

## Santos

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Rev. Santos is also a professional singer, having studied voice at Miami, Wilkes and Northwestern universities and locally with the late Clifford Balshaw. She was a soprano soloist with the Wyoming Valley Oratorio Society and has even sung for the late Reverend Dr. Martin Luther King.

Her vocation combines her two first loves - music and the ministry.

"This is the first time since 1973 that we won't worship in the Back Mountain," Rev. Santos said. "We have considered the people of the Back Mountain to be part of our family. Our youngest son snored through services at Lehman and Huntsville, whose senior members were like foster grandparents to our boys."

She has three sons, Erik, who has earned a PhD in music and teaches at the University of Michigan; Nathan, who earned a master's degree in music from the University of Miami in Florida and lives in Johnstown, PA, and Jason, who earned a bachelor's degree in music from Wilkes University and teaches in public and private schools.

Her husband, the late Rosendo Santos, PhD, passed away in February, 1994. He had taught music at Wilkes, where he also composed many pieces, since 1966.

As if learning her duties at a new church isn't enough, Rev. Santos has other aspirations for her future. She plans to study for her doctorate in evangelism and earn a Doctor of Ministry degree from Wesley Seminary in Washington, DC, starting in January.

Reverend Santos's friends and neighbors from the community are invited to share in the special 9:30 a.m. service and 10:30 program Sunday, June 30 at the Shavertown United Methodist Church.



## 'TRIP' TURNS 50

Barry Tenenbaum threw a party June 21 for a few hundred of his closest friends, who helped celebrate his 50th birthday. The affair was held at Hanson's at Harveys Lake.

Enjoying the party, in top photo, Lenore Vnuk, seated; standing, from left, Lisa Neely, Larry Neely, Dan Vnuk, Barry Tenenbaum, Anne Keefer, Jake Keefer.

In photo at right, Joe and Judy Shaver danced to the sound of "Which Doctor."

Below, from left, Debbie Sipsky, Frank Lutinski, Kathy Mulea, Barry Tenenbaum, Darlene Williams, Charlie Williams.

POST PHOTOS: CHARLOTTE BARTIZEK



## As I was saying



Jack Hilsher

The New York Times on a full page called her, "The Voice of Jazz." Another full page in the Daily News used "First Lady of Song," Newsweek on two pages called her "The Seat Lady" and Time on one page used "The Voice of America." So you don't really believe I could ignore the passing of Ella Fitzgerald do you? Impossible.

Newsweek had the most quotable quote: "Ella Fitzgerald never hit an unsophisticated note, and always left a song better than she found it." That explains why Ira Gershwin said, "I never knew how good our songs were until I heard Ella Fitzgerald sing them."

Jazz critic George T. Simon wrote, "Among the hundreds of singers and musicians whom I have interviewed over a period of 30 years, I estimate that between 80 and 90 percent of them have named Ella as their favorite singer." (That should tell you something.)

With all the recent media coverage there is no point in going back over her career...that start as a teen with Chick Webb's band and her novelty song, "A-Tisket, A-Tasket," nor the concerts (she worked most of the year), nor the many illnesses and vision loss (she still worked) nor all the

## Ella Fitzgerald is gone, but her music will live on

records. Oh my, the records. The News said, "We're lucky she left so much." (They quoted Deejay Bob Jones, "I'm just sitting here crying.")

Many tributes listed her "best albums". She was prolific, yes, but her output remained consistently brilliant and memorable. There are few turkeys. The authoritative Penguin Guide gives extremely critical record reviews. For example, in their seven categories, \*\*\*\* means "outstanding, demands a place in any collection," down to the lowest single asterisk as "an absolute disgrace." Fifty of the 60 Fitzgerald albums they review fall into their top two categories!

Anyone interested in starting or adding to a Fitzgerald collection of most pleasurable listening should pick up one of the "Songbook" series from Verve. Her talent was never better displayed than when doing classics by Cole Porter, Rogers and Hart, the Gershwins, Harold Arlen, Jerome Kern or Johnny Mercer.

My special favorite is the 1956 collaboration "Ella and Louis," with she and Armstrong demonstrating why jazz can also be fun. The good humor that shines through this and many other of her records leads to a personal note.

During a trip to New York for the sole purpose of visiting jazz clubs on 52nd street, I had sat next to an empty seat. To my shocked pleasure it was soon filled (amply I might add) by our col-

umn subject. She ordered a plain soda and began antimatedly discussing the TV show she had just watched...Jack Webb's "Dragnet." She loved it.

It struck me then. It strikes me now. She was not your usual "star" performer. She was simply a nice person who happened to be a helluva jazz singer, and I think that all came through in her singing.

Of course it also helped that her timing swings like crazy and her pitch is perfect. And then there is that creative spark, nowhere more in evidence than in a 1960 album "Ella in Berlin."

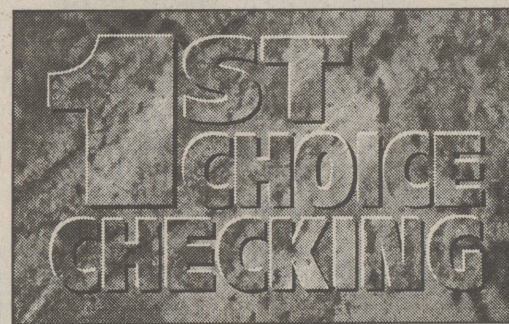
This is the live concert in which she first tried to sing the formerly male classic, "Mack the Knife," Newsweek said, "Sinatra and Darin can get in line behind her. She and a combo covered the tune just because it was a hit, and in her words, 'we haven't heard a girl sing it.'"

Then she forgot the lyrics and her voice became gruff as she improvised, "Aw, Bobby Darin and Louis Armstrong/They made a record, oh but they did/And now Ella, Ella and her fellas/We're making a wreck, what a wreck of Mack the Knife!"

Never thought I would be quoting our esteemed President, but what the hey, for once I agree with him: "The jazz world and the nation have suffered a tremendous loss in the passing of someone with so much talent, grace and class."



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