

# Boston Cabaret



**A special edition of the BACA Newsletter providing complete information about our annual festival.**

## President's Update



Congratulations to our performers who have all worked very hard in preparing and rehearsing for their performance showcases. Our 22 performers range from the most accomplished and experienced to aspiring performers, providing a wonderful, balanced representation of BACA membership. Last year's weekend was a great success both by audience turnout and performances, and this year might be even better.

Last year, Ann Marie King was the recipient of BACA's first-ever BACA Award Scholarship presented by Richard and Janet Allen whose donation funded a brand new BACA member in her first ever BACA MICM Cabaret Showcase. Congratulations to this year's recipient of our BACA Award Scholarship, the very talented Lori Green, who is performing Friday evening.

As this year's BACA MICM 2009 Producer and Host, I am extremely grateful to my fellow BACA Board members and ex-officio officers for their continued strong support and efforts behind the scenes to help make this year's BACA MICM 2009 Festival a great experience for all participants. It is our most important weekend and BACA's major fundraiser for the year.

This year, the BACA Board will also be presenting special recognition awards to members who have sacrificed and accomplished so much when BACA was struggling to stay on its feet. It takes a special person to jump in when things are not going well. The recipients of the Scholarship and Special Recognition awards this year are as follows:

### BACA Award Scholarship

- Lori Green (Cabaret Performing Arts)
- Debbie Gruber (Advances to Cabaret Performing Arts)

### BACA Special Recognition Award for Outstanding Service

- Leslie Holmes (Advances to Cabaret Open Mikes)
- Prudence Humphreys (Volunteer efforts at all Cabaret Events)
- Ashley Lieberman (Chairperson BACA Advisory Board/BACA Nominating Committee)
- Celia Slattery (Architect of the blueprint for BACA MICM Festival)
- Andy Altman (Web Administrator)
- Steve Alam (Sound/Light System and New Technology)

If you can make it to BACA MICM 2009 Festival to see a Cabaret Showcase, attend the Annual Conference, or attend the Masterclass with Rebecca Parris as an auditor, you will not be disappointed. We whole-heartedly appreciate all who purchase tickets—it is our major fund-raiser for the year.

**On with the show!**

*Kindest Regards,  
Kevin Luey  
President of BACA*





**New England's premier cabaret event**

**BACA**  
BOSTON ASSOCIATION  
OF CABARET ARTISTS  
[BostonCabaret.org](http://BostonCabaret.org)

**PRESENTS** **March**  
is  
*Cabaret*  
**Month**

**2009 Festival**

**Thursday, March 19, through Sunday, March 22, 2009**  
**The Blacksmith House, 56 Brattle Street, Cambridge.**  
Experience all things cabaret in one venue over the span of 4 days

**Performances • Workshops • Master Classes**

- **A Cabaret Showcase** Each evening of the Festival  
*Featuring Boston's leading cabaret entertainers along with up-and-coming talent.*  
Performances by: Bill Bannan, Diane Carey, Michelle Costa, Joe Della Penna, Brian De Lorenzo, David Diamond, Christine Fontana, Lori Green, Doug Hammer, John Jones, Lisa Kantor, Phil Kassel, Ann Marie King, Tom LaMark, Eric Larivee, Ashley Lieberman, Estelle Lindover, Kevin Luey, Peter Nash, Rebecca Parris, Celia Slattery, Louise Van Aarsen, Dane Vannatter, Mary Catherine Ward.
- **The BACA Annual Conference** Saturday afternoon, March 21 • With Karen Welling, Tom LaMark and Celia Slattery  
*Three workshops given by performers, vocal coaches and educators in our membership.*
- **A Cabaret Master Class** Sunday morning, March 22.  
*Back by popular demand, Rebecca Parris, with Tom LaMark at the piano.*

• The MICM 2009 Events are produced and hosted by Kevin Luey with the strong support of the BACA Board •

**For a complete schedule, go to [BostonCabaret.org](http://BostonCabaret.org)**  
Tickets may be purchased at the door or online via PayPal or credit card.

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## ABOUT OUR FESTIVAL

**WHAT:** The "March Is Cabaret Month 2009 Festival" will take place from Thursday, March 19, through Sunday, March 22, 2009, at the Blacksmith House in Harvard Square, Cambridge.

The Festival gives Boston audiences the unique opportunity of experiencing all things cabaret in one venue over the span of a few days. Three different programs are offered:

- A *Cabaret Showcase* series presented each evening of the Festival features some of Boston's leading cabaret entertainers along with up-and-coming talent.
- *The BACA Annual Conference* on the afternoon of Saturday, March 21 makes available three one-hour workshops given by performers, vocal coaches, and educators in our membership.
- A *Cabaret Master Class* on the morning of Sunday, March 22, that, by popular demand, brings back Rebecca Parris, with Tom LaMark at the piano.

**WHERE:** All MICM Festival events will be held at the Blacksmith House, 56 Brattle St., Cambridge, MA.

### WHEN/WHO:

#### March 19 Thursday evening showcases

**PIANIST: Joe Della Penna**

#### Program I 7:00 to 8:30 PM

7:00 - 7:30 PM: Bill Bannan

**"A Postcard from High Falls"**. Bill has a steady gig at The High Falls Café in New York and these are some of the crowd's favorites.

7:30 - 8:00PM: Estelle Lindover

A seasoned vocalist, Estelle should not be missed!

8:00 – 8:30 PM: John Jones

A mixture of songs that people might not have heard before-- some R&B, some jazz and some classics. "These are songs that touch me with their lyrics, their music or both."

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Intermission - 8:30-9:00 PM

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#### Program II 9:00 to 10:30 PM

9:00-9:30 PM - Louise Van Aarsen

Besides performing a number of standards from some of her favorites like Jobim, Kern, Legrand, and Mercer, Louise will be performing for the first time her original song, "Open End" (music written by Ton Scheer and Louise Van Aarsen, lyrics by Louise Van Aarsen)

9:30 – 10:30 PM - Joe Della Penna

**"SOMETHING'S COMING: Reflections on the 40th Year."** This is Joe Della Penna's newest show. John Amodeo (Bay Windows) has described Joe's performing as "...a revelation as a solo vocal and piano act, pushing the boundaries of cabaret with his deft musical arrangements, off-center points of view, and subtle but effective humor."



**March 20: Friday evening showcases**

**PIANIST: Tom La Mark**

Program I 7:00 to 8:30 PM

7:00 - 7:30 PM: Christine Fontana

Christine will be performing for the first time this year at BACA's "March is Cabaret Month." She will share her personality and talent with few of her favorite songs of differing musical styles.

7:30 - 8:30 PM: Brian De Lorenzo

***Around the World in 60 Minutes*** Take a trip with award-winning singer Brian to locations near and far with songs familiar and not-so-familiar, including a tribute to the "Big Apple" and some very funny travel songs. Brian is well known for finding wonderful songs that *aren't* so well known, and for his interpretations of standards from the Great American Songbook and musical theatre. *Around the World...* includes songs from ***Brigadoon, On the Town, Porgy & Bess, and My Fair Lady*** as well as songs from ***New Faces of 1956, Angel, and A New Brain.***

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Intermission - 8:30-9:00 PM

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Program II 9:00 to 10:30 PM

9:00 – 9:45 PM: Lori Green

Lori Green invites you to join her in an evening of fun, love, and celebrating life as she sings some of her favorite songs for you.

9:45 -10:30 PM: Mary Catherine Ward

***"Where do you Start?"*** A show that revisits the emotional roller coaster ride of this singer's divorce through song!



**March 21: Saturday afternoon workshops**

12:00 PM - Karen Welling (60 min)

**“Get out of your way!”**

- Performance anxiety? Creative challenges? In this workshop you will sample different tools for handling performance anxiety and creative challenges. You'll learn to recognize "thinking errors" and will practice relaxation techniques and simple self-administered acupressure. You'll also learn about other methods and resources that we did not have time to cover in this workshop.

1:00 PM - Tom LaMark (60 min)

**“Working with a musical director”**

- Why have one?
- How to choose one.
- What to expect.
- Music preparation.
- Working on recordings.
- What is expected of you as a performer?

**Saturday afternoon workshops (continued)**

2:00 PM - Celia Slattery (60 min)

**“to CCM\* Singing: Technique and Style”**

(\*Contemporary Commercial Music - i.e., jazz, pop, music theater, cabaret, rock, folk, etc.)

Abstract: While building on the foundation of classical voice training, CCM genres require a different approach to vocal technique and present unique stylistic considerations. In this short lecture/workshop, participants will be introduced to a variety of CCM styles and to Somatic Voicework(tm) *the Lovetri Method*, a body-based method of training that allows the vocal instrument to handle a variety of tasks with greater ease.



**March 21: Saturday evening showcases**

**PIANIST: Doug Hammer**

Program I 7:00 to 8:30 PM

7:00 - 7:30 PM: Lisa Kantor

**"Spring To It!"** Songs of possibility, probability, and love! The dawning of this new season brings with it hopes, dreams, and opportunities."

7:30 - 8:00PM: Diane Carey

**"Let's talk Love."** "Talk love" with Diane through the music of Jobim, Blaine and Martin, Lerner and Lowe, and others from the Great American Songbook."

8:00-9:00 PM - Eric Larivee

**"Reclamation of a Cock-eyed Optimist."** Award-winning cabaret and musical theater artist Eric Larivee will perform songs that span the history of musical theater and American Popular Song by Stephen Sondheim, Cole Porter, Rodgers and Hammerstein II, Craig Carnelia, John Bucchino, Jerry Herman, and more. Mr. Larivee will be backed by Doug Hammer on piano and Rick Morin on percussion.

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Intermission - 8:30-9:00 PM

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Program II 9:00 to 10:30 PM

9:00 – 9:45 PM: Ashley Liebermann

Ashley is a master story-teller through song!

9:45 -10:30 PM: Phil Kassel

Phil Kassel presents **"What's Going On"** with Doug Hammer on piano, and Berklee guitarist Helder Tsinine. Also, his lovely daughter, Gabriela, will share the stage. Songs by Marvin Gaye, Michele Shocked, the McGarrigle sisters, Ralph McTell, Leonard Cohen, Nancy Griffith, Bob Dylan, Donnie Hathaway, and Richard Rodgers that say something about class, race, war, intolerance, and hopes for reconciliation and better days ahead.



**March 22: Sunday afternoon Master Class**

10:30 AM: Register for Rebecca Parris Master Class

11:00 AM-4:20 PM: Master Class





## **MARCH IS CABARET MONTH PERFORMERS**

### **What You Can Expect Backstage**

We thought it would be important for all performers to be aware of what they can expect while waiting to go on.

1. There will be two changing rooms down stairs, one for men and one for women.
2. There will be a large supply of bottled water available at all times.
3. A stage manager will organize order of performances and will get each performer to the stage on time. The stage manager is also responsible for making sure each performer will be notified at least a few minutes before the end of the previous act, so that no performer should feel rushed to get to the stage. The stage manager will do his/her utmost to keep the evening's performances on time.

Please feel free to ask Kevin or the stage manager if you have any questions at all. You are the performers, and we wish to make the evenings transitions as smooth as possible so that each of you stars will shine your brightest.

**And on another note:**

#### **FOR MASTER CLASS PARTICIPANTS**

##### **Things to bring to class:**

- A notebook**
- Something to write with**
- Tape recorder**
- Music for a tune, in your key(or know your key); best if you know the tune**

## OUR MASTER TEACHER, REBECCA PARRIS

Rebecca's views on teaching from her website [www.rebeccaparris.com](http://www.rebeccaparris.com)



Optimally, teaching is a labor of love as well as a way to earn a living. Rebecca Parris' teaching is not only a labor of love; it is about love-- love for words, for soul, for conversation and communication with an audience. She has long been known fondly as the "singer's shrink," showing her students how to look deep into themselves for the meaning of a lyric; to find that moment or moments when the singer owned a particular song, so that singer can call to mind mood and memory and deliver the message of the song intently and individualistically.

Her respect and knowledge of music and musicians is profound. She teaches the whole song - chord changes, melody, rhythm, and improvisation. Delivery of truth is her earmark. There can be no mistruths in delivery or expectation in her schooling. She is a master diagnostician and is able to go straight to the heart of what is wanted and needed. She is a creative teacher who nurtures and nudges the individual into peak performance.

Direct, honest, funny, and sincere, Ms. Parris derives her natural teaching ability from a long line of creative teachers and performers who cared deeply for education and the sharing of experience. She has performed and directed in every genre, and her ability to share her vast experience is precious to students of jazz, cabaret, and pop alike.

### Interview with Diane Carey, February 19, 2009.

Q> What was your motivation to start teaching?

I was invited by Relford Patterson at Howard University to be an Artist in Residence at the University. Relford was the Director of the Music Program at Howard. He heard me perform in the Floating Jazz Festival on the SS Norway. I only had a couple of shots at private students at that point and I didn't think I was ready for a master teaching position. And, I really didn't want to teach...I was a performer.

He challenged me to accept, so I did. I said, "If you think so, I'll come down."

At the beginning of the week, I was scared, but it ended so brilliantly. The communications shared made me realize that I had more to teach than I imagined. Then, as I thought further about teaching, I recognized that I came from a long line of educators. So it was only natural that I would find a piece of my career in that venue.

Q> What are some of the big lessons of your career that you build into your performance style and your teaching methods?

Communication Skills.

The definition of art is self-expression...basically. In order to express yourself, you have to be clear about what you have to express. So it takes an amount of self-search in order to know what qualities you feel are valid to share with people. Having done quite a bit of co-dependent therapy when I was younger, I did learn a great deal about myself and got very free about talking about it. I've never been ashamed about sharing who I am and what I think.

Q> So you learned that from your career?

Yeah, I did. It was a matter of saving my life... learning where my career sat in my life. I've always wanted to be a performer. That's what I wanted to be. But, to find out you really are that and that that's a huge piece of who you are is a big AHA! in many peoples' lives. But the point is...What now do I have? Do I want to classify myself as a performer or an artist? I do classify myself as an artist and therefore I've looked at the definition of art itself, which is self-expression.

Rebecca Parris Interview continued

That brings me to what do I have to express from my experience that I can share with others. The communication piece is all about how you deliver the song and whether it is truthful or not. To teach that to other people is my priority. I want to help produce singers who think, singers who are truthful and not afraid to show who they are through a song. It brings an audience to the point that they can be who they are and connect with that performer in a way that's very profound.

Q> What do you feel is important for singers to know, your most important piece of advice to performers?

Know the whole song: Melody, chord changes, lyric, format, your key, tempo, feel, mood. If you don't know what the chord changes are, you should know how to hear them.

Q> I've heard you talk about what you call the "Holy Trinity" in reference to Ella Fitzgerald, Carmen Mc Rae and Sarah Vaughan. Can you share your thoughts on that?

Ella is the technician, musician type of the three; Sarah the instrument, that glorious instrument, and Carmen is the storyteller. But all three of them are musicians. Ella could hang with any musician. It was a totally raw ability on her part. She couldn't say what chord changes she was singing but she could hear rings around most people. Sarah played piano, and so did Carmen. In fact, I recommend being able to play an instrument such as a piano or guitar, a chorded instrument. This will allow you to garner a better understanding of the mechanics of music. In order to successfully communicate with the rhythm section, those things are pretty necessary.

Q> How does this "Holy Trinity" play into your teaching?

Well, if you can wrap all three of those talents into one singer, then you have one hell of a singer/musician . . . someone who can encompass the whole realm of this performance idiom. I touch on all three of these in my teaching method. It's my framework for teaching.

Q> When and how do you know you have the audience?

You have to know you have the audience before you walk out on the stage. (She laughs)

Q> How do you know it? What do you say to yourself?

I am out there confident that I can connect with them because I have done my homework. The more you know, the more confident you can be about something. To be confident means you have to know your capabilities and your limitations. Also, you have to have a great desire to communicate. It also comes with the dissolution of fear. You have to realize that everyone in that audience is YOU under different circumstances. They are not your judge and jury, they're human beings. What you fear in them you fear in yourself. That's why knowledge is such an important thing.

Q> What can a participant expect to take away from your Master class?

A better perspective on the preparation of a song, a better appreciation of self-evaluation and self-search, and a more thoughtful approach to lyric.

Thought for the day  
"The highest purpose of art is to inspire. What else can you do?  
What else can you do for any one but inspire them?"  
- Bob Dylan

## WINTERFEST REVIEW

**Winterfest**, Cabaret Showcase at CCAE on January, 24, 2009 featured Mark Shilansky, Celia Slattery, and David Thorne Scott.

They performed with contrasting styles that were well-received by all. The following were some of the highlights for the Blacksmith House audience:



Mark's Shilansky put his own spin on Elvis Costello's "*Indoor Fireworks*". His creativity as a

pianist came out loud and strong on his interpretation of *Misty*--a refreshing look at classic standard. And his own pieces--especially "*Almost Like*"--showed his vocal and composing talent.

David Thorne Scott wrapped his strong voice around each lyric and was totally on the mark with his unique approaches to the some of the better known songs from the Great American Songbook. He spotlighted two lesser known Dave Frishberg pieces--*Sweet Kentucky Ham* and *You Are There*. His original, *Grow*, was quite lovely.



Celia Slattery featured songs from her newest CD, *Cast of Characters*. Two of her own songs, *Bamboo Bar* and *Cast of Characters*, co-written with Mark Shilansky, were standouts. Joni Mitchell's song, *Chinese Café* combined with *Unchained Melody* was clever and worked well as an arrangement.



Mark, David, and Celia harmonized beautifully to Leonard Cohen's "*Hallelujah*." The perfect way to end the evening.

A note from the Board:  
The advantage of sponsoring BACA-established professionals in BACA Cabaret shows is to showcase some of our best talent to both a wider audience and to BACA members who have not had the opportunity of seeing them before.

**BACA NOVEMBER 2008 OPEN MIKE AT THE BLACKSMITH HOUSE**



Doug on keys

Jinny Hosting

Steve on sound

**BACA DECEMBER 2008 OPEN MIKE AT THE BLACKSMITH HOUSE**



Debbie on keys



Chrys Hosting



**MASTER CLASS WITH CAROL O AND TOM**

