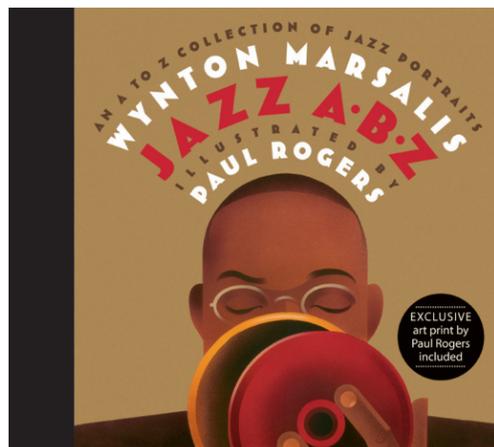


Also by Wynton Marsalis and Paul Rogers



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Squeak, RUMBLE, WHOMP! WHOMP! WHOMP!

by Wynton Marsalis illustrated by Paul Rogers



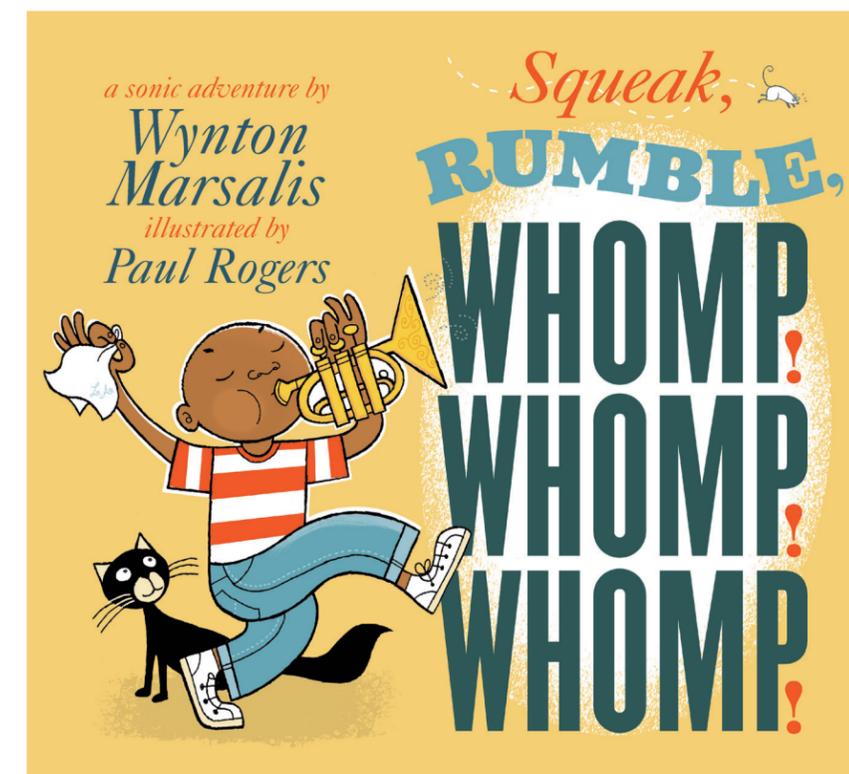
The creators of *Jazz ABZ* are back for an encore! With infectious rhythm and rhyme, musical master Wynton Marsalis opens kids' ears to the sounds around us.



What's that sound? The back door *squeeeeaks* open, sounding like a nosy mouse nearby—*eeek, eeek, eeek!* Big trucks on the highway *rrrrrrumble*, just as hunger makes a tummy *grrrrumble*. Ringing with exuberance and auditory delights, this second collaboration by world-renowned jazz musician and composer Wynton Marsalis and acclaimed illustrator Paul Rogers takes readers (and listeners) on a rollicking, clanging, clapping tour through the many sounds that fill a neighborhood.

Wynton Marsalis, trumpeter, composer, and tireless champion of jazz, is the recipient of a Pulitzer Prize and the winner of nine Grammy Awards. The artistic director of Jazz at Lincoln Center, he lives in New York City.

Paul Rogers has created everything from billboard portraits at Dodger Stadium to a silk-screen portrait of Wynton Marsalis for the New Orleans Jazz and Heritage Festival. He lives in Pasadena, California.



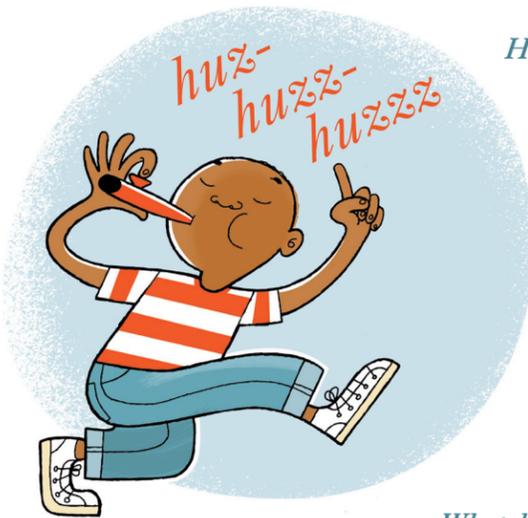
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A Conversation with Wynton Marsalis and Paul Rogers



How did you come up with the idea for Squeak, Rumble, Whomp! Whomp! Whomp!?

W: When I read books to my kids I always animate the stories with sounds. So I started thinking about how everyday sounds we hear in our homes or on the street relate to the sounds of musical instruments. In this book each sound has two real-life examples, and then the third example is an instrument that makes that same sound. “Our back door *squeeeaks*. A nosy mouse *eeek-eeek-eeeks!* It’s also how my sister’s saxophone sometimes *speee . . . eeaks.*”

What do you hope children will take away from the story?

P: This is a book for children written by a jazz musician, and the poems are hip. I hope the drawings measure up to the words. We both hope children and their families enjoy it and listen to the sounds around their own neighborhoods in a new way.

W: I hope children will realize that sounds are all around us, they just have to stop and listen. They are fun. Hopefully they will be inspired to start playing an instrument, because then they get to make and hear the different sounds and turn it in to something beautiful.

The illustrations of the neighborhoods in Squeak! are so vivid and colorful. Did you use your own neighborhood or any particular area as inspiration?

P: After Wynton and I finished *Jazz ABZ*, Karen Lotz asked if we would put our heads together for a picture book about sound. Wynton had the idea for some short poems that described sounds a kid could make or would recognize around his neighborhood and also the musical instrument that makes similar sounds. At first we thought that each poem would take us to a different part of the world, and the illustrations would show children all around the globe discovering sounds and instruments. But this structure ended up being too disjointed to make a good book, and it didn’t have a narrative that carried the reader from start to finish, so we decided to focus on one young boy, his sister, and their neighborhood. I had the idea to set the story in New Orleans, Wynton’s hometown and a city that we both love. This setting also made it believable for music to be part of the boy’s everyday experience.

What is your favorite musical sound word in the book?

W: *Tluck . . . tluck . . . tlock tlock . . . tluck . . .* (the *tlucking* sound with the tongue using the mouth as a resonance chamber). I love saying it.

This is the second picture book you’ve collaborated on. How did working on this book together differ from working on Jazz ABZ?

P: Working with Wynton is always a great pleasure for me. He’s one of my heroes, and collaborating on projects with him is a high honor. For *Jazz ABZ*, I painted all the main illustrations first, and Wynton responded with the text. On *Squeak!*, he wrote the short poems first, and I sent drawings for him to look at.

I tried to make some drawings that would make him smile by tucking in little references to things that I know we both like. For instance, the Saints show up on the sports page the boy is reading in one drawing, and the big train at the end has the number 219 on it as a nod to a song that Louis Armstrong recorded. We

would talk on the phone and make adjustments and try new ideas as we went along. Wynton was interested in every tiny detail—typography, the gestures of the characters, colors, everything.

