

# Jane Scheckter

## REVIEWS



### The critics acclaim Jane in clubs and on recordings

"Invaluable musical skill...a bright clear voice with a brassy edge and a luscious, rounded vibrato. Meticulous phrasing, a sultry lower register...and she swings!"

- **Stephen Holden, New York Times (2008)**

"Scheckter may well be the female Rodney Dangerfield of jazz singers. This veteran vocalist moves effortlessly from singer to story teller. An easy melodic feel and keen lyrical phrasing allows Scheckter to not just deliver a good jazz tune, she gift wraps it with a pretty bow. Scheckter's warm full bodied voice with a clear and open tone and just a hint of a smokey finish is first rate for this release."

- **Critical Jazz**

"A precise, positive, pure-toned voice. Her easy, offhand delivery gives a sparkle to such gems as Cole Porter's 'You're Sensational'."

- **John S. Wilson, New York Times (2009)**

"Jane Scheckter comes at jazz from wild angles..."

—**Mary Kunz Goldman**

"I totally enjoyed ("In Times Like These"). Your singing was very moving to me because you sing the songs with soulful simplicity and deep connection to the lyric. I also feel caressed by the sound of your voice. The choice of songs is impeccable and the band is the best!"

- **Michael Feinstein**

"... sung with the artistry of a real pro. The essence of a great jazz singer is the ability to take a song and make it your own—bend a note here, work out some innovative phrasing, and play with the tonality and the rhythm. Scheckter knows her business. Well known or obscure, she takes these songs and puts her stamp on them." read more

- **Jack Goldson, BlogCritic**

"Great CD, beautifully performed, sensitive arrangements, impeccable choice of material"

- **Rex Reed**

"Knows how to make the most of standards with genuine style and panache. Scheckter's voice is warm and vibrant and her feeling for the subtlest moods of the lyrics is so compelling. Beautifully alive!"

- **Stereo Review**

"Scheckter is blessed with a clear, precise and flirtatious instrument. Her phrasing is full of subtlety. Timeless stuff!"

- **Jazziz**

"One of those golden-throated singers who sounds like a living dream. Scheckter has a style and feel all her own. Wonderful to listen to!"

- **Backstage Magazine**

"A brilliant star! She sails through the standards."

- **New York Daily News**

"A vocalist who brings understated joy to the standards. Altogether winning!"

- **New York Post**

"She chooses a broad repertoire upon which to apply her Ella-styled artistry."

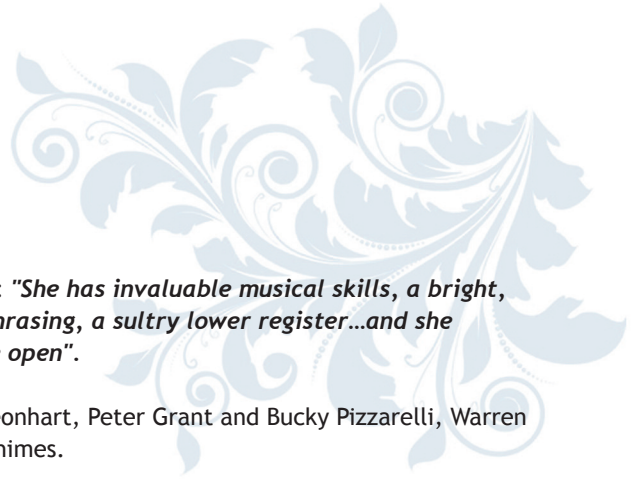
- **Downbeat**

"She's got great style, great charts - and boy, does she have her standards!"

- **Barry Manilow**

# Jane Scheckter

## BIOGRAPHY



In 2008, Stephen Holden of The New York Times wrote this about Jane Scheckter: *"She has invaluable musical skills, a bright, clear voice with a brassy edge and a luscious rounded vibrato. Meticulous phrasing, a sultry lower register...and she swings!"*. In 2009, he added, *"A no-frills pop-jazz swinger with her eyes wide open"*.

She has just released her fourth CD, "Easy to Remember", with Tedd Firth, Jay Leonhart, Peter Grant and Bucky Pizzarelli, Warren Vaché, Harry Allen, Aaron Weinstein and guest tracks with Tony DeSare and Gil Chimes.

Daughter of a harmonica player who headlined theaters across the country in the '30s, Jane began performing while in grade school, when she joined her dad on stage at various venues in New England. She has been singing ever since. Her first two albums, "I've Got My Standards" (DRG) and "Double Standards" (Doxie) elicited raves from the critics, Downbeat praising her "Ella-styled artistry", and the New York Daily News cheering "a brilliant star". Her third CD, "In Times Like These" drew praise from Rex Reed, who wrote: "Great CD, beautifully performed. Jane Scheckter has done a marvelous job of demonstrating, once again, that all is not lost if we can still find love and hope...in times like these."

A native of Springfield, MA, Jane showed her musical talent early in life, singing and playing the piano from age five, and adding the violin at nine. Persuaded by her parents to "have a civilian career to fall back on", she attended Pratt Institute, where she majored in design and starred in most of the campus theatricals.

She immediately found work as a fashion designer on Seventh Avenue and in Milan, Hong Kong and New Delhi. Her designs were featured in the leading fashion magazines and modeled by the likes of Lauren Hutton, but singing remained her first love. She started singing in New York clubs at night, while holding down her design job by day. She would take long lunch hours to rehearse with her accompanist, an up and coming pianist named Barry Manilow. Barry played and sang backup on her demo records and when he recorded his first album, Jane sang backup for him on "Could It Be Magic". She auditioned for Milos Forman and appeared in his first U.S. film, "Taking Off", appearing with other unknowns Carly Simon and Kathy Bates. After a time, she said goodbye to the fashion world and concentrated on the show world instead.

Her early New York club appearances included engagements at Reno Sweeney, Brothers and Sisters, Grand Finale, the FireBird, the Ballroom, Danny's, Judy's and Eighty Eight's. More recently, she has performed at the Iridium and the Metropolitan Room. Reviewing her cabaret act in the early '90s, John Wilson in the New York Times wrote of her "precise, positive, pure-toned voice" and "her off-hand delivery that gives sparkle to the standards". In Los Angeles she sang at the Academy, Le Cafe and The Gardenia, and performed in the improvisation group, "Off the Wall" with Robin Williams. She toured the world as one-third of Tuxedo Junction, the vocal trio that had the number one disco album in the U.S.A. in 1978. She also made guest shots on American Bandstand, Dinah Shore, Midnight Special, Disco Fever and the Jerry Lewis telethon from Las Vegas.

She has appeared twice in the 92nd Street Y's Lyrics & Lyricists and on the syndicated radio show "New York Cabaret Nights". Off Broadway she appeared in "Our Sinatra" during the 2001 season, with Peter Cincotti. In 1996 she received the Back Stage magazine Bistro Award for outstanding jazz vocalist.

Early in her career she was seen in Barry Manilow's long-running hit "The Drunkard" and "The Proposition", with Jane Curtin and Fred Grandy. She appeared in "Fiddler on the Roof" at the Framingham Music Theater in Boston. She also has been seen on the soap operas, "Capitol" and "All My Children". Jane was a guest soloist with the Springfield (Mass.) Symphony, playing to an audience of 5,000 in a pops concert. She gave a solo concert at Le Theatre de Dix Heures in Paris. Other French appearances include Le Bilboquet and La Villa in Paris; Le Chateau, La Napoule; and Chateau de Berne on the Riviera and concerts at the national music festivals in Valbonne and Biot, also on the Riviera. For two years Jane gave concerts as part of the "Jazz in July" series at the Hotel Majestic, in Cannes.

She continues to perform on both sides of the Atlantic every year.

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