

Tin Pan

american roots music



Band Members:

Jesse Selengut	vocals / trumpet / piano
Steve Wood	vocals / acoustic bass
Pete Smith	vocals / resophonic guitar
Anders Zelinski	drums

Musical Style:

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

City of Origin:

Tin Pan is based out New York City and Izmir, Turkey

Performances Highlights:

- US Open at Arthur Ashe Stadium - opening ceremonies for men's final match
- Appearances at Joe's Pub for SOLD OUT crowds.
- Two performances at the Guggenheim Museum, one of them in the Main Rotunda
- Michael Bloomberg's Musical Guest
- Host band for the Shorty Awards, performance with MC Hammer
- Performance at the Louis Armstrong House Museum
- Performacne 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)	2,850
Hound's Tooth (2009)	8,134
Underdogs and Thundercats (2011)	8,875
The Home Bartender's Songbook (2011)	6,640
Yes Yes Yes (2015)	1,562
City Life (2017)	432

TOTAL CD SALES

40,301

Distribution:

- Regional Distribution through BEST BUY
- Online distribution with through CDbaby, iTunes, and Digstation.com

Additional Data:

- Over 150 live performances per year.
- Member of Music Under New York Arts for Transit Program
- Festival Performances include the HOWL festival, the Williamsburg Jazz Festival, the MUNY Jazz Festival, The Cape Cod 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
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Like Ray Charles and Tom Waits hanging out in New Orleans
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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*

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”

The Wall Street Journal:

“Really worth checking out.”
-- *Elisabeth Holmes*

The New York Post:

“Of the three acts that played underground, Tin Pan won the gold.”
-- *Patrick Gallahue*

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*

Gulf Coast Music Review:

“10 stars and a thumbs up!”

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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 170 performances per year for the last 6 years, this dynamic crew 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 in New Orleans: 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 38,000 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.

At the onset, one could meet Tin Pan on the street as their boisterous and booming acoustic performance easily enraptured even the most skeptical of pedestrians. Selengut's original vision was comprised of select traditional songs. Still, the band's repertoire has grown enormously since, culling inspiration from American songbook greats but evolving with each release into their own unique sound. *Early Jazz and Americana*, the first album and Selengut's first incarnation of Tin Pan, featured mostly traditional works. While it was

only their first album, *Early Jazz* left an undeniable mark on audiences, selling close to twelve thousand copies. *Alice McNulty*, their second album, brought more quirky, jazzy tunes into the mix. With their third, *Hound's Tooth*, the band hit their stride, incorporating more originals, intoxicating rhythms and profound lyricism. In 2011, after releasing their successful live album *Underdogs and Thundercats*, Tin Pan brought together incredible guest musicians for their ultimate collage of sound in *The Home Bartender's Song Book*. Tin Pan has just released their sixth full-length missive: *Yes, Yes, Yes*. The 2015 release offers wild percussion, saucy instrumentation and even more heartfelt songwriting.

Tin Pan has been fortunate enough to have a long history of players and can be thought of as more of a collective of musicians. Steve Wood from Chicago, Illinois lays down the smooth and sultry grooves on upright bass. Steve is an inventive and impressively forceful soloist which is a huge asset in Tin Pan's Trio formation. Guitarist Pete Smith is world class on every level: musicianship, personality and life experience. He has literally traveled the world with his guitar playing with such notables as Hazmat Modine, Nora Jones, Nathalie Merchant, and Michael Feinstein's Lincoln Center Jazz Orchestra. While Selengut was composing and conducting for a theatrical production of Tennessee Williams' "The Mutilated", Anders Zelinski stood out as an intuitive and versatile drummer. Selengut asked him if he'd like to perform with Tin Pan and he accepted. Almost effortlessly, Zelinski joined the roster and brings a vibrant and multifaceted backbone to the group.

With this well-oiled lineup, it's no surprise that 2015's *Yes, Yes, Yes* presents a wild ride across a map of multidimensional sound. This isn't your grandma's swing or even your brother's neo-art folk; *Yes, Yes, Yes* offers a raw and unexpected compendium for a new generation. While songs like "In a Van" and "Gambler's Blues" border on the macabre and play with the grittier, dissonant side of blues, others like "Fat Baby" mix the sexy side of rockabilly with classic New Orleans ragtime. With every track, *Yes, Yes, Yes* achieves exactly what the name implies; it throws inhibitions to the wind and offers listeners a euphoric escape from the mundane. Tin Pan poses the question and answers it well: shouldn't life always be this exciting?

Like Ray Charles and Tom Waits hanging out on Bourbon Street

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