

Boston Cabaret



The Quarterly Newsletter of Boston Association of Cabaret Artists Inc.

Fall 2007

Fall Into Cabaret!

The BACA board has a full slate of exciting events planned through the fall and into the new year. The long-running cabaret open mike series continues at the Cambridge Center for Adult Education. Remember that parking in Harvard Square is available and "cut rate." CCAE offers validated parking at two nearby garages: University Place and the Charles Hotel. Brian Patton returns on October 22 to host and accompany singers at the Fall Party at Club Café. This event is not to be missed, as the Moonshine room is turned into the best cabaret party of the year.

BACA Fall Party

October 22, 2007 7:00 PM – 10:30 PM

Club Café – Sunset & Moonshine Rooms

209 Columbus Avenue, Boston, MA 02116

Brian Patton: Master of Ceremony and Pianist

Admission: \$5.00 for everyone (to help cover the cost of the evening.) Delicious food, cash bar, raffle, cabaret singing, plus an exciting test on how well do you really know your fellow BACA members!

BACA/CCAЕ Open Mikes

All levels of singers (and listeners) are welcome to

these immensely entertaining and supportive events. Bring a memorized song and sheet music in your key. Homemade brownies and other refreshments plus beverages will be served. The first of the year with Joe Berry and Tom LaMark was a smashing success with 19 singers.

General admission – \$10.00,
BACA Members \$8.00

Cambridge Center for Adult
Education (CCAЕ)

Spiegel Auditorium,

56 Brattle Street (Harvard
Square)

Cambridge, MA 02138

Kevin Luey - President

Chrys Alam and Prudence Humphreys - Events

Steve Alam - Sound and Lights

Friday, November 2, 2007, 7:00 – 10 PM

Hostess: Lori Green (Singer, Yoga, & Batik artist)

Pianist: Joe Della Penna

Friday, December 14, 2007

Hostess: Pamela Enders (See story on page 7)

Pianist: Doug Hammer

BACA Three "C's" In Autumn

Saturday, November 10, 2007, 6 – 10 PM

CCAЕ (See above for address)

General Admission \$20.00, BACA members \$18.00

Refreshments served prior to and after the show.

Featured Performers 7:00-

8:30 PM: Krisanthi Pappas and Dane Vannatter with Bill Duffy on piano.

Open Mike: Ashley Lieberman, host; Bill Duffy on piano.

Several tables will also be set up for the evening:

Crafters Tables: Rental space is \$15; crafters keep all revenue from the sale of their items.

CD Table: Rental fee \$15.00 for each CD title you'd like us to sell for you. The CD

artist keeps all monies from sales of his/her CD(s).

Cabaret Bakery Table: All donated items will be for

sale. See full story on the next page.



Jinny Sagorin, Sheryl Altman, Annie Sharkey, and Pamela Enders sing a group number at a previous Fall Open House at Club Café

My Three C's: Crafts, Cabaret, & CDs

[Many Opportunities to be Part of our November 10th Fund-Raiser!](#)

For those of you who produce visual artwork as well as performance artwork, this event message is especially for you so you can get started on your plans and creations! For everyone else, as part of our November 10th fund-raising evening at CCAE, we are trying out some new ideas. We're excited to be announcing that we will offer members a fabulous evening! Ticket prices, \$20 non-members, \$18 members. The admission fee gets you into the craft fair/bake sale/CD sale/ areas, PLUS for the "double header" show! Here's how it will work:

- **For our handcrafters:** Rent space on a Hand Craft Table for \$15. The rental fees go directly to BACA. You will display and sell your own hand-crafted items. Everything you sell goes directly to you. Bring additional contact information, such as business cards, ready to pass out to buyers.
- **For those who have CDs to sell:** We will help you sell them at a BACA CD table. Just pay \$15 per CD title (if you have 2 different CDs sale, then the cost is \$30; 3 CD titles will cost \$45; etc). You keep the cost of all CDs sold. The cost of renting your spot is the cost of the sale of a single CD. Not only that, but you do not have to "man" (or "woman") the CD table if you don't want to. We will have someone there who will keep track of sales for you. Please also provide additional literature you might like to accompany the sale of your CD such as web sites, where you'll appear next, business cards, and info on your new CD or show.
- **For those of you who love to bake:** We will have a BACA Bakery Table for your treasured "secret recipe baked goods." Whip up your favorite mouth-watering treat and donate it to this table! There will also be freezable items for you to take to your holiday gatherings. Please make note of nuts or nuts-based oils used in your recipe for the sake of those with allergies.
- **For those of you who love to pretend to bake:** See above and pretend you spent forever in the kitchen to prepare a special something to impress your family or friends!
- **For guests:** A fabulous "Double Header" cabaret show for you and your friends! Our entertainment for the evening will begin with delightful songstress and composer, Krisanthi Pappas, with Bill Duffy on piano from 7 – 7:40 pm. Following Kris's show there will be a 10-minute intermission. At 7:50 Bill Duffy will return to the piano with another extraordinary talent, Dane Vannatter, who will perform until 8:30. After another 10 minute intermission, Bill will grace us one more time as the pianist for our Open Mike session that will be hosted by Ashley Lieberman.
- **For those who love to snack and take in a show and shop:** Our regular refreshment table will be open pre and post-show as well as during intermission.
- **For those looking for that special gift for the upcoming holidays:** Start your holiday shopping with us! You will be giving something special to someone while supporting BACA. Items will be for sale both pre-show and post-show as well as during any intermission.



If you would like to rent craft table space or have CDs to sell, please contact Chrys Alam at 508-695-2115 or chrys@blueskyeproductions.com. If you would like to donate to the BACA Bakery Table, please contact Prudence Humphreys at 617-924-3138 or prudencesings@verizon.net. Above all, please put November 10th on your calendar!

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Boston Association of
Cabaret Artists Inc.

Annie Sharkey, Editor
Jim Keating, Layout

PO Box 960542
Boston • Massachusetts •
02196-0542
www.BostonCabaret.org

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Just A Thought

"Music washes away from the
soul the dust of everyday life."

— Berthold Auerbach

President's Update Fall 2007

Dear Members,

It's been about four months since the new BACA Board took office. Thanks to Jim Keating for making this a very smooth transition. It has been apparent that BACA has been losing membership – and that the new Board had to talk with the membership so we could address the issues. We have done that, and I am grateful to Chrys Alam, who interviewed BACA membership, and we are working hard to make improvements.

The next key point was to review and develop way to handle the receipt of subscriptions. Harriet Goldberg wrote the new BACA welcome letter to new members and membership renewals and will keep our listserv updated.

It was evident that a total redesign of the current BACA web site was crucial. The Board has approved the budget to proceed under Dennis Livingston's leadership, working closely with Andy Altman. Check out the current BACA web site, as it is alive and kicking and is putting BACA back on the map. Within days, we should have available online joining or renewal, without the need for any mailings. Thank you, Dennis, Andy, and Brian DeLorenzo for making this happen.

Thanks to Prudence Humphreys and Chrys Alam for scheduling confirmed dates for all events over the coming year. This gives us more time to focus on planning and improving the quality of actual events versus scrambling to find a venue and then playing catch-up.

I believe it's crucial we fully understand our identity by documenting the following key questions for BACA and reviewing our current vision and roadmap to see if it still holds true or requires adjustments:

- What is cabaret?
- How did BACA originate?
- What are the benefits of being a BACA member for all these categories:

- ◆ Cabaret lovers

- ◆ Open Mike enthusiasts
- ◆ Established professionals
- ◆ Aspiring professionals
- ◆ Pianists
- ◆ Songwriters
- ◆ Educators

- Why is BACA a unique organization in the Boston arts community?
- Does BACA still have relevance today?

We hope to utilize the new Advisory Board more to get its experienced feedback on how our new BACA Board is serving our cabaret community. We are proud to announce our experienced members of the new BACA Advisory Board: Ashley Lieberman (Chairperson), Bradford Conner, Pamela Enders, Leslie Holmes, Jim Keating, Jan Peters, Mary Scarlata-Rowe, Zola, and Celia Slattery. The old Advisory Board has been renamed the "Honorary Board."

The priorities determined at the BACA Board's Retreat were:

1. Complete BACA Nonprofit Organization Status This year

- a. Under the guidance of a financial expert we will get our books up-to-date so that we can proceed with the completion of our application.
- b. We will be engaging a paid bookkeeper to help our treasurer maintain BACA books in a timely fashion.

2. Improved Publicity

Work on new Publicity and Marketing Strategy to elevate profile of both BACA and Cabaret to media, reviewers and public.

- We need to think outside the box to strategize how we can publicize and market ourselves to attract large audiences to both BACA-sponsored events and BACA members' cabaret shows.

In short, within three months, we have established improved processes and procedures that will enable us to



Kevin congratulates Lynda D'Amour at CCAE in January

scale-up, handle increased membership, and most importantly, ensure that all members feel welcome.

Looking ahead, we have planned master classes and workshops during the year. The first master class with Ashley Lieberman is scheduled for September 29, 2007 at CCAE. Check out this newsletter or our web site for more information. In addition, a new BACA member, Debbie Gruber, will be teaching piano/keyboard to enable singers to accompany themselves.

This year, we will be increasing BACA membership fees from \$30 to \$40. This will include up to two members per household. We have eliminated BACA family membership and BACA newsletter membership. We will continue with BACA student subscriptions at \$20. An independent consultant recommended years ago that we double our \$30 subscription in view of BACA's invaluable benefits such as our listserv, web site, as well as all our BACA events. The increase also reflects the increase in the cost-of-living.

Benefits to members will include:

- Quarterly newsletters, thanks to Annie Sharkey's editorship
- A revamped web site that will be continually updated
- New master classes and workshops throughout the year
- Planning and hosting March in Cabaret Month" and other BACA sponsored events during the year
- An increase in BACA-sponsored open mikes
- Paying for a bookkeeper to help our treasurer keep up-to-date records and helping us prepare for nonprofit organization status
- Helping the BACA Board communicate better with improved telephone conference calling capabilities and shared drive or storage of BACA Board key historical documents and BACA Board planning documents

Again, I am grateful to the continued support of Jim Keating, webmaster Andy Altman, the new BACA Board, and the new BACA Advisory Board. The new BACA Board welcomes all new and renewing members. Put on your seatbelts and enjoy the ride this year with the new BACA Board.

Kindest regards,
Kevin Luey, President

Carpooling?



Looking for a ride to a show? Willing to offer rides to a show? Want to meet before a show for dinner with fellow members? Then post a message to the BACA Yahoo email group! Everyone who belongs to BACA is automatically subscribed.

An Interview with Kevin Luey, BACA President

Q: I hear that you were born in China and came to the US via New Zealand. Sounds interesting, please elaborate.

A: Actually, I am a second-generation New Zealander on my mother's side and first-generation New Zealander on my father's side. At school I won an academic prize for accounting.

Funny thing, I couldn't get a job in an accounting company, took an aptitude test for IBM computers, and landed a job with Air New Zealand. After many years in Computer Operations and Systems Programming, I was offered a job with Databank Systems, which was the largest computing organization in both Australia and New Zealand. Databank Systems was waiting for someone to

express an interest in Computer Performance Evaluation and they asked me to lead the R&D effort into this "new field."

Within six months, I benchmarked new computers and developed new reporting methods for evaluating performance of applications running on large-scale computers. The benchmarking reporting and analysis methods that I developed indicated a shortfall in a vendor's computer performance. This resulted in an invitation to lead a team of Systems Programmers specializing in Performance Evaluation at Safeway Inc., a large supermarket chain. Safeway informed me that I was the first person recruited from overseas not only to their IT department but also to their company.

I was later recruited by BGS Systems in Massachusetts, and I consulted throughout the United States, including Wall Street, major corporations, and Saudi Arabia. Before leaving BMC Software, I was the Principal Consultant based in Switzerland for six months, leading a team over five global regions.

In my current role as Systems Diagnostics Program/Project Manager with Varian Semiconductor Equipment Associates I work with software developers that develop software based on our R&D to investigate improved methods for mining pre-existing Performance Evaluation data. Over the last five years, I've traveled extensively throughout Asia and United States to consult, implement, and teach these new methods to our technical personnel.

Q: Were you involved in theater or cabaret in New Zealand?

A: No. I was active in sports at school, playing rugby, cricket, table tennis, gymnastics, and basketball. I played and coached basketball extensively and was selected and represented North Shore Provincial Men's Basketball Team at the Nationals. I was selected and played with the New Zealand Men's Chinese Basketball Team that was invited to China on a three week goodwill tour. Basketball gave me the opportunity to see the world for free, visiting China, Fiji, Australia, Hong Kong, Italy and Japan.

I did join the school choir and sang all the way through grammar school. I was asked to sing a solo piece at the town hall with the school choir but freaked out with the enormity of that idea. After grammar school, I got into computers and stopped singing.



Kevin & his "pets"... read on

Q: What drew you to cabaret?

A: Coming to United States and working in Walnut Creek for three and a half years before coming to Massachusetts, I worked extremely late hours and needed some quiet down-time to relax and unwind. I discovered a few piano bars where the music sung was relatively quiet and you could sit there quietly and appreciate the artistry of the pianist and the cabaret singers. I preferred this style of music versus the extremely loud music at nightclubs. This wasn't my "cup of tea" since you can't hear yourself think, let alone talk.

After attending many piano bars and open mics, I was privileged to see and hear so many great performers. I used to go to Diamond Jim's, where John Mansfield played and Jan Peters started. Eventually, I went to Encore Lounge and I remember the kindness and friendship that Mary Callanan and Brian Patton extended to a computer guy coming into the piano bar and open mikes by himself.

Over time, I mustered the courage to get up and sing at the open mics and attended two of John O'Neil's Master Class Workshops. Over the last year I have been studying voice with Celia Slattery and gaining confidence with singing live and striving to improve my voice and performance.

Over a year ago, I went to Amazing Things, hosted by Leslie Holmes with Michael Larson on piano. I appreciated all the feature performers and open mike performers and I have thoroughly enjoyed BACA-sponsored Open Mikes at CCAE.

What draws me to cabaret is the quality of so many of our current BACA members with their cabaret shows, open mike performances, and CDs. I thoroughly enjoy listening to music, seeing music on DVDs, and live performances. And what astonishes me is that so many of our cabaret

performers have the quality of so many internationally recognized artists.

Q: Tell us a little about your family and your job.

A: I have four brothers and one sister, with my mother, brother and sister living in Wellington, New Zealand. I have three brothers with their families living in Brisbane and Sydney, Australia. My father passed away in China two years ago. I have no direct relatives on the East Coast and have relatives in Los Angeles and San Diego.

My wife, Judy Ballantine, and I met in Massachusetts and have been married for 13 years. Judy played the clarinet at high school. She is a real estate broker with Caldwell in Brookline. She is a strong advocate for the environment and an animal lover. She is on the Board of Directors for the Saving Donkeys Society.

Our daughter, Ollie, adopted from Nanjing, China, will be 12 next February and is now attending middle school. She plays the piano, accordion, drums, and sings. And shares her mother's love of animals.

We live in Dover, along with two miniature donkeys, and a soon-to-be mammoth donkey for my wife and daughter to ride, one dog, one cat, birds, and numerous rabbits.

Q: Why did you wish to be president of BACA?

A: Originally, I was very surprised when Jinny Sagorin asked me whether I would consider nomination to the BACA Board over two years ago, since even as an open mike singer, I did not measure up. Yet, I was game as a lover of music and cabaret. But I seriously wondered what I could offer BACA. I was asked to take on the secretary role, which I accepted. In my first year, I worked closely with Celia Slattery in helping out with behind the scenes of the March is Cabaret Month (MICM) productions and learned so much. The following year, I accepted the Vice President

position and helped Jim Keating, the President, wherever I could.

With Jim Keating completing his four years as President of BACA, I decided that if nominated for President, I would utilize my previous experience on BACA Board and professional experiences and background to help improve the processes and future directions for the new BACA Board and BACA organization.

BACA consists of cabaret professionals who demand professional excellence from not only themselves but also the BACA Board, who have jobs, family life, and musical aspirations. Therefore, it's imperative to have clearly defined roles and responsibilities for individuals and groups and have BACA Board members team up with others so that they are not alone.

I would take the best practices and ideas of the past, figure out what are the outstanding issues confronting the organization, incorporate new ideas, and take BACA to the next level. I believe it's important we organize the BACA Board to make it easier for future BACA Board members.

I believe BACA will grow in membership over the coming two years and I sincerely appreciate the support of the extremely talented new BACA Board members and the tremendous support of the new Advisory Board who together will make it happen.

Q: And the last question on the Actor's Studio, "What would you want God to say to you when at heaven's gates?"

A: I recognize that you cannot please everyone, and circumstances may necessitate that, as a leader, you must sometimes stand alone and make tough and unpopular decisions for the benefit of the organization.

I have been extremely fortunate to have been mentored and inspired by the nicest, kindest, and most brilliant people in my journey through life. I would like God to say, "You have done your best to make the right decisions for the benefit of others."



How To Visualize From The Outside In

By: Pamela Enders, Ph.D.

Visualization, which is one of the most powerful performance enhancement techniques, requires you to create an image of yourself in your mind's eye. Typically, you are asked to see yourself performing *exactly as you would ideally like to be* in a performance situation, such as an open mike or a cabaret show. But if you're just starting out, it may be hard to picture yourself in this manner.



For example, I recently met with a young woman who has been hired to host a television show. Although she has vast experience as a journalist she has never been on TV before, so it was difficult for her to imagine herself as a competent, exciting, engaged television interviewer. However, it was easy for her to imagine other TV professionals whom she admired and wished to emulate.

Similarly, if you are a beginning singer, it may be easier for you to visualize your favorite singing artist instead of yourself.

So, with this in mind, let's begin. The first step is to choose a particular performer whom you respect and admire...someone you would like to be like. The second step is to choose a cue

word or phrase that will serve as a positive trigger to connect you to an ideal performance state. Some examples are "you're on!" or "let's go!" or "focus."

Here's how it works:

1. Find a nice, quiet place and sit upright in a comfortable chair. Close your eyes and exhale as slowly as you can.
2. As you exhale slowly, tell yourself that with each "out" breath, you will relax even more.
3. Once you are in a relaxed state, picture a movie screen in your mind's eye. On the screen appears your favorite singing star.
4. Notice everything about this performer. Make note of every single detail, including the way this person moves, how this person uses his or her body, how the person uses gesture, posture, eye contact, the voice itself, phrasing, and how he or she connects with the audience.
5. Imagine how this person *feels* as he or she is performing. Imagine what it must be like to feel like this person.
6. Imagine what it must be like to *actually be* this person.
7. With your mind's eye, *see yourself becoming* this person.
8. On the movie screen, you now see yourself singing and

acting like the person you admire. And once this scene is clear to you in your mind's eye, say your cue word or phrase to yourself.

9. Repeat your cue word over and over in order to strengthen the association between the cue word and the ideal image you see.
10. Know that in the future, at the time of your actual performance, all you have to do is exhale slowly; say your cue word or phrase to yourself and you will reconnect to the feelings associated with your ideal performance state.



Pamela Enders, Ph.D., is a cabaret singer and a faculty member of Harvard Medical School. She works as a psychologist-performance coach in Cambridge. Through her business, Winner's Circle Coaching, she offers trainings and coaching to executives, business professionals, lawyers, and performing artists. Her website is www.pamelaenders.com, and she can be reached at Pamela_enders@hms.harvard.edu.

Talk Of The Town

By Dennis Livingston

It's the Talk of the Town, the place where you can find out what members will be up to in the months ahead, whether it's planning new shows, releasing CDs, appearing in musicals, presenting master classes or placing songs for performance by other artists. And if anyone has a service you should know about or is discovering, uncovering or creating new venues, you'll read all about it here as well. Personal news, marriages, children, house moves, interesting trips, are also grist for the Talk of the Town mill.

Showtime

Dane Vannatter has been carrying the torch for cabaret in Boston and beyond. He hits the road to take his act to New York's



Else Powel & Hildy Grossman staff the welcome table at the 2006 Fall Open House at Club Café

Metropolitan Room 10/13-14 and 10/20-21.

Jim Porcella is one-third of the 3 Swingin' Tenors, along with Jack Alessi and Steve Marvin, a group that plays widely throughout the region the rest of this year. The smart guys they take the show to Florida next January.

Force-of-nature **Carol O'Shaughnessy** teams up with ex-Bostonian, but still BACA loyalist, **Jan Peters** (We miss you!) in "Two For The Road," 10/19 at Raffael's in Hull. Carol also goes solo for shows at Scullers 11/28 and at Club Café in the South End 11/10 and 12/15, while Jan can be heard closer to her Pennsylvania home at Penn Brewery 10/6 in Pittsburgh.

Several BACA members hang their hats or boas at Scullers in October. The vocalist-pianist-songwriter **Mark Shilansky** and his band show up 10/23 to celebrate his new CD. **Hildy Grossman** and her fellow Follen Angels fly in for "An Evening of Gershwin and Cole Porter," (talk about angels) on 11/6. Mark also takes off for appearances in Omaha and Kearney, NE, and Kansas City, MO, at the end of October. Meanwhile (over at what is practically BACA's home base, many of our showcases and other events take place here) the Cambridge Center for Adult Education (CCAIE) in Harvard Square shines its own cabaret spotlight on **Stanley Wilson** in "Love Songs of Cole Porter" on 10/27.

In the suburbs, **Ellen Bagley** has found a cozy book nook at the Wellesley Free Library the afternoon of 10/13. Sounds like a venue that might be open to other performers, so check out this library.

Dane isn't the only area performer taking the A train to New York. **Patricia Fitzpatrick** brings her

show "Single, Again, And This Time It Isn't My Fault!" to Don't Tell Mamma, 11/2-3, **Brian Patton** at the keys. The same show is tentatively scheduled for 12/1 at the Orleans Inn on the Cape in Orleans.

The awesome twosome, in life as in art, of **Ben Sears** and **Brad Conner** has been entertaining audiences in the region and beyond for years with their presentations of forgotten, neglected, and rediscovered songs and revues from the American Songbook past.



Brad (in blue) & Ben (in red) sell it at Copley Square at an ArtsBoston event

Look for some fascinating rhythms in a new version of "These Charming People: The Gershwins and Their Collaborators," 11/11 at the Longy School of Music in Cambridge and 11/17 at Follen Community Church in Lexington. As always, worth the price of admission alone could be "There's More to the Kiss Than the XXX." The multifaceted performers will also teach an eight-week course at CCAIE starting 9/24 featuring film clips, recordings, and their own take on favorite Gershwin songs. When do these guys sleep?

Steve SanSoucie will host a Broadway Open Mike every Tuesday at 9:00 PM with Rob Wendell on piano at d-bar in Dorchester. www.dbarboston.com

Congratulations to the incredible **John O'Neil** and **Valerie Sneade** who gave their regards with "Broadway, Broadway," at Club Café, The Manor in West Boylston, and Riverside Theatre Works, Hyde Park over the month of September.

Gordon Michaels has booked several cabaret acts at what could be a major **new venue** for cabaret in town, the underground **711 Bistro and Sushi Bar** near Copley Square. It all depends on audience turnout. **Alexia Motley** opened the series on 10/1 with her show, "Stormy Weather Ahead."



Celia Slattery at the Calderwood Pavilion in March

Celia Slattery is having a "House Concert" on Friday, November 16, 2007 in Davis Square, Somerville, showcasing songs from her CD that is in production. **Mark Shilansky** on piano, refreshments, and a \$15 donation suggested. RSVP celia@celiaslattery.com.

New member **Alanna Gene Woonteiler** played Babe in "Crimes of the Heart" at the BCA and will be performing Ado

Annie at Riverside Theatre Works production of "Oklahoma" beginning Oct. 12.

Master Classes

Celia Slattery will also lead a **Performance Workshop for Singers** 11/17, 12:00 - 5:00 PM at CCAE. Participants will work on vocal technique, stage presence, and making the lyrics one's own.

CD/DVD Releases

Mark Shilansky is sending out to the world, "Join The Club," which joins the already impressive club of his past CDs "Different Songs" and "Other Voices." And look forward to **Annie Sharkey's** maiden release, "My Heart On My Sleeve" (produced by Mark Shilansky) this fall.

On the North Shore, Sylvia Greenberg's tremendous pipes were heard at Newburyport's Firehouse Center for the Arts, Sept. 15. "As Long As I'm Singing" with Doug Hammer on piano.

Songs Covered

Yours truly, songwriter **Dennis Livingston's** song "If I Could Tell You" (set to a poem by W. H. Auden) presented by Stephen Miles 9/15 at "In Praise of Auden: A Centenary Celebration," at Gresham's School, Holt, England, which boasts Auden and composer Benjamin Britten as alums.

Services

"Attention must-be-paid department." According to his website (www.mypianoguy.com), pianist **Michael Larson** will create a rehearsal MP3 and/or practice

CD of a song you need to learn for a rehearsal, audition, lesson or whatever. You send him a copy of the music by email, fax, or snail mail, he records it in the key you want, with the style and tempo you want, and sends it back as an email attachment of two MP3 files, usually within 72 hours. One is the piano part and the other is piano with vocal part. He can also put songs on a CD and mail it.

And by the way, Alanna Gene is a certified make-up artist ready to assist you backstage or for your photo shoot. alannagene@hotmail.com.



John O'Neil tries to convince Santa that he's been nice.

Venue Opportunities

Patricia Fitzpatrick, who lives in West Yarmouth, is not only a busy performer, but also tells the Town Crier that she takes as her personal mission finding more cabaret venues on Cape Cod and elsewhere. One such effort brought three cabaret concerts to the Chandler Music Hall (www.chandlermusicall.com) in Randolph, VT, in June and December 2006 and June 2007, featuring **John O'Neil**, Brian Patton, Judy Brubaker, **Mary Callanan**, and Patricia. Pat says,

“At first, the residents thought it would be garter belts and Liza! Now, they travel to Boston to see some of the performers.” How did she arrange for these shows? “I was visiting Randolph and saw this wonderful concert hall. It is owned by the town. You can arrange for a concert there by paying for the space, lighting, and sound. You do the PR, and their box office will take ticket reservations for an additional \$100. The audiences are great. And the venue is top notch.” If we all did this, nobody would be complaining of lack of venues.

It isn't quite in New England, but if nobody were looking and we moved the Vermont border a little ways west in the middle of the night, we could lay claim to The Fort Salem Theater (www.fortsalemtheater.com), located in Salem, NY.

Singer/songwriter Jay Kerr purchased the old theater, built in the mid-1800s as a church, and converted it to a 199-seat space. So far, he has featured local and Manhattan cabaret talent, but you never know if a query might open new doors for you.

And while we're poaching on upstate NY, look into the Spencertown Academy Arts Center in Spencertown, NY (www.spencertownacademy.org), not far from the Massachusetts border on the “other side” of the Berkshires. They run a summer-fall series called Cabaret in the Country, supported by the Mabel Mercer Foundation (I believe Mercer had a summer home in the town). I don't know if the Foundation's Donald Smith has a

hand in picking performers, but again, you never know.

Leslie Holmes hosts the Cabaret Open Mike at Amazing Things Arts Center. The open mike runs every second and fourth Wednesday of the month. Michael Larson provides piano accompaniment and is able to make every singer sound great. The atmosphere is supportive and intimate. There is a featured performer at each event. The “feature” is a seasoned singer performing a set after intermission. Upcoming features are Celia Slattery on 10/10, Heather Holland on 10/24, Elsa Powel on 11/14, Wayne Fritsche on 11/28. www.amazingthings.org



Brian De Lorenzo (BACA Vice President & Treasurer) has a South End condo that you want to buy!

Comings & Goings

Boston cabaret couple singer-actor **Brian De Lorenzo** and husband **John Amodeo**, cabaret reviewer for EdgeBoston.com, will be striking the set and moving their act from a flat in the South End to a new home in Dorchester

sometime in October. How will they pack all those CDs?

On A Personal Note

One of BACA's founders, **Mary Scarlata Rowe**, announces her newest addition, Caroline Elisabeth Rowe, born Sept 19th, 2006 at 7 lbs, 14oz. Her two brothers are excited to have a sister and finally Mary has a girl to star in all her shows at her new theater, Enter Stage Left in Hopkinton.

Gloria Stanton sends in this note: "Many of you know my Dad has been in failing health since, Dec., 06. This has been a tough winter, spring, and summer. Ron and I have made several trips back and forth to Arizona. Ron would go out for me and spend time with Dad helping my sisters with whatever needed doing. Just as my husband Ron and I, the family, and so many friends had been praying, Dad passed away peacefully in the early morning of Aug. 10th--all he wanted to do was to go home be with Jesus and our Mom, his bride of 69 years.



Gloria completes a member quiz at a previous Fall Open House

My world feels a little strange, tilted, and unbalanced right now

having both parents gone, but I know God holds me in the palm of His hand and I will be all right and find balance again. Thank you all so very much for your thoughts and prayers."

Jinny Sagorin has been selected to participate as one of the artists in the Newton Open Studios Fall

Show at the Newton Cultural Center 11/10-11. Jinny will be exhibiting and selling photography and note cards of her watercolor paintings.

BACA members: This column depends entirely on you! If you have news you want me to include,

send it to dennis@dennislivingston.com. Visit the BACA website Calendar for more information about shows, including venue addresses. Emails and websites of BACA members can be found at the Members page.

WEB SITE STORY

By Dennis Livingston, Director of Member Services

BACA members who visit the web site Calendar can now see a revived page chock full of information about area events taking place in the months ahead. The Calendar has also expanded its reach to list your touring shows, musicals you are in, and songs you have written that are being performed by other artists, as well as shows coming to this area by prominent non-members.

This is the first payoff of a larger effort I have undertaken since mid-summer to plan for what will be a new and improved web site that will provide members with an array of enhanced services. BACA has hired website administrator Andy Altman to bring the new site to life with a completely new look and feel. My goal? To make our site the premiere, online go-to place for anyone who wants to know what's happening with cabaret in Boston and New England.

What can you expect to find on our new site in addition to the Calendar? Keep in mind that details may change as Andy tests the feasibility of BACA's wish list. But at this stage, you can anticipate some combination of the following:

On the HOME PAGE: You'll be greeted by a welcome message and see a news box that lets you know about what to expect in the cabaret scene in the near future: perhaps a member's CD release, changes to venues, alerts for forthcoming BACA events, publication of an issue of BACA's new quarterly newsletter, etc.

The ABOUT BACA PAGES: Will provide a variety of information about the organization itself. For example, you'll find accounts of BACA's mission and 12-year history and short bios of the Board of Directors.



Since I anticipate growing interest in our site from the general public, there will also be an article on "What Is Cabaret?" with background on this exciting art form.

BECOME A MEMBER: Might seem like a more mundane section, but you can expect a major jump in convenience when you renew your membership (or join for the first time). Andy is designing a form that can be entirely filled out and returned online. Payment of your dues should also be possible at the site.

The **RECORDINGS** section will remain as at present, but with new releases placed prominently at the top. **MEMBER LINKS** will continue to provide a constantly updated list of all members, including the web sites and email addresses of those who wish them posted. Mailing labels with member street addresses, again included only with permission, will also continue to be available by request from Brian De Lorenzo.

The heart of the site for members will be **THE CABARET LOUNGE**, a section that can be entered only with a password. Don't worry, every member will get one. Once in the Lounge, expect to see the kind of information you need to enhance your performance capabilities and opportunities as a current or potential cabaret artist. In one corner of the Lounge you might learn key details about the venues that are open to cabaret shows -- not just addresses and phones, but details on booking contacts, number of seats, sound and lighting gear, nearby parking garages, ticketing and publicity policies, and payment arrangements.

In another corner you'll see a list of services members offer to other members. Looking for an accompanist, photographer, web designer, songwriter, publicist, recording studio, vocal coach, music director, or producer? Chances are you'll find the service offered by one of our own.

The songwriters among us will get their own page for the first time. You'll be able to list three of your pieces that you want to tell our performers about. We may also enable you to look for collaborators for your songs and musicals.

Of course, there'll be a photo album so we can enjoy seeing what we look like at performances and BACA events. And, for new members, there will be a membership kit that explains how to use the site to meet their needs.

No, you can't put an avatar of yourself into a virtual lounge to hang out with other members. But who knows what the future will bring to our site? BACA pod casts of member recordings? Live chats with cabaret experts? A BACA blog? Stay tuned.

<http://www.bostoncabaret.org/>

What is Cabaret? Part One By Hildy Grossman

The roots of cabaret were in Europe. In France, Cabaret began in 1881 in *Le Chat Noir* (*The Black Cat*), a club in the Montmartre district of **Paris**. It provided an opportunity for performers, poets, artists, and composers to try out new material and share political, provocative, and humorous ideas and original compositions. Often, there was an audience of peers who could help critique and hone the work of new artists. It became immensely popular and a refuge for the creative patronage to find entertainment and drink. Aristide Bruant, well-known cabaret singer and



humorist, was brilliantly captured wearing his signature red scarf by renowned painter Toulouse-Lautrec. *Le Chat Noir* attracted a number of well-known composers,

such as Eric Satie. This great classical composer would walk across town to play piano in Parisian cabarets. Cabarets were distinctive in their intimacy and informality. Audiences sat at small tables dining and drinking and often became a part of the show, interacting with the performers and other audience members.

In Germany, **Munich** was the artistic center of the country. The culture there supported greater closeness

than in Berlin so that it was easier for small groups of artists with a common interest and purpose to communicate with each other. In the Schwabing district, performers, writers, artists, and musicians gathered together at the many cafes, joined by their mutual opposition to the rigid nature of the German state and the moral hypocrisy and the arrogance of Munich's bourgeoisie.

Because of the rise in Modernism and a great music hall attendance, there was a natural interest in the new brand of entertainment, the cabaret. Die Elf Scharfrichter (Eleven Executioners), was Munich's first cabaret. They managed to avoid the issue of censorship by making the club private. The shows would begin with executioners dancing and throwing the bloodied robes of their "victims" around the stage.



The cabaret's most striking and influential figure was writer, performer, and *enfant terrible* of Munich's avant garde, Frank Wedekind. The club's most outstanding and influential figure was writer, performer, and *enfant terrible*, Frank Wedekind. His political and satirical music influenced the Berlin cabaret style and most particularly Bertolt Brecht.

After World War I, cabaret enjoyed even greater popularity all across Europe, but particularly in Germany, where the Weimar government essentially ended all forms of censorship. Cabaret became a forum for experimentation by the cultural *avant garde*. In **Berlin**, actress Tilla Durieux recited Wedekind. Shadow plays were performed, and cabaret songs were composed by Schönberg. Expressionist poets also performed. In addition, Dada was born in Zurich at the Cabaret Voltaire. We are most well acquainted with the ambiance of a 1932 Berlin cabaret through Bob Fosse's stage and film production of *Cabaret*. The German film *The Blue Angel* with Marlene Dietrich creates a sense of a Weimar-era cabaret life. Within a few years of Hitler's rise to power in 1933, however, the Nazi's effectively censored cabaret subculture in Germany.

BACA Board 2007 Biographies

Chrys Alam

By day, Chrys is a music teacher in an elementary school in Rhode Island. On weekends, she is the soloist at Candleberry Chapel in Attleboro, MA. Chrys has now officially entered her 30th year as a wedding singer and has sung at private parties throughout southern New England. Chrys has also sung with jazz and classical pianist, Alex Nakhimovsky, and is the singer for the PawSox. Her cabaret shows include "Luck Be A Lady: A Fortunate Cabaret," a solo performance "BRIDES, BELLS, AND BULL MASTIFFS: Pages from the Diary of a Wedding Singer," and "Friends For Good" with Lori Green (all under the direction of John O'Neil). She has been a featured singer at Encore and Amazing Things.

Brian De Lorenzo

Brian is a founding member of BACA who created *BACA News*. A graduate of Fredonia School of Music, he is an award-winning singer/actor who has performed in cabaret rooms including Scullers, Club Café, the Company Theatre, the Crown & Anchor, the Blacksmith House, Piccolo's, and Jimmy Tingle's in Mass., as well as Eighty Eight's, Don't Tell Mama, Encore, and Birdland in New York. He has also been a featured performer on many cruise lines, including the Queen Mary 2 on a trans-Atlantic crossing. Brian has appeared at the Mabel Mercer Cabaret Conventions in New York

and Chicago. His theatre credits include "The Wild Party" and "Moby Dick: An American Opera" at New Rep; "Lend Me a Tenor"; "On the Twentieth Century" (Elliot Norton "Outstanding Musical" award); "Forever Plaid;" "The Gig," "She Loves Me" and "Assassins" at Lyric Stage; 12 seasons of "A Christmas Carol"; and a tour of "Esther" in Europe. His CD "Found Treasures" was nominated for the 2000 "Recording of the Year" Award by the Manhattan Association of Cabarets and Clubs (MAC.) He won the title of "Performer of the Year" in the 2001 Talent America competition. www.BrianDeLorenzo.com.

Harriet Goldberg

Harriet Goldberg has been an ASCAP songwriting member of BACA for Seven years. Her music is written in the style of old standards; ballads, bossas, and swing. Her work has been featured at the MAC/ASCAP Songwriters' Showcase,



Scullers, the Regattabar, and Boston Sings Boston III and IV. Her debut CD of original material, "Bring Back the Moonlight" placed fourth in the vocal jazz category of the Just Plain Folks 2004 Music Awards. Her tune "Suddenly You Walked By" placed 2nd in the jazz category of the 11th Billboard Song Contest. Harriet's most recent CD, "Ocean of Dreams," features vocalists Debra Mann and Dane Vannatter.

Harriet is proud to report that she has survived, relatively intact, her first year as an empty nester. www.hargoldmusic.com

Hildy Grossman

Hildy is a founding member of The Follen Angels, a group of cabaret artists who perform music from early European and modern cabarets, the American Musical Theater, Jazz Standards, and Classic Pop music. The Follen Angels have performed at Scullers, Club Passim, the French Library, the Goethe Institute, the Center for the Arts in Natick, the Amazing Things Arts Center, and Boston's Le Meridian Hotel. On Bastille Day, WGBH Public Radio listeners enjoyed their all-French appearance on Ron Della Chiesa's "The Jazz Songbook." They also appeared on Jordan Rich's WBZ radio show. Recently, they headlined with comedian, Louis Black. Hildy completed a Graduate Diploma in Vocal Performance at Longy School of Music. She is a chanteuse of international Cabaret songs, in German, French, and Russian. Hildy has sung in choruses of the Cincinnati Symphony and the Miami Symphony. As the Artistic/Stage Director of "Devotion Follies" for a decade, Hildy received several Mass Arts Council grants and national awards. Watch for Hildy's biggest show ever in January '08.

Prudence Humphreys

Prudence has been singing since she was 10, growing up on a dairy farm in Londonderry, Vermont. After moving to Boston, she performed Gilbert & Sullivan Operettas with the Boston University Savoyards. Prudence has sung at the Nameless

Boston Cabaret

Coffeehouse in Cambridge, MA., the Somerville Community Chorus, and has toured with SANS (Sharing a New Song) in Moscow, Riga, Latvia, and South Africa.



She's performed with Opera UnMet in George Gershwin's Porgy and Bess at Jordan Hall, Kresge Auditorium, and Boston's First Night. Her Cabaret shows include Luck Be A Lady at the Natick Center for the Arts; Dreams, Love and Rainbows at Boston's Elephant and Castle; and Growing Older/Growing Stronger at Riverside Theatre Works. She has been a featured performer at Boston's First cabaret marathon, at

Jimmy Tingle's Off-Broadway, and at the Amazing Things Art Center, where she performed the songs of Rogers and Hammerstein.

Dennis Livingston

The cabaret songs of composer/lyricist Dennis Livingston reach back to the standards of the classic American songbook with his own contemporary musical style. Dennis' songs have been performed around the country and abroad, including presentations at four ASCAP-MAC Songwriter Showcases, three BOSTON SINGS BOSTON revues, and the New York revue, "September 11, 2001... The Musical Response," as well as group shows produced by Sandi Durell, the New Opera and Musical Theater Initiative in Boston (SOMETHING'S COMING) and the Washington, DC, Cabaret Network (two STOP THE PRESSES). The recent performance history of Dennis' catalog has been recognized with an ASCAPPLUS Award for 2006-07.

Dennis drew on the story of two generations of songwriters (his father is Jerry Livingston, whose musical works include Mairzy Doats and the score for Disney's Cinderella) in his revue FROM TIN PAN ALLEY TO SILICON

VALLEY. He has also written two children's musicals: ~ THE CRETACEOUS CABARET (selected for performance at the 1999 International Museum Theater Alliance festival) and THE WEAVER AND THE SEA. www.dennislivingston.com.

Annie Sharkey

Annie began singing professionally in musical theater in New York. She has worked in summer stock and as a vocalist in the Boston area for over 20 years in various venues including top forty, original rock, show bands, and as a featured vocalist for the Winiker Orchestras. Her most recent theater piece was "A Tribute To Judy Garland" at the Riverside Theatre. Annie was a member of the first class of the Yale Cabaret Symposium in 2003. She performed her one-woman cabaret show, "Look To The Rainbow," at Club Café and in the Cabaret-a-thon at Jimmy Tingle's. Annie will be releasing her new CD, "Heart On My Sleeve," with Mark Shilansky this fall. Besides a CD release show, Annie has been cast in an original musical, "Salem Towne."



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