

JPMP 2018 ANNUAL REPORT

JAZZ PASSENGERS
MUSIC PROJECTS INC
SUBWAY MOON • HOME



PHOTO: EVAN LAUBER

CONTENTS

1. JPMP

- About
- Mission & Core Beliefs
- Strategic Priorities
- Team Members
- Board Member Bios

2. PROJECTS

Subway Moon

- Mission
- About
- History
- Curriculum
- Future

HOME

- What is Home?
- Performance

3. BUSINESS

- Financials
- Fundraising
- Partners
- Acknowledgements
- How to Find Us

I. JPMP

ABOUT

Jazz Passengers Music Projects, Inc. (JPMP) is a registered 501(c)3 non-profit arts organization born from the multimedia performance projects of the Jazz Passengers—a downtown New York City jazz ensemble, founded in 1987, once described as a fantastical fusion of post-bop and musical comedy. The Jazz Passengers, through the creative genius of band co-founder Roy Nathanson, have offered several unique performance projects over the decades, including *The Rock Concert*, a music/theatre piece inspired by the world's oldest geological formation and performed at the University of Wisconsin Science Museum; *Jazz Passengers in Egypt*, a vaudevillian/jazz romp at La Mama Theatre in the early 90s; a live performance of original music to screenings of Universal's *Creature of the Black Lagoon*; and *Trashed Out*, a musical adaptation of Paul Reyes' book, *Exiles In Eden*, on the 2008 foreclosure crisis in Florida.

JPMP was incorporated in 2012 when our group explored the idea of developing the song book "Imitation Of A Kiss," with vocalist Deborah Harry, into a concert opera with symphony orchestra. Though the "Imitation" project did not materialize, JPMP became the official fiscal sponsor for *Subway Moon*, our unique, multimedia experience in which professional jazz musicians, filmmakers and high-school music students from around the world learn and perform together over a multi-week curricular adventure culminating in a live stage performance in a professional music venue. *Subway Moon* receives grants and donations through JPMP, supporting the student performance projects since 2015.

This is the first annual report of JPMP. We are extremely proud of everything we have accomplished to date and terribly excited about the future. We hope you enjoy this summary of our history and window into our future.

MISSION & CORE BELIEFS

Jazz Passengers Music Projects, Inc. welcomes earthlings on a journey to strengthen and bridge communities through the transformative power of music, word and image.

The JPMP Governing Board believes that creating agency and empowering intergenerational constituencies are fundamental to liberating the human spirit. We offer tools for artistic expression that aim to improve self-esteem and mass mental health. We believe that language extends to multi-sensory dynamics, and that artistic endeavors inherently embody both teaching and learning as simultaneous experience. We recognize the value of the perspective of all earthlings, of all stripes, and that enfranchising their voices affirms their worth.





PHOTO: EVAN LAUBER

Literacy programs should emphasize the development of auditory processes, so that students can “distinguish between their singing and speaking voices, sing in high and low registers, and make music loudly and softly by listening to teacher and peer examples. When students are able to put all of these elements together on a regular basis, they have gained auditory memory, both in literacy and music.”

—KELSEY TARBERT

“Learning Literacy Through Music,”
Oneonta Reading Journal (2012)

STRATEGIC PRIORITIES

- Creating an open-source curriculum model, adaptable by others, that bridges communities through the transformative power of music, word, and image
- Expanding and diversifying our stakeholders, including host schools and organizations, to collaborate on community engagement
- Growing our revenue from grant awards and private donor support

The JPMP team is a diverse group of artists, educators and professionals committed to realizing the power of art as a tool for repairing the world.

TEAM MEMBERS

GOVERNING BOARD

Roy Nathanson *President*
Andrew Gurian *Treasurer*
Dana Ware *Secretary*
Zuri Gordon *Member*
Bill Ware *Member*
Tim Kiah *Member*
Gabrielle Napolitano *Member*

ADVISORY BOARD

Josh Dorf *Co-chair*
Jonathan Nelson *Co-chair*
Deborah Harry *Member*
Peter Karp *Member*

STAFF

Dana Ware *Executive Director*
Roy Nathanson *Artistic Director, Teacher*
Andrew Gurian *Co-Director, Teacher*
Bill Ware *Composer, Teacher, Arranger*
Zuri Gordon *Fundraising Coordinator, Teaching Artist*
Tim Kiah *Composer, Teacher, Director of Engagement*
Gabrielle Napolitano *Creative Director*

SUBWAY MOON BAND

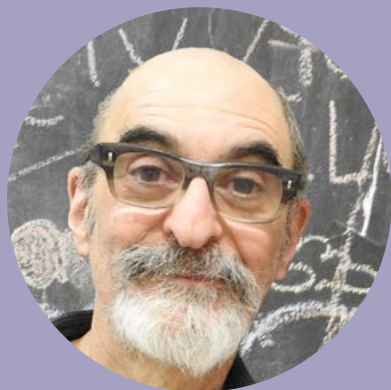
In order from Left to Right: Curtis Fowlkes, Roy Nathanson, Napoleon Maddox, Tim Kiah, Sam Bardfeld and Bill Ware (not pictured).



PHOTO: EVAN LAUBER

BOARD MEMBER BIOS

Governing Board



Roy Nathanson has had a varied career as a saxophonist, composer, bandleader, poet, actor and teacher. In the 80's he and Curtis Fowlkes formed the Jazz Passengers. The Passengers, along with Roy's Sotto Voce project, became a vehicle for a variety of his music/theatre projects and text/music experiments. Nathanson sees JPMP as a structure to foster the creative and educational/activist goals that have been at the heart of the Jazz Passengers work.



Andrew Gurian has been making films since the age of 12. He began working in video in 1972 with Shirley Clarke's TPVideospace Troupe, is a periodic guest lecturer at NYU's Gallatin School of Individualized Study and has published in the *Millennium Film Journal*. His work has been presented on WNET/Channel 13, at the Museum of Modern Art, and at the Metropolitan Museum, among other venues. Andrew's projections have been a continual part of *Subway Moon* since its inception in 2007.



Dana Ware is an attorney working on climate solutions and a cleaner energy future. Motivated by her desire to repair the world and sustained by her love of the uniquely American art-form of jazz, Dana leverages her experience with non-profit organizations—along with her familial connection to the Jazz Passengers—to be JPMP's first Executive Director. She looks forward to helping the organization grow and realize its dreams.



Bill Ware is a quiet giant on the vibraphone, composer, recording artist and producer. A charter member of the Jazz Passengers and the NYC "acid-jazz" band Groove Collective, he also toured with Steely Dan (93-95) and has led and been a member of countless bands. Ware composed orchestral works and a songbook with Deborah Harry, the Jazz Passengers and orchestra. Film scores include *Martin* and *Orloff*, *Raising Victor Vargas*, *Undefeated*, *Excess Baggage*, and Hal Wilner's *Harold Arlen Tribute*.



Tim Kiah is a double bass player, singer, composer, teacher and performer who studied at the Boston Boy Choir School and later at the Eastman School of Music while obtaining a degree in Nursing from the University of Rochester. He also received an MFA in Music from the City College of New York where he formed a group called Nurse Kaya to emphasize the healing nature of music. Tim began performing and teaching with *Subway Moon* in 2007 and has been a core member of our team ever since.

JPMP

BOARD MEMBER BIOS

Advisory Board



Zuri Gordon is a graduate of Brandeis University living and working in New York City. As an alumna of the Institute of Collaborative Education, Zuri participated in the first iteration of *Subway Moon* that performed in Paris, France in 2008. Zuri now works with JPMP, Inc. as a Fundraising Coordinator and Teaching Artist.



Gabrielle Napolitano has experience in design, marketing, events, retail, and community building. She started as an Art Director for Columbia House Music Club and now she has a diverse list of clients from small local businesses to large companies to non-profits. She owned a childrens' retail shop and produced an award winning family concert series. Gabrielle is the VP of Signature Events for NAWBO (National Association of Women Business Owners) NYC.



Josh Dorf first came into contact with the Jazz Passengers in 1987, when he was sleeping at the Knitting Factory the summer after high school. Josh's brother, Michael, had started the Knit and Josh ended up working even closer with the Jazz Passengers when he was running the Knitting Factory office in Holland. Today, Josh owns a natural food brand and sits on the Board of City Winery.



Peter Karp is Principal of the Institute for Collaborative Education where *Subway Moon* was incubated and launched as an educational experience. As an educator and former professional musician, Peter sees how the collaborative process of making music provides a meaningful pathway for students and opens doors to understand other people's lives and experiences. He is eager to help school leaders and communities embrace *Subway Moon* to enrich student development.



Deborah Harry is an American icon—a notable performer, songwriter, model and actress and lead singer of the new wave band Blondie. Debbie first worked with the Jazz Passengers as a featured vocalist on their 1994 release, 'Jazz Passengers In Love'. After that she toured the world as a member of the band for seven years, and teamed up with Elvis Costello on the Jazz Passengers cover of "Don'cha Go 'Way Mad". Debbie is a stalwart champion for *Subway Moon*, frequently appearing at fundraising events and sharing her special magic with *Subway Moon* students.



Jonathan Nelson toured North America and Europe extensively with the Jazz Passengers in the late eighties and early nineties as their sound engineer. After moving to San Francisco Jonathan founded the first dot com and took several companies public. Several years later he became a partner in four music venues and three music festivals in the Bay Area. Today Jonathan's organizations produce over 2,000 performances annually.

2. Subway Moon & HOME PROJECTS



PHOTO: EVAN LAUBER



PHOTO: EVAN LAUBER



MISSION

Subway Moon is a multimedia, transgenerational experience that reroutes your daily subway ride, transporting you to the moon and beyond through poetry, music and visual art. Our mission is to enhance artistic self-expression through collaboration, mentoring and shared performances with students, professional artists and teachers.

It's a collaborative experience. It's everyone coming together, just putting what they have in. And it winds up everyone writing the song together. That makes it easier to perform because it's not like you're just performing something that someone else wrote for you. Everyone puts a little bit of themselves into it. That's how it happens.

—VERONIKA
I.C.E. student, 2011

“Music is people, music is about collaboration. That’s what makes it work, that’s what brings in other people to enjoy it. It’s not an individual cold experience. It’s as warm as it gets. And I saw that in the kids: The American kids were checking out the English kids; the English kids were checking out the American kids.”

—HUGO DWYER
Jazz Passengers Producer

ABOUT

Subway Moon is a poetry and music educational experience with poets, professional jazz musicians, filmmakers and high-school music students from around the world who collaborate over several months of workshops culminating in a live performance in a professional venue. The project explores poetic connections between the student and professional performers through the lens of the common underground experience.

Subway Moon provides students with the tools to learn to work as an ensemble while offering and receiving respectful critiques of their work. A community of engagement and support emerges. Students can practice positive risk-taking and appreciate the pursuit of a common goal among a diverse group of individuals.

In this fractured world we’ve been amazed at what a humanizing experience the Subway Moon project always turns out to be. Subway Moon has proven its ability to break through the stubborn barriers between peoples that seem to make it so hard to find compassion. Subway Moon opens complex hearts in complex ways yet the healing that it can produce is simple. The subway theme continues as the cultural anchor for the creation of new work, celebrating our lives and cities in concentrated dosages underground.

—ROY NATHANSON



PHOTO: EVAN LAUBER

Subway Moon offers opportunities for students not only to write original material but also to perform it in prominent, professional venues (museums, theaters, concert halls) side-by-side with their peers from other countries. Students are empowered by offering audiences what they receive from teacher-mentors. Students see themselves as content creators capable of inspiring others. The students are from every kind of background and sensitivity: some are at risk with poor academic histories or financial challenges, others are more sophisticated and come from more stable homes. Some have never experienced formal music concerts of any kind in any way; others come with music performance histories on both sides of the proscenium.

2 PROJECTS

HISTORY

In 2007, Roy Nathanson began writing poems set in New York City's subway system during his daily commute to teach at a New York City high school, the Institute for Collaborative Education (I.C.E.). The poems were published by Buddy's Knife Jazz Edition and soon after Nathanson scored the poems for Sotto Voce, his ensemble which blends poetry, improvisation, and art song, founded in 2005. Soon after, Andrew Gurian created video interpretations for the music and the first public performances were held at Mass MoCA, in Massachusetts, and Joe's Pub, in NYC's Public Theater.

As the subway-inspired poetry continued to evolve, Nathanson realized he could extend the concept to his students, and he created an exchange program with students from other cities. Gurian's films accompany word and song to create an abstract dance between sound and image.

"We're bonding. We're having fun with each other. We're improving at what we do—drumming and playing bass."

—MATTHEW
I.C.E. student, 2013

In 2008, Subway Moon took I.C.E. students to France, under the auspices of the Banlieues Bleues Jazz Festival, for a collaboration with students from the Paris suburb of Pantin. Shortly after the trip to Paris, the French students travelled to New York City for a performance with the I.C.E. students at The Cooper Union. The process began with Nathanson leading four professional-development workshops in which he guided teachers in the creation of writing lessons with the subway system, its sights, sounds and quotidian human interactions as a core reference point. Students were allowed the freedom to write song lyrics, narrative pieces and poetry. Teachers extracted key phrases from students' writings to be used as a repeated chorus during the performance. To date, *Subway Moon* has been presented in over twenty venues. Most performances feature students from I.C.E., but we have been joined by students from Courtilières et 4 chemins de Pantin and Atelier jazz du CRD de Patin (Paris, France); CoMusica Foundation Learning, Jambone, The Sage Gateshead Youth Jazz Ensemble, Shotton Hall School, and Benfield School (Newcastle/Gateshead, England); Pestalozzi-Gymnasium (Munich, Germany); Yo Jazz Band (Hamburg, Germany); Curtis High School (Staten Island); Central High School (Detroit); High School for Violin and Dance (Bronx); and City-As-School (New York City). The graphic below highlights some of our major concerts.

On April 30, 2018, JPMP produced a show at Peter Norton Symphony Space - bringing together students from I.C.E., the High School for Violin and Dance, and City-As-School.

SELECTED SUBWAY MOON PERFORMANCES





PHOTO: EVAN LAUBER

“Whenever I visit the work sessions, students are actively and eagerly engaged in writing and performing their poems. When my colleagues and I walk into the Subway Moon ‘studio,’ we never cease to be in awe of the interactions among students as they excitedly encourage each other. Students are engaging in peer-to-peer discussions. They are providing relevant feedback to each other in a relaxed manner while using their own experiences and their individual ways of expressing themselves via both writing and spoken word.”

—FRANKLIN SIM

Principal of New York City’s High School for Violin and Dance

CURRICULUM

Music Competency: Students study music theory in an experiential way through the act of reading music often composed by fellow students, and by engaging in discussions where they utilize critical thinking to understand how music is organized.

Performance provides students with the opportunity to master stage and musical skills by singing, playing instruments, reciting poetry, improvising and using facial affects to convey emotion.

Aesthetics come by way of workshops that discuss the qualities of multidisciplinary performance that resonate on a personal level, including the emotional, intellectual, sensory and evocative power of music.

Emotional awareness is woven into our curriculum, as we encourage students to listen to and give others constructive criticism, to handle emotions that come up when they share something deeply personal, and when, where and how to engage with difficult topics.

Digital literacy expands traditional literacy skills by including computer-based platforms as a communications medium; students are encouraged to understand the impact of how they represent themselves online and how using social media becomes a part of an individual’s professional life.



PHOTO: EVAN LAUBER

FUTURE

Our next iteration of *Subway Moon* is expected to take place in 2019 in New York City. We will work with New York City public schools: I.C.E., Bronx Early College Academy, and the High School for Violin and Dance. We are also pursuing opportunities for *Subway Moon* in Seattle, New Orleans, Baltimore and more.

Alumni Engagement: JPMP is working hard to keep our alumni engaged, both with the ongoing *Subway Moon* and HOME projects, and also with online communities. We have to meet students where they are and most young peo-

ple spend five or more hours per day on social media sites. We are developing training on how to use social media effectively. By using Twitter, Facebook, SnapChat, and Instagram during *Subway Moon* workshops, students will become acclimated to the use of social media for work and encouragement as part of their growth process. At the end of the workshops, when the group disperses, we maintain contact and help support students through our online communities.

“We here at the Sage/Gateshead believe that everything to do with music is equally valid—that concerts and people learning about music and working with young people are all equally important. They’re all part of our artistic mission. Occasionally we meet absolutely world-class musicians who also believe that. That working with young people is just as important as rehearsing for the next gig or doing the next gig. I think you’ll agree with me that Roy and the musicians he works with—you are totally that. I mean you really are.”

—ROS RIGBY

OBE, Sage Gateshead’s former Performance Programme Director

2. PROJECTS

"Sotto Voce is Roy's most confidential recording. 'HOME' is his most lovely theme and the album contains his most emotional playing and storytelling to date....In a world of useless shouting things, Roy Nathanson's Sotto Voce is sane, funny, beautiful and intimate."

—ELVIS COSTELLO



PHOTO: ERIC GARAUULT

WHAT IS HOME?

The HOME concept began in 2006 with Roy Nathanson's song by the same name on the first Sotto Voce CD by Roy Nathanson and Sotto Voce. In performances, Nathanson used the song as a platform for an exploration of the personal, political and abstract realities of "home." His improvised monologue spoke of deeply personal family events, the intertwining of family histories and myriad societal disenfranchisements. Using his saxophone as a visceral journey through his words, he realized the song set a tone for a larger expression and the idea for the HOME Project was born.

In today's political climate, the simple idea of home as the challenge to local and global displacement takes on added urgency and relevance.

Nathanson's first collaboration of HOME as a workshop in-

cluding non-musicians took place in Paris, France, in Spring 2018. Elementary school students, teenagers and the voices of adult immigrants from the Paris suburb of Clichy-sous-Bois performed alongside Nathanson, Napoleon Maddox and the French band Papanosh. Maddox, a wildly inventive African-American beatboxer, rapper and storyteller, hails from Cincinnati and grew up in a one-room house with ten siblings. The members of Papanosh are all natives of Rouen, France. The performers' varied experience of "home" informed the work, and a beautiful concert resulted. See the video [<https://vimeo.com/278727004/1d410d8edc>]

Nathanson's subtext has always been the deep personal, political, collective psychological power of the idea of a safe place. Students participate in all aspects of the creation of this performance piece: curating images for the stage and accompanying website, writing lyrics, poetry, and monologues and the composition of original music.



PHOTO: ERIC GARALT

PERFORMANCE

JPMP's debut performance of HOME is expected to take place late in 2019. The wholesale abandonment and disenfranchisement of American citizens on their own land in Puerto Rico after Irma and Maria left her young people struggling finding new ways to understand what 'home' means. JPMP's bilingual Puerto Rican teaching artists will accompany Roy, Andrew and the JPMP teaching staff to San Juan to partner with Escuela Libre de Música to produce the

HOME workshop. Our goal is to help students explore how the issues of displacement and migration bring complexity to the understanding of what 'home' means. Post hurricane, many of her citizens fled from a ravaged Puerto Rico to American cities on the mainland to find respite from hunger and lack of shelter. The island was suddenly recast as a hopeless place, and her people as outsiders and interlopers on America soil. JPMP hopes our HOME project will give voice to the young people of Puerto Rico as they explore and try to understand their own deeply personal experiences in their beloved 'home' in recent months.

3. BUSINESS

FINANCIALS

2016

\$30,175

Grants (Augustine Fdtn)	\$25,000
Guttman College	\$1,700
Hampshire College	\$600
UC Berkeley	\$800
Snug Harbor	\$2,075

2017

\$26,557

Grants (Augustine Fdtn)	\$25,000
Individual Donors	\$957
Jazz Passengers Concerts	\$600

2018

(Jan-June)

\$42,330

Grants (Augustine Fdtn)	\$25,000
Individual Donors	\$56
Symphony Space sales	\$2,224
NYC Board of Education	\$8,550
Jazz Passengers Concerts	\$6,500

INCOME
&
EXPENSES

2016

(\$21,761)

Artistic Personnel Total	(\$15,600)
Program Expenses Total	(\$5,035)
Miscellaneous Total	(\$1,126)

2017

(\$22,451)

Artistic Personnel Total	(\$10,675)
Program Expenses Total	(\$8,134)
Development Total	(\$2,831)
Miscellaneous Total	(\$811)

2018

(Jan(June)

(\$38,319)

Artistic Personnel Total	(\$19,423)
Program Expenses Total	(\$16,861)
Development Total	(\$733)
Miscellaneous Total	(\$1,302)

FINANCIALS

NET INCOME

2016
\$8,414

2017
\$4,106

2018
(Jan-June)
\$4,011

EXPENSE BREAKDOWN

2016

Artistic Personnel	
Guttman College	(\$2,000)
Hampshire College	(\$1,000)
UC Berkeley	(\$1,600)
Snug Harbor	(\$11,000)
Berkeley travel	(\$475)
Snug Harbor	(\$4,560)
Fundraising expenses	(\$950)
Other	(\$176)

2017

Debbie Harry	
Interview video	(\$450)
Detroit Subway Moon	(\$9,375)
Lunatico Concert	(\$450)
Concert (The Kitchen)	(\$400)
Detroit concert expenses	(\$7,416)
Lunatico concert expenses	(\$718)
Consulting fees	(\$2,355)
Computer operations	(\$476)
Other	(\$811)

2018

(Jan(June)

Teaching personnel	
(re: Bronx)	(\$7,473)
Bronx Subway Moon	(\$8,100)
Jazz Passengers	
Concerts	(\$3,850)
Rental expenses	(\$12,209)
Tech personnel	(\$1,900)
Insurance	(\$410)
Jazz Passengers	
Concert expenses	(\$2,342)
Social media	
development	(\$733)
Photography	(\$677)
Other	(\$625)

FUNDRAISING



For the first ten years of Subway Moon, we have been extremely fortunate to rely on the bottomless efforts of the Parent Association at I.C.E. These amazing parents have found the resources to transport students to far away places, practically to the moon and beyond, in support of Subway Moon.

We are also extremely grateful for the Augustine Foundation, for their consistent grant funding the past three years in a row. Augustine has allowed us to continue to improve and grow our programming, and we could not be where we are today without them.

PARTNERS

JPMP is honored and grateful for our relationships with the following hosts, partners and collaborators:

Amerika Haus (Munich)

L'Antennes Jeunesses des 4 Chemins

L'Antenne Jeunesse des Courtillières

Atelier jazz du CRD de Patin

Banlieues Blueues

Bar Lunático

Bayerische Musikakademie

Benfield School

Blue Note

Bronx Music Heritage Center

Café Bizarre

City-As-School

Club Bonafide

Collège Jean Jaurès

CoMusica Foundation Learning

Cooper Union

Curtis High School

Detroit Central High School

Hard Rock Café

High School for Violin and Dance

Jambone

Joe's Pub

Kampnagel

Littlefield Performance & Art Space

MASS MoCA

New York Transit Museum

Pestalozzi-Gymnasium

Peterlee

Rockwood Music Hall

Saalfelden Jazz Festival

ShapeShifter Lab

Shotton Hall School

Snug Harbor

Symphony Space

The Sage

The Sage Gateshead Youth Jazz Ensemble

Yo Jazz Band

3. BUSINESS

3. BUSINESS

ACKNOWLEDGEMENTS

JPMP could not be where we are today without the following individuals and organizations.

The Augustine Foundation

Michael Alcott

Elvis Costello

Josh Dorf

Michael Dorf

Billy Garcia

Liani Greaves

Debbie Harry

I.C.E. Parent Association

Thomas Manzi

Albert Marquès

Elena Martinez

Danny Melnick

Willard Morgan

Jonathan Nelson

Arturo O'Farrill

Alex Shub

Bobby Sanabria



How to find us

www.jpmpinc.org

www.subwaymoon.com

facebook.com/subwaymoon

Twitter: [@realsubwaymoon](https://twitter.com/realsubwaymoon)

Instagram: [@subwaymoon](https://www.instagram.com/subwaymoon)

YouTube: <https://www.youtube.com/channel/UCaBPvKL47rDbFqZG86wDuVw>

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