

As far as we know, Julie Budd was not influenced by Ethel Merman or Sophie Tucker. Yes, she was a fan of Barbra Streisand, but Julie also liked Ella Fitzgerald, Lena Horne, Birgit Nielsen, and Joan Sutherland. Years before an amazed Merv Griffin referred to little Edie Erdman as “This mini girl with the maxi voice,” she was out giving performances on her neighbors’ doorsteps. Julie was five years old at the time! Her specified rate of compensation for one song was 5 cents, which would later rise to 25 cents. Not one neighbor ever complained about the 500 percent increase.

In addition to being encouraged by her grandmother to “sing the commercials, darling,” by the time Julie was three or four, her early childhood training consisted of listening to and singing along with Broadway albums that her mother would bring home because Julie asked for them. Julie’s mom was certain that her extraordinarily gifted daughter, the youngest of three, was destined for a career in music. A reporter, after interviewing a then 15-years-young Julie, wrote “While other kids were humming along with nursery records, she was demanding show tune albums and criticizing timing and nuances.”

One especially hot summer, when Julie was twelve, the Erdman family decided to abandon Brooklyn for a vacation in the Catskills. Because an aunt was associated with the Tamarack Lodge, among the best of the bungalow communities in the “borscht belt,” the venerable institution became their obvious destination. A cousin dared her to enter a talent contest, and

unbeknownst to Julie, a member of the audience happened to be engaged in the popular music business. Herb Bernstein,

wing. Fortune soon intervened. Bernstein was friendly with TV’s Merv Griffin, and arranged for Julie to make a demo which

Julie Budd: Still Learning After All These Years From Stoops to Carnegie Hall – Brooklyn Girl Makes Good

By Jerry Osterberg



Bill Boggs with Julie Budd

already producing Laura Nyro and Lesley Gore, was bowled over by Julie’s performance! After telling the MC she had chosen “Moon River,” the accompanist asked the perennial question: “In what key?” to which the gutsy contestant said: “Just follow me.” It came as no surprise to Bernstein that Julie won the competition.

Bernstein, who’s been with Julie continuously for close to fifty years, admits to having stalked her until she agreed to allow him to take her under his

he wanted to share with Griffin. Griffin was initially reluctant to take the time to listen, but upon hearing Julie perform live, accompanied by Bernstein, he soon changed his mind. He was not only impressed

by the prodigy’s sophisticated delivery, but surprised that she knew all the words to “I’m Always Chasing Rainbows,” an old vaudeville tune introduced in 1918. The popular host quickly booked her for the following week for the first of more than one-hundred appearances.

With the guidance of Bernstein, Julie released her first album, *Child of Plenty*, in 1969. After her debut on the Merv Griffin show, she was in constant demand. Julie managed to finish high school and take voice lessons, while doing numerous television guest spots, including Ed Sullivan, Jim Nabors, Carol Burnett, Mike Douglas, Phil Donahue, and the *Tonight Show* with Johnny Carson. When she was old enough to enter nightclubs, Julie began opening for stars such as Danny Thomas, Joan Rivers, Liberace, Jimmy Durante, Bob Hope, George Burns (who encouraged her: “Sing until you’re finished”), and Frank Sinatra, among her earliest mentors, whose primary advice was “Always do great songs.” Julie credits Sinatra, whom she strictly refers to as Mr. Sinatra, for having the most impact, particularly with respect to the theatrical part of singing. Julie said: “It was such a wonderful way of growing up and starting in the business. Each of these great performers was like a professor,

Continued on page 4



President's Message...

Linda Amiel Burns, President

What a great way to start off 2016, with the delightful songstress Julie Budd and her band performing for us. As an extra treat we had Bill Boggs of "Talk Show Confidential" fame interview Julie and it was nice to learn so much about both of them. Thanks to Board Member, Richard Skipper for producing this exciting program. We were happy that Julie sold lots of CD's, to boot. You can read about the marvelous program in this issue, written by our Editor-in-Chief, Jerry Osterberg.

All our programs are subject to change, as many of our performers sometimes get paying jobs elsewhere. This is the case with Aaron Weinstein, renowned jazz violinist, who has gotten an important gig in New Orleans in March. Luckily, we were able to make a switch and I am very happy to tell you that Aaron will close our season in June. This also means that our Centennial Tribute to Dinah Shore, which was originally scheduled for June, will take place on March 12th. This fabulous event is being produced by Will Friedwald and Lynn DiMenna, who will also be one of the stars, along with Jeff McCauley, and a special cast of singers and musicians honoring the one and only Dinah on her 100th year. This will be a spectacular afternoon!

I hope that you all got through the blizzard of 2016 unharmed and that you were able to stay safe and warm. As a birthday present to myself, I managed to escape the cold weather in the nick of time and spent most of January in Florida. I was able to see many shows, visit old friends, and check out the life in Delray Beach. However, this is nothing like NYC – that is why they have written so many songs about our city.

I am looking forward to seeing everyone on February 13th, 2016 at Musician's Hall at Local 802 for our Valentine's Celebration, saluting the glorious 1964-65 theatrical season with Peter Filicia and his highly reviewed book, "The Big Parade." Richard Skipper has once again assembled a stellar cast of singer and musicians – you won't want to miss this one!

Greetings from not-so-sunny Florida! I miss the Big Apple!

Best wishes,

Linda

Photos by
Rose Billings



Julie Budd with Glen Charlow



Herb Bernstein, Linda Amiel Burns, Julie Budd, Bill Boggs, Richard Skipper & Sandi Durell

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Song Society*

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**MEETING LOCATION - Local 802 - Musicians' Hall at 322 West 48th Street.
Program: 1:45 - 3:30PM.**



Member News...

If you have any member news, or other items you would like to have considered for this newsletter, please send it by e-mail to the co-editor, Jerry Osterberg: osterbergg@AOL.com. It will be subject to editing, depending on size and content, and please remember that we try to go to press two weeks before each monthly meeting. We often get very good items that get to us after the newsletter has been printed and mailed.

Linda Amiel Burns, NYSMS President, is celebrating the 37th year of The Singing Experience. She would love to have more of our Society's members join the cast in joyful song. Talk to those who have – Joan Adams, Lynn DiMenna, Jerry Osterberg and Carol Shedlin. Call Linda at 212-315-3500 to sign up. The Singing Experience Cable TV show continues on MNN Time Warner: Channel 56 or RCN: Channel 111. The program broadcasts are every Sunday at 5:00 PM. You can also see your fellow NYSMS members on YouTube at any time.

The Singing Experience will be taking a winter break. For information about the schedule for 2016, call 212-315-3500 or e-mail: linda@singingexperience.com.

Midday Jazz Midtown continues on Wednesdays (1:00 PM to 2:00 PM) at Saint Peter's Church (East 54 Street (entrance) @ Lexington Ave), NYC, Hosted by Ronny Whyte. Programs: **February 3**, Bill Charlap; **February 10**, No concert; **February 17**, Eugene Marlow's Heritage Ensemble; **February 24**, Daryl Sherman. Suggested donation: \$10. Parking: Icon Parking, East 51 St, between Third and Lexington Ave. \$15 including tax for five hours with validation @ Saint Peter's reception desk. www.saintpeters.org/jazz/midtownjazz.htm www.ronnywhyte.com/.

Ronny Whyte will be playing his fans into Valentine's Day, returning to the Knickerbocker with Boots Maleson on bass on **Friday, February 12 & Saturday, February 13**, 9:00 PM to 1:00 AM. East 9th St. & University Place. Reservations: 212-228-8490.

Jeff Macauley returns to the Metropolitan Room to perform his long running *MWAH! The Dinah Shore Show* on **Saturday, February 13 @ 7:00 PM**. Come join Jeff celebrate Dinah's centennial! Cover charge \$25, \$95, \$115. Two beverage minimum. 34 West 22nd Street, between Fifth & Sixth Avenues. For reservations: 212-206-0440.

Todd Murray & Sean Harkness are back at the Metropolitan Room on **Sunday, February 14, 4:00 PM** for Valentine's Day. Cover charge \$24, \$95, \$115. Two beverage minimum. Reservations: see above.

Ronny Whyte has a new CD: *Nevertheless, the Kalmar & Ruby Songbook*, featuring Warren Vache, Lou Caputo, Ben Sher, Boots Maleson & David Silliman. The brilliant album includes: "Nevertheless," "Give Me the Simple Life," "Who's Sorry Now," "Three Little Words," "A Kiss to Build a Dream On," and "I Wanna Be Loved By You." www.ronnywhyte.com?

MEMBERS: SELL YOUR CDS AT MEETINGS! You've seen Kitty Skrobela at a table full of CDS against the wall. Those represent the recordings of members of the NYSMS. Bring two of yours to any meeting and receive \$15 for each one sold. You can leave one with Kitty for the next time or bring more if both are sold. People check every month to see what's new. Don't lose out! Don't be shy!

Bring in those CDS of yours and walk out with hard money!

Do you seek an elusive song? If you do, write NYSMS Board member Sandy Marrone @ smusandy@aol.com or call 856-829-6104. You can also visit Sandy in New Jersey to see thousands and thousands of sheets of music, most of which can be yours very reasonably. She is a marvelous resource and a super-great lady!

Sandi Durell is Publisher-Editor of TheaterPizzazz.com, a vital website that presents up to date theater reviews, news, interviews and previews, along with cabaret reviews and videos. There is a large contributing group of writers who offer discerning and professional reviews and information. Sandi is a Drama Desk and Outer Critics Circle Awards Voter, member of the American Theatre Critics Association, League of Professional Theatre Women, The Lambs, and The Dutch Treat Club. Visit: www.theaterpizzazz.com.

Dennis Livingston's debut CD *The Stories in My Mind: The Songs of Dennis Livingston*, is the subject of a one-hour interview hosted by Jim Farley at the *Musical/World Podcast* website. The program includes a conversation about the songs and his life as a cabaret/jazz songwriter, along with anecdotes about his songwriting father Jerry Livingston. The podcast can be heard at www.musicalworld.us or the iTunes Store (write musicalworld in the search window). CD can be purchased from *CD Baby*: <http://cdbaby.com/cd/dennislivingston>.

Bob Levy is out with a brand new CD – *Connections*, with lyrics by Bob and music provided by Harriet Goldberg, Alex Rybeck, Ronny Whyte, Dennis Livingston, Jon Burr, Krisanthi Pappas, and the man himself Bob Levy. The vocalists are Pappas, Dane Vannatter, Barbara Porteous, Ronny Whyte, Judi Figel, Joyce Breach, Matt Ray, Jinny Sagorin, and Jamey Whiting. The album features top musicians which include the Billy Novick Trio & Quartet. www.silkrivermusic.com, www.cdbaby.com.

Surprise! Author David Hajdu makes his songwriter debut with *Waiting for the Angel*, culminating a five year collaboration with esteemed multi-genre composers Jill Sobule, Fred Hersch, Renee Rosnes, and Mickey Leonard. Featured vocalists are Jo Lawry, Michael Winther, and Karen Oberlin, with musicians Steve Wilson, Steven Bernstein, Charles Pillow, Peter Bernstein, Dave Eggar, Sean Smith, Carl Allen. www.mirandamusic.com, www.cdbaby.com.

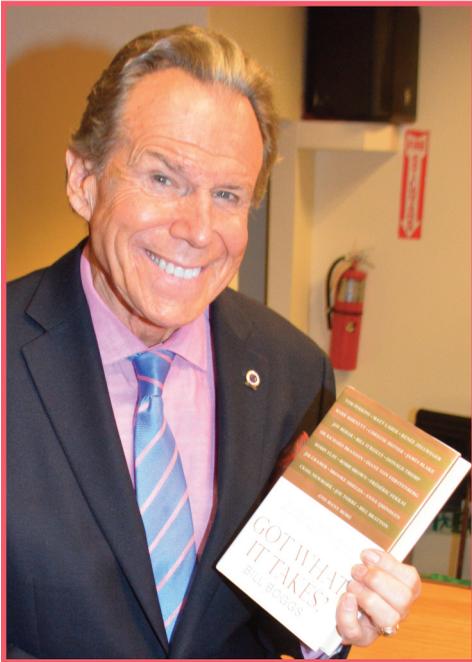
Karen Oberlin & Sean Harkness have just released a new CD *A Wish* on Miranda Music. If you never had the opportunity to see their fantastic show, here's a chance to hear what you missed. The album incorporates a mix of standards, as well as some lesser known tunes, but those with staying power: "More Than You Know," "A Wish," "Train in the Distance," "Remind Me."

APSS member Jerry Osterberg is looking for male singers of all ages and voice parts to perform in a May concert at Saint Peter's Church. The program will primarily consist of tunes from the American Song Book, and offer opportunities for solos and participation in small groups. An ability to read music is not required, only a talent to carry a tune. Informal auditions and rehearsals on Tuesdays between 6:30 & 8:30 PM in Lower Manhattan. For additional information, write Jerry @ osterbergg@aol.com or call 516-248-7549.

The APSS newsletter is in need of members who have an interesting story to tell about anything relating to American popular music. If it's something you'd enjoy doing, but you're uncertain about whether or not it would be of interest to our fellow readers, please contact the Editor, Jerry Osterberg @ osterbergg@aol.com or 516-248-7549.

Julie Budd...

Continued from page 1



passing the baton to a student. And, I was lucky to have known so many of them.”

Thanks to Board member Richard Skipper, Julie Budd, dressed in an attractive, glittering black ensemble, graciously agreed to appear for APSS members and several guests on January 9. Joining Julie was long time television personality Bill Boggs, who did an insightful and absorbing interview, following her high-energy presentation of songs from the recently released new album, *Remembering Mr. Sinatra*. Backed by three exceptional musicians, Lew Scott on bass, Sam Lazzarra on drums, and Herb Bernstein on piano, Julie sang several numbers, all among Sinatra’s most iconic, “I’ve Got the World on a String,” “All the Way,” “The Best is Yet to Come,” and a medley which included “More Than You Know,” “The Very Thought of You,” and “The Nearness of You.” Intended as a tribute to Sinatra for his contributions to her career, the recording and Julie’s performance and comments, both during the set and in responding to Boggs, accomplished just that. Her voice has lost none of the dramatic power she was blessed with as a young girl who pursued a long career which paralleled the

temporarily dark days for the Great American Songbook, the emergence of rock & roll, and everything that came after.

In attempting to describe the attributes of Julie Budd’s wonderful concert for APSS, the word which immediately comes to mind is sincerity. Her voice also contains colorful shades of feeling, poignancy, range, drive, nuance, and candor. Although she exudes plenty of star pizzazz, Julie has enough humility to continually ask herself: “What can I do to be better?” Advising aspiring performers to “learn your craft,” she cites Tony Bennett, who offers that he’s still learning after more than sixty years in show business. Julie recalls that another of her inspirations, Itzhak Perlman, has said: “The more I teach, the more I know what I don’t know.” Taking such life lessons to heart, when she appears at symphony halls around the country, Julie also makes the time to conduct a master class, *The Art of Vocal Technique*, at performing arts centers and on college campuses.

During her long and successful career, Julie has performed at most of the famous theaters in the world: Lincoln Center, Carnegie Hall, the Kennedy Center, the London Palladium, the Tel Aviv Performing Arts Center, and many others. Among her proud collection of favorite moments is the seven year period she toured with Marvin Hamlisch. While Julie’s credits include dramatic roles with the *Theater Circle Repertory Company*, *Playwrights Horizons*, and a production of Neil Simon’s *They’re Playing Our Song*, she’s also appeared on the big screen, most notably in Walt Disney’s *The Devil and Max Devlin*, with her co-star Elliott Gould. In the film, Julie portrays Stella Summers, a nineteen year old who ultimately discovers that she truly does have the natural talent to become a major star. The realization occurs during Stella’s memorable performance of “Roses and Rainbows,”



a stunning arrangement written by Hamlisch and Carole Bayer Sager. The song has since become Julie Budd’s signature piece.

In the midst of filming, Hamlisch brought her the song. In recalling the time, Julie said: “I thought this song was going to be just a lovely moment in the film and that would be that. But Disney wound up releasing it and it made a little bit of noise. I thought...ok, that’s great, but over the years, way after we did the movie, it took on a sort of following. And from that time on, wherever I went, people were requesting this song. It’s funny how you never know what will be significant for you. You just never know!”





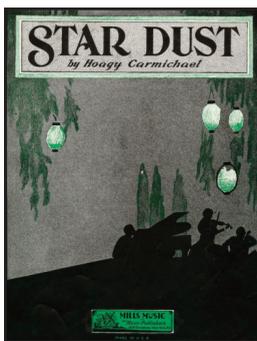
Photos by Stephen Sorokoff

A Few Words About Some of Our Favorite Songs

By Stephen Vratto

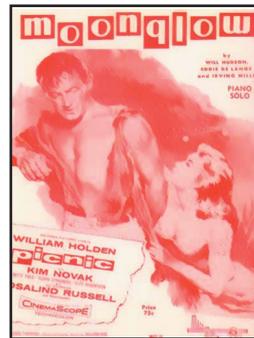


“Some Enchanted Evening”... This popular standard comes from the 1949 Rodgers and Hammerstein Broadway musical South Pacific, which was nominated for nine Tony Awards and won all of them, including Best Musical, Best Score, Best Libretto, and Best Director. It was the only musical production ever to win all four Tony Awards for acting. The story is based on two short stories from James A. Michener’s Tales of the South Pacific, which was the winner of the Pulitzer Prize for Fiction in 1948. The musical was itself awarded the Pulitzer Prize for Drama in 1950. Besides Ezio Pinza rendition on the original cast recording, many other balladeers have covered the song with Perry Como’s version being the most commercially successful.



“Stardust”... Composer Hoagy Carmichael was visiting his alma mater, the University of Indiana, in 1927, when the melody to his most renowned piece came to him. Stopping one evening at the school’s so-called “spooning wall,” he recalled a girl he had once loved and lost, and the tune struck him. He immediately went over to the university “Book Nook,” which had a piano and wrote the first version . . . as a piano instrumental. As an instrumental, the song was introduced by Don Redman and his orchestra without making an impression. It was only after following the suggestions of an arranger friend, Jimmy Dale, to slow down the tempo to a more sentimental style, that Carmichael felt the song could be one of his greatest. At the urging of his publisher, lyrics were written by Mitchell Parish, and the new version was presented at New York’s Cotton Club in 1929. “The rest,” as they say, “is history.”

“Moonglow”... Most people will be surprised to discover that this charming, hummable tune had lyrics at all.



Originally written in 1934 by Will Hudson, Eddie DeLange and Irving Mills, the song was first recorded by the Dorsey Brothers Orchestra and Ethel Waters. It was revived in 1956 in the non-musical motion picture Picnic, which starred Kim Novak and William Holden, and proved a best-seller for Morris Stoloff and his orchestra for Decca. The same year, The Benny Goodman Trio played the tune on the soundtrack of the 1955 film musical The Benny Goodman Story, which starred Steven Allen.

“Over the Rainbow”... With words by E. Y. Harburg and music by Harold Arlen, this song was introduced in 1939 by a 17-year-old Judy Garland in the motion picture The Wizard of Oz, for which it won the Academy Award. The tune quickly became Garland’s theme song, the acting legend once saying it was “closest to my heart.” Arlen claimed the melody came to him from “out of the blue” while he and his wife were driving to see a movie at

Graumann’s Chinese Theatre. Arlen first played the song at a slow tempo with rich harmonization for Harburg, who didn’t like it, saying it was more appropriate for Nelson Eddy, “not for a little girl in Kansas.” When Arlen played the tune for Ira Gershwin, Gershwin suggested a quicker tempo and a thinner harmonic texture. Harburg loved the amended version to which he wrote his now-famous lyrics. Ironically, there wasn’t much enthusiasm for the song from the MGM brass, who attempted to remove the song from the movie three times! Each time Producer Arthur Freed stormed into MGM executive offices and insisted that it be restored.

Editor’s Note: Stephen Vratto received his BFA from Boston University along with classmates Marisa Tomei and Brad Oscar. While at BU, he performed with upperclassmen Julianne Moore and Michael Chiklis. He moved to New York City where he worked at Marvel Comics as a character actor, traversing North America and Europe. He moved on to the editorial and marketing departments, writing articles, press releases, trading card copy and stories. Stephen’s first published comic story appeared in Spider-Man Unlimited #7, and in 1997, he created Captain Gravity for Penny-Farthing Press. His work has appeared in Marvel Age, trade magazines, and in the New York Post.

American Popular Song Society

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“Music
speaks what cannot be expressed
soothes the mind and gives it rest
heals the heart and makes it whole
flows from heaven to the soul.”

Did you know every issue of this newsletter
is in **COLOR** online at www.NYSMS.org

Our 2015-16 Season

Please take note of the change in schedule. Aaron Weinstein, the original March program is now in June and Lynn DiMenna takes the March spot.



October 10, 2015: Lush popular ballads, swing, latin beat, all with lyricists such as Berlin, Porter, Lerner/Lowe, Hal David, Leonard Cohen and even **Todd Murray** himself. With the support of piano, bass, jazz guitar, drums, and back-up vocals, CROON is not merely a concert, it's an experience. Todd connects with conversational lyrics set to heartfelt tunes, and even though it is a public setting, he sings to you, and only you.



November 14, 2015: **Will Friedwald** A program of songwriters performing their own works, from the twenties to the sixties (maybe something more contemporary as well) Richard Rodgers, Harold Arlen, Sammy Fain, Harry Warren, Cy Coleman, Johnny Mercer (lots of Mercer), Hoagy Carmichael (lots of Hoagy).



December 12, 2015: Focus is on the 1947-'55 period in pop music, post-Great American Songbook, pre-Rock and Roll. Presentation revolves around Mitch Miller as the personification of the era. **Ben Yagoda** will illuminate this transitional period between the Great American Songbook days that preceded it and the rock 'n roll era that followed, with its superb American writers such as Carole King, Willie Nelson, Burt Bacharach...etc.



January 9, 2016: **Julie Budd** is considered to be one of the most exciting singers today. Winner of "The Broadway World Award" for Best Show "They Wrote The Songs", she has enjoyed a multi-faceted career that ranges from television to film, along with the NY stage & symphonies all over the country. "The NY Times" raved in a glowing retrospect of Julie's career, declaring Ms. Budd "The Consummate Performer"



February 13, 2016: Peter Filicia in Conversation with Richard Skipper celebrating Peter's "The Great Parade: Broadway's Astonishing Never-to-be-Forgotten 1962-1964 Season". This afternoon we will celebrate Peter's book with performances of the songs that came from Broadway that season. Books will be for sale after presentation.



March 12, 2016: Join "Dinahphiles" Lynn DiMenna, Meredith DiMenna, Jeff MacAuley, Kimberly Hawkey, Margi Gianquinto and co-producer, Will Friedwald for a Dinah Shore Centennial Celebration of the life and music of "one of the best female pop singers of all time!" Stories, hit songs and video clips will all be part of this timely and entertaining afternoon.



April 9, 2016: Sarah Vaughan was one of the greatest artists ever known in music. Respected by musicians across the globe, she was known as the "opera star of the jazz world." Join **La Tanya Hall** as she celebrates the life of this legitimate diva. From her earliest hits to some of her more adventurous musical forays, Ms. Hall plumbs the depths of Sarah Vaughan's musical legacy in this thrilling exploration of the Divine One.



May 14, 2016: A jam packed program filled with new material. CDs will be for sale from many of the participants. Singers / musicians TBA. Arrive early to assure seating.....we sometimes get as many as 150 people to this event!



June 11, 2016: Called "the Groucho of the violin" by Tony Bennett and "a perfect musician" by jazz guitar legend, Bucky Pizzarelli, **Aaron Weinstein** "is rapidly establishing himself as one of his instrument's rare jazz masters." Aaron is the recipient of a New York City Nightlife Award and New York City Bistro Award. He is a graduate of the Berklee College of Music where he was awarded a full four-year talent-based scholarship.