

Tin Pan

american roots music



Band Members:

Jesse Selengut	vocals / trumpet / piano
Clifton Hyde	vocals / guitars / producer
Stefan Zeniuk	saxophones / clarinets
Baby Hands Maness	acoustic bass / vocals

Musical Style:

American roots music featuring elements of jazz, blues, county and rock.

City of Origin:

Band members come from New York City, North Carolina, and Hattiesburg Mississippi.

Performances Highlights:

- US Open at Arthur Ashe Stadium - opening ceremonies for men's final match
- Appearances at Joe's Pub before SOLD OUT crowds
- Two performances at the Guggenheim Museum, one of them in the main rotunda
- Gracie Mansion with Michael Bloomberg
- Host Band for the Shorty Awards, performance with MC Hammer
- Regular Performances at "Sleep No More"
- Regular Appearances on the Joey Reynold's Show (WOR FM) and Late Night with Joey Reynolds
- Performance at the Louis Armstrong House Museum
- Performance at Teatro Nuovo in Milan, Italy
- Corporate clients include Google, and Time Warner

CD Sales

Early Jazz and Americana (2007)	11,808
Alice McNulty (2008)	2,900
Hound's Tooth (2009)	8,034
Underdogs and Thundercats (2011)	4,326
The Home Bartender's Songbook (2011)	3,396
TOTAL CD SALES	30,464

Distribution:

- Regional distribution through BEST BUY
- Online distribution through CDBaby and iTunes

Additional Data:

- Over 220 live performances per year.
- Member of Music Under New York Arts for Transit Program
- Festival Performances include the HOWL festival, the Williamsburg Jazz Festival, and the MUNY Jazz Festival
- Television appearances on The Today Show, NY1, Fox News, ABC News, ESPN
- Radio appearances on WOR FM, WKCR (The musician's show) and WVBR (Ithaca, NY)

Contact Information:

TIN PAN
718.913.9755
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www.tinpanband.com

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PRESS CLIPS:

The New York Times:

“I love this music! I love the dancing! I love it! [...] A strong, bluesy voice full of heart. We all feel it.”
- - Roxana Robinson, (May 15, 2009)

Rupert Murdoch:

“You guys are terrific”
- - (In person: Central Park, May 10, 2009)

The Huffington Post:

“The band is fantastic. Fantastic sax and trumpet players “ (Feb 11, 2009)

The Wall Street Journal:

“Really worth checking out.”
- - Elisabeth Holmes, (Feb 11, 2009)

The New York Post:

“Of the three acts that played underground, Tin Pan won the gold.”
- - Patrick Gallahue, (May 16, 2008)

Insomnia Radio New York:

"Beautifully laid back jazzy blues that will put you in the mood no doubt to drink bourbon smoke cigarettes and lament your woman leaving. Just glorious. There aren't enough lovely juicy words to let you know how much I love ["My Life Will Be Sweeter"]. Just pure gold!"
- - Sarah Morrison (Oct 10, 2010)

Gulf Coast Music Review:

“10 stars and a thumbs up!” (July 20, 2010)

Like Ray Charles and Tom Waits hanging out on Bourbon Street
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THE NEW YORK TIMES

“Soul Train”

-- Roxanna Robinson

It’s hard to hold a crowd on the platform. We’re a captive audience, but only until the train arrives. The mezzanine floor at 14th Street is a better venue because we don’t see the train we’re about to miss, and we might linger to listen.

Late one afternoon, there are five guys there, in their early 40s: the Tin Pan Blues Band. They’re playing lively, funky jazz on banjo, clarinet, trumpet, saxophone, bass and a silver guitar. The trumpet player sits on a chair in the middle. He has a roundish face, a short, nondescript beard and glasses. They all look like this: friendly, a bit dorky. The clarinetist wears an ochre sweater with red diamonds across the chest.

The trumpeter lowers his horn and begins to sing “St. Louis Woman.” He has a strong, bluesy voice, not beautiful, but full of heart. We all feel it. The bass thumps. The crowd thickens. The singer cries, “I wish I could shimmy like my sister Kate.” We all wish we could, too.

In an open space, two couples are dancing. A girl with long blond hair, a red sash around her hips, bell-bottom jeans. Her partner is a young guy, with a brown blazer and a soft cap. The other girl, with long hair and bangs, wears a black dress and neon pink tights.

Her partner’s in a black blazer and a black hat with a red feather. They’re dipping and twirling, spinning and sliding. We’re rapt. There are about 40 of us. It’s nearly 5 o’clock, and we need to get home. We can’t move.

The singer belts out “Bill Bailey.” The man beside me says, “No mike, right? He must be exhausted!” He’s right, there is no mike. It’s just us and them. A young mother holds her crying daughter in her arms, swaying to the music. Her daughter turns quiet. The singer picks up his horn and puts in a mute. The dancers switch partners. The woman beside me says, in a thick Jamaican accent: “I love this music! I love the dancing! I love it!”

People coming up the stairs find themselves suddenly center stage, in the middle of a concert. Hurrying past, they turn to look. Some of them quickly throw bills into the open case. The singer lowers his trumpet and leans back against the wall, belting out another song, eyes shut, heart open.

It’s long after 5 when I finally tear myself away. They’re still singing. I go downstairs, still listening, and get on the wrong train. By the time I realize it, I’m on the wrong side of town. I get off the subway and go up to stand in the dark, waiting for the crosstown bus.

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Bio: Wild frontiers still exist here in New York City. Places where the only laws are those carved out by savvy, strength and mutual respect amongst natural adversaries. Surprisingly, this rough and tumble world is out there in plain sight in Central Park. Amongst the buskers, only the strong survive and Tin Pan is at the top of the heap.

With over 230 performances per year for the last 6 years, this dynamic quartet has tested and honed every moment of each of their songs. Each arrangement has been created for maximum audience engagement and enjoyment. “The only way to stop people in their tracks is to make each second of every song as compelling as possible,” says trumpeter and vocalist Jesse Selengut.

The resulting music brings to mind Tom Waits and Ray Charles hanging out on Bourbon Street: a sultry party based in early jazz but with a liberal dose of Chess records, country twang and rock n’ roll delivery. Tin Pan music is fun, danceable, accessible and passionate.

Their popular performances in Central Park have made them one of the best if not the best street performance outfit in New York City. Each day they entertain thousands of people from all over the world and to date have sold over 30,000 CD’s in Central Park alone - an impressive figure when you consider the current state of jazz album sales: a hit record only sells around 50,000 copies. Tin Pan’s presence in Central Park is synonymous with the New York experience. Tin Pan is the only band featured in the New York Historical Society’s film “New York Story.” Having performed for the Mayor at Gracie Mansion, for the Men’s Tennis Finals at the US Open, and at the Guggenheim Museum, it is clear that Tin Pan has earned a place in the cultural landscape of the city.

Tin Pan is comprised of Jesse Selengut on trumpet, lead vocals and compositions, Clifton Hyde on guitar and hollerin’, Stefan Zeniuk on reeds and vocals and Peter “Baby Hands” Maness on bass and

singing and writing. Founded in 2006 by Selengut, a long time New York based musician, the band sprang from what he calls, “a need for this kind of music. He elaborates, “As soon as I started playing this music, it just felt so easy and natural. It’s simplicity demands that you be totally committed to it – there’s no hiding behind theory or pose.”

Finding players to fit his vision was challenging, but when Selengut met Mississippi native Clifton Hyde, who has played with Lou Reed, Debbie Harry, Blue Man Group and others, he knew he found the right man. “I auditioned about 25 different guitarists,” Jesse recalls, “and right away I knew Clifton was perfect. He’s experienced with blues and jazz but isn’t constrained by excessive training. And he has an intuitive understanding of what dancers need.” Stefan Zeniuk entered the picture through Clifton, bringing in a touch of the avant- garde to the proceedings. “I’m not even sure Stefan is that interested in jazz. He’s just got incredible energy – (saxophonist) Tim Berne was his babysitter. I think that affected him for life,” says Selengut with a laugh. “Bassist Pete “Baby Hands” Maness was chosen because when we discovered that he could slap the bass, spin the bass, and get every girl’s phone number all at the same tune.”

On their fifth album, “The Home Bartender’s Songbook”, the band expanded and fleshed out their music to its most profound essence. Produced by Clifton Hyde, the recording process is was like painting with oils. Layer by layer the sound is revealed: a newly found romance in a late night speakeasy, filled with foreboding passion. “Home Bartender’s” also boasts the inclusion of Grammy winners Ron St. Germain who mixed several tracks and Grammy winner Alex Kirzhner who designed the cover art for the release.

The band is expanding their reach and their horizons. Their next album will be the first to be exclusively original material. This summer sees the first international trip for Tin Pan and from the very positive feedback future international trips are planned.

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