

The American Rag

News You Can Use About Traditional Jazz and Ragtime

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Jim Kashishian

by Jim Uhl

Because he had buck teeth as a youngster, Jim Kashishian has enjoyed a profitable life in music, much of it fronting the Canal Street Jazz Band for 39 years in Madrid, Spain.

But let's forget the buck teeth for the moment. Jim's slant on Spain's musical culture and how it differs from America's is more pertinent, as you learn while talking with him over coffee during his visit to his home town, Long Beach, California.

Jim, a trombonist, arrived in Spain in 1966 as an Air Force bandsman. By free-lancing in his off hours, he discovered he could make good money – very good money compared with what American musicians are paid – and he stayed on when his tour of duty was completed. He found his way into the recording studios and eventually into the sound equipment and recording business.

Jim had been one of the founding members of the South Frisco Jazz Band in Huntington Beach, California (1956). He had joined the Air Force in 1961 after South Frisco had moved from the Rouge et Noir, a coffee house in Seal Beach, to the Honey Bucket in Costa Mesa, which served liquor.

"I was 20 years old, too young under California law to work in a bar," he recalls. "A cop came by and I was out."

The Air Force band was no big switch for Jim.

"I had been in the Long Beach Junior



Concert Band from the age of 9. I was used to walking up and down the streets dressed in a uniform. The Air Force was basically the same thing."

In his off hours, he formed an eight-piece dance band to play in the officers' club for extra money, but he had few chances to play Dixieland – "except that the Air Force band often closed a concert with 'The Saints' because I could improvise. Most others in the band were readers only."

He had been in Spain about a year when in 1967 he ran into a young Dixie band that was sharing an appearance with the Air Force band at a university concert.

"They had no trombonist, so I sat in with them. They had a weekly gig at a bar, filling in for the house band on its night off. The next week when I went with them, I was hired for the house

band."

The house band tended to be on the modern side of the jazz divide. Jim surmises that the manager wanted him to force them into more Dixie.

"I worked seven nights a week. I was with the Air Force band starting about 9 a.m., and with the other two bands from midnight to 4 a.m., except when the Air Force band was traveling."

Midnight to 4? That requires an explanation of the Spanish work and recreation habits. Although there is some movement toward a 9-to-5 schedule in companies that deal with other countries, most Spaniards begin work about 9, knock off about 1:30 for the main meal of the day, return at 4:30, and quit about 8:30. A light supper might be followed by a search for entertainment, perhaps a few drinks in a "jazz club," a bar not at all like the jazz clubs in the U.S.

Arizona Classic Jazz Society Awarded Grant by the Arizona Commission on the Arts

Helen Daley, festival director and Arizona Classic Jazz president, has lead the behind the scenes activity regarding the Arizona Classic Jazz Festival taking place all year long. Plans for the following year are set in place long before completion of the current year's festival. The monthly jazz parties by the Arizona Classic Jazz Society help build anticipation for the yearly extravaganza in November when many bands play almost 'round the clock from 6:00p.m. Thursday until 5:00p.m. Sunday (November 9 – 12 this year).

"Everyone understands," she explained, "it takes a lot of money to present a festival of this quality and several benefactors help by sponsoring or co-sponsoring various bands. Performing arts grants are also requested from various sources.

"In regard to grants, the Arizona Classic Jazz Society is pleased to announce that it has received a matching grant of \$3,388 from the Arizona

Commission on the Arts (ACA). ACA grants are awarded through a competitive public panel process. This grant signifies that ACJS provides programs of high artistic quality, serves the needs of the community and demonstrates administrative ability, as well as meeting other criteria. This grant leverages private donations thus far of \$26,875. The grant helps defray the cost of providing free performances on the patio at the Crown Plaza San Marcos Golf Resort during the Festival.

"This grant is made possible through funding from the State of Arizona and the National Endowment for the Arts. The ACA is the state arts agency and works to link artists and arts organizations to

Even at 3 or 4 in the morning, the downtown streets are crowded with pedestrians. When do they sleep?

"I'm still trying to figure that out after 40 years in Spain! The Spanish outlook on life is more concerned with living than with work. That isn't necessarily good, but neither is the American viewpoint, which makes enjoying life sort of secondary.

"The bars in Spain are less like America's bars than its coffee houses. They serve snacks and parents bring the kids. You can buy beer in McDonald's – in paper cups – which shocks Americans."

The Canal Street Jazz Band averages about 12 gigs a month, Jim says. Gigs normally start around 11 p.m. and end at 1 or 1:30. Nowadays, most jazz clubs require only two 45-minute sets a night with a half-hour break between.

"At one of the clubs where Canal Street plays regularly, there are three sets. The musicians complain because they don't finish until 2:45 and the last set is a drag," Jim says. "I tell the guys that they don't know how spoiled they are. There are Americans who would kill for the gigs we have."

The pay? Very good, Jim says, not wishing to cite figures because costs of living and cultures differ among countries. But he does mention one "long-running gig, 11 to 1 every Tuesday at an upscale jazz club with a doorman who parks the Ferraris and BMWs – \$125 a man.)

"We are treated as respected musicians," Jim points out. "Drinks are free at the clubs (we treat this kindness

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communities. The ACA website provides details of the many arts programs for which they provide funds as well as providing technical assistance, facilitation and networking, information and professional development."

ACJS sponsored their own jazz camp this summer and attendees of the August 27th jazz party will have a chance to meet these young musicians and encourage them to keep on "jazzing." Students from the following schools took part in this six week jazz camp: Chandler High, Kyrene Akimel Middle School, Anderson Jr. High, Willis Jr. High and Basha High.

Call Helen Daley at 480-620-3941 or Email her at Her12@msn.com for details about the Festival in November.

**9 "NEW ITEM"
Coming Events
See pages 42 - 49**

**Floyd Levin
The Great Black Way
See page 29**

**Floyd Levin
Duke Ellington's
Sacred Music
See page 30**

**Orange County
Classic JazzFest
PHOTO ALBUM
See pages 38/39**

from midnight to 4 a.m., except when

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Jim Kashishian — by Jim Uhl

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carefully, not overindulging!), and we are given a sit-down meal in between sets at company affairs and weddings.”

Canal Street has no manager.

“We don’t want one. We don’t want to be forced into taking gigs that we don’t like. Having a 39-year history, we are in a position where we can name our price. If we feel the gig is going to be a drag, we’ll name a high price. At least, we’ll get paid well.”

Some Canal Street gigs stand out in Jim’s mind.

For the marriage of Prince Phillip two years ago, three musical groups – a baroque sextet, a flamenco group and Canal Street – were hired by the City to present concerts on stages in plazas along the route of the wedding motorcade.

“The royal couple passed us twice, smiling and waving,” Jim recounts.

Television, including international CNN, covered the event. The TV audience was estimated at one billion. One cameraman was stationed just behind Jim.

“He kept asking me to move over, but I ignored him!”

The official video sold in the stores covers the whole wedding. Canal Street is on screen for several minutes and is heard in the background for about a quarter hour. The announcer describes the band as “the longest steady-playing band in Spain, led by a leader who is Armenian-American. The rest are Spanish.”

“It sounded as though I was something special, when really everyone in the band is special,” Jim says. He points out that he is not the leader. They are a cooperative and have none.

“I am more like the fall guy, the only cheeky guy who is willing to announce and count off the tunes. And the only one with some business knowledge to handle booking and paper work.”

Among his memorable daytime gigs, usually high-paying conventions, was a movie premiere at which Canal Street was booked to play as long as the visiting star, Tom Cruise, shook hands.

“He kept at it for 2½ hours and we never repeated a tune, though one blues

lasted 20 minutes. The worst problem was that we didn’t have time to run to the rest room.”

They have been to only one international jazz festival – Dresden. After it, their pianist vowed never to get on another airplane, although he had traveled for years all over the Americas backing pop singers.

Spanish festivals are mostly devoted to modernists.

“We get plenty of gigs without festivals,” Jim observes.

The age of jazz club audiences varies mostly with prices. Most clubs do not have a door charge, but they may raise the price of drinks when there is music.

“At one club where we play for several nights in a row once a month, there is no cover and the crowd is mostly young. At an up-scale gig, we wouldn’t expect kids.”

Jim doesn’t know whether Canal Street is creating new fans for Dixieland.

“We don’t see that many regulars to tell. We are playing in the middle of a city of 5½ million. However, a club we are at for at least a week every month is just in front of a Youth Hostel, and we get huge crowds of young people from all over the world.”

Other than one other band that tends to use the “marching Dixie” approach, Canal Street may be the only Dixieland band in the city.

“Most ‘jazz’ in Spain is a sort of fusion, guys with guitars who jumped on the bandwagon when jazz got a little popular, something referred to as Latin jazz – Latin music with occasional improvisation.

“We do quite a few concerts arranged by city halls throughout the country. During the first tune, we see a lot of blank faces – ‘what’s this?’ – but they quickly warm up as they discover jazz can be fun.

“Even in jazz clubs, the audience doesn’t know what to expect – something only the intelligentsia would appreciate? – but as the night wears on, they lighten up.

“People tell me, ‘I don’t understand the music.’ I tell them, ‘You don’t have to. All you have to do is enjoy it. I’m the one who has to understand it.’



Cookin’ With Jazz

Lemon Feta Chicken

8 skinless, boneless chicken breasts
1/4 cup lemon juice
1 tablespoon dried oregano leaves
1/4 teaspoon pepper
3 ounces crumbled feta cheese
3 table spoons chopped green onions (scallions)

Preheat oven to 350F.
Place the chicken in a 13x9x2 nonstick baking dish and drizzle with half the lemon juice. Sprinkle with half the oregano and all the pepper. Top with the cheese and green onion. Drizzle with the remaining lemon juice and oregano. Bake, covered, for 45 minutes to 1 hour, or until done.

Makes 8 servings.

Questions? Comments? Write to *The American Rag* or send e-mail to kate@americanrag.com



“They always notice the good humor within the band and they tell me about it. I am very much into entertainment as long as there is music behind it. I wouldn’t like to be a funny guy in a band that wasn’t musically strong.”

However, he says that the band must “look good. I am a firm believer that people hear music first with their eyes. Obviously not the person who is musically trained, but the guy in the street.”

Although there is occasional visual humor – like mock boredom at a long cadenza – Jim doesn’t tell jokes. In fact, he doesn’t talk much. Occasionally he announces a tune – in Spanish – but not who wrote it or when it was written. Lyrics are sung in English.

When Jim first joined them, the band had no name. They adopted Canal Street because “canal” means the same in Spanish as in English, a watercourse. In Spanish, they are usually referred to

simply as “La Canal.”

“It’s an easy reference to where our music came from, New Orleans.”

They got together after Robert Borde, the original leader and soprano saxophone player, posted a notice at the University of Madrid seeking players. At first, they were a six-piece band. Now they are five following Borde’s retirement. It was decided not to replace him for fear that any new member might not fit in with the personalities of the others.

Pianist Fernando Sobrino was there at the start as a university student. Classically trained, he is rehearsal pianist for the National Choir, transcribing and playing the symphony score at sight.

Assist Antonio Dominquez joined in 1975; trumpeter Jose (Pepe) Núñez, in 1977.

see **KASHISHIAN** on next page



Ragtime Calendar



Oct 21-22

7th Annual Ragtime Fest, Steamers Jazz Club, Fullerton, CA. Albany Nightboat Ragtimers, Pat Aranda, Andrew Barrett, Nan Bostick, Jack & Chris Bradshaw, Heliotrope Ragtime Orchestra, Brad Kay, Eric Marchese, Erika C. Miller, Bill Mitchell, Morris Palter, Bob Pinsker, Tex Wyndham, Those Syncopating Songbirds. (Info: 714-680-6684, 800-690-6684, www.ragfest.com)

Nov 17-19

West Coast Ragtime Festival, Red Lion Hotel, Sacramento, CA. Mimi Blais, Neil Blaze, Nan Bostick, Chris & Jack Bradshaw, Tom Brier, Shirley Case, Richard Egan, An Grinstead, Frederick Hodges, Brian Holland, Glenn Jenks, Sue Keller, Morten Gunnar Larsen, Carl Sonny Leyland, Robbie Rhodes, David Thomas Roberts, Jack Rummel, Mike Schwimmer, Hal Smith, Butch Thompson, Virginia Tichenor, Stephanie Trick, Terry Waldo, Evergreen Ragtime Quartet, Pacific Coast Ragtime Orchestra, Porcupine Ragtime Ensemble, The Smalltimers, Sullivans & Drivons. (Info: 916-457-3324, web site <http://www.westcoastragtime.com/06wcrf-home.htm>)



These birds Are Jumpin!

Da Pipes Keller (vocal) - Numbers Johnson (tuba) - Ernie the Lip (trumpet) - Knuckles Bennett (piano)



Slippery Lew (trombone) - Ornda Lamb (banjo) - Steve the Stick (clarinet)

Public Performances

- ♫ 9/8-10 Pentastic Hot Jazz Fest
- ♫ 9/15-17 High Mountain Fest in Sisters
- ♫ 9/24 Portland Dixieland Society
- ♫ 9/29-10/1 Vancouver DixieFest
- ♫ 11/3-5 Ocean Shores Festival
- ♫ 3/29-4/1 Victoria Hot Jazz Jubilee
- ♫ 5/6/07 Trad Jazz Society of Oregon
- ♫ 6/29-7/1 America's Fest in Olympia

The Band Store

- **® This Joint is Jumpin' (2005)**
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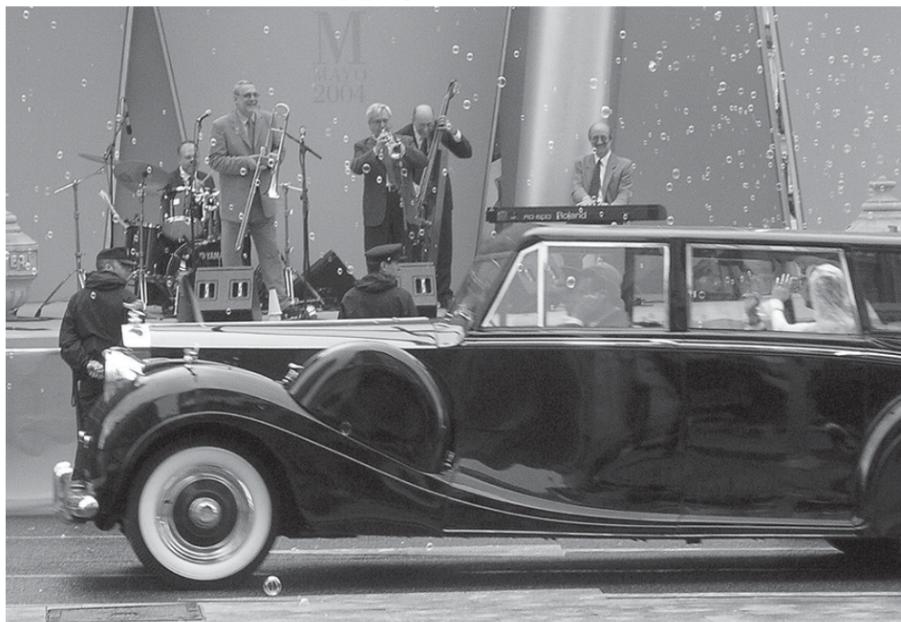
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Jim Kashishian — by Jim Uhl

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The Royal Couple Waving

Royal wedding party passes Canal Street Jazz Band in Madrid

Pepe was once heavily involved in recording sessions and traveled the world accompanying popular singers but has now retired, devoting himself only to Canal Street. In 1980, he took time off from Canal Street to join a theater pit orchestra.

The night Pepe left, a visiting American trumpeter showed up, asked to sit in and stayed for two years. He was Jeff Hughes, at that time teaching science in the American High School in Madrid. Jeff is now a marine biologist in New England, as well as leader of his own bands and a much sought-after sideman. Jeff is on the first of Canal Street's four CDs.

Pepe returned to Canal Street in 1983.

Drummer Antonio Calero joined in 1982. He has a degree in percussion from the Madrid Conservatory of Music and is frequently in a recording studio backing singers. Even so, Jim jokes, as the "baby of the band," Calero usually gets blamed when anything goes wrong. Jim jokes.

Jim describes the band's style as basically Chicago or New York, not New Orleans. Although their repertoire features mostly traditional material, "soloists may go anywhere. That is thanks to their exposure to other types of music. We believe one reason we have been together so long is that there is no dictating how to play. A solo may be very traditional or very modern.

"The rhythm section has become increasingly modern, more into Swing than two-beat, although our pianist can play proper stride when it is appropriate, as in 'Doctor Jazz' or 'Muskrat Ramble.' Since we now have only a two-voice front line, we often call on the piano to fill out three-part harmony is some tunes, like 'The Mooch.' On our records, we mix the piano right up close to the brasses. At live sessions, the piano is much higher in level than with most Dixieland bands, a very important element of our band."

Their CDs sell well, Jim says. Their wives, however, have no part in peddling them, unlike in the U.S. There is little socializing among the band outside of work. Wives seldom accompany them on gigs. At a bar, Jim says, the women might either be bored or hounded by pickup artists.

His wife, Orla (nee O'Neill; she's Irish), is a teacher in a Madrid international school where students from

42 countries study in English. They were married in 1976 and reared five children together, two by his previous wife. The two oldest, a boy and a girl now live respectively in Seattle and Yakima, Washington. The younger trio, a girl and

twin sons, live and work in London.

The musicians in the "modern" jazz band with whom Jim played in 1966 were regulars in the recording studios and he soon found himself going along on gigs with them. When he got out of the Air Force, he began working days in the studios, playing whatever was called for, all of Julio Iglesias' records, for example.

He accompanied the "names" who toured Spain – stars like Tom Jones, Isaac Hayes, Lisa Minelli, Henry Mancini. "It was a thrill to play Mancini's tunes with him directing," Jim says.

In 1975, he began writing and producing advertising jingles. For that, he set up Kash Productions. (Kash is his father's nickname, not his.) The jingle business lasted five years. He still gets an occasional royalty from the jingles.

With Kash Productions, he became involved with the rock group Pink Floyd, who maintained a sideline activity of selling and leasing audio equipment. He was their agent in Spain for about seven years. When they broke up, he inherited some of their equipment and continued the business on his own.

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Think

Mammoth



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"Now, I deal mostly with AMS Neve, famous for its mixing equipment. To sell it, I had to learn how to use mixers, so now I have my own studio in my house. The studio is mainly used for mastering, restoration, compiling and mixing.

"I have become heavily involved with 14th to 17th Century religious music, all quite by accident. I fell in with the Monks of Silos, who had recorded lots of Gregorian chants in the '50s and '60s and wanted them restored and converted to CDs. I did about 12 CDs for them.

"I also landed a big contract with the Spanish petroleum company Repsol YPF that was sponsoring Latin American Baroque music. When

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12th Annual Vancouver DixieFest

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finished, there will be 22 CDs.”

He has dubbed sound for movies, and worked with such international stars as Ireland’s “The Chieftains,” the rock group Depeche Mode, and Spanish actress (gone Hollywood) Penelope Cruz.

Jim was born April 23, 1941, in Long Beach, California, where his family were, in his word, “a landmark.” The Kashishian Oriental Rug Company, featuring a Turkish-style “dome” over the showroom, was on Carson Boulevard.

His mother played classical violin, Hawaiian guitar, and a little banjo. She recently gave him her 1924 Martin guitar, which he says is great to have, although he can’t play it. His father did not play music but was on the board of the Long Beach Symphony. Both now live in Warsaw, Indiana, near his sister.

His grandmother thought playing a wind instrument would help straighten his teeth. (Finally, we get to that! They look fine now.)

He wanted a clarinet, but the music store clerk pointed out that it would have the opposite effect. He started on trumpet, but switched to trombone because that is what his teacher played – “and besides, I used to watch the Long Beach Municipal Band playing on the beach and was intrigued by the in-and-out movement of the trombones.”

He was in his elementary, junior high and high school bands. In his second year of high school, the family moved to Seal Beach. Vince Saunders lived just four blocks away from Huntington High School where Jim was enrolled. Vince sought him out for a band he was putting together to play on Friday and Saturday nights accompanying a melodrama –

“Unhand that sweet girl, you villain.” The band had no name at the time but Jim helped to decide on one – the South Frisco Jazz Band. Both Vince and he were avid Turk Murphy fans.

In his last year in high school, he moved to Florida with his mother, who had remarried some years after her divorce.

In Florida, he started a band, the Dixie Yanks. “Recently, the clarinetist from that band, Bob Welchly, wrote to me to say thanks for a lifetime of music due to my having started that band. So, you never know how your life will touch others.” Jim observes.

The day after graduation, he returned to Southern California and rejoined Saunders at the Rouge et Noir four nights a week. The other three nights he was at the Beverly Caverns in Hollywood listening to Teddy Buckner’s band.

“That was my first year in Long Beach Junior College. I was told that if I didn’t raise my grades to at least a D, I would have to leave. So I left.” He later earned a bachelor-of-arts degree from the University of Maryland while in the Air Force.

When he had to quit South Frisco at the Honey Bucket, he signed up at March Air Force Base in nearby Riverside. After four years, he was promised an overseas assignment if he renewed for four more years. And that’s how he got to Spain.

“It was a great way to learn Spanish, being dumped right into the middle of Spanish life in the ‘60s.”

Every year, the Air Force band toured through all of Spain and into France, Germany, Italy, Greece, Turkey and northern Africa. In Spain, they played local fiestas, including at least 300 bull fights.

“I love the Spanish pasadoble (marches) used at the bull fights – great fun, great music!”



2006 Evergreen Jazz Festival

Getting young people involved in this year’s Evergreen Jazz Festival included two jazz workshops for students. Several students were then selected to sit in at the festival with the Queen City Jazz Band, who had served as workshop instructors. 10th grade clarinetist Casey Wilkes and 9th grade bassist Sam Helgeson, shown here with QCJB clarinetist John Bredenberg, had the audience on its feet and cheering during their set.

photo by Linda Kirkpatrick

100 YEARS AGO

AUTOS HURT PIANO SALES

Among the contributing causes to the prevailing dullness in the piano trade may be noted the craze for the possession of the automobile by people with bicycle incomes. A prominent piano maker recently noted that automobiles are now sold like pianos

on the installment plan, but unlike a piano, they cannot be bought at a figure within the means of people of moderate incomes. Social rivalry leads many people to purchase automobiles on the installment plan. In order to keep up their payments, they are obliged to curtail all other discretionary purchases.

Sour Notes...



“I WOULDN’T APPROACH THE BOSS ON A RAISE TODAY...HE’S IN A TERRIBLE MOOD!!”

The Canal Street Jazz Band’s four CDs are available in Spain, and sometimes pop up for sale on various internet sites.

A short history and pictures of Canal Street can be found at Jim’s business website: www.kashprod.com. Click on

the English flag. A schedule of the band’s public performances can be found there also by checking the Canal Street icon..Jim’s phone number is 34-91-367-5222.

“We enjoy having visitors from the U.S. at our gigs,” Jim says.

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