we believe it's time to give you more!

More choices, more service, more space, more performances, more of Breezy! We're excited to now call San Marco home. It's been quite the journey getting the perfect location, renovations, paperwork and everything set for you to enjoy live performances Wednesday thru Saturday, a full restaurant and bar, and we have something for everyone here at the all new Breezy Jazz House!

Join us, as we strive to deliver the best, in Jacksonville and beyond.

Line up:

Wednesday Night Jazz Jam Session 6-9pm

Thursday live jazz 6-9pm

Friday & Saturday 9-midnight

(Full Restaurant and Bar)

Celebrity Chef Phantom Now part of Breezy

JAZZ

<https://www.jazziz.com/subscription-options>



Lisa Kelly

Lisa holds a B.M. Degree and an M.M. Degree in Jazz Studies from the University of North Florida Jazz Program, where she studied with jazz notables, saxophonist Bunky Green, guitarist Jack Peterson, multi-instrumentalist Dr. Bill Prince, and trumpeter Bruce Silva. In 2010 she was profiled in the book, *The New Face of Jazz*, and in 2013, inducted into the Jacksonville Jazz Festival "Hall of Fame". As an undergrad, Kelly won an unprecedented five "Best" Down Beat Magazine awards, 4 vocal, 1 original composition, and was the 2000 IAJE Sisters in Jazz Combo Vocalist Winner, performing at the 2000 IAJE Convention in New Orleans, the Kennedy Center's Mary Lou William's Women in Jazz Festival, the Vienna State Opera House, and Festival Vien (Austria). As a graduate student, she added 3 more Downbeat Magazine awards, 2 vocal, 1 original arrangement. Lisa has been featured with many ensembles, including the famed Larry Elgart Orchestra, the historical St. Johns River City Band, the Chris Riddle Orchestra, UNF JE I, and has performed with such jazz luminaries as Bunky Green, Jack Petersen, Bill Prince, Bill Allred, Arturo Sandoval, Ed Calle, Carmen Bradford, Don Menza, Slide Hampton, Dave Brubeck, Cyrus Chestnut, Eddie Metz, Jr, Lynne Arriale, Danny Gottlieb, John Lee, Yotam Silberstein, Bob Draga and many others. She has performed for numerous international festivals, clubs and jazz societies as a guest solo artist, as a co-leader of several small groups and big bands with her husband, renowned trumpeter, JB Scott, as a frequent guest artist/clinician, and as an

adjudicator for both vocal and instrumental (combos to big band) competitions and festivals, and for jazz camps.

Kelly has served as the vocal jazz adjunct in interim for UNF, taught music theory at the acclaimed LaVilla Middle SOTA and Douglas Anderson High SOTA programs, has been a frequent guest lecturer on the history of vocal jazz, and now teaches applied vocal jazz at the First Coast Community Music School in Jacksonville, Florida.

Na'im Rashid



WFCF-FM 88.5

Friday Afternoons 3pm - 5pm

"Radio With A Reason"

♪ [WFCF, 88Five FM | Flagler College, Radio with a Reason \(iheart.com\)](#)

"Extensions of Congo Square"



[WUCF 89.9 FM](#)

Please make plans to join us for our next JJS Monthly Zoom Meeting April 10th at 11:30am

JJS Members Resource Directory

MILLIE'S AGENCY
(718) 791-4505 Pie18@aol.com

SPECIALIZING IN
Luxury Cruises
Jazz Cruises
Group Vacations
Singles Getaways



REDBEANSANDRICE MANAGEMENT Co.

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