

**Chapter 1 : Thad Jones and Mel Lewis: All My Yesterdays: The Debut Recordings at the Village Vanguard**

*All My Yesterdays is the first official release of the opening night recordings of the mighty Thad Jones/Mel Lewis Orchestra at the legendary Village Vanguard in NYC on February 7, endorsed by the estates of Thad Jones, Mel Lewis and the Village Vanguard.*

February release commemorates the 50th Anniversary of the Opening Night performance. Ahead of its time audiophile recording by Resonance label owner George Klabin when he was only 19 years old, transferred and remastered from the original tapes. Astounding sound quality, recorded direct to two track, using 6 microphones on February 7, and 10 microphones on March 21, to capture every thrilling moment plus booklet includes essays and interviews by Chris Smith author of *The View from the Back of the Band: The Debut Recordings at the Village Vanguard*. This combined fifty-year residency at the Village Vanguard will be celebrated by the release of this album. The album includes recordings from March 21, , as well as those from opening night. These recordings will be released as a deluxe 2-CD set on February 19, , within two weeks of the 50th Anniversary. This is the first official release of this material endorsed by the estates of Thad Jones, Mel Lewis and the Village Vanguard, since some of the recordings were unofficially exploited via a limited bootleg in . This release includes over minutes of music, with a 92 page book, and is presented in a 6-panel, eco-friendly digi-pak. During the same year that Miles Davis and John Coltrane debuted at the Village Vanguard with their newly constituted small ensembles, in early Thad Jones and Mel Lewis made an important statement by creating a modern big band. On a cold February evening in , jazz fans lined up around the block waiting for the doors to open at the famed Greenwich Village club; a new big band formed by Thad Jones and Mel Lewis was about to perform. Inside the club was Resonance founder George Klabin, a 19 year-old self-taught sound engineer who had already established a reputation recording jazz music around New York City. Using a small cocktail table by the edge of the stage near the drums, he set up his pound two track Crown tape machine and portable Ampex four-channel mixing board. He apportioned his six microphones among the various sections of the band for the March 21, recording he used 10 microphones. For this release, he transferred and re-mastered the audio using the original two-track tapes as the source. His colleague Alan Grant, a jazz radio announcer, asked him if he would record this new big band during their first gig at the Vanguard. In his essay, Klabin recalls the magical feel of that evening in the packed, small club. This is the first time they have played this innovative stuff in public. Thad is the cheerleader, conducting, waving, shouting, clapping. You can hear it throughout the recordings. The recordings capture the atmosphere at the Vanguard without compromising the clarity of the music. The audience and musicians alike are electrified by the music of Thad Jones, who arranged and composed thirteen of the seventeen tunes heard on this album. This trumpet-alto sax conversation is followed by a brief piano solo by Hank Jones, after which the band roars in. From , he performed with the Count Basie Orchestra as featured soloist, arranger and composer for the band. Simply, he heard things in his head that our ears and brains are still trying to process 50 years later. Thad left Basie in and became an in-demand studio musician in New York. Regarded as one of the finest big-band drummers of his generation, Mel Lewis developed his solid, bedrock big-band driving style with the bands of Stan Kenton, Terry Gibbs, and Bill Holman. Together Mel Lewis and Thad Jones created an environment of innovation, as they explored new musical territories that paved the way for big band music to come. He always felt it was unfortunate that in the bootleg release, many of the musicians were not credited and no one received compensation. Resonance is pleased to release this music officially with blessings from all those involved in the recordings. Feldman beams with excitement: Some of the greatest players from the New York jazz scene in the s come out of that band. You will hear all the subtleties: Now you can be there, too. Although they normally play this material weekly, this evening will serve as a special tribute. Disc One – Recorded Feb. All My Yesterdays 4: The Little Pixie Big Dipper alt take 5: Willow Weep For Me 6: Mean What You Say 5:

## Chapter 2 : All My Yesterdays - Poem by Carrie Richards

*All My Yesterdays: An Autobiography [Edward G Robinson] on [www.nxgvision.com](http://www.nxgvision.com) \*FREE\* shipping on qualifying offers. Great autobiography of the greatest Hollywood actor to never be nominated for an Oscar.*

When a star is about to nova, the big three arrive on the planet, hoping to help evacuate the population. They beam down to a library, watched over by a rather abrasive Mr. Atos, a librarian who also has several holographic duplicates. He tells the boys that he is the last one left on the planet and he is leaving soon. All the others have used a device that reads discs and can send people back in time to a place they will enjoy being. Unfortunately for Kirk, he hears a screaming woman and rushes through a kind of portal and finds himself in a time lack that of the Three Musketeers. He is subdued and kept in prison, accused of being a witch. Simultaneously, Spock and McCoy make their ways through the portal, but find they have inadvertently used a disc putting them in the ice age. Nearly freezing to death, they are rescued by a beautiful woman in animal skins, played by Mariette Hartley. She had a magical quality as an actress. In a cave, over a hot spring, the twosome is given shelter. McCoy is practically frozen and Spock and the girl cover him to keep him warm. During this time, Spock, being years in the past, begins to revert to his primitive self. He and Mariette begin a bit of a relationship. His emotions, the emotions that the Vulcans avoided when they evolved, are back and he nearly kills McCoy. All principles have been told that they may never go back through the portal because they will die if they try. Kirk finds an ally as a judge from the time is also a time traveler. This is a highly creative episode that sets up conditions under which the characters must function. The plot ebbs and flows and keeps one involved. There are similarities to "City on the Edge of Forever," my favorite, but it can stand on its own. Was this review helpful to you?

## Chapter 3 : All My Yesterdays by Edward G. Robinson

*All My Yesterdays is a big band jazz recording of the Thad Jones/Mel Lewis Jazz Orchestra playing at the Village Vanguard club in New York City in February and March.*

## Chapter 4 : All My Yesterdays Poem by shimon weinroth - Poem Hunter

*It is an amazing book in that he mentions his strong points and weak points of his character in his life. He fully admits his faults and that I think given the opportunity he would have gone back and amended the things he did wrong.*

## Chapter 5 : All My Yesterdays - Julie Gibb | Songs, Reviews, Credits | AllMusic

*Provided to YouTube by The Orchard Enterprises All My Yesterdays Â· Vanguard Jazz Orchestra Â· Thad Jones The Vanguard Jazz Orchestra: Thad Jones Legacy â„— Anthology of Recorded Music, Inc.*

## Chapter 6 : NPR Choice page

*All My Yesterdays by shimon [www.nxgvision.com](http://www.nxgvision.com) all my tomorrows will flow into a rivulet of no more and this stream will sink into the earth not even a moist spot will mark the end all my.*

## Chapter 7 : All My Yesterdays - G. I. R. Pearce - Google Books

*Music from Thad Jones and Mel Lewis' first and seventh Mondays at the Village Vanguard is out on a new two-CD set. Jazz critic Kevin Whitehead says All My Yesterdays explodes with creative energy.*

## Chapter 8 : All My Yesterdays Chapter 1, a bones fanfic | FanFiction

## DOWNLOAD PDF ALL MY YESTERDAYS

*Resonance Records steps up (again) and releases what can only be considered the apotheosis of live jazz performance, All My Yesterdays: The Debut Recordings at the Village Vanguard. Before even considering the music, there is the captured ambiance.*

### Chapter 9 : "Star Trek" All Our Yesterdays (TV Episode ) - IMDb

*' All My Yesterdays' Captures The Beginning Of A Year Engagement' KEVIN WHITEHEAD Jazz critic, BYLINE: ' Thad Jones spent years playing trumpet with Count Basie and writing tunes and arrangements for his band.*