

PRESS KIT!



JEFF SOLOMON

“GOOD OLD-FASHIONED UKULELE POP”

If you put Joe Jackson in a blender with The Jayhawks and Tom Waits from his "Heart of Saturday Night" era, you might get something like Jeff Solomon. Or you might just get a really gross smoothie. Or life in prison.



JEFF SOLOMON

Jeff Solomon, one of the only musicians who can call New York his home, writes songs that pop with quirk, funk and class. His solo shows, which find him switching off between piano and baritone ukulele, have been attracting large and attentive audiences since 2003. Jeff studied saxophone and composition at Cornell University under the guidance of Steven Stucky (2005 Pulitzer for Music). He soon began using his training to turn unconventional chord structures into hooks, pairing them with playful lyrics that twist and braid multiple meanings into a rope... of... words... Jeff became a regular on the Ithaca music circuit, performing as a saxophonist in four bands and playing singer/songwriter gigs opening for indie poppers such as Ari Hest. In 2002, Jeff and four other Cornell alums formed the popular sketch comedy group Elephant Larry, which recently sold out the entire three-month run of its latest show and was called "a hilarious multimedia mix of the deadpan and the maniacal" by the New York Times. Jeff serves as E.L.'s resident composer and songwriter, which keeps him busy along with session work as an arranger, saxophonist, and keyboardist.

JEFF SOLOMON

"Around the Square"

FORMAT: CD EP

RELEASE: iTunes,
CD Baby & select stores

PRICE: \$7.00 (CD)
\$5.94 (iTunes)



AROUND THE SQUARE

"Around the Square," Jeff's debut EP, was written and arranged by Solomon and produced by engineer/producer Andrew Felluss, a protégé of Phil Ramone who has worked on a wide variety of acclaimed projects (Ray Charles's "Genius Loves Company," Jay-Z, Paul Simon, The Neptunes, Marwood). This recording brought together a band of talented players from several well-known acts, including bassist Steve Lucas from Bruce Cockburn's band and drummer Doug Clark from alt-country outfit The Allison Cipris Band. The result is a confident-sounding first record that bears repeated listening. "Around the Square" surrounds Jeff's delicate, honest voice with a rootsy, lived-in sound, and the songs cover the spectrum from chamber to funk, from twang to twee.

TRACKS:

1. Temporary Song
2. I Sit Around Too Much
3. Like Yesterday
4. Am I Still?
5. Your Eyes
6. Gramercy

GO TO:

Tracks 1, 6, 2

CONTACT:

Jeff Solomon
516.659.0664
info@jeffsolomonmusic.com

DISTRIBUTION:

ROIR Records
(limited dist.)
636 Broadway
Suite 606
New York, NY 10012

RECENT AIRPLAY:

WICB (Ithaca, NY)
WEQX (Vermont/New York)
KALX (Berkeley, CA)
KWVA (Eugene, OR)
KZSC (Santa Cruz, CA)
The Bridge 105.5 (Charleston, SC)
Yellow Beat (Japan)

ONLINE RADIO:

Largehearted Boy (music blog)
radioO Pop (online radio network)
Harris Radio (Brooklyn-based radio)
SrokaSounds (UK-based podcast)
Baskerville's Syndrome (music blog)

PRESS

"His sound is a cross between a younger Elvis Costello and Rufus Wainwright. His talent will most assuredly bloom." - The Deli Magazine

"Promising singer/songwriter Solomon has a sensitive touch and an ear for pop ballads." - Time Out New York

"A stellar debut." - Bullz-Eye

"A promising collection of songs that display an impressive amount of weight. Immediately likeable and full of nuances to pick over." - Drowned in Sound

"Solomon has enough practical musicianship to turn oddities into very successful, brainy-complex pop songs." - New York Press

"The melodies are outstanding." Score: **94/100** - VH1 Song of the Year

Recommended by Gothamist, SFist, Seattlest, Largehearted Boy

COMPARISONS

Andrew Bird, Belle and Sebastian, Rufus Wainwright, The Jayhawks, Tom Waits

UPCOMING

- 5/11 Crash Mansion (NY)
- 6/21 Pete's Candy Store (NY)
- 7/13 Mo Pitkin's (NY)

RECENT

- Gunther Murphy's (Chicago)
- Make-Out Room (San Francisco)
- The Knitting Factory (New York)

RELEVANT LINKS

MAIN <http://www.jeffsolomonmusic.com>
STORE <http://www.cdbaby.com/jsolomon>
SPACE <http://www.myspace.com/ukulelepop>
SKETCH <http://www.elephantlarry.com>



JEFF SOLOMON

www.jeffsolomonmusic.com

JEFF SOLOMON



AROUND THE SQUARE

GOOD OLD-FASHIONED UKULELE POP

 THE DEBUT EP AVAILABLE ONLINE AT ITUNES, CDBABY.COM & IN SELECT STORES. 

PRODUCED, MIXED AND RECORDED BY ANDREW FELLUSS (RAY CHARLES, PAUL SIMON, THE NEPTUNES, JAY-Z, DMX, MARY J. BLIGE)

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154 LUDLOW ST. (BET. STANTON & RIVINGTON) - F/V TO 2ND AVE.
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www.jeffsolomonmusic.com

BIOGRAPHY



Jeff Solomon, a NY-area singer/songwriter who plays the piano and baritone ukulele when performing live, admires pop from afar. A quick glance at his musical background may not lead one to label him a pop kinda guy; he started on classical piano at age four like a good immigrant's son (his parents are Romanian but they had him in the States) and then studied the saxophone from grade school through college, where he became an honors student in classical composition at Cornell under the guidance of recent Pulitzer Prize winner Steven Stucky. But he's been working on his genre-hopping pop songs the whole time, even though the first five CDs he ever bought were Dixieland recordings and his two greatest idols are free jazz pioneer Ornette Coleman and the fiery, young James Carter (both saxophonists). In fact, one of the songs chosen for his new record was written when he was just fifteen, way before he'd ever heard of Ben Folds, Tom Waits, Elvis Costello, Ben Kweller, Rufus Wainwright, Joe Jackson, or any of the other fine folks that he's now finding himself compared to.

After spending a few post-college years working the coffeehouse circles and logging experiences as a session keyboardist/saxophonist/arranger, Jeff took a few months off to make "Around the Square," his first independently released collection of songs. It is Jeff's first collaboration with up-and-coming producer Andrew Felluss, a talented engineer who has worked extensively with vanguard producers such as Phil Ramone, Frank Filipetti and the Neptunes. Andrew's engineering credits include projects with Paul Simon, DMX, Peter Cincotti, Mary J. Blige, and Ray Charles's recent Grammy winner, "Genius Loves Company."

Early response to the record has been strong. The first review came from England's influential music 'zine Drowned In Sound, which called the EP "a promising collection of songs that display an impressive amount of weight. Immediately likeable and full of nuances to pick over - if Andrew Bird chose the ukulele as his weapon of choice as opposed to the violin and wrote unashamed pop songs with choruses begging to be sung to, this is probably what it might sound like."

Jeff, who is also a co-founder of the award-winning comedy group Elephant Larry, has performed at NY venues such as The Knitting Factory, The Living Room, Pianos, CBGB's Gallery and Caffè Vivaldi for a steadily growing number of devoted fans. And he'd love for you to check out "Around the Square."

COMMUNICATE

BOOKING:

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Brooklyn, NY 11215
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AGENT:

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The LLJ Media Company
158 Briarvista Way
Atlanta, GA 30329
email: mgewolb@law.emory.edu
phone: (516) 521-2864

LINKS

Elephant Larry

[www.elephantlarry.com]

New York City-born sketch comedy group,
co-founded by Jeff, slowly conquering Earth.

Andrew Felluss

[www.fellussrecording.com]

The talented, young producer of Jeff's new record.
A benevolent master of sound.

ROIR Records

[www.roir-usa.com]

It's pronounced "Roar." And they're a great indie label that's distributing "Around the Square" to record stores.

Largehearted Boy

[www.largeheartedboy.com]

Popular music blog that has been kind enough to host some of Jeff's music.

Steve Lucas

[www.bigstevemusic.com]

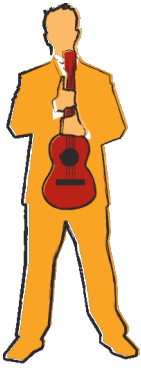
Jeff's bassist. All-around extraordinary musician.

Cheryl Engelhardt

[www.cbemusic.com]

The talented Miss E. can be found singing in every great venue in New York these days. Every now and then, Jeff plays sax, sings backup, and thwacks a tambourine with her band, CBE. He can also be heard playing sax on her new CD.

FOR IMMEDIATE RELEASE



CONTACT:

JEFF SOLOMON

516.659.0664

info@jeffsolomonmusic.com

HEAR THE EP: jeffsolomonmusic.com

UKULELE POP ARTIST JEFF SOLOMON RETURNS TO SEATTLE,
PLAYING RENDEZVOUS WITH R.B. REED ON SEPTEMBER 7TH

Jeff Solomon, a New York-based singer/songwriter and comedian best known from the award-winning comedy group **Elephant Larry**, **will soon make his first appearance at Rendezvous** to promote his debut EP, "Around the Square." This performance marks Solomon's second trip to Seattle, following a packed show at the Capitol Hill Arts Center in September 2005. "Around the Square," which was produced by **Andrew Felluss, a protégé of Phil Ramone**, showcases Jeff's talents as a songsmith and **ukuleleist/saxophonist/keyboardist**. The record has been selling online since last August and is now hitting stores through **ROIR Records's** distribution arm (**Clap Your Hands Say Yeah, Los Amigos Invisibles**, I-Town Records, Audika Records). **ROIR** is best known for releases by **Television, Bad Brains, MC5 and Bill Laswell**. In Seattle, the EP is available exclusively at **Sonic Boom Records**.

Early reviews for Solomon's record have been strong, with comparisons being drawn to Jonathan Richman, Andrew Bird, Elvis Costello and Rufus Wainwright. **Time Out New York** noted that "promising singer/songwriter Solomon has a sensitive touch and an ear for pop ballads." U.K. journal **Drowned In Sound** called the EP "a promising collection of songs that display an impressive amount of weight. **Immediately likable and full of nuances to pick over.**" Radio personality **Jonathan L** said, "**The KCRW's of the world should be all over this.**" The staff of **VH1's Song of the Year Competition** gave the single "**Temporary Song**" a score of **94/100**, saying, "The vocals are soulful and beautiful! The melodies are outstanding." And the **NY Press** remarked, "Solomon has enough practical musicianship to turn oddities into **very successful, brainy-complex pop songs.**" The online/underground press has been similarly encouraging, with **recommendations from Gothamist, SFist, Seattlest, Largehearted Boy, Carpal Tunnel, Harris Radio and NY's The Deli Magazine.**

Joining Solomon at Rendezvous will be Seattle's own **R.B. Reed**, a vibrant songwriter whose rich baritone and minimalist song arrangements touch upon noirish themes such as true crime, outsiders, and even the color black itself, all with humor, intelligence and grace. A recent review from **recordparty.com** remarked that **Reed "bridges the gap between the pulp fiction of Raymond Chandler and the acoustic Goth of Leonard Cohen."**

Jeff Solomon is already familiar to theater and comedy fans in Seattle as a writer/actor/composer for the award-winning sketch group **Elephant Larry**, who will be appearing for the third straight year at the Seattle Sketchfest on September 8th and 9th. **The New York Times** called **E.L. "a hilarious multimedia mix of the deadpan and the maniacal,"** and **NY Metro** and **New York Magazine** both named **E.L. a #1 late-night theater pick.**

Elephant Larry's act, which often showcases Solomon's musical efforts, has won acclaim from the mainstream press (**Time Out NY, Back Stage**) and indie critics (**Gothamist, Seattlest, NY Press**) alike, and Solomon is aiming for equal success and exposure with his first "legit" musical offering.

Solomon studied classical composition with **recent Pulitzer Prize-winning composer Steven Stucky** at Cornell, where he began to build a following for his engaging ukulele-songwriter shows. He soon found himself opening for well-known indie acts like **Ari Hest**, and in late 2003, Jeff started his touring career with two packed headliner gigs at **CB's Gallery**. Solomon is now touring with a rotating cast of **players that include members of Bruce Cockburn's band** and other similarly talented acts. His current promotional tour has included a **standing-room-only performance at N.Y.'s Living Room** and is scheduled to continue with appearances at popular N.Y. venues **Pete's Candy Store, Mo Pitkin's and the Knitting Factory.**

"If you put Joe Jackson in a blender with The Jayhawks and Tom Waits from his 'Heart of Saturday Night' era, you might get something like Jeff Solomon. Or you might just get a really gross smoothie. Or life in prison."

PERFORMANCE

Jeff Solomon & R.B. Reed

@ Rendezvous

Thursday, Sep 7th at 10 PM

2322 2nd Avenue – Seattle, WA

RELEVANT LINKS

www.jeffsolomonmusic.com

www.roir-usa.com

www.myspace.com/ukulelepop

www.elephantlarry.com

Site » Reviews » Singles » Jeff Solomon

Around The Square EP

by [Jeff Solomon](#)

Release date: 3rd August 2005

In late March this year I found myself wandering through New York streets, falling into the occasional tourist trap, exploring galleries and for the most part, gleefully letting it swallow me whole and render me anonymous in a matter of seconds. Sadly, in seven days it was all over and I was back to reality, which is probably why i should hate resident New Yorker **Jeff Solomon**, but listening to his debut EP makes that somewhat difficult.



JEFF SOLOMON / AROUND THE SQUARE

Around The Square is a promising collection of songs that display an impressive amount of weight considering most of them are centred around an instrument that weighs about as much an apple (the humble ukulele). *Temporary Song* is one of the strongest on offer, immediately likeable and full of nuances to pick over - if **Andrew Bird** chose the ukulele as his weapon of choice as opposed to the violin and wrote unashamed pop songs with choruses begging to be sung to, this is probably what it might sound like. The sly jazz of *I Sit Around Too Much* is decorated with woozy horns reminiscent of **The Sea And Cake** and oozes the smoke and bustle of New York atmosphere.

But with the romanticism of the city also come the tired stereotypes. Ponderous clarinet and alto sax lounge awkwardly throughout *'Am I Still?'* and *'Your Eyes'*, the latter also suffering from the use of soulless programmed drumbeats, one of very few regrettable choices made by producer Andrew Felluss, who otherwise gives *'Around The Square'* a clean arrangement.

Despite it's minor deviations along a path perhaps only previously trodden by the theme tune to *The Cosby Show*, *Around The Square* is greatly promising in terms of Solomon's songwriting and arrangement, compounded by the rich, strutting *'Gramercy'* which recalls **Rufus Wainwright** at his more honest moments. Many records claim to offer the sound of New York in it's entirety, but this EP is one of the most honest you'll find.

Around The Square can be streamed at jeffsolomonmusic.com and ordered at [CDBaby](#).

Rating: from Author: **Jez Burrows**

For more press info, news, concert updates and online audio, visit www.jeffsolomonmusic.com

the deli

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Issue #5 volume #2 WINTER 2006

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MERCURY STAIR morning theft BREAK UP SOCIETY baby

Say Hi To Mom ANDREW VLADECK soft explosion



Jeff Solomon

Around The Square

By Rachel Rokicki

A classically trained Romanian who plays the piano, baritone ukulele, and saxophone brings his rich music to the NYC area and beyond in his first independently released collection of songs titled, "Around the Square." Jeff, who began running his fingers across a piano at the age of four, went on to study saxophone at Cornell under Pulitzer Prize winner Steven Stucky's guidance. During this time he's perfected his singer/songwriter skills-his sound is a cross between a younger, less perfected Elvis Costello and Rufus Wainwright-but his talent will most assuredly bloom. On this EP, Jeff collaborated with Andrew Felluss, who has worked with the Neptunes as well as other upcoming artists, to create such gems as "Am I still?" and "Like Yesterday." A man of many talents, Jeff, also happens to co-found the comedy group 'Elephant Larry' who play at music venues around the city. Jeff's warm, casual sound makes a nice companion you can relax to.



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MUSIC ART STAGE ABOUT TOWN

MUSIC

Jeff Solomon
August 03, 8

Along with Jew's harp and nose flute, the ukulele's usually considered a novelty instrument. Sure, it's fun for a drunken hour, but after strumming that stupid "aloha-oo" song a couple times, it wears out its welcome. If you pick one up and play it, you'll realize why they're not used so much in pop music: Due to the weird tuning and few strings, harmonies are weak. But in the case of Jeff Solomon, the uke's disadvantages work to his advantage as a songwriter. An ex-composition student of Pulitzer-winner Steve Stucky and a classically trained saxophonist, Solomon has enough practical musicianship to turn oddities into very successful, brainy-complex pop songs. On his EP, *Around the Square*, he does just that: He picks and plucks baritone ukulele and sings of love and friendship lost, while his band (bass/drums/ guitar/horns) fills in the rest, with a frat-house goes alt-country vibe.

Living Room, 154 Ludlow St. (betw. Stanton & Rivington Sts.), 212-533-7235; 8, \$10

--- Ted Gordon

[♥ find a date to this event](#)

MORE

Inflation

Estimote, July 28, 9
By A.D. Amorosi

Sharon Jones Sharon Jones and the Dap Kings

Metrotech Commons, July 28, 12
By David Freedland

De Bell

Mercury lounge, July 29-July 28, 10
By Ernest Savickles

The Dillbecks

Knitting Factory, July 29, 9
By J.R. Taylor

The Best

Galapagos, July 29, 7
By Joshua M. Bernstein

World Famous Tischlerberg Blindfold Players

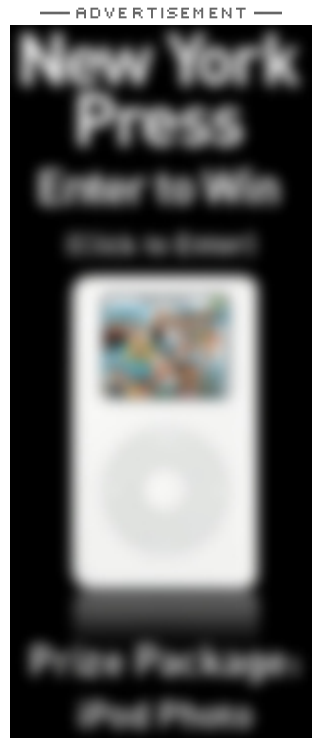
The Lania's Theater, July 29, 1:45
By Jessica DeFino

Brian Jonsson Messers/The Quarter After

Bowery Ballroom, July 30, 8:30
By J.R. Taylor

MCS and the Ben Be Arcastra

Central Park SummerStage, July 30, 3
By Jim Kigel





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Jeff Solomon

Jeff Solomon

Written by Keenan Wells interview by Angel

At the age of 17, Jeff Solomon received a ukulele as a gift. Fortunately for Solomon, it was strung incorrectly. Solomon explains:

"It was strung incorrectly, but I learned to play it that way and I still insist on stringing my baritone ukulele 'the wrong way.'"

Solomon's EP, "Around the Square," flaunts his mis-strung ukulele as well as many other instruments, most prominently piano. We hear a sound that is altogether wholesome and melodically rich, with jazz chord versings intertwined with iconic pop structures and textures. Solomon, admittedly new to rock and pop influences, comes from a strong jazz background, citing influences everywhere from Dixieland to Ornette Coleman and James Carter. Boasting a broad sound, he draws not only from these inspirations, but others from a long list of iconic singer/songwriters such as Rufus Wainwright, Elvis Costello, Elton John, and Stevie Wonder.

Solomon's sound is similarly large and weighty, his voice always washed in slight reverb, often hitting with the melodic fervor and flare of a young Ben Folds. We hear a song like "Gramercy," with its thick but bright drum tracking and punching piano bass stabs and realize that Solomon also bears an uncanny vocal resemblance to one of his admitted inspirations, Rufus Wainwright. If there were a formula for creative success, Solomon seems to have figured it out:



"My songs stand out a little because of the jazz influence. I don't think jazz is extremely prevalent in the sonic language of indie rock these days... I grew up listening and playing songs with lots of different chords, and I continue to use jazz chords in my songs."

Solomon, the son of Romanian immigrants, and like many other Romanian children, was ushered to sit at a piano by age 4. It wasn't until 14 that he took to the ivory. Like a gateway drug, the piano got him hooked onto saxophone and then ukulele. Ultimately, finding himself immersed in jazz music, Solomon arrived at the pop he so eagerly attacks on his record:

"I went to Cornell to study jazz and classical composition, and it wasn't until college that I started to become interested in pop and rock."

Now, Solomon's audience is as widespread as it is diverse, with listeners also enjoying the likes of Andrew Bird, Rufus Wainwright, Ben Kweller, Jack Johnson, and Belle & Sebastian.

Solomon plans to continually promote his record by playing venues nationwide and in the UK. He also expects to release a second EP this year, while juggling his time with the sketch comedy group, Elephant Larry.

www.jeffsolomonmusic.com



[Read and view](#) Issue 3 featuring Tom Vek and Who Made Who

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AUGUST 03, 2005

All your questions are answered

They are questions Gothamist has often pondered...what *would* The Daily Show be like if it was a musical? Why *aren't* the Post headlines, as deliciously punny and rhymey as they are, set to music? Is Matt Drudge a baritone?

Gotham City Improv may have the answers, with their show **Weekly Review** [Saturday, 10pm, \$10], a musical revue of the week's headlines. Written and rehearsed in six days, the sketches and songs change weekly and cover all the news that's fit to be sung. They report the news and mock the media, so who knows, looks like maybe musicals are the new blogs.



Gotham City Improv - 158 W. 23rd St, 2nd Floor

The PIT also sets out to answer one of life's mysteries this week, with Big Flux's show entitled **What if Willem Dafoe Changed His Name to William?** [Friday, 9:30pm, \$8] The group, helmed by The State's Kevin Allison (the red head gay who lives on Avenue A...anybody?) had a sold out run this spring and returns with sketches that will hopefully shed some light on the Green Goblin's moniker.

The PIT - 154 W. 29th Street

Finally, the last question of the day, is it humanly possible to play ukulele and saxophone simultaneously? Apparently so, as performer Jeff Solomon will demonstrate at his CD release party Wednesday night [The Living Room, 154 Ludlow St., 8pm]. Solomon is a renaissance man who not only is an audio engineer by day, but is a writer, comedian, and musician. This is his debut EP.

Posted by Liz Black in Comedy

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<http://www.gothamist.com/mt/mt-tb.cgi/10497>

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Song of the Year Critique Feedback Form

The following information is a critique of a single piece of material you have submitted to Song of the Year for review. The opinions stated are from an experienced professional in the music, entertainment, or media industries. Your views may differ greatly from their views of the material since music and lyrics are a subjective art form.

SONG WRITER	NAME OF SONG
Jeff Solomon	Temporary song
REVIEWER ID	REVIEWER PROFESSION
R081269K	Entertainment Journalist

EMOTIONAL IMPACT:

LYRICS: impact of words and phrasing; clarity of content; structural and grammatical.									
Weak			Average				Strong		
1	2	3	4	5	6	7	8	9	10

MUSIC: emotional impact of the musical score; originality.									
Weak			Average				Strong		
1	2	3	4	5	6	7	8	9	10

TITLE: ability to attract listener attention; pertinence to the song.									
Weak			Average				Strong		
1	2	3	4	5	6	7	8	9	10

OVERALL EMOTIONAL IMPACT									
Weak			Average				Strong		
1	2	3	4	5	6	7	8	9	10

COMMENTS ON EMOTIONAL IMPACT									
Your lyrics are sensual and extremely well worded, with a magnificent flow. The music has a strong appeal that the listener won't be able to get enough of. The title is a perfect choice.									

CONTINUED ON NEXT PAGE →



Song of the Year Critique Feedback Form

TECHNICAL EVALUATION:

VOCALS: vocal acuity, tone quality, and compatibility with musical style.									
Poor			Average				Excellent		
1	2	3	4	5	6	7	8	9	10

MUSIC: Composition, originality, musicianship, and general melodic and rhythmic flow.									
Poor			Average				Excellent		
1	2	3	4	5	6	7	8	9	10

MELODIES: originality, creativity, and coherence.									
Poor			Average				Excellent		
1	2	3	4	5	6	7	8	9	10

STRUCTURE: composition elements and arrangement.									
Poor			Average				Excellent		
1	2	3	4	5	6	7	8	9	10

PRODUCTION: sound quality, mix, dynamics, and finishing.									
Poor			Average				Excellent		
1	2	3	4	5	6	7	8	9	10

COMMENTS ON TECHNICAL EVALUATION:									
Your vocals are soulful and beautiful! The musical composition is potent and lively, with excellent energy in the chorus. The melodies are outstanding, as well as the arrangement. The instrumentation is raw with outstanding musical performances that make the song soar. The production sounds ready for a professional mastering process.									

MARKETABILITY:

MARKETABILITY									
Poor			Average				Excellent		
1	2	3	4	5	6	7	8	9	10

COMMENTS ON MARKETABILITY:									
This song is wonderful as it is. A few minor adjustments will put this song over the top and give it true hit potential!									

For more press info, news, concert updates and online audio, visit www.jeffsolomonmusic.com

The Apiary

August 03, 2005

Inside With: Jeff Solomon, musician and member of the sketch group, Elephant Larry

Jeff Solomon is already familiar to comedy fans as a writer/actor/musician for the award-winning Elephant Larry, whose current show, "BOOM," has sold out every performance for the last three months at The P.I.T. The New York Times recently called E.L. "a hilarious multimedia mix of the deadpan and the maniacal." Elephant Larry's act, which often showcases Solomon's musical efforts, have won acclaim from the mainstream press and indie critics alike. Now, Solomon is aiming to score similar success with his first legit album.



BOOM has been running for a long, long time--it's like the Cats of comedy. Is it the same show every week? Or do you add in new sketches?

Boom has been running since April! It's far and away the longest-term project that Elephant Larry has ever done. It started off being the same show every week, when we had only planned to run the show for a limited time. Once the show started getting extended, which has been happening a few weeks at a time, we realized that this was not going to be anything like our previous shows, which always had short runs and featured the same material. We learned that our writing process would have to evolve to fit the long-term nature of BOOM. So now, we're cycling all different kinds of material in and out of the show: we're writing new sketches and trying them out, we're giving a few older sketches a quick polish and restaging 'em, and slowly, the show is becoming something entirely new for us. We're hoping that every month or so, people will come back and see a different show from what they saw previously.

Always been curious about this--what is your guys' relationship with The Onion? You're sponsored by them!

They're continuing to sponsor us for BOOM, which is terrific (and occasionally results in free beer for our audiences!). We've got a great working relationship with them, largely coming from us having advertised with The Onion in the past. They don't exercise any kind of creative control on the show or anything, we just work with them for marketing and PR purposes. It's great to be associated with them; we love their writing and sensibility.

Does the rest of Elephant Larry know that you're moonlighting as a musician?

Oh, yeah, they know all about the music stuff. We all went to college together, and music composition was my major there.

And we heard you're having a release party TONIGHT for a new album. Is it a comedy CD?

The new EP isn't a comedy record; it's kinda quirky singer/songwriter stuff. I try to explore my song subjects in similar ways that someone writing a sketch will explore a plotline or character development. In both formats, you've got a very limited space to explain a situation or relationship. The challenge is the same for me in either form of writing: to say what you need to say in an efficient, timely manner, while still giving your characters room to breathe and interact naturally. The exact problems and solutions are different every time. I really enjoy writing and producing songs for Elephant Larry shows, but it's also nice to be able to explore some more personal areas that I don't necessarily feel like joking about.

What do you say to people who try to pigeonhole you as just a "sketch comedian" or just a "skilled musician"?

Since songs have always been a part of Elephant Larry shows to some degree, I think people get the feeling that music and comedy are both my thing. But I've also been writing songs since I was 15. 10, if you count a couple of REALLY bad songs. I'd be happy to be pigeonholed as either.

Kinda like the US Weekly of NYC comedy. We are The Apiary. Submit stories, thoughts, or some buzz to: theapiary@gmail.com

The Weekly Buzzer



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Which is more gratifying--playing a song for someone or making someone laugh?
Sometimes I get to do both, which ROCKS! Honestly, they're both ways of connecting with people, and that's really what matters most to me.

Jeff Solomon is hosting a release party tonight @ [The Living Room](#) at 8PM for his EP titled "Around the Square." [Elephant Larry](#) performs Saturdays at [The P.I.T.](#)

Posted by The Aplyry in EXCLUSIVELY at The Aplyry at [08:40 AM](#) | [Comments \(0\)](#) | [TrackBack \(0\)](#)

August 02, 2005

Doorstopper - Chris Elliott & Adam Resnick @ The Onion's Presentation of *Cabin Boy* - 7.28.05

By: Keith Huang



Last Thursday, The Onion hosted a screening of "Cabin Boy," a poorly received "salty-slapstick" feature film that was written, conceived and directed by [Chris Elliott](#) and [Adam Resnick](#), the two-man comedy writing team also responsible for the early '90s Fox sitcom "Get a Life." More than 100 people turned up for the film.

After the screening, Elliott and Resnick participated in a Q&A and also hung out with fans to answer questions, receive praise and sign posters and DVDs. One moviegoer handed a cellphone to Elliott to say hi to his buddy. Indeed, Elliott and Resnick

were all too glad to chat.

What was your reaction when, in the middle of July, the Onion asked you to host a Q&A to follow a screening of "Cabin Boy"?

ADAM RESNICK: "When I got the call my reaction was 'No way,' and I called Chris and he said 'No way,' as well. But seriously, tonight while I was walking up here, I thought, 'No one will show up.' And secondly, the ones that do show up are just going to be hostile and bust our balls. So what do we need that shit for? But then, in the end, I talked to these guys [from the Onion] and they said it won't be like that. So then I convinced Chris maybe it'll be something nice. If it turns out to be ugly then we'll just walk off."

CHRIS ELLIOTT: "Adam asked me about it, and I said, 'Sure,' but then I thought it could turn out to be one of those things where just a few people show up, but he said, 'Man, what the fuck. Let's just do it.'"

So what do you think about The Late Show today? And Conan O'Brien?

CHRIS ELLIOTT: "I think it's great Conan's going to Los Angeles. I think it's great he's doing the Tonight Show, and I think Dave will go as long as he wants -- could go as long as he wants. It's still, to me, the funniest show on the air. It's totally different than when I was there, but whenever I'm asked to compare ["The Late Show With David Letterman"] to other shows, you can't. You can't compare Leno or anything else to it. Dave is it. ... Conan brings his own audiences. But Dave is sort of old school. And there's a lot to be said for that. People still miss Johnny Carson, but I think Dave will go as long as he wants to."

Keith Huang is a regular contributor to [Gelf Magazine](#), where he plans to publish an in-depth article about the "Cabin Boy" and "Get a Life" event very soon. Also, if you create comedy, he really wants to interview you (keith@gelfmagazine.com).

Previously:

[Doorstopper with Demetri Martin](#)

Posted by The Aplyry in EXCLUSIVELY at The Aplyry at [11:00 AM](#) | [Comments \(0\)](#) | [TrackBack \(0\)](#)

August 01, 2005

Exclusive SNL Sketch Writing Class For Women Set to Commence

We spotted an astounding opportunity out there for any females who've ever dreamt of writing for Saturday Night Live.



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Monday, August 08, 2005

Jeff Solomon



Meet Jeff Solomon, singer-songwriter-sketch comic:

"Jeff performs his songs on the piano and this 4-stringed acoustic/electric baritone ukulele. Jeff's ukulele uses an unconventional tuning similar to the alternate "G" tuning for the tenor ukulele: the strings are tuned D-G-B-E like the bottom strings of the guitar, except the D is raised an octave. Why the strange tuning? When Jeff got the uke as a gift, it came tuned that way. He taught himself to play it like that, unaware that it was strange, and with no ukulele experts at hand to alert him to the abnormality. So that's how it'll

always be, tuned strange."

Jeff is a co-founder of the award-winning comedy group [Elephant Larry](#) and reportedly can play the uke and sax simultaneously. [Link](#)

posted by Gary on 8:46 AM

Tuesday, August 02, 2005

PSP game has virtual ukulele

I haven't tried this (I don't have a PSP -- PlayStaion Portable), but Namco has released a title called Portable Resort, and it has a kind of virtual ukulele in it. Watch the [video](#) for more.

The concept of Portable Resort, an "entertainment tool" for PSP, involves the player freely spending time on a beautiful tropical island. You'll be able to go anywhere on the island, with the in-game world experiencing progression through time and a full day/night cycle. The in-game world is synched up with the current time, so when it's dark out in the real world, the game world will reflect that. Perform all kinds of little fun tasks as you stroll around -- ick up a ukulele from the beach,

[The Ukulele: A Visual History](#), by Jim Beloff

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[Bob Brosman's Ukulele Tunes and Techniques: Hawaiian and American Styles](#)

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SEPTEMBER 29, 2005

ADVERTISEMENT

When The Lights Go Down In The City



Win it before you can buy it! We've got a copy of [The Long Winters'](#) excellent new *Ultimatum* EP that comes out October 11th. You can download the title track [here](#) and be sure to catch them opening for The Fiery Furnaces at Cafe Du Nord on Saturday. (Contest ends Weds. 10/5.)

Full Name:

E-mail Address:

Tonight at the Rickshaw Stop Casiotone for the Painfully Alone celebrates a CD-single release, and at 12 Galaxies there's a Quintron and Miss Pussycat Benefit benefit with Erase Errata, Gravy Train!!!, Gris Gris, Kid 606 and more. If you're a fan of scantily-clad indie rock girls-n-boys, you'll be at Elbo Room for [Electrocute](#) and opens Hey Willpower and Paradise Boys. The Independent throws a party with the Rebirth Brass Band, and Tejano supergroup [Los Super Seven](#) (featuring Calexico, Joe Ely, Ruben Ramos, Rick Trevino and more) warm up for Hardly Strictly with a performance at Great American. M83 mellows out at Mezzanine, and at Popszene the [Towers of](#) open the second night of The Fiery Furnaces' two-night run at Cafe Du Nord.

On **Sunday**, we're back at the park for Hardly Strictly. Split Lip Rayfied (try saying that five times fast) plays at 3:15pm, right before Dolly-freakin'-Parton. Did we mention this is a free show?? We love you Dolly!! You also have a second chance to see *Amazing Grace: Jeff Buckley* at [2:15pm](#).

On **Monday**, Four Tet and Koushik perform for free at Amoeba and play later that night at the Independent. On **Tuesday** Jesse Denatale and friends begin a residency at the Red Devil Lounge. On **Wednesday**, the have and the have-nots will be apparent when some of you can get in to see The National, [Clap Your Hands Say Yeah](#), and Birdmonster at Mezzanine, and some of us can't. If you can't get in, try checking out Tussle at the Independent or M.I.A.'s return to the Grand. Local performer [Jeff Solomon](#) takes a break from his comedy performances to play his music at Makeout Room. Slim's has Idlewild with opener Inara George and the Rickshaw Stop presents Midnight Serenade with Rykarda Parasol and Plum.



* Full disclosure: This SFist is in the film. // Photo of Birdmonster by [Ryan Kitson](#).

Posted by [krissy](#) in [Giveaways](#), [Lights](#), [Music](#), [Nightlife](#)

EMAIL THIS ENTRY:

For more press info, news, concert updates and online audio, visit www.jeffsolomonmusic.com

JL RADIO Pleasantly Annoying

From JLRadio.com - July 24, 2005

FEATURED INDEPENDENTS:



Jeff Solomon "Around The Square"

What begins as a loosely based Alt/Folk song on track one of a 6-song EP, progresses into a delightful jazz light fusion arena. Jeff writes all the material and arranges the songs. This Manhattan boy can sure sing. Almost reminds of a *Burt Bacharach/ Jonathan Richman style of crooning at times, as crazy as that might sound. One of the strongest points is Solomon doesn't sound forced, to the contrary, quite natural. The KCRW's of the world should be all over this. *The Bacharach reference is probably more for Jeff's arrangements skill.
www.jeffsolomonmusic.com

www.JLRadio.com - Industry site & blog hosted by radio personality Jonathan L

ABOUT JONATHAN L

2002-2005 Jonathan L Promotions and Consulting
2000-2001 Vice President/Alternative - Clear Channel Entertainment Los Angeles
1999-2000 Vice President/Alternative - SFX Entertainment Los Angeles
1995-1999 Senior Editor/Alternative - Virtuallyalternative/ Album Network L.A.
1994-1995 KUQK Phoenix Program Director. Afternoon Drive
1993 KUKQ Phoenix Program Director. Afternoon Drive
1992 KFMA Wickenburg AZ PD/MD Afternoon Drive
1989-1992 KUKQ Phoenix Program Director/Music Director
1986-1987 KEYX Phoenix Assistant PD/Music Director
1982-1995 Programmer/host of long-running Arizona show "Virgin Vinyl" (KLPX-Tucson, KEYX, KUPD, KDKB-Phoenix)
1974-1985 Owner/Publisher- Newsreal Monthly Music Magazine Tucson, AZ

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UKE CLUB

UKE CLUB

It's like FightClub, but with Ukuleles.



Jeff Solomon- Comedian, ukeist...

August 8, 2005



Jeff Solomon, a NY-area singer/songwriter who plays the piano and baritone ukulele when performing live, admires pop from afar. A quick glance at his musical background may not lead one to label him a pop kinda guy; he started on classical piano at age four like a good immigrant's son (his parents are Romanian but they had him in the States) and then studied the saxophone from grade school thru college, where he became an honors student in classical composition at Cornell under the guidance of recent Pulitzer Prize winner Steven Stucky. But he's been working on his genre-hopping pop songs the whole time, even though the first five CDs he ever bought were Dixieland recordings and his two greatest idols are free jazz pioneer Ornette Coleman and the fiery, young James Carter (both saxophonists). In fact, one of the songs chosen for his new record was written when he was just fifteen, way before he'd ever heard of Ben Folds, Tom Waits, Elvis Costello, Ben Kweller, Rufus Wainwright, Joe Jackson, or any of the other fine folks that he's now finding himself compared to.

After spending a few post-college years working the coffeehouse circles and logging experiences as a session keyboardist/saxophonist/arranger, Jeff took a few months off to make "Around the Square," his first independently released collection of songs. It is Jeff's first collaboration with up-and-coming producer Andrew Felluss, a talented engineer who has worked extensively with vanguard producers such as Phil Ramone, Frank Filipetti and the Neptunes. Andrew's engineering credits include projects with Paul Simon, DMX, Peter Cincotti, Mary J. Blige, and Ray Charles's recent Grammy winner, "Genius Loves Company."

Jeff, who is also a co-founder of the award-winning comedy group Elephant Larry, has performed at NY venues such as CBGB's Gallery, Pianos and Luna Lounge for a steadily growing number of devoted fans. And he'd love for you to check out his new CD. - <http://www.jeffsolomonmusic.com>

For more press info, news, concert updates and online audio, visit www.jeffsolomonmusic.com



BASKERVILLE'S SYNDROME

Legal Hoo-Ha

Baskerville's Syndrome is a blog that hosts mp3s and generally shoots its mouth off about all and sundry. MP3s are removed and rotated regularly and are intended for **trial** purposes only! They're posted out of love in the hope that you'll love them too and hopefully **buy some records!**

Email [here](#)

I am somewhere in this city.

Wed, 10 August 2005

[0 comments](#)

[Andrew Bird & My Morning Jacket - Sovay \(Live\)](#) [Via mp3burn]

In a day when my new digital camera was attacked by a dog and my iPod died after 10 faithful months of service, this song soothes me like a cup of tea laced with tranquilisers. When I first saw My Morning Jacket were playing backup here, I was sort of looking forward to hearing Jim James offering vocals, but after listening to this so intensely, it's almost better that he doesn't - Bird's vocals are powerful enough standing alone, urgent and mysterious in the same breath. What I love best about this though is just how much it differs from the version heard on *The Mysterious Production Of Eggs*. There, 'Sovay' was a bedtime story, sultry and languid, filled with pretty keyboards and brushed snares. Here there's something else going on, there's a layer of sand or a cloud of dust. Weary guitars wrap themselves around the melody, the rhythm is more pronounced and the violin becomes more of an decorative addition than the main concern. It's the transformation from a calming goodnight to an urgent warning that makes this so intriguing.



I break for no reason

[Buy *Fingerlings 2*, a second collection of live Andrew Bird tracks, [here](#)]



Wanted: Alligator bride.

Mon, 8 August 2005

[0 comments](#)

[Jeff Solomon - Temporary Song](#)

About a week after I wrote something for [Drowned In Sound](#) I started getting emails from excitable street-teamers and PR robot-types which mostly followed this template:

Hi J. Burrows!

I noticed you reviewed [band] and thought you'd totally love [band with absolutely no semblance of similarity to previous band]! We're a 5-piece [emo/emo-punk/punk-emo/screamo/screamo-emo/emo-emo/emo] band with influences from everyone from Finch, to Finch. etc. etc.

So you'll understand the joy of being emailed by a guy like [Jeff Solomon](#) and being greeted with the words 'ukelele pop'. It's pop in the classic sense - pleasant, catchy and immediately likeable. I can hear echoes of Andrew Bird and Sam Prekop winding around 'Temporary Song' and even better - like most of the EP - it really takes me back to my week in NY earlier this year. Only with less stomach pains and minor tantrums about Xiu Xiu being sold out at the Knitting Factory. Hmph.

Who



Jez Burrows is a man possessed by the fiery passion of the dance known as 'Salsa'.

Comrades

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FAKE INTERVIEW

Excerpt from Songwriter Interviews by Janet Leyre

As one might imagine, most of the younger writers prefer to meet for coffee in the East Village or the Lower East Side. Or occasionally, a beer in Williamsburg will do. Jeff Solomon, a talented songwriter and multi-instrumentalist who has just released his first E.P. entitled "Around the Square," is the first musician I've met in almost a year of interviews who has asked to meet me above 14th Street. And at "The Shake Shack," no less.

The queue looks about a half-hour long at the outdoor burger bar in Madison Square Park, which resembles a Coney Island concession stand that got dolled up for a hot date. Solomon recognizes me in my red-framed glasses, as per my instructions, and says hello politely. A clean-cut boy in his early 20's with a Cornell degree, he wouldn't have much trouble camouflaging himself amongst the assistant account exec's waiting on this line for a pricey hamburger. But in loose jeans, a shirt plugging some little-known band ("They're the Long Winters! Why doesn't anyone in New York know them? They're so great!") and a Nintendo wrist cuff, he appears bent on not looking the part. I ask Jeff why he suggested this place. He explained, "It's not like they need my help, but I like supporting my old company." Apparently, he once tended bar at nearby Tabla, the acclaimed Indian restaurant captained by Danny Meyer, who also owns the Shake Shack, and as Jeff has just informed me, half of Madison Square Park itself. "I really admire Danny Meyer. He had the great idea to turn this park around. It's paid off well for his businesses, but he's also beautified this park as part of his deal with the city. It's the only park in New York whose ownership is split between the public and private sector." He blushes, clearly realizing that he doesn't sound all that much like a musician right now. "Well, I just think it's neat. And I liked my job, so I remember all that stuff they told you on the first day that all the cool kids chose to forget."

It turns out that Jeff is seriously interested in the fine dining world; his parents even tried to make him transfer out of his music program and enter culinary school. "I didn't want to transfer; my music education was too important to me. But I have a lot of trouble choosing between passions. I really want to do everything. I don't want to have to choose being a musician over being a cook or a comedy writer. I'm going to do them all, for as long as I possibly can." Comedy writer? Turns out I hadn't done enough research. Apparently, Jeff has been building up a loyal following both here in New York and in comedy circuits around the country as one of the five members of sketch comedy group Elephant Larry. Jeff co-founded the group with four other Cornell grads in 2002, and they have won awards and critical acclaim from the likes of Back Stage, Time Out New York, and New York Magazine for their writing and performing. It comes as no surprise to learn that Jeff also acts as Elephant Larry's sound designer and that he often creates musical sketches for the group. "But all that is kept pretty separate from my songwriting projects. On stage with Elephant Larry, we like to keep the energy levels high, so if we want to do something musical, I'll usually end up writing hip hop or something." So yeah, I guess I may actually be better known for spitting dope rhymes than for the stuff on this record. Hopefully that will change soon."

I don't think Jeff will have to wait very long. "Around the Square" is a lush and engaging collection of songs that leaves the listener wanting more. Blending a myriad of pop styles into a cohesive opening statement, this is a serious accomplishment for a songwriter's first recording. As I tucked into my Shake Shack burger, I asked Jeff to give my Dictaphone a concise paragraph on how this record came to be.

"A year and a half ago, I was working in publishing, about five blocks away from this park. It was just something I needed to do, to convince myself I could hold down a real job as I started doing everything else. Things with Elephant Larry were starting to pick up, and I was beginning to get some real responses to my songwriting. I played at CB's Gallery, and they liked my act and asked me back, and the crowds were great. It felt fantastic. I started trying to record demos of my songs at home, but I knew nothing about engineering. The more I tried to learn, the more I realized that I really wanted to get out of that job and put my energy into cutting a record. Around that point, I traveled to Chicago for a comedy gig. When I came back, my apartment had been completely destroyed in a flood. I figured that was a good cue to leave the day job behind and get moving. A few months earlier, I had met an engineer named Andrew Felluss while I was moonlighting with this funk band, playing sax. I reestablished contact with Andrew, sent him some of my songs, and we started making this E.P. It took about seven months of working whenever our schedules coincided. I had no idea how lucky I was when I first met Andrew. Working with him opened my ear up to a lot of pop sounds that I wasn't used to employing, having more of a background in jazz and "legit" writing and all that. He gave me confidence in my songs, which is something I hadn't known previously. I'm still getting used to it."

Andrew Felluss, Jeff's producer, is a veteran engineer who works primarily with legendary producer Phil Ramone. Under Ramone, as well as Frank Filipetti, the Neptunes, and other great producers, Felluss has engineered on recording projects as diverse as Mary J. Blige, Renee Fleming, DMX, and Ray Charles's "Genius Loves Company" album. Having spent several years behind the boards, Felluss has just begun to come into his own as a producer, and according to Solomon, seems perfect for the job. "He's a young guy, and he's got incredible recording technique, but from working with all these incredible creators, he's also picked up this old-world sensibility. He has this wonderful way with musicians. We're all insecure, and he's one of those types who can put anyone at ease and simultaneously provide terrific direction. Observing him working with my band, and with me, I learned so much." And the education continues.

Jeff suggests we take a walk, and when we're halfway around Madison Square, I give myself a quick kick for not picking up on his little joke any sooner. "So, we're walking 'around the square,'" I said. "Excellent." "What? I thought it would be funny!" he replied. "C'mon, it's my first interview; I had to do something kinda silly. And wasn't the burger good?" I concede. "And besides, this isn't the square from the title anyway, it's not like I was hitting you over the head with it."

The square from the title is, in fact, Gramercy Park, which sits just a few blocks southeast of here. The last song on Jeff's record, "Gramercy," is a strangely moving piece about city-dwellers striving to find a natural oasis amidst the concrete. Or it's about envying the wealthy and beautiful and feeling embarrassed of that envy. Sometimes I think it's just about wanting what you can't have, although he seems exasperated with

this concept, frustrated at his inability to move on and quit dwelling on such matters. Or possibly it's about all three of these things. It seems like all of Jeff's songs have at least two or three main ideas, and I keep changing my mind about how the different themes intersect. I get the feeling that he enjoys having listeners try to take him, or rather the songs, apart and figure them out. He gives you just enough puzzle pieces to begin playing.

The track I've played the most off this record so far is the opener, "Temporary Song," a breezy yet intricate tune (an unlikely combination of descriptors, to be sure; just listen to it) that gets about as close as Jeff is willing to come to a summer love song. "Temporary Song" begins with a delicate melody plucked on the baritone ukulele, Jeff's songwriting instrument of choice. ("I got one as a gift about eight years ago and bonded with it immediately," Jeff recalls. "It always plays soft and the sound from it dies almost instantly; what's not to like?") Yet when I ask him how he'd sum up the song, he immediately replies, "It's about frustration." For a second, I want to call him a &%\$#! pessimist and beat him up. This song's been making me smile for four straight days every time I play it, and he's frustrated. "Frustration?" I ask, wide-eyed. "I thought it was a love song!" "Well, yeah," he allows. But it's about someone who wants more time, feels like he needs more time to show someone how much he cares. He feels like he's doing his best but it's not good enough. And it's driving him a tiny bit crazy." He laughs. "Okay, it's a frustration-love-song. ...Oh crap." I ask him what's the matter. "I never called it that before," he replies. "And using that term just made me realize that I've written way too many frustration-love-songs." He laughs again and sighs; I assume this is what pessimists look like when they're having a ball.

Janet Leyre is a freelance writer who is compiling musician interviews for a forthcoming book. Janet holds a degree in English from NYU and she does not exist.

May 27, 2005

Theater Listings

By THE NEW YORK TIMES

ELEPHANT LARRY "We pursue understanding beyond the limitations of existing knowledge, ideology and disciplinary structure," the mission statement of Cornell University says, and five of its former students seem to have absorbed that methodology, in a fun-house-mirror sort of way. The five, who met at the campus and are now in their mid-20's, constitute the sketch-comedy troupe Elephant Larry, and they have been selling out "Boom," their Saturday night show at the People's Improv Theater, since early April with a hilarious multimedia mix of the deadpan and the maniacal. The sketches call to mind, variously, Monty Python, Kids in the Hall and Second City, yet they don't feel like knockoffs. Perhaps that's because they ricochet fearlessly from subtly savvy to aggressively lowbrow. In the latter category are a sketch in which Frankenstein's monster makes his own monster and another called "Goblins America" with the troupe in ridiculous masks, singing a ribald song to the tune of "God Bless America." Geoff Haggerty, who founded Elephant Larry three years ago with Chris Principe, Jeff Solomon, Stefan Lawrence and Alexander Zalben, said that "Goblins," like much of the troupe's material, came about through serendipity: somebody made a reference to the patriotic song, somebody else misheard him, and by the time the riffing was done they had a sketch. As for the subtle stuff, Mr. Principe and Mr. Haggerty (above in goggles with Mr. Solomon, left; Mr. Zalben, with bucket; and Mr. Lawrence) show a knack for respecting the audience's intelligence with a droll sketch in which they are 19th-century fellows who can't remember what year it is; the references they drop will wake up all those brain cells that have been dormant since your high school history final. Oh, and don't expect much time to catch your breath during "Boom": the quintet covers its costume changes with nutty film clips. (People's Improv Theater, 154 West 29th Street; (212) 563-7488.) NEIL GENZLINGER

Approximate running times are in parentheses. Full reviews of current shows, additional listings, showtimes and tickets: nytimes.com/theater.

Previews and Openings

'WORK' Opens tomorrow. Corporations take another beating in this satire of the cubicled life. Directed by Jim Simpson (1:30). Flea Theater, 41 White Street, TriBeCa, (212) 226-2407.

'B.F.E.' Opens Tuesday. A kooky Asian-American family tries to escape its stifling home life, while a serial killer stalks its neighborhood in Arizona (1:45). Playwrights Horizons, 416 West 42nd Street, Clinton, (212) 279-4200. 'AFTER THE NIGHT AND THE MUSIC' Opens Wednesday. Elaine May's three one-acts make up a new comedy on Broadway (remember those?) about married couples and aging singles looking for love. It's being called a play "about life in the new millennium." Daniel Sullivan directs (2:00). Manhattan Theater Club, at the Biltmore Theater, 261 West 47th Street, (212) 239-6200.

'BIRDIE BLUE' Previews start Thursday. Opens June 23. S. Epatha Merkerson stars as the title character in this memory play about a woman whose life changed tragically on the day that Martin Luther King Jr. was killed (1:30). Second Stage Theater, 307 West 43rd Street, Clinton, (212) 246-4422.

'THE CHERRY ORCHARD' Opens June 15. Is it a comic tragedy or a tragic comedy? Renew that old debate at Tom Donaghy's new adaptation of Chekhov's last play (2:00). Atlantic Theater Company, 336 West 20th