

Thank you Thank you Thank you



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JazzAmerica Students and Faculty,

With apologies for taking so long to acknowledge your thoughtful gift, please know that I was wonderfully touched and grateful for the gift and the thought. I must also tell you that every note that you play and every smile that beams is a gift that is beyond measure, infinitely greater than the most precious gem. Your talent and enthusiasm gives me the hope that you will continue to play and to love and appreciate the music of America. This is a beautiful gift, freely given and gratefully received.

You can't imagine my surprise when Richard Simon presented me with a beautiful bouquet as a gift from the JazzAmerica class of '09. A beautiful and thoughtful gesture- all women adore flowers, they speak the language of love. My flowers included the sunny sunflower and they lasted through the rest of the week fresh and lovely.

Many of you wrote thank you notes to the Sweet and Hot Music Foundation and to me as a director in the foundation, expressing the pleasure that you have found in the music and the friendships that you have formed. Most of the letters also mentioned learning new techniques and gaining a greater appreciation for the history of the music. And gave a nod to the wonderful mentors, Richard and Roger. Remember their examples.

A lot of you will not continue down the path of a musical career as your life follows it's own course. It is my hope that, no matter where life takes you, this experience in JazzAmerica will become a bright memory that will light your path for all of your life. Thank you again, for thinking of me.

Laurie Whitlock
Laurie Whitlock

Director, Sweet & Hot Music Foundation
October 10, 2009

August 18, 2006

Buddy Collette
5532 S Corning Avenue
Los Angeles CA 90056

Dear Mr. Collette,

Hi, my name is Josh Temkin. I play the baritone sax on my Saturdays at Jazz America. I have only been playing for a couple of months, but I am really enjoying myself at the program. I joined this program to grasp a fuller understanding of music theory and improvisation, and I am pleased to say that I am achieving those goals through productive teaching. I have learned a lot about Jazz by not only attending these classes, but by performing in concerts as well. Thank you for your contribution to Jazz America because it allows me to better my understanding of music.

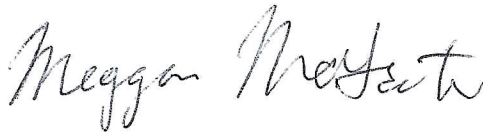
Sincerely,

Josh Temkin

Dear (insert name here),

My name is Meggan McGrath and I have been playing trumpet in the Jazz America program for two years now. The JA program is very important to me and there are a few reasons why I attend the classes' weekend after weekend. First of all, it gives me a place to play during the summer. I'm not in marching band at my school so JA is a great place to be. Second, the program helps me develop my jazz skills by giving me a place to experiment with soloing without being afraid of what others think. It is a great feeling knowing the others there are learning just like you. I've learned more about improvisation at JA classes than anywhere else. JA has given me confidence and a sense of belonging. Thank you so much for contributing to a program like JA. Not only do people like you keep the program going, but it allows future students to discover the wonders of JA.

Sincerely,

A handwritten signature in cursive script that reads "Meggan McGrath". The signature is written in black ink and is positioned above the printed name.

Meggan McGrath

August 18, 2006

Wally Holmes
c/o Sweet & Hot Foundation
PO Box 642269
Los Angeles, CA 90064

I'd like to thank Jazz America and all of its dedicated contributors. By being involved with this program, my entire knowledge of the unique musical art form, jazz, has greatly expanded. I hope that by taking part in the class/performance set-up, I will be able to head down the road to becoming a professional musician.

Jazz America is a one of a kind program that has guided me and my bass playing to a whole new musical level. I have become twice as proficient as I was before joining Jazz America May of 2004. I have greatly improved in walking the bass to back the band, soloing (improvising), playing louder to be heard in the band, and memorizing tunes' melodies and changes.

Through intense preparation and with guidance from our masterful and dedicated instructors, Richard Simon, Ann Patterson, Russ Mullen, and John Stephens, I felt confident that we as a band would be successful at our next gigs. To my amazement, the performances turned out better than I had ever expected. The applause and encouraging comments from the audience inspired me to continue to practice hard for the next practices and gigs. On many occasions, I've been referred to play for gigs outside of Jazz America based upon how jazz fans/musicians in the audience thought I played with the Old and New bands. I have even been in contact with a few fellow Jazz America students for purposes of forming a small, yet productive and enduring group.

I'd like to thank you and our sponsors from the South Bay New Orleans Jazz Club, Fran Rosman with the Ella Fitzgerald Charitable Foundation, Barrett O'Hara, and Buddy Collette for your much appreciated contributions. I've had a great time participating with the Jazz America band this summer and I hope the program will continue on for many years to come.

Dear Richard,

This is a small token of appreciation for the heart, soul, + intellect that you have put into mentoring Jake, Austin, Tigran, Justin, + (for a limited time) Adam. It is indeed a treasure to be guided by someone who is as wise as he is artistically brilliant. It has been a privilege to learn from you, watch you work, and most of all to befriend you.

With much gratitude and respect,
The Bloch Family + the Boys.