

# CLUB ROOM

**JUNE 2025**

*Live Jazz & Supper*  
**WED thru SAT**

**Sets at 7:30pm & 9:00pm**

*Wed - 6/4*

**Dwayne "Cook" Broadnax Trio**

*Thu - 6/5*

**Bill Dobrow Trio**

*Fri - 6/6*

**Anna Siciliano Quartet**

*Sat - 6/7*

**N'Kenge**

*Wed - 6/11*

**William Hill III Trio**

*Thu - 6/12*

**Jeff Kazee Trio**

*Fri - 6/13*

**Ollice Spaulding Quartet**

*Sat - 6/14*

**Angela Grey Quartet**

*Fri - 6/20*

**Alma Micic Quartet**

*Sat - 6/21*

**Naama Quartet**

*Thu - 6/26*

**Neal Caine Electric Trio**

*Fri - 6/27*

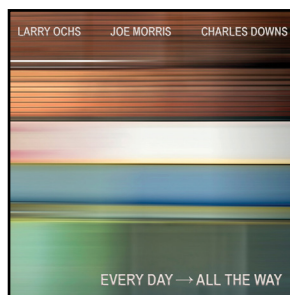
**Sonny Step Quartet**

*There is a \$20 cover charge per person for live jazz  
and a \$10 cover charge for bar room table seating.*

*For Reservations, Menu &  
Show Details, Visit:*

**CLUBROOMNYC.COM**

**310 West Broadway, SOHO—NYC**



*Every Day -> All The Way*

**Larry Ochs, Joe Morris, Charles Downs (ESP-Disk')**  
by Ariella Stok

*Every Day -> All The Way* is the first release in what will become an ESP-Disk' series that brings together musicians who haven't previously collaborated, here capturing a 2023 fully-improvised session between Flow Trio's rhythm section: Joe Morris (bass) and Charles Downs (drums), with Larry Ochs (saxophones), a key figure in the Bay Area experimental music scene and co-founder of the ROVA Saxophone Quartet. Ochs was in NYC on a Friday night in early May to join Morris and Downs for an album release concert at the new space, Looove Annex, in Greenpoint, Brooklyn. ESP label manager Steve Holtje, who orchestrated the pairing, explained his idea for the series as stemming from both an interest in hearing what would result from the first-time combination, plus a *souçon* of ego-motivated indulgence in getting to pull the strings behind the formation of the group.

Regardless of intent, the trio's makeup is an inspired combination, with its members matching one other greatly in temperament, ease and erudition. The three seem to share a consensus on striving to play with an economy of notes, and to be in possession of a grace and delicacy in their approach. In their live performance, at times they played so quietly the volume fell to a barely-audible whisper. Yet, they can also generate a racket when they so choose. Ochs, alternating between tenor and sopranino saxophones, uses the latter to play frenzied runs on "YAY-HIDDEE-YONK-YOH", the album's energetic first track. Morris uses the bow to nudge bass wails and also scratches and slides up and down the bass strings to make them whine. Downs' kit drumming is balletic in his pristine attack.

There are poetics to the music, a comparison that is apt as Ochs was married to crucial Language poet, the beloved Lyn Hejinian, until she passed away last year. The album jacket contains an excerpt from Hejinian's 2024 work "Fall Creek" (a feature that alone warrants the cost of purchase), providing a perfect summary of the record with these lines: "dispersing wild syllables an anarchy/of storming signs into systems/that can't be understood for a simple reason."

*For more info visit [espdisk.com](http://espdisk.com). Joe Morris is at Looove Labs Annex Jun. 13. See Calendar.*



*No Wonder*

**Judy Wexler (Jewel City Jazz/A-Train Entertainment)**  
by Marilyn Lester

West Coast-based vocalist, Judy Wexler, has released her seventh album, *No Wonder*, a smart, beautifully-curated collection of 12 standards that add up to a feast of vocal music delight.

The opening title track (by Luciana Souza) sets

the tone, revealing the essence of Wexler's style (and also arrangements that provide creative, extended instrumental features, in this case Danny Janklow's smooth tenor). Her voice is a youthful, light, lyric soprano, yet rich in tone—and she knows how to use it. Her phrasing is impeccable, and, as on this track, she reveals a command of vocalese-adjacent delivery. In the recent album release concert at Pangea (May 14), that vocal skill was evident in "Pretty World" (Antonio Adolfo, Tiberio Gaspar, Alan and Marilyn Bergman). In *No Wonder's* "Never Will I Marry" (Frank Loesser) from the Broadway musical *Greenwillow* (written for Anthony Perkins), Wexler perfectly captures the tune's sad, wistful feeling while acing a fairly challenging vocal structure. Jeff Colella adds depth with a lovely piano solo. "Dance Me to the End of Love" (Leonard Cohen) is delivered with a dreamy, poetic interpretation, somewhat subtly Latinized by Steve Hass' drumming, with excellent features from Larry Koonse (guitar) and Bob Sheppard (clarinet). Completing the ensemble are Gabe Davis (bass) and Jay Jennings (trumpet, flugelhorn).

While the album is a superbly-produced product, the immediacy and warmth of a live performance in an intimate space such as Pangea last month allowed Wexler more latitude in delivery, adding dimension to her interpretive abilities. Backed by Jim Ridl (piano), Bill Moring (bass), Tim Horner (drums) and Tim Armacost (tenor), the small group provided sharp, empathic support, playing arrangements tailored to the vocalist's style: a preference for mid-tempo, balladic execution. While one yearns for more swing, she does compensate with her interpretive ability. She added that swing to both her closer, "Comes Love" (Sam H. Stept, Lew Brown, Charles Tobias) and the well-executed scat (she ought to do it more) heard in "Laughing at Life" (Bob Todd, Cornell Todd, Charles Kenny, Nick Kenny).

Album-wise, fine swing is evident in "You Stepped Out of a Dream" (Nacio Herb Brown, Gus Kahn) and especially "Firm Roots (Are What You Need to Win)" (Cedar Walton, Kitty Margolis). As a storyteller, Wexler touches emotions, as heard on the album and in concert with "The Summer Knows" (Michel Legrand, Marilyn and Alan Bergman), and with the heart-rending album closer of "The Night We Called It a Day" (Matt Dennis, Tom Adair). For those who prize excellent vocals, executed by a seasoned singer who knows her way around a standard, *No Wonder* offers listening that can be enjoyed over and over.

*For more info visit [judywexler.com](http://judywexler.com)*



*Splash*

**Myra Melford (Intakt)**  
by Ken Waxman

Returning to the trio formation that first brought her to the attention of the jazz community in the '90s, Myra Melford makes a splash with her newest album, *Splash*, as bassist Michael Formanek and percussionist Ches Smith make the same waves Lindsey Horner and Reggie Nicholson respectively did with the pianist 30 years ago. Still, besides the configuration and strength of performance, this trio is no way an update of the other. However, another of Melford's preoccupations—which she shares with other improvisers such as the late soprano master Steve Lacy—is obvious: her appreciation for the late Cy Twombly's visual art not