



Hopelessly In Love: The Lyrics of Tom Toce

Saturday June 8, 2013

by Jerry Osterberg

To paraphrase one of Tom Toce's most delightful songs, the words *'You Make Us Smile'* are surely consistent with the lyricist's intention. But Tom also made us laugh, recall sweet memories, and, perhaps more than anything else, feel. His magnificent creations are filled with tenderness, love, joy, heart, and are capable of bringing an audience to tears.

And so it was that NYSMS members had the good fortune of being present at a private performance of a well-received production that had graced the stage of the Metropolitan Room several times during the 2012-2013 cabaret year. Although this was not the only time that one of our directors has produced a show just for us, it must certainly be one of the few instances when a member presented his own program of superb music.

When one appreciates the number of composers Tom Toce has written with, and the exceptionally qualified singers on stage: Carole Bufford, Jack Donahue, Jennifer Sheehan and Hilary Gardner, in addition to excellent musicians such as Musical Director Matthew Martin Ward, bassist Boots Maleson, and the program's Director, Peter Napolitano, the entertaining afternoon was a virtual music hall revue.

The entire company opened with two numbers "Listen" (Zina Goldrich) and "Hopelessly in Love" (Douglas J.

Cohen), making for a lively, bouncy beginning in which Carole, Jack and Jennifer traded lines back and forth while achieving some gorgeous harmony. Jennifer's first solo "Say You'll Remember" (Peter Millrose), conveyed a warmth and wistfulness that was



Jennifer Sheehan, Tom Toce, Jack Donahue, Carole J. Bufford

touching. Having heard her sing "You Make Me Laugh" (Shelly Markham) on three occasions, accompanied by her fantastic smile, I can't imagine anyone else doing this audience pleaser much better. In "The Wrong Man" (Douglas J. Cohen), with a "Tara's Theme" introduction by Mathew Martin Ward, Jennifer's character imagines her life as if it were a movie, perhaps one by Hitchcock, but more likely starring Peter Lorre rather than

Cary Grant.

Jack Donahue, who has personality to spare, got to perform "Michael's Song" (David K. Israel), a Broadway style show-stopper if there ever was one, building to a dramatic crescendo that stilled the room. His best performance, without a doubt, was "After All" (Kim Oler), a romantic tear-jerker tale of a man speaking to his lover, reminding her *What really matters is the life I share with you*. Jack's rendition was clearly a tour de force. For something

completely different, he sang "Got to Learn to Emote" (Jeff Lazarus), a hysterical West Indian type tune, which allowed the audience to participate (as if they could have resisted), whenever the line *sha la la la* appeared. The audible foot tapping might have easily migrated to a Conga line!

Carole Bufford, a natural comedienne, was joined by the entire crew in "Bye-bye, Aloha, Yo!" (Jeff Lazarus). Her very

amusing persona was a perfect match to the lyrics. There were moments when the presentation had the feel of a Big Band number from the 1940's. Further along the spectrum, Carole demonstrated that she also has the wherewithal to put over a formidable ballad in "Rid of You" (Allan Garb), about a smart woman who survives a breakup and comes back with more confidence than she had before. Carole returned to her forte with a hilarious "Shalom, Santa" (Douglas J. Cohen), who as "Margaret Guggenheim Kelly" told us *'My daddy is a lapsed Catholic and my mamma is a cultural Jew*.

The remarkably talented Hilary Gardner made a special guest appearance, performing "The Night I Fell in Love With Paris," with words and music by Tom Toce, a sweetly romantic tune with the potential of reaching the star status of a cabaret and recording standard. The lovely song, perhaps more personal to the songwriter than not, has all the sensitivity of a gentle lullaby. It was beautifully rendered by Ms. Gardner. Throughout the entire program were several excellent examples of effective harmony, enhanced from time to time by Matthew Martin Ward and Boots Maleson, two of the most talented and sought-after musicians in the business. The last song "Ask for the World," (Tom Toce), was performed in that same vein. The inspired arrangement provided a strong foundation for the cast to underscore the meaning of the lyrics most effectively.

All and all, it was a wonderful way to end another successful season. It's gratifying

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President's Message...

Linda Amiel Burns, President

I hope that you all had a great summer - it is hard to believe that autumn is here already! This means that we are beginning the 2013-2014 season of The New York Sheet Music Society, and I know that you will continue to support us by rejoining, and by bringing a multitude of friends and family, and encouraging them to become members of this great organization. On Saturday, October 12th, our first Program will

be Stephen Hank's terrific tribute to the great Al Jolson. This program was cancelled in February due to the storm, and we are all excited finally to enjoy the talent that Stephen has assembled. It promises to be an afternoon not to be missed! You can read all about it in this issue.

Larry Kerchner has contributed a wonderful article about his memories of the Stage Deli - the days when Broadway was so very exciting. He ends with "Who remembers Jack Dempsey's?" Well, I certainly do - my father was partners with the legendary champ for many years and took over the restaurant in the Brill Building when it was failing. After his success with three popular restaurants in the 1939 World's Fair, my father opened The Turf Restaurant on the corner of 49th & Broadway (which later housed Colony Music) in 1943. The Turf Cheesecake was world famous and there was a "songwriter's corner" where the music publishers sent down their sheets and they were pasted on the wall. In 1951, his horse Count Turf won The Kentucky Derby and the eatery became even more popular. Recently found a great photo of my father with Frank Sinatra having lunch with sheet music wall as a backdrop. For several years, both places were buzzing next door to each other and when my dad sold The Turf, he went full time to Jack Dempseys and it became a popular hangout for the sports world and entertainers.

What a fabulous year we had in 2013! The NYSMS won the MAC Award (Manhattan Association of Cabarets and Clubs) for its wonderful programs over the years, and that is surely something that you can brag about when encouraging your friends to join or renew! I picked up the engraved award at a party at Don't Tell Mama that the MAC Board gave for the winners, and I plan to bring it to show you all at our first meeting.

Nothing happens at the NYSMS without the efforts of our esteemed Board of Directors, the hardworking people who help to keep this important organization alive and thriving. In the next few issues, we hope to give you some information on the people "behind the scenes" and let you know who they are. If any of you have suggestions for programs that would be of interest to our membership or would like to help us out, please be in touch..

I am looking forward to seeing you on October 12th at The Musician's Hall at Local 802. Remember to spread the word and bring friends, family and everyone you know to our first meeting. Invite them to become members by paying the \$50 dues - still the biggest bargain in town!

Best Wishes *Linda*

Remembering Eydie Gorme

By Linda Amiel Burns

When I learned this summer that Eydie Gorme had passed away at age 84, I felt as if a family member had died. People always ask me who some of my favorite singers are, and at the top of the list is Eydie Gorme. She had it all, a great performing style and instrument. We both came from Sephardic Jewish families, and early on I was told that her mother and my grandmother knew each as they came from the same area in Greece (then Turkey), and Eydie grew up speaking Ladino, a form of Spanish that the Jews who were expelled from Spain continued to speak throughout the centuries.

I followed Eydie's career, and in the early



days saw her at the *Copa*, at various locations in the Catskills and, of course, on the Steve Allen Show, where she sang with Steve Lawrence, who later became her husband and performing partner. In 1990, I heard that Frank Sinatra was having a 75th Birthday Celebration at *The Meadowlands*, and that Steve and Eydie were to be his guest stars. I begged Frank Military of Warners for tickets and he came

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Six of ten Board members: (front row l-r) Linda Amiel Burns, Sandi Durell, Lynn DiMenna; (back row l-r) Tom Toce, Jerry Osterberg, Glen Charlow.

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Sheet Music 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 Osterbergg: 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 36 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 Laird, Jerry Osterberg, Carol Shedlin and Laura Slutsky – you'll be glad you did. Please 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 present its next performance on Tuesday, October 15 – Make Someone Happy – at 7:30 PM at Stage 72 @ The Triad, 158 West 72 St. Music charge: \$12 + 2 drink minimum (cash only). Call 212-315-3500.

NYSMS member and newsletter contributor Kathryn Allyn and Frank Ponzio will perform two sets of swing, blues, standards and rarities, from the 1930's through the 1950's on October 12 @ 7:00 & 8:15 PM at Tomi Jazz, 239 E. 53 St. \$10 Cover + \$10 minimum. Call 646-497-1254

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:

October 2, Charles Cochran-singer/pianist, Saadi Zain-bass; October 9, Kuni Mikami & Hamp's Boogie Band, Kuni Mikami-piano, Michael Hashim-saxophone, Clarence Banks-trombone, Christian Fabian-bass, David F. Gibson-drums; October 16, Joe Alterman-piano, Peter Traunmueller-drums; October 23, Kat Gang-singer, Matthew Fries-piano, Phil Palombi-bass, Tim Bulkley-drums, Nate Mayland-trombone; October 30, Bill Mays-piano; November 6, Kyle Athade Big Band; November 13, Jann Parker-singer, James Weidman-piano; November 20, Mike Kaplan/Ben Williams Quintet; November 27, Dick Hyman-piano. 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.ronnywhyte.com/ www.saintpeters.org/jazz/midtownjazz.htm.

Scot Albertson will perform at Symphony Space on Tuesday, October 1, beginning @ 8:00 PM. First set: Billy Test-piano, Vince Cherico-drums. Second set: Scot, Billy and Vince with Ron Jackson-guitar. Tickets: 212-864-5400 or www.symphonyspace.org. \$20 advance, \$23 day of show, \$12 seniors/students/Symphony Space members. Location: 2537 Broadway @ 95.

Scot Albertson & Guests continue to perform at Parnell's on Fridays and Saturdays, beginning at 7:30 PM, 350 E. 53 St. \$25 minimum. Call 212-753-1761. Scot will be back at Tomi Jazz, 239 E. 53 St, on Thursday, October 24

for a two set piano duo evening at 9:00 & 11:30 PM. Call 646-497-1254.

Steve Ross will be off to London in November to perform a program of songs about London. He wants to feature some numbers such as "Foggy Day" by American writers and asks whether or not NYSMS members are aware of such tunes. If you've written any, care to, or simply want to alert him to any that you may know, please write to Steve at steveross38@earthlink.net.

NYSMS member Jerry Osterberg is looking for male singers – all ages and all voice parts – to join the Down Town Glee Club for a December 19th concert at Saint Peter's Church, East 54 Street & Lexington Avenue. Open auditions and rehearsals in lower Manhattan on Tuesdays, between 6:30 PM and 8:30 PM, beginning on September 24, 2013. Songs from the Great American Songbook in addition to popular music from more recent decades is our primary focus. Like the NYSMS, the mission of the DTGC is to keep the great standards alive and thriving! You do not need to read music, only carry a tune. Call Jerry at 516-248-7549 or write osterbergg@aol.com or visit www.downtowngleeclub.org.

Sandi Durell has launched TheaterPizzazz.com, a site featuring reviews on and off Broadway, news, previews, celebrity interviews, videos, film reviews, Kidstuff and more. Featured are writers with discerning and informed opinions. Visit www.TheaterPizzazz.com.

Larry Kerchner will be presenting a program of his songs in Hidden Treasures II, on Sunday, November 3 @ 8:30 PM at Stage 72 (Triad Theater) for the benefit of The Michael Feinstein Great American Songbook Initiative. Among those scheduled to perform are Marilyn Maye, Mark Nadler, Shana Farr, Jeff Harnar, Hilary Kole, Karen Oberlin and Stacy Sullivan. Band members include Tex Arnold, Sean Harkness and Tom Hubbard. \$25 cover charge and 2 drink minimum. www.brownpapertickets.com/event/443837. 917-270-5599.

Richard Holbrook will be performing a cabaret musical tribute The Untapped Fred Astaire Revisited at Don't Tell Mama, 343 West 46 Street, on Sunday, October 6; Monday, October 14; Friday, October 18; and Sunday, October 20. All performances are at 7:00 PM. Cover: \$20 (\$15 for MAC & Cabaret Hotline Online members) + 2 drink minimum. Reservations: 212-757-0788.

Don't forget that the New York Cabaret Convention will be on October 7, 8, 9, 10 at Jazz at Lincoln Center's Rose Hall. For tickets go to: www.mabelmercer.org.

Vince Giordano & the Nighthawks will be appearing on Monday and Tuesday evenings from 8:00 to 11:00 PM at Iguana, 240 West 54 St. Dancing on second floor. Cover: \$15, cash only \$20 food & drink minimum. For reservations: 212-765-5454.

By popular demand, Paul Kaplan's Lost & Found will be at Don't Tell Mama on Friday, October 4 @ 7:00 PM & Saturday, October 26 @ 4:30 PM. \$12 cover + 2 drink minimum – cash only. For reservations: 212-757-0788 or www.donttellmama.com.

Stephen Hanks will be bringing back his well-received tribute to Don McLean to Stage 72 on October 1 @ 7:00 PM. Reserve: 1-800-838-3006 or www.brownpapertickets.com/e/428021.

REMEMBERING “THE STAGE”

By Larry Kerchner



The Stage Deli was my haunt, usually after the last show business event had ended, or, after I waited for the corner newspaper stand to get the latest Cashbox or Billboard magazine. That was when Max Asnas was still alive and before the building was extended halfway to

the 7th Avenue curb to accommodate the new fancy schmancy bar. It was when you could order the corned beef without wondering if it was going to be a good night or a dry night, and when the half-sours were cut long-ways and were the perfect combination of dill pickle and cucumber – not to mention crunchy. Dr. Brown was still in a bottle and the waiters still wore jackets as they extended their patience just long enough for you to order – only, of course, if you did it without a bunch of dumb questions. But, we loved their borderline rudeness and felt we were on the “inside” because we could spout out, “Pastrami on rye, side of potato salad, Dr. Brown’s Cream Soda” with authority, and in one breath, knowing we weren’t wasting his time like those tourists over there.

After Max left, a downward spiral began – one that forced me to frequent the Carnegie Deli occasionally, with guilt. I wanted to remain loyal to the Stage, because I liked its more open ambiance, and still find the Carnegie a bit claustrophobic. Periodically, I’d take friends to the Stage for old times’ sake, hoping somebody had wised up and recreated the quality of old, but I was always disappointed. Still, I liked recounting the multitude of “stories” from my patronage during

the “old days” – well, *my* “old days,” anyway. I fully realized that I was a Johnny-come-lately in the whole scheme of things, but, lucky enough to have come along when there was just enough left to evoke the golden years.

There was always a celebrity sighting – heck, one day I sat with Tony Randall. There were no other seats, and he graciously said, “C’mon. Sit here.” He was warm and friendly, and may have sensed that I was in “the biz” when he extended the courtesy. That’s the way it was then. Who knows, the *maitre d’* may have authoritatively seated me there anyway! But, it was nicer to think that Tony’s kind invitation was the deciding factor.

Some of my most memorable visits to the Stage were during the wee hours – midnight to 4:00 AM area – when the cast of characters was as varied as it was colorful. On any given night, you could be sitting near a celebrity who might have just finished the late show at the Copa (where, as an arranger/conductor, I worked with Don Rickles and Peter Lemongello), or some wise guys, fresh from ... well, you didn’t ask. Then there was the assortment of obnoxious drunks, “ladies of the evening,” “gentlemen of leisure,” everyday schlubs, and young guys like me, who just liked a slice of life with his slice of tongue. Yeah, at times it was also a slice of New York that some would call seedy, but it was real, and there was something actually *elite* about being there.

Recently, I had a rehearsal at 853 Studios, on the east side of 7th Avenue. I was running late, so, I dashed from my cab and rushed directly into the building without analyzing my surroundings. When I emerged, I walked south on 7th. Halfway down the block, between 53rd and 54th, I looked west, and saw it. Number 834 7th Avenue was a forlorn, brick-fronted building that still had the footprint of a business once housed there on the street level. It took a moment for it to sink in – it was the Stage Deli, or, rather, the *ghost* of the Stage Deli! I immediately thought, “How long will it be before no one even remembers it was there?” It made me sad. I mean, who remembers Jack Dempsey’s, let alone where it *was*? But, the Stage Deli existed, and it was wonderful.

Editor’s Note: This article originally appeared in TheaterPizzazz.com on August 9, 2013.



Small Town Girl Hits the (Fake) Books

By Annie Lebeaux

Growing up in a small industrial town in Massachusetts in the 50’s and 60’s, I took piano lessons starting at age six. We’d moved into a creaky Victorian house that had an old piano, and I was drawn to it daily like a magnet. From then on, I always knew what I wanted to do with my life: That. At sleep-away camp in the Berkshires for several summers, I honed my accompanying skills early, playing for musicals and talent shows.

When I was fifteen, a fellow high school sophomore who played sax asked if I wanted to form a band with him and a drummer, to play “dates” (we called them “gigs”, feeling hip as we did so) at places like the Maironis (Lithuanian) Club, Rotary and the like.

Though we were just in our mid-teens, we didn’t have to worry about being “legal” since the gigs were private. But we could only accept a gig if one of our parents could drive us, since we were even too young to have full drivers’ licenses.

I’ll never forget our first gig: a wedding reception with a R.O.T.C. groom, complete with groomsmen who lifted a crossed-sword gauntlet for the couple to walk beneath. It was there that we realized to our horror that our entire repertoire consisted of five Dave Brubeck tunes and “Moon River.” (Well, that’s a slight exaggeration: we also knew “Charade.”) It was not our finest hour. We were all embarrassed and gave the wedding party a big discount, as if that helped.

But then Fate changed things in the form of my next band. The next year, the new sax player, Mike DiGeronimo (I couldn’t make

that name up) couldn’t help but notice my shortcomings when it came to knowing jazz standards. So for my sixteenth birthday he gave me something precious: a “fake book.” Cue the Music Angels!

For the uninitiated, a fake book is a thick volume, usually spiral-bound (it lies flat well, helpful to musicians), containing about 1,000 songs in lead-sheet form (lead sheets are melody lines with lyrics, and chord-names above, as opposed to full accompaniment), normally three songs to a page. In those days, they all looked slapped together, with many different printing fonts—we just called them “type” then—and often at crazy angles. Where did the term “fake book” come from, you ask? Fact: the original fake books were illegal, because they didn’t pay royalties to publishers or composers/lyricists—nor did they generally mention their names. The

songs were generally grouped for the wedding-playing musician: Ballads, Waltzes, Fox Trots, Irish, et cetera.

I still have the tattered shards of my fake book (also nicknamed The Musicians' Bible), along with the many others I've gotten since, including the cutely-named "Real Book", the ubiquitous jazz fake book from 1971. When I bought mine, I had to go to a copy shop in Boston near the Berklee School (from whence they originated), and a clerk literally pulled it out from under the counter, since it was illegal to display! Along the lines of whispering "Joe sent me", it felt like an exciting way to buy a book.



Annie Lebeau

Back to the *SophistiCats* (yes, that was the name of our high school group). Upon receiving this goldmine of a music book, I decided to inhale it, and got familiar with its almost 1,000 songs. I was probably the only sixteen year-old girl within a certain radius of small-town Massachusetts who could play, say, "Exactly Like You" at a moment's tune-calling, and knock off "Misirlou" a minute later.

Nowadays, we see a lot of what are called "fake books" (Country, Broadway, etc.), but as of the last three decades or so, they're no longer "fake": they're very legal, listing publishers and copyrights and creators (and presumably paying them all something). And they're still three-songs-to-a-page and spiral-bound! So they live on, and are as helpful to musicians as they ever were.

But as I continue to make my whole living as an eclectic musician, as I dreamed I'd do while doggedly playing those five Dave Brubeck songs over and over at that wedding reception in distant 1963, I look back fondly at that expensive (\$20 then!), thoughtful gift: My first, and therefore most important and favorite, fake book. Thanks again, Mike DiGeronimo, wherever you are!



Tom Toce...

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to realize that there are busy and talented creative artists in our midst like Tom Toce. And how could the NYSMS not feel good about the fact that so many excellent performers have given generously of their time so that our members can enjoy a pleasurable Saturday afternoon in New York City? As full-fledged citizens in the world of popular music, we should feel proud that our stage continues to represent one of just a few low-risk venues for aspiring professionals to be heard.



As a quarter-century long veteran of the Algonquin's Oak Room, Andrea Marcovicci sang "The Night I Fell in Love With Paris" on December 30, 2011. She was the last singer to perform at the now shuttered cabaret.

Membership renewal is due NOW

**RENEWALS
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What's Coming Up Next...

October 12, 2013

Stephen Hanks Presents:

AL JOLSON CELEBRATION PROGRAM



Had the weather been kinder last winter we would have already enjoyed this show. Now that fall is upon us and there's no snow in sight, Stephen's revue will finally take place at the October meeting. Much of the program will consist of a staged reading of the Lux Radio Theater version of the 1946 hit film *The Al Jolson Story*. Although Jolson was played by Larry Parks in the movie, 'The World's Greatest Entertainer' played himself in the radio adaptation of the film script. Tony Babino will portray Jolson and sing many of Jolson's big hits. Besides Stephen, the rest of the cast will include Ray Errol Fox, Laurie Krauz, Jeff Macauley and Charlene Patton.

And After That...

November 9: Tales from The Piano Bar - Lynn DiMenna & LAB producers

December 14: Steve Doyle/Melissa Muldur - Lynn DiMenna Producer

January 11: 50th Anniversary of Hello Dolly - Richard Skipper Producer

February 8: Kathryn Allyn - World War II Songs - Jerry Osterberg - Producer

March 8: Jeff Macauley - Songs of Norman Gimbel

April 12: Bob Spiotto - Joey Grey

May 10: Songwriter Series - Tom Toce, Producer

June 14: Hilary Kole: (show TBA) - Jerry Osterberg - Producer

Eydie Gorme...

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through brilliantly, not only putting me in the press box but also inviting me to the private party where I was able to hang out with the cast!

In 1995, Steve and Eydie were given the "Sammy Cahn Lifetime Achievement Award" by the Songwriters' Hall of Fame at a dinner at the *Sheraton*. I was Sammy's guest, having created a temporary museum in *The Symphony Café* for their treasured memorabilia. When Steve and Eydie got up to accept the award, Steve Lawrence announced "everyone thinks that we met on the Steve Allen Show, but we really met in the corridor of *The Brill Building* between the back entrances to *The Turf* and *Jack Dempsey's Restaurant!*" I couldn't get over what I had just heard, as I had spent a great deal of my childhood in that hallway, running between the two eateries. I had the chance to talk with them after the dinner, reintroducing myself, and they remembered my dad, Jack Amiel (who owned both places), the sheet music on the walls of the "Songwriter's Corner" and they both loved his renowned cheesecake!

Eydie Gorme was one of a kind and will be sorely missed. Luckily, we have her music and wonderful performances that can be seen, heard and enjoyed by future generations. As the song says, "There will never ever be another you!"

ITS RENEWAL TIME

Time to renew your NY Sheet Music Society Membership. If you're a RENEWING member, just send your check in as long as it has your name and address on it. The application inside this issue is just for NEW MEMBERS. Cut it out of this newsletter and give it to your best friend (or forward this entire newsletter) so they can become a member. Nine great programs and nine great newsletters to match.



P.O. Box 5856
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A Much Beloved Friend: Update for Jerry Laird

Lynn DiMenna visited Jerry and his wife Terry at the nursing home the other day and reports they're still both hanging in there. Lynn says there are times when Jerry smiles with those warm eyes we know so well, and tries to sing along on songs he recognizes, but that's about all. Please continue to keep the Lairds in your thoughts and prayers.



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