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SEPTEMBER 2010 ISSUE

Features

FROM THE EDITOR

In this Volume 20, Number 7, September 2010 issue of Latin Beat Magazine Online, we feature vocalist Maria Nayibe "La Gitana" (The Gypsy) on her debut as a solo artist and the release of her eponymous CD. We also remember the legendary trombonist/composer Juan Tizol in an article by contributing writer Basilio Serrano. Ricky Richardson (contributing photo journalist) is on the move again reviewing some of the best festivals and concerts of this 2010 summer. As always, we keep you informed with the most current Latin music news and information available, CD reviews, national and international salsa hit parades, calendar of events and unique regional music columns (Los Angeles, New York, Puerto Rico, and international). Check out our video corner and streaming music tracks. Welcome! ¡Bienvenidos! To the end of summer and the world of Latin Beat Magazine Online (lbmo.com and latinbeatmagazine.com) — Rudy & Yvette Mangual

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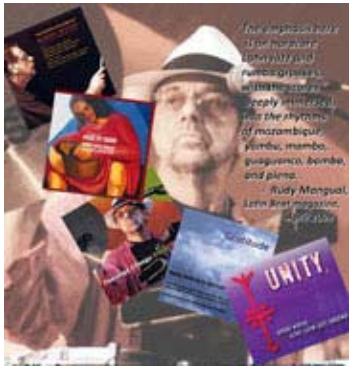
★★★★★

NAYIBE "La Gitana"

By Rudy Mangual

Believe it or not, María Nayibe Fernández's vocal talents were discovered while singing karaoke at the South of France Lounge in the Bronx, after she had worked the dayshift in a local restaurant's kitchen, making desserts. A native of Cali, Colombia, Nayibe came to New York City as a teenager, with her parents, in search of a better life. During her childhood in Cali she had already demonstrated a passionate love for music, especially singing, following in the steps of her mother, who was always belting out songs from La India de Oriente, Celina y Reutilio, and Celia Cruz around the home.

Extremely timid and reserved, Nayibe started interpreting the songs she heard from her mother around the age of nine, mostly in private. She tells the story that one day she was singing in her room, and a neighbor who was walking by overheard her singing. The neighbor was so impressed with Nayibe's voice that she came back later to congratulate the young singer. Approaching Nayibe's mother, the neighbor indicated her appreciation for the child's beautiful voice. When the mother called on Nayibe to tell her about the neighbor's reaction to her singing, Nayibe's nerves prevented her from



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acknowledging the praise. Nayibe's singing was kept as a treasured secret for several more years. It wasn't until her teen years that she finally started feeling more confident about herself and less shy about singing in public.

When she arrived in New York City, Nayibe looked for work to help her family, and landed a job in a restaurant, making cakes and desserts. She always had a premonition that one day someone would come forward and help her achieve her dream of a career as a singer. So after her daily and hectic 10 or 12-hour shift at the restaurant, Nayibe found time to practice her craft by singing with local bands and/or performing karaoke at restaurants and lounges. The first band she performed with was the Bronx-based La Sonora Latina, interpreting songs she had learned from her mother as a child in Cali. Later on, she performed with Orquesta New Jersey.

One day, while Nayibe was singing at a local gym in the Bronx, a girlfriend was so impressed with her talents that she called her friend Henry Montalvo — a music producer/composer who has collaborated with such Latin stars as Charlie Palmieri, Mongo Santamaría, Tito Nieves, and José Alberto (El Canario)" — to recommend the young singer. Soon thereafter, Montalvo (accompanied by José Mangual Jr.) went to check out Nayibe's singing skills at a lounge in the Bronx and immediately felt in love with her vocal performance and signed her to his label Budda West Side Beat Records. Nayibe's dream had become a reality. She immediately began working on her debut recording titled *Nayibe "La Gitana"*. She is known as "La Gitana" (the Gypsy) because she likes to wear colorful handkerchiefs and headgear resembling those typically worn by gypsies. Since signing with Montalvo's label, Nayibe has been traveling and performing, from New York to Philadelphia to Miami, sharing stages with renowned artists such as Ray Castro y su Conjunto Clásico, Julio Castro & La Masacre, José Mangual Jr., and Richie Ray & Bobby Cruz. In fact, she has the privilege of being the only female singer to ever record with the iconic Conjunto Clásico. In addition, Nayibe recently performed in New York City with the legendary Trio Los Conde (a group she had grown up listening to as a child).

On Friday, September 3, 2010, Henry Montalvo (of Budda West Side Beat Records) held the official record release party for

Nayibe "La Gitana" in New York City. The new recording was produced by Ray Castro, Julio Castro, Ramón Rodríguez and Domingo Ramos. The production consists of 10 tracks, including original scores penned by Celina González, Henry Montalvo, Ramón Castro, and Ramón Rodríguez. Heading the cast of players are Domingo Ramos and Junior de Jesús (piano), Eddie Montalvo and Roberto Quintero (congas), Julio Castro and Víctor Cruz (bongó), Máximo Rodríguez (bass), Nelson Gazú and Richie Viruet (trumpets), Joe Peña, José García and William Ash (tres guitar), with background vocals provided by José Mangual Jr., Ramón Castro, Julio Castro, Ramón Rodríguez, and Héctor Luis. Pianist Junior de Jesús arranged a total of seven tunes, while Julio "Fruko" Estrada is credited with arranging the final three tracks of the production.

In a recent chat with Nayibe, she indicated that the entire recording session was an amazing experience, as she felt fortunate for the guidance and coaching offered by said amazing musicians. She stated that upon completion of the first track (Celina González's *Borinquen*) in the studio, she burst into tears of joy. But while looking around the room, she realized that she was not the only one who experienced an emotional reaction to the outcome of the recording. Others had also felt the joy. She also pays tribute to one of Nayibe's main musical influences, the late Celia Cruz, on the selection *Pa'Celia* (composed by Henry Montalvo). The tune titled *Hay Negro* (also written by Henry Montalvo) is the first single released and is already getting airplay in New York City's Latin radio, while making its way to record pools and DJs nationwide as of this writing.

We congratulate María Nayibe Fernández on her debut into the Latin music scene and wish for her a prosperous and joyful musical career. ¡Felicitaciones!

THE HARRY JAMES CHAPTER OF JUAN TIZOL'S PROLIFIC CAREER

By Basilio Serrano

Harry James and Perry Como discuss a possible Juan Tizol composition circa 1950. Trombonist-composer Tizol looks on. (Photograph: courtesy of María Tizol)

Juan Tizol y Martínez was born on January 20, 1900, in Vega Baja, but he was raised in San Juan, Puerto Rico's capital city. Best known as a trombonist and composer with the Duke Ellington Orchestra, Tizol joined the abovementioned band in 1929. Tizol's compositions, including Porto Rican Chaos/Moonlight Fiesta (1935), Caravan (1936), Bakiff (1941), and Perdido (1941) were also recorded on numerous occasions by Ellington and other artists. Tizol has been described as a 'Latin jazz progenitor' because he successfully integrated the rhythms and melodies of his native land in many of his compositions. He was raised in Old San Juan, near the 'Plaza del Mercado', where he was exposed to many vital musical references, including the Afro-Puerto Rican rhythms of bomba and the Euro-Puerto Rican genre called danza. His experiences in the old sector of the city gave him a wide range of musical ideas that were incorporated into the enduring legacy of his compositions.

Tizol was extremely talented and as such he was given multiple opportunities to collaborate and perform with many of the leading U.S. musicians and singers, from the 1920s to the 1960s. His success secured a comfortable living for Tizol and his wife during the abovementioned decades. His close friend, the legendary drummer Louie Bellson, said that Tizol was arranging music until

he died in 1984.[i]

Tizol began his career in the U.S.A. mainland with the orchestras led by Andrew Thomas and Marie Lucas at the Howard Theater in Washington, DC, circa 1920. While in Washington, Tizol worked with the White Brothers' Band and with Gertrude "Gertie" Wells, a well-known pianist who influenced the piano style of Duke Ellington. She married the Ellington collaborator named Wilbur Sweatman, who also led his own band.

Tizol also worked extensively with Louie Bellson, Nelson Riddle, Nat King Cole, Frank Sinatra, and, Billy Strayhorn, in addition to his performances and/or recordings with Woody Herman, Sy Zentner, Bing Crosby, June Cristy, Ella Fitzgerald, Jimmy Durante, B.B. King, Buddy Baker, and Patti Dunham. The list goes on to include Rosemary Clooney, Benny Carter, Johnny Hodges, Billy Holiday, Ethel Waters, Louie Prima, Ruby Keeler, Peggy Lee, Ben Webster, Sara Vaughn and Flo Ziegfield.

Furthermore, Tizol went on to organize his own band, comprised of distinguished musicians, and elaborated outstanding recordings of his own authorship.

Tizol leaves Duke Ellington to Join Harry James

©Pictured is Juan Tizol with the Harry James big band. Tizol is captured playing a slide trombone instead of his iconic valve 'bone.

Juan Tizol joined the Harry James Orchestra, after leaving Ellington (and after being amicably released from the aborted contractual obligations established by Woody Herman) in April, 1944. He stayed with James for a period of seven consecutive years during his initial tenure with the Music Makers, as the band was known. In 1951, Tizol left James to return to Ellington, but then rejoined James in 1953 and stayed with him until 1960, when Tizol went back again to the Ellington fold. In summary, Tizol was a member of Harry James' band for approximately 15 years.

According to the New York Times music critic Terry Teachout, James "dumped his string section after the (Second World) war, taking heavy-hitting sidemen like alto saxophonist Willie Smith, the valve trombonist Juan Tizol, the guitarist Allan Reuss and the drummer Buddy Rich.[ii] In fact, Tizol and Smith joined the large 32-piece Harry James Orchestra before the end of said war. At the time, the string section was still in place. As such, the June 15, 1945 recording of Tizol's exotic original By the Shalimar extensively featured Harry James' string section. Other compositions recorded live, on that particular night from the Hotel Astor in New York, also featured strings.

Harry James, the spectacular trumpet-playing maestro, was merely 28 years old when he

recruited the 44 year-old Tizol. For much of its history, James' big band, the Music Markers, also featured several outstanding singers, including Frank Sinatra, Betty Grable, Dick Haymes, Helen Forest, Buddy DiVito, Buddy Moreno, Buddy Rich, and Kitty Kallen. In the mid-1940s, James' Music Makers was one of the hottest attractions on the big band circuit. James' trumpet-playing style was very well received by the audiences of the swing era.

Harry James was a trumpet virtuoso who was often compared to the jazz icon Louis Armstrong. Many listeners of that period preferred James over Armstrong. After James' very successful 1942 hit, You Made Me Love You, the band's popularity skyrocketed and attracted audiences in varying fields, including radio, television, cinema, and the recording industry.

Harry James' bandleading career can be traced back to the end of 1938, when he left Benny Goodman's orchestra, with whom he reached national stardom as a trumpet soloist. Brian Belton (of the Harry James Appreciation Society) describes the trumpeter in the following manner:

> *It is no exaggeration to describe James as a cult figure during his time as a key member of Goodman's orchestra of 1936-1938, 'The World's Greatest Swing Band' as it was billed. Such prominence gave James a generous taste of the big time and he was able to broaden his knowledge of the music business, especially the presentation and publicity skills essential to the running of a band.*[iii]

Juan Tizol and the Harry James band-members visit with the great Count Basie. Tizol joined Duke Ellington and Basie to record one LP in 1960. (Photograph: courtesy of María Tizol)

Harry James went on to become a very successful musician and bandleader. By 1944, he was billed as The World's No. 1 Trumpeter.

Juan Tizol and his wife, Rosebud Browne-Tizol, had nothing but praise for Harry James. During a 1978 interview sponsored by the National Endowments for the Arts (NEA), Tizol's spouse described James as "wonderful to work with, although Harry was tough".[iv] She did assume some credit, however, for enabling her husband to join Harry James' orchestra. This is understandable since she had a history of managing the economic affairs of her spouse both in Washington, D.C., and in Los Angeles.

Juan Tizol described his professional experience with James (as compared to Ellington's) as "altogether different; Harry James was more on the commercial side, you know." Jazz historians confirm that Harry James' recordings were targeted for a more general audience, thus justifying

Tizol's description. Some would argue that Tizol was more suitable for the commercial swing music of James. "Swing" was more orchestrated and less improvised than the traditional jazz of that time. Ellington biographer John Hasse also reminds us that rhythm also distinguishes swing from the previous jazz.[v] The Ellington audience could be perceived to be more accepting of improvisations, experimentation and innovations. Some may describe Ellington as clearly more jazz, more vanguard than commercial. The more commercial interpretations of Harry James may have been very attractive to Tizol, who always perceived that he was more of a "legit" player than a jazzman or improviser. This dimension, however, did not diminish the many opportunities that Tizol had to solo, although they were not necessarily improvised. Several of Tizol's solos are detailed in another segment of this essay.

In 1978, Rosebud Tizol also described the important roles assumed by her husband with both Ellington and James: "Juan used to start Duke Ellington's band for him all the time, rehearsing, and he did the same thing for Harry James, and you know, you make a lot of enemies like that".[vi] The making of enemies may have been especially true for Tizol because of the serious and somewhat authoritarian demeanor that he inherited from his uncle and adopted father Manuel Tizol, a distinguished orchestra leader.

Harry James' biographer, Peter Levinson, described the addition of Juan Tizol to James' orchestra in the following manner:

> *Harry James was fortunate in hiring Juan Tizol, the Puerto Rican-born valve trombonist. Tizol played in the band from 1944 to 1951, and then sporadically during the latter 1950s and early 1960s. He had been an essential part of the ensemble sound of Duke Ellington's band in the 1930s and 1940s and wrote jazz standards like 'Caravan' and 'Perdido' while working with Ellington.*
>
> *With James, Juan Tizol had more solo opportunities. A nonsmoker and nondrinker, he wore his dark hair slicked back and usually sported rimless, square-shaped glasses. His shy yet strong and dignified composure, as well as his sense of humor, gained him immediate respect from his fellow musicians. Whenever James was in a musical quandary, he invariably turned to Tizol for assistance; Juan conducted the band whenever James wasn't on the bandstand. The bass trombonist never had to practice. He spent much of his time on the road taking care of his good friend, Willie Smith.*[vii]

In 1999, Levinson also described Tizol as a "thrilling" trombone soloist. In fact, James featured Tizol as soloist on numerous recordings and not only in those composed by the famed trombonist. Very often, when Tizol provided a solo segment, James would also precede or follow with a solo on trumpet. They also performed together in trombone-trumpet duets that left audiences mesmerized. Fortunately, many of these Tizol solos have been preserved and are currently available.

In many ways, Harry James and Juan Tizol did not have much in common except their desire for

excellence in musicianship. Also, they were both involved in the music and entertainment world since childhood, and both were baseball fans.

James was a heavy drinker, but Tizol could be described as a non- drinker. Their stories were quite different. James came from the southern region of the U.S.A., while Tizol was essentially a Latin-American immigrant who learned English as a second language but never achieved total proficiency.

One factor that contributed to a positive relationship between Tizol and James was the latter's intolerance for racism and bigotry. In those days, there were plenty of racial and ethnic barriers that affected musicians of color and those of foreign cultures and linguistic accents. Tizol was sometimes viewed as "non-white" as he spoke English with a marked Spanish-language accent, but this did not bother James in the least. Peter Levinson best described James' attitude about racial issues as follows:

> *Although Harry James was born in Albany, Georgia, and raised in Beaumont, Texas, he hadn't tolerated racism against Lionel Hampton in the 1930's or against Willie Smith and Juan Tizol in the 1940s and 1950s… For Harry James, the skin color of any musician was never an issue. The only question was, "Can he play?"*[viii]

According to Rosebud Browne-Tizol, he (James) felt "ashamed to be from the South after the first incident with Willie Smith".[ix] She was referring to a racial incident where James had to defend the African-American band member named Willie Smith. Harry James was also staunchly opposed to anti-Semitic prejudice, and even turned down a 1942 radio program for CBS because he perceived the management to be anti- Jewish[x].

The Tizol-James relationship was overwhelmingly positive, but as in all close collegial ties, there were conflicts from time to time.

In 1978, Tizol made the following comments about a conflictive episode that took place during his chapter with Harry James:

> *If you do your work, he's all right. I had a little trouble with him one time. We were playing at a dance, he called for a tune that we hadn't played for a long time; and I have a part, so the other trombone said, I believe you got a part in here. He got me a part and at the end, we found out that the part he gave me was a French horn part, I want a trombone part, and naturally, when we started playing the tune, the place where they had three trombones playing something - I was playing the wrong thing you know - so right there I said no, that is was G natural - oh, I don't know whatever happened, but he was hollering at me and I was hollering at him while the people were dancing and everything.*
>
> *I said, look here, and I showed him the part, so he hollered at me and after we*

> *got through to intermission he went to his dressing room and I had my mouthpiece in, you know, and I got it out of the trombone, in case he tried to do anything. I went over there and took the part with me, and I said, here it is. I said, 'Harry, you're wrong and you was hollering at me about the part and I'm showing you that you was wrong', and he finally said, 'You're right, I'm sorry, Juan. Have a drink with me.' And, he took the bottle, because he always had a bottle with him all the time, in the dressing room. So I said, 'Okay' - I didn't drink but I took a drink.*[xi]

As recently as 2002, bandleader Louie Bellson and jazz historian Patricia Willard remembered Tizol as a non-drinker. Tizol's willingness to have a drink with James, after that episode, was a testament to the former's sense of responsibility and loyalty. With Harry James, Tizol was kept very busy, especially because there were a lot of one-nighters on bus.[xii] Tizol also participated, as a band member, in films that featured Harry James. One such film was "Young Man with a Horn", produced by Warner Brothers and filmed in 1949. The film starred Kirk Douglas, Doris Day and Lauren Bacall. Harry James provided not only the music, but also assisted Kirk Douglas to assume the demeanor of a jazz musician and trumpeter.[xiii] For the film, band members such as Juan Tizol, among others, were seen on camera or heard in the soundtrack.[xiv]

With James, Juan Tizol also performed on a weekly radio program that was co-hosted by Dinah Shore in 1948. The band appeared for twenty-six consecutive weeks on CBS' Call for Music program.[xv]

During his tenure with James, Tizol composed and arranged several attractive tunes that were recorded by the great trumpeter's band. The first Juan Tizol composition recorded by Harry James took place almost immediately upon the 1944 arrival of the great trombonist. The tune was called Love Department and was recorded on a V-disc because there was a musicians' union-led studio recording ban. The title of Love Department was changed to You Can't Have Your Cake and Eat it Too. A recording under the new title was made in 1945 by the band and is now available on CD format; the 1944 version is also available to collectors who have the determination to locate the LP on the Joyce label titled Radio Discs of Harry James Volume 2.

Other Tizol compositions recorded by Harry James include By the Shalimar, Joe Blow, Zambú, Zanzibar, and Keb-lah. In 1955, nine years after the original recording, Keb-lah was released on a 78-rpm record by Columbia (C 863) opposite the famous You'll Never Know. That recording of Keb-lah is available through Mosaic Records, as part of a box collection. Harry James also recorded and regularly performed other Tizol compositions such as Caravan, Perdido, and Moonlight Fiesta. One of the most beautiful interpretations of Moonlight Fiesta was conducted by the early 1950s Harry James Octet. This version features an extended solo by Tizol, plus a mesmerizing and mournful Tizol-James duet on trombone and trumpet. Today, it is possible and plausible to compile an entire compact disc comprised entirely of Juan Tizol's originals, as performed by the Harry James Orchestra.

In 1946, during his tenure with James, Juan Tizol also organized his own band and recorded four of his tunes: You Can't Have Your Cake and Eat It Too, The Sphinx, Keb-lah and Zanzibar. Members of the James orchestra also comprised the band that was dubbed the Juan Tizol Orchestra. These four recordings were originally issued by the Keynote label and are readily available today in CD format.

It was during his years with the Harry James Orchestra that Tizol secured copyrights for several of his tunes. This clearly indicates that during this period, Tizol took time to compose, as he had done while working with Duke Ellington. In addition to the previously mentioned recordings, the following compositions received copyrights during his Harry James chapter: Oasis (1944), Morocco (1945), Let's Knock Ourselves Out (1946), Get Back on the Road (1946) and Cuidado (1951), among others.

In 1951, however, the declining number of performances by Harry James' orchestra and its resulting drop in orchestral income provoked Tizol's departure as he returned to the Duke Ellington organization As a result, the Tizol original titled Cuidado was recorded by Ellington as Vagabonds.

In 1953, Juan Tizol leaves Ellington again and returns to the Harry James fold. At the time, James was recording with an octet that featured James big band regulars such as Nick Buono (trumpet), Herb Lorden, Herb Steward and Willie Smith (saxophones), Larry Kinnamon (piano), Floyd Blanton (bass) and the great Buddy Rich on drums and vocals. The octet recorded from December, 1953, until January, 1954. Perdido and (as previously mentioned) Moonlight Fiesta were among the tunes recorded by the octet, with Tizol playing the trombone in an album (that surely deserves to be re-issued on CD) titled Swingin' in Sweet.

Tizol's years with Harry James can only be described as satisfying, creative, and very profitable. He performed regularly with James while freelancing with other orchestras, and thus earning a steady income from multiple sources. He was also productive, in the creative sense. There are those who have said that after Tizol and other Ellingtonians, after leaving Duke Ellington's band, ceased to be musically productive. This was definitely not the case with Juan Tizol, considering the number of compositions that he authored, copyrighted, and recorded after his initial fifteen-year Ellingtone tenure.

Tizol also maintained old relationships and made new ones, during his tenure with Harry James, that led to additional employment opportunities in the following years. Today, there are approximately twenty albums or CDs in which Juan Tizol appears with the Harry James Orchestra (many feature one or more Tizol compositions), that are available in record stores or through specialized distributors.

With the James Orchestra, Tizol was a featured soloist in the following recordings of his own tunes: By the Shalimar, Joe Blow, Keb-lah, Perdido, Zambú, Zanzibar, and Moonlight Fiesta.

Tizol was also featured as a soloist on tunes penned by other composers that were recorded by James, including Cherry, Don't Be that Way, I'll Remember April, Jealousie, Sleepy Lagoon, and Tenderly, among others.

Juan Tizol brought his Latin-flavored trombone-playing to Harry James' orchestra. Additionally, those Tizol's compositions that were recorded and/or performed by James gave his orchestra a genuine Latin tinge. The Latin beat of the James band can be appreciated on many recordings of the 1940s, 1950s, and 1960s. With James, Tizol made musical contributions in ways that were similar to his prior accomplishments during his long tenure with Duke Ellington.

[i] *Bellson, Louie: Telephone interview conducted by the author. August, 2002*

[ii] *Teachout, Terry: "Easy to Like and, Finally, Hard to Forget". New York Times (March 26,1999): Pages 37-38.*

[iii] *Belton, Brian: Liner Notes of CD Meadowbrook Memories - Harry James & His Orchestra, London, Jasmine Records (1999).*

[iv] *Browne-Tizol, Rosebud: Interview conducted by Patricia Willard on November 14, 16, and 17, 1978 for the Jazz Oral History Project of the National Endowment for the Arts. (Tapes and transcripts, courtesy of The Institute of Jazz Studies, Rutgers University, Newark, New Jersey).*

[v] *Hasse, John Edward: Beyond Category: The Life and Genius of Duke Ellington, New York, Simon & Schuster (1993).*

[vi] *Tizol, Rosebud (1978).*

[vii] *Levinson, Peter J.: Trumpet Blues ~ The Life of Harry James, New York, Oxford University Press (1999).*

[viii] *Ibid, p. 156*

[ix] *Tizol, Rosebud (1978).*

[x] *Levinson, Peter J. (1999). Page 118.*

[xi] *Tizol Juan: Interview conducted by Patricia Willard on November 14,16,and 17, 1978, for the Jazz Oral History Project of the National Endowment for the Arts. Tapes and transcripts, courtesy of The Institute of Jazz Studies, Rutgers University, Newark, New Jersey.*

[xii] *Ibid*

[xiii] *Levinson, Peter J. (1999). p. 175*

[xiv] *Ibid, p. 174*

[xv] *Ibid, p. 169*

Central Avenue Jazz Festival: A Cultural Renaissance in Los Angeles

Text and photos © by Ricky Richardson

L.A. City Councilwoman Jan Perry welcomed thousands of her constituents and other visitors at 43rd Street and Central Avenue for the 15th Annual Central Avenue Jazz Festival, on July 24th and 25th, 2010. It is hard to believe that we were celebrating the 15th anniversary of this popular festival, which I've had the pleasure of attending for the last thirteen years. On this occasion, José Rizo, James Janisse and Michael Dolphin served as Masters of Ceremonies.

The weather looked down favorably upon this event. The audience enjoyed a sunny weekend with a nice summer breeze.

The two-day event was held from noon to 6 P.M. The festival celebrated and paid tribute to the rich cultural heritage of "The Avenue", as this area was known during its heyday, from the 1920s to the 1940s. The entire city was invited by Perry "to partake in some great food, browse through stall of arts and crafts, and listen to some outstanding musicians playing blues, jazz and Latin jazz."

Clora Bryant, a celebrated trumpeter, and Billy Diamond shared fond memories of "The Avenue". Clora also regaled the crowd with her version of Louis Armstrong's "A Wonderful World".

The LAUSD All-City High School Jazz Band erased all doubts about the future of jazz. This tight band was swinging as hard as any seasoned professionals on Perdido, The Jodie Grind, Blue Monk, and Blue Bossa, just to name a few of the tunes.

Lady Walquer presented a preview of her tribute to Nina Simone, which she will be performing as a full show at the Hollywood Studio Bar and Grill.

The Azar Lawrence Quintet was on fire throughout its set. Currently touring to promote its latest CD (Mystic Journey), the group consists of Azar Lawrence (saxophone), Theo Saunders (piano), Gilbert Castellanos (trumpet), Tony Dumas (bass) and Tony Austin (drums). The band romped through "Mystic Journey," "Quest," "and "A Love Supreme", and received a well-deserved standing ovation.

Demonstrating how L.A.'s Latin jazz and salsa scene is constantly sizzling. KJAZZ radio host José Rizo presented Mongorama, a band designed to revisit the explosive and contagious sounds of Mongo Santamaría.

Everyone was dancing to Bacosó, Esa Es La Vida, Blue-Changa, ¡Qué Maravilloso!, and Bubba's Boogaloo (in honor of Rizo's fellow radio host Bubba Jackson).

The band was comprised of Otmaro Ruiz (keyboards), Danilo Lozano (flute), Dayrén Santamaría (violin), René Camacho (bass), Giancarlo Anderson (congas), Ramón Banda (timbal), Angelo Rodríguez (bongó), Justo Almario (sax) and Freddie Crespo (vocals).

Guitarist Roy Gaines and His Orchestra were on the money, with their combined set of blues and jazz, to close out the first day of the festival.

The future of jazz is securely in place, thanks to Buddy Collette, Richard Simon, Roger Neuman, Sal Cracchiolo, and other jazz educators affiliated with Jazz America, whose young students displayed their professional skills to kick off the second day of the festival. The band received thunderous applause after performing each of their tunes, including Moten Swing, Walking and

Swinging, Things Ain't What They Used to Be, Conga, I Didn't Know About You (featuring the truly amazing vocalist Ashley Searles), and That Warm Feeling. These talented students closed their set with a swinging version of Take The 'A' Train.

The festival continued with an offering of straight-ahead jazz supplied by The Gathering and Henry "The Skipper" Franklin, plus the big band sounds of the Gerald Wilson Orchestra. Mr. Entertainment - Ernie Andrews - lived up to his promotional title and took it up a notch higher, to the delight of those who witnessed the performance of said legendary jazz vocalist.

The 15th Annual Central Avenue Jazz Festival drew a large crowd of young and old jazz enthusiasts from all demographic segments of Los Angeles County.

The event was made possible as a result of a partnership between the 9th District Office of Councilwoman Jan Perry, the Community Redevelopment Agency of Los Angeles (CRA/LA), The City of L.A.'s Department of Cultural Affairs and KJAZZ (88.1 FM).

OBITUARIES

BOBBY PAUNETTO (NEW YORK CITY, 1944-2010)

El Sonido Moderno (i967)

A gifted Berklee disciple of Gary Burton, the visionary Italo-Catalonian vibraphonist/composer/arranger Bobby Paunetto led one of the best U.S.-based Latin jazz bands of the mid-1970s. His self-produced debut, Paunettos Point (1974), was one of the greatest Latin jazz sessions ever conducted in the Big Apple, considering the unconventional character and seamless structure of Paunetto's originals, which combined gorgeous jazz melodies with aggressive montunos, funk elements and classical touches, while featuring a delightful all-star cast of players (Mario Rivera, Tom Harrel, Alfredo de la Fé, Ronnie Cuber, Manny Oquendo, Jerry and Andy González, Justo Almario, Abraham Laboriel, etc). By the end of the 1970s, certain medical problems permanently obstructed Paunetto's promising career, but his music is here to stay por los siglos de los siglos (for ever and ever). He passed away on August 10, 2010 in the Bronx, at the age of 66.-Luis Tamargo

GENE HERNÁNDEZ, SINGER COMPOSER OF THE TIMELESS HIT "ISLA DEL ENCANTO" DIES IN NEW JERSEY AT 62.

Gene Hernández, the singer/composer whose heartfelt composition Isla del Encanto, forever placed him as a singular figure in popular Latin American music, passed away while

visiting family relatives in Glen Rock, New Jersey, on Saturday, August 14, 2010. The cause of death was listed as a massive heart attack. He was 62 and resided in Miami, Florida.

He was born Eugenio Hernández on, Dec. 10 1947, in Báez, a small town 37 Km. southeast of Santa Clara, the capital of Cuba's former Las Villas Province. At the turn of the 1960s, he left Cuba for the U.S., living in New York City until 1995, then permanently relocating to South Florida.

Hernández started as a percussionist in the late 1960s, playing with smaller groups before joining New Jersey's Orquesta Riviera. In 1974, he joined Eddy Zervigón's Orquesta Broadway and participated in the recording of the LP Salvaje (1975) and the highly successful album titled Pasaporte (1978). That same year, he paired his voice with Rafael "Felo" Barrio for Barrio's hit composition Ayúdame San Antonio in the premier recording of George Maysonet's Charanga América.

Right around that time, Hernández founded his own band: Gene Hernández & Novedades, a charanga that recorded three LPs for Al Santiago's Alegre label: Gene Hernández & Novedades Con Amor (1978), Inspiraciones (1979), and El Sabor de Gene (1981). In addition, he performed as a vocalist, while in New York City, with such popular aggregations as Típica Novel and Charanga 76.

His greatest composition, Isla del Encanto, originally included in Orquesta Broadway's Pasaporte album, is almost a hymn without boundaries. The theme continues to be interpreted in the recordings of such renowned Cuban charangas as Orquesta América, Orquesta Aragón, and Original de Manzanillo, as well as Puerto Rican salsa icon Gilberto Santa Rosa, flautist extraordinaire Néstor Torres and the Fania All-Stars.

Hernández's latest artistic endeavor, Gene Hernández y su Salsa Clásica, was in production this year, and as he acknowledged to his writer in a recent telephone conversation, "this project fell from the sky and onto my lap as God-sent, and I intend to run with it while giving the best I have to offer".

The group, Gene Hernández y su Salsa Clásica, debuted during the second annual "Reunión de Charangueros" in Miami on Sunday, August 7, 2010. There, the first recorded single from the project, the Hernández original titled El Cubanazo, was officially released.

As he had stipulated, Hernández's remains were cremated in a private proceeding in Miami on Friday, August 20. He is survived by three sons, two daughters, several grandchildren, his mother and a sister. In lieu of flowers, the family requested that memorial donations be made to the American Heart Association.

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