

# Boston Cabaret



The Quarterly Newsletter of Boston Association of Cabaret Artists Inc.

Winter 2009

## BEAT THE WINTER BLUES AND COME TO THE CABARET!

### *BACA's Winter Festival Showcase & Fundraiser*

BACA is excited to present this year's Winter Showcase. We've assembled some very talented performers who are guaranteed to warm this winter night. MARK SHILANSKY, CELIA SLATTERY and DAVID THORNE SCOTT will appear from on Saturday January 24<sup>th</sup> from 8:00 p.m. to 10:00 p.m. at the Blacksmith House, 56 Brattle St., Cambridge, MA.



Mark Shilansky



Celia Slattery



David Thorne Scott

Tickets are \$18 for BACA members and \$20 for non-BACA members. They are available at the door, or go to our website [bostoncabaret.com](http://bostoncabaret.com) and purchase them easily online. To find out more about these gifted performers, see their bios that begin below. We hope you can join us.

### Performer Bios

#### Mark Shilansky

Growing up in a suburb of Concord, NH, Mark wrote songs as early as elementary school, followed by performances in original rock bands and jazz study at the Concord Community Music School. He received a BA in Music Performance in 1992 from the University of New Hampshire, where he played classical and jazz piano and apprenticed with such adjunct professors and visiting artists as Clark Terry, Phil Woods, and Jimmy Heath.

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#### Celia Slattery

Celia's Slattery's performance style evolved over three decades and melds her background in folk, jazz and theatre. The music she grew up with, by the topical singer-songwriters of the '60s, was an early influence. Those songs spoke to issues that Celia felt passionately about, and at age 16, she left high school to join the peace movement in Washington, DC. A single mother at age 19, Celia managed to put herself through school, earning a degree in theatre and piecing together a career in performing arts.

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#### David Thorne Scott

David Thorne Scott, singer, pianist, songwriter, and arranger, is Associate Professor of Voice at Berklee College of Music.

"Shade," David's debut album, was chosen as a Top 5 Vocal Jazz CD of 2004 by the Jazz Education Journal. "I was knocked out. The jazz singer/arranger is also a composer/lyricist who is a welcome change from the more predictable vocal jazzers in the competitive vocal milieu." -Herb Wong. His 2007 album "DYAD" is a collection of jazz standards and original songs, performed as duets with pianist Mark Shilansky.

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## **BACA President's Update** **Winter 2009**



### **Greetings**

I hope everyone had a wonderful Christmas and Happy New Year with family, friends and loved ones. I would like to recap briefly July-December 2008 and fill you in on the upcoming events and challenges of 2009.

### **Recap 2008**

We added four new Board members: Tom LaMark, Carol O'Shaughnessy, Stanley Wilson, and Patricia Fitzpatrick. All are strong performers with the experience to help take BACA to a higher level, complementing the outstanding efforts of four BACA Board members second-year term, (Chrys Alam, Dennis Livingston, Harriet Goldberg, and Annie Sharkey).

Thanks to the Advisory Board led by Ashley Lieberman, *ex-officio* officers Jim Keating and Andy Altman and recently added *ex-officio* officers Steve Alam and Diane Carey, who have contributed significantly already. We saw membership rise from 100 to 185 by June 30, 2008 and we are currently at approximately 150 members.

We significantly improved finances at the end of our fiscal year, and that has allowed the new BACA Board to underwrite more ambitious projects to take the BACA Organization and Boston Cabaret to a higher level, without risking our financial position.

We also progressed in the following areas, thanks to these Board members:

*BACA web-site:* Dennis Livingston and Andy Altman

*Membership Services:* Harriet Goldberg

*Newsletter:* Annie Sharkey

*Finances:* Stanley Wilson

*Open Mikes:* Chrys Alam

*Soundsystem and New Technology:* Steve Alam

*Venue Development:* Patricia Fitzpatrick

*Strategic Planning:* Chrys Alam

*Events Planning-- Openhouse and Scullers Benefit:*

Tom LaMark and Carol O'Shaughnessy

*PR/Audience Development:* Dennis Livingston.

## **Boston Cabaret**

### **The Quarterly Newsletter of Boston Association of Cabaret Artists Inc.**

**Annie Sharkey, Editor**

**Diane Carey, Layout**

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[www.BostonCabaret.org](http://www.BostonCabaret.org)

#### **Board of Directors**

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Harriet Goldberg  
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### **BACA President's Update : Recap 2008 continued**

Our BACA Open House hosted by Nina Vansuch with Brian Patton on piano was a wonderful afternoon and it was a pleasure to welcome back Nina to BACA after many years away on the West Coast.

Wonderful Open Mics, especially with Jinny Sagorin and Doug Hammer and a special guest appearance from Zola visiting from South Africa. Another highlight was the open mic with Chrys Alam and Debbie Gruber. Debbie's a new member of BACA who teaches both "piano for performers made easy" and voice. It was her first time as accompanist for a BACA Open Mic.

Thanks to Carol O'Shaughnessy for taking the lead in planning and organizing BACA's highly successful

Cabaret Showcase at Scullers which featured Piero Bonamico, Lynda D'Amour, Dane Vannatter, Carol O'Shaughnessy, and Jim Rice with his trio. It was very nice to have two original songs by BACA member Harriet Goldberg performed during this showcase. Jim Rice and his trio supported all four performers, who had very different styles. Well done, Jim. It was positive for BACA to have our association connected with the high quality of the Scullers' room. This was well-attended and feedback was "WOW!" Some even said it was the best cabaret they've seen! As President of BACA, this was one of my proudest moments. The BACA Board will continue to underwrite similar projects that will elevate and showcase cabaret to a wider audience and at higher quality venues.

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### **What's Happening in 2009**

Saturday, January 24, 2009 Cabaret Showcase at CCAE featuring Mark Shilansky on piano and voice, Celia Slattery, and David Thorne Scott for an evening of jazz, folk, rock, pop, and Cabaret. These are all great performers with numerous CDs and many years of professional performing. It will be quite a show. BACA Open Mics continue to be very popular, and thanks to Chrys Alam we have engaged tremendous performing host/hostess and great pianists from BACA membership.

Friday, February 20, our first BACA Open Mic of 2009 is scheduled at CCAE with Will McMillan hosting and Doug Hammer on piano. These two make great music together, and they'll welcome all to share a lovely evening of music.

MICM 2009 will be held at CCAE over 4 evenings starting on Thursday, March 19, 2009. Our Annual Conference featuring six BACA membership educators running hour-long sessions will be held on Saturday afternoon, March 21, 2009. Based on strong feedback and overwhelming requests, we have invited both Rebecca Parris and Tom LaMark back for another

Sunday Master Class on March 22. Based on last year's experience, we will manage each participant's time to ensure equal review with Rebecca. Thursday-Friday evenings will feature three 30-minute performance slots with two different sessions of one and one-half hours each with a 25 minute intermission to seat the second session. The Sun., March 22, 2009 showcase will be 15-minute performance slots to allow up to 12 performers for the one and one-half hour session.

We anticipate that this year's MICM 2009 will be even more successful with virtually full houses most nights and more BACA members performing. We learned some lessons from last year, and we will do our best to start on time and ask performers to keep to their allocated 30 min. or 15 min. time limit, in order to ensure smooth transitions between performers and to keep the schedule on track.

I will continue this year as MICM 2009 Executive Producer with Events Planning Board and BACA Board providing additional support. The final decision on program scheduling will be mine after feedback from other Board members.

### **BACA President's Update : What's Happening 2009 continued**

MICM 2009 is a major BACA fund-raiser. We hope to serve as many BACA members as we can. Again, net proceeds from ticket sales from Thurs.-Sat. 30-min. showcases will be 50/50 split, divided equally with BACA and the performers. The Sun night 15- min. showcase net proceeds will be split a 50/50 between BACA and the performers.

MICM's 2009 purpose is to allow active participation of BACA membership at the appropriate level and does not necessarily reflect the best performers of our BACA membership. Our established professionals have participated in the past, and for that we are very grateful. What you may not know is that some of these performers have donated their earning from their performances at MICM to BACA. We thank them for their generosity.

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### **Challenges for 2009**

The BACA Board's strategy is to elevate BACA and cabaret to a higher level by underwriting BACA-sponsored events with our very talented top performers as well as providing BACA membership opportunities to perform at MICM 2009, Songwriters Showcase, Annual Conference, Masterclasses, and open mics. We know the ticket-paying public will be expecting a certain level of professionalism, and we are determined to provide that.

Patricia Fitzpatrick will review and update BACA's Mission Statement and Stanley Wilson is making great

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### **In Summary**

It's important that BACA remain strong financially, Board infrastructures are in place and operating effectively, achieving nonprofit status by the end of June 30, 2009, and to provide a smooth transition to new BACA Board leadership. We are working to assure that there are no "conflict of interest" questions in what the board decides regarding events and finances. To avoid this, I will be the Events Planning Lead, and final decisions will be mine with input from other Board members.

The Songwriter's Showcase scheduled May 1-2, 2009 will be held over two nights, and a well-known New York songwriter is in negotiations to teach the Songwriter's Masterclass as well as perform. We are seeking a quality, larger venue as we anticipate even more songwriters and larger audiences this year. I will also continue this year as Songwriters Showcase Executive Producer with Events Planning Board and BACA Board providing additional support. The final decision on program scheduling will be mine after feedback from other Board members.

There is no doubt that this year's BACA Board will build on the momentum and success of last year's major events. With the added experienced members of the board I am extremely confident MICM 2009 and Songwriter's Showcase will be even better than last year.

progress on non-profit application status.

Diane Carey is analyzing membership data so we can understand why some BACA members have not renewed. We know the reason could partly be the economic downturn and we know some members live greater distances away from the Boston area and may have felt "out of the loop." Our goal is for every member to derive sufficient benefit from their membership. We will do our best to improve based on what we learn and welcome any feedback at any time from the membership.

We encourage our members to think about becoming a board member next year so that your voice will be heard and will contribute to the better good of the organization. I feel confident that newly elected Board members will have a clear understanding of responsibilities and expectations of the different executive positions and sub-committees that will certainly facilitate a very smooth transition for the new Board. The Strategic Planning sub-committee is in the process of documenting the responsibilities and expectations of executive positions, subcommittees and individuals.

### BACA President's Update Final Thoughts

An area that has perturbed BACA membership and Board members is that we do not always support each other's cabaret shows. We encourage our membership to go out and support each other. There are some wonderful performances that go unnoticed because of small audiences. One thing to keep in mind is, we can learn from each other's performances. You can determine for yourself what works and wouldn't work for you. We realize time and finances can prohibit members from attending, but we highly encourage you to make the extra effort.

Currently, we need additional help, at least temporarily, to take over Secretary/Project manager role, with Events Planning, and fan base development. Please give it some thought and join us. I know it's more of your valuable time being asked for, but you'd be surprised at the sense of camaraderie and accomplishment we feel as a Board. It can be very rewarding, and we'd love to have you "on board."

Sincerest thanks to current BACA Board, *ex-officio* officers, and Advisory Board. You are all very helpful to me personally. A special thank you to Will

McMillan for making our time at CCAE so smooth and comfortable.

I would also especially like to acknowledge Chrys Alam, our VP who deserves more than a \$180,000 VP clothing allowance, and Ashley Lieberman the Advisory Board chairperson. They have provided balanced viewpoints to ensure that as President I am not off on a tangent. And thanks Celia Slattery for your guidance, particularly with planning March Is Cabaret Month because we are still using the same model you established as a Board member four years ago.

And thanks to you, our membership. Without you, cabaret might be a lost art in the Boston area.

Any feedback, ideas, questions, recommendations, or concerns, please do not hesitate in contacting me directly on cell (978.869.1560) or email (kevin.luey@vsea.com.)

Kindest Regards,  
*Kevin Luey*  
President of BACA



## OPEN MICS A TERRIFIC EVENING OUT MEET AND GREET AND SHARE YOUR TALENT!

The BACA Board thought that it might be helpful to our members to get a feel for what to expect at some of our area open mics, so we surveyed a few of the hosts. Here's what they had to say:

### Carol O' Shaughnessy--The Encore Lounge

"So, you want a chance to be a star!?" .... The Encore Lounge at 275 Tremont Street (Courtyard Marriot) is the place to be! This is THE ONLY PIANO BAR in the city of Boston and you can hone your talents, try out new material or just get up and sing a great song EVERY night of the week. Of course, Tom LaMark and I are there every Saturday night, but if Saturday's are not your thing, there are always the other six nights! Even if you don't want to sing, it is a blast watching the other future stars try their skills at the mic! So.... Come in out of the cold and sing a sweet song at Encore!"

### OPEN MICS CONTINUED

#### Leslie Holmes – Amazing Things

The Amazing Things Arts Center Cabaret Open Mic takes place every second and fourth Wednesday of the month in the beautiful, performance-friendly renovated fire house in Framingham, at 160 Hollis Street. The atmosphere is warm, supportive, and relaxed.

At each Open Mic, a featured performer sings for about 30 minutes, after each singer who has come to sing has sung one song. The programs vary from the Great American Song Book to Joni Mitchell to opera. We always have an experienced pianist at the keyboard. The quality is invariably excellent.

The Open Mic singers likewise sing in a variety of genres - again from opera to Gershwin to Joni Mitchell. Some are experienced performers, some are on their way, and some are just starting out. We watch people grow in their performance ability as they get support from the other singers and listeners at Amazing Things.

The dress is whatever you would like - some dress up, some come in jeans, and we've even had a male singer show up in coconuts and a grass skirt!! It's a great place to relax, enjoy each other, try new songs, sing old songs, recite poetry, play piano solos - whatever is your pleasure.

#### John O'Neil – Frank's Steakhouse

John O'Neil has been performing and hosting an open mic for 11 years at Frank's Steakhouse, a neighborhood restaurant and saloon tucked into the quiet stretch of Mass Ave. near Porter Square.

George Ravanis, one of the owners, remarked in an article published two years ago in *The Improper Bostonian*: "You see all those people?" "They're not waiting for dinner. They're here for the cabaret. Oftentimes you can't get a seat," he says, adding that the open-mic portion of the night has become especially popular. "I think they love the spontaneity that karaoke doesn't have. Each time could be a fresh retelling of a song, in almost any direction."

The repertoire at Frank's is broad as piano bars go, but there are a few old standard numbers, which include audience-driven dance tunes. You have to experience "Daybreak" by Barry Manilow at Frank's. The 12 days of Christmas' is another winner at Christmas time. There are 12 parts, guaranteeing brief mic time for a dozen members of the crowd.

Newbies shouldn't be daunted by the tight-knit neighborhood crowd at Frank's. "As a newcomer, you'll be invited to the best house party in town." O'Neil says. "One of the reasons cabaret is taking off is that the performers are practically screaming from the stage 'Come on in!'"

#### Various BACA Members – BACA Open Mics

BACA co-sponsors several open mics throughout the year with the Cambridge Center For Adult Education at the Blacksmith House, 56 Brattle Street, Cambridge, MA. All levels of experience, from novice to pro, are encouraged to try out a song or two in front of a friendly audience. There is a stage and baby grand piano with some of the best accompanists in town.

Thought for the day:

*"You're as good as the best thing you've ever done."*

- Billy Wilder to Jack Lemmon

## **BACA'S FIRST BENEFIT AT SCULLERS A NIGHT TO REMEMBER**



A Night of Music and Musings," the BACA fund-raiser at Scullers on December 10, was a spectacular evening of music and laughter. The four performers--Piero Bonamico, Lynda D'Amour, Carol O'Shaughnessy, and Dane Vannatter--were very different stylistically but really gelled as a well-paced show.

The Jim Rice Trio had a feel for each individual style that supported the uniqueness of each performer. It was exciting, too, to hear Harriet Goldberg's music included in the evening.

The audience was with them all the way and left with smiling faces after such a professional, entertaining show. It's important that venues like Scullers acknowledge the Boston Cabaret community, and these performers were the highest-level example of the talent that our members offer.

Kudos Carol, Dane, Lynda, and Piero and the Jim Rice Trio!



## **A FUN TIME WAS HAD BY ALL AT BACA'S OPEN HOUSE**

The BACA Fall Open House was held on Oct. 19, 2008 at the The Cambridge Center for Adult Education. It was a lovely way to spend a Sunday afternoon. Nina VanSuch and Brian Patton set the tone, with their humor and support of everyone there. We are very fortunate to have Nina back in our community. She's a talented lady — terrific voice, presence and a command of a room. And of course Brian Patton at the piano added to the mix, using his warmth and talent, providing each singer with Key changes and arrangements on the spot.

It was wonderful for people to mix and relate their summer news, both professional and personal. BACA takes pride in making people feel at home, and newcomers were welcomed and encouraged to sing.

Light refreshments were served and it truly was a great way to start the BACA new year!



**BACA Board absorbed in Kevin's words!**

Left to right: Patricia Fitzpatrick, Andy Altman, Harriet Goldberg, Annie Sharkey, Chrys Alam, Tom LaMark, Carol O'Shaughnessy , Kevin Luey.



**Brian and Nina enjoy the crowd and vice versa**



**John McEllig posing with Bonnie MacLeod**

**Thanks, John Mc Ellig for taking these great photos!**

## Talk of the Town

*By Dennis Livingston*

### Showtime

January blew in with “All That Jazz! Broadway’s Best,” a show by the Follen Angels at Scullers Jazz Club on 1/13. The Angels – **Hildy Grossman**, Rieko Tanaka & Ken Dantzig – were joined by guest angels **Brian De Lorenzo** & Jeanne LaForgia in this new production of Broadway show stoppers.

On 1/24, you need to clone yourself to get to two worthy shows that night. At the Blacksmith House in Cambridge, **Celia Slattery & David Thorne Scott**, joined in song & at the piano by **Mark Shilansky**, take part in BACA’s Winter Festival Showcase. Meanwhile, over the mountains and through the woods, **Lisa Kantor** presents her inaugural cabaret in the Berkshires, 1/24 at Rouge Restaurant & Bistro in West Stockbridge. Decisions, decisions. The next day you can catch **Paul Turner** doing a benefit for the Unitarian Universalist First Parish in Bedford.

What would Valentine’s Day be without **Dane Vannatter** doing his annual show at the Peabody Essex Museum in Salem? Alas, we may find out next year, but for now, he’s doing his act on 2/7,

including a segment highlighting BACA songwriters.

**Jack Donahue** heads his own Valentine show 2/12 at the Regattabar at Cambridge’s Charles Hotel, with songs from his latest CD, “A Small Blue Thing.”

**Leslie Holmes** gives another in her series of pre-concert talks for the Wellesley Symphony Orchestra in the “Winter Magic” concert 2/8 in at Mass Bay Community College in Wellesley. **Bonnie Macleod** accompanies herself in “Nice Girl Plays Mean Piano” 2/22 at the Blacksmith House, Cambridge.

**Will McMillan** takes “The Kid Inside” to the Blacksmith House on 3/14, with **Doug Hammer** at the piano. **Leslie Holmes** is back with the Wellesley Symphony at Mass Bay Community Concert 3/15 for a pre-concert talk on “The Instrument Petting Zoo and Show ‘n Tell” concert.

Several members hit the road later in March. **Greg Bonin** presents “An Evening of Broadway” 3/20 as part of a dinner show event at The Stadium Theater, Woonsocket, RI. **Sophia Bilides** draws on her heritage for songs of Greek Asia Minor refugees, 3/21 at the Hellenic Culture Society in Lowell. Zipping down to New

York is **Patricia Fitzpatrick**, who has booked two shows 3/21 at New York’s Don’t Tell Momma.” First up at 7:00pm are **Bonnie MacLeod & Ralph Bassett** in “I’ve Got the Divas In Me!”, followed at 9:00pm by Patricia & Brian Patton doing “I’m Single Again ... and This Time It’s Not My Fault!” What would NY do without the Boston invasion?

### CD Releases

**Doug Hammer** was a busy bee at end of 2008, launching “Noel,” a Christmas CD featuring his improvisations on 16 songs and carols, as well as two volumes of “Baby Music,” with contemplative solo piano improvisations. Looking ahead, **Sophia Bilides** anticipates that her next CD, “Heart’s Desire,” will be finished soon.

### On The Boards

**Sharon DiFronzo** takes the lead in “Francie & Johnny at the Big Connection,” a dinner show that opens 1/23 and runs every two weeks until 3/20 at the Village Green Highlight Room, Danvers. What’s it about? Apparently no matter how old you are, it’s junior high again when it comes to love and romance.

## INTERVIEW WITH NEW BACA MEMBER KAREN SHEPARD

Karen Shepard has had an illustrious career in the theatre. She is also a gifted voice teacher, and many of her students are BACA members. The leading ladies, whom she has performed both on Broadway and across the country, are both notable and varied (i.e., Eliza Doolittle, My Fair Lady; Sister Sophia, The Sound of Music; “Kiki” DuBonnet, The Boyfriend; Anna, The King and I, etc.) With these credentials, Ms. Shepard has many memories and lessons to share.

**Q When did you begin your singing career?**

Well, I made my debut at the age of 5 on a Texas radio station, singing a Johnny Mercer song. I don't know if that were a sign of things to come, but at least it showed good taste in composers.

**Q How did you start on Broadway?**

It was a dream of youth and the love of music that brought me, a not-very-sure-of-herself young lady, to an audition for a chorus replacement in the New York company of “My Fair Lady.” Even though it was the last year of its run and this was for one chorus replacement, the creators of “My Fair Lady” were all there: Alan J. Lerner, Fritz Loewe, and the director, Moss Hart. When I was chosen out of 128 girls, I was still thinking that the girl who sang before me was going to get it because I thought she was so good, but they chose me and then asked me to be second understudy to Eliza Doolittle.



**Karen as Eliza Doolittle**

This changed my life forever, setting me on a new course, when, one night, the impossible happened. The first understudy was out; and I was ON, playing Eliza Doolittle opposite Edward Mulhare's Henry Higgins. Then, I went on to not only perform Eliza in New York,

but also across the country. Dear Eliza, how I love her,

and will forever thank her, for inspiring me to learn more about my craft as both a singer and as an actor.

**Q How did you do that?**

Having a career, which started on Broadway, gave me the priceless experience of working with some of the most creative, dedicated, and prestigious composers, actors, and directors in the profession, as well as the superb teachers I was so fortunate to have in both singing and acting. All of this amazing wealth of talent, and skill and knowledge taught me so-o-o much. I know it was this technique of seeking and finding the truth—in the music, in the songs, and in the characters, that enabled me to play such a diversification of roles. I **know** that it was this knowledge that enlarged my career and served me so well; and it is this knowledge that I have found so invaluable in my teaching. I love to share it with those singers, who are looking, for the first time, or have been there, or are there and want to learn more.



**Karen as “Kiki” DuBonnet in The Boyfriend**

Perhaps they have some unanswered questions or some doubts. Perhaps they are looking for a new view, or a deeper view into themselves, into their voice, and into their material, wanting more from the experience. Laurence Olivier and Luciano Pavarotti said in interview, when asked, “How does it feel to be known as the very best at what you do?” After a little embarrassment and an expression of slight surprise, each, in his own way, said, “But I'm still learning.” What humility and respect for what they did, for their

**Karen Shepard Interview continued**

profession, for their craft—and what a lesson for all of us. While on Broadway, I was asked to do a cabaret show in the Raleigh Room at the Warwick Hotel. I found it interesting, rewarding, and fascinating because I learned again that, no matter what the genre, be it cabaret or musical theatre, it's having a craft, a way of working that **frees** you. It's learning more about yourself and loving that self. It's understanding, it's knowing, it's loving and honoring the instrument through which you communicate. This gives you a greater sense of security in yourself, in your voice, and in your material, so that it can...as Stephen Sondheim says, "...land."

**Q I heard that you had an opportunity to go back on the stage after you started teaching. Is that true?**

Yes, that's true, but it was not something I had sought. Interestingly enough, it was teaching that came looking for me—not the other way around; but, oh, how very, very grateful I am that it found me. From the moment it began, I knew that I was in my right place. I **love** teaching! I just **LOVE** it!

**Q Why do you "love" it?**

Oh, the joy of working, one-on-one with an individual—working with the **whole** person—with their own special individuality—helping them find and free that "specialness"—vocally and interpretively, so that they can serve the song, the material, communicate it, connect it, and then share it with **confidence** and craft. **That** is a privilege! And a very humbling one. And what a *beautiful*, **amazing** gift music and song has given us: to be the channel through which it can be done.

**Q Can you name some of those you performed opposite?**

Of course: Yul Brynner, Mary Martin, Barbara Cook, dear Louis Armstrong, Lillian Gish, Sammy Davis, Jr. were some.

**Q It is my understanding that you have had personal accolades from both Richard Rogers and Cole Porter. How did that make you feel?**

Well, while it's happening, you think you died and went to heaven. When looking back at it, though, you ask yourself, "Why?" And one finds that, behind the work you did are the things that we've been talking about today.

**Q Among the composers you worked with, are there any special little incidents to share about them?**

I remember, while doing the "Sound of Music" in Boston that when Richard Rogers found out that another song was needed for Theodore Bikel (Captain Von Trapp) to balance the concert scene in the second act, Rogers disappeared upstairs in the theatre where there was a piano and came back 20 minutes later with "Edelweiss." This can be paralleled with the story, which many of you may know, about the six, long, arduous weeks that dear, dedicated Oscar Hammerstein spent on those powerful and poignant lyrics to the "Soliloquy" in "Carousel." When he finally finished, he sent it over to Richard Rogers' home at 10:00 in the morning. By 2:00 in the afternoon, the music had been written. Oh, how different and individual and amazing creativity is!

**Q Do you have a personal philosophy about performing?**

Well, performing is doing, doing is living, and living is "being"; and I believe that we all have a reason for **being**. Finding that reason—that glorious "something", that moves us out and up and forward—is our journey. And what a **wonder full** journey that is, for that is what it is, "**full of wonder**." Finding new and unexpected meanings and depths, it's discovering hidden gems about you and your voice. There are those of us (and I think we know who we are), who have inside of them a song—waiting to be sung, wanting to be sung, needing to be sung. Then, how prudent, how important, how life-affirming it is to pause, focus, reach out, and sing your song—and to sing it with confidence, truth, joy, and that most beautiful, powerful, and unequalled motivator.....**L-O-V-E**.

Karen has new openings since three of her students recently flew off for gigs in NYC. If you are interested she can be reached at 781-843-0272.

**SONGWRITERS' SPOTLIGHT**

**Harriet Goldberg**



Harriet Goldberg is our featured Boston area songwriter. She writes music and lyrics in the style of old standards - ballads, bossas, and swing. Her work has been performed at the MAC/ASCAP Songwriters' Showcase and the New York Sheet Music Society in New York City, and at the following Boston area jazz venues: Regattabar, Scullers, and the Cambridge Multi-cultural Arts Center. Harriet's music has been featured in Boston Sings Boston III and IV and in NOMTI's 2004 Birth of a Musical Cabaret. Her songs have also been played on WGBH, WATD, and WKCR FM as well as on the pilot episode of "New Amsterdam" on the FOX TV network. Her debut CD of original material, "Bring Back the Moonlight" placed fourth in the Vocal Jazz CD category of the 2004 Just Plain Folks Music Awards. "Suddenly You Walked By" from that CD placed 2nd in the jazz category of the 11th Annual Billboard Song Contest. Ms. Goldberg's most recent CD, "Ocean of Dreams" includes original material performed by vocalist Debra Mann and New York Backstage Bistro award winner Dane Vannatter. The tune "Now and Then" from that CD was a finalist in the jazz category of the 2004 USA Songwriting Competition. Harriet is a card carrying member of ASCAP and BACA. Her music can be heard on her website ([www.hargoldmusic.com](http://www.hargoldmusic.com)) and her CD Baby pages ([www.cdbaby.com/cd/harriet](http://www.cdbaby.com/cd/harriet)) and ([www.cdbaby.com/cd/harriet2](http://www.cdbaby.com/cd/harriet2)).

1. What led you to be a songwriter?

Nothing really led me per se. My Dad was a songwriter. I grew up listening to his music on our old turquoise upright piano in the basement. I also grew up listening to, playing and singing show tunes and old standards.

2. Why did you pick "cabaret" as a field or market to associate with?

I actually came to my music with more of a jazz sensibility. At least that's how I initially heard the songs being sung in my head. When I showed some of my music to a NY songwriter friend, he labeled them as "cabaret" and suggested that I join MAC. I then became aware of BACA. I now see my music as fitting into both categories, depending upon who sings them and how they are performed.

3. How did you start writing music?

I was studying jazz piano and was improvising on the song "Blame it on my Youth." My teacher suggested that I go home and write out the improvisation. When I did, I found that words just came to me with the melody I was creating. So I figured I ought to try writing something from scratch using my own chords.

4. Which comes first, music or lyrics?

I usually start with a few chords, then a beginning melody. I then either write the music and lyrics simultaneously or complete the melody and then write the words next

5. Do you sit down every day and write?

When I first began writing, I tried to sit down every day. Now, I don't. Although, if I'm working on a song, I will be rewriting constantly in my head. .

6. What, if anything, inspires you to write a song?

Sometimes just a thought, a phrase, or an idea. I wrote "We Stole a Kiss on the Train" after returning from NY on Amtrak. Other times, I'm feeling something (anger, sadness, etc.) and it will come out in a song either directly related to who/what the feeling was originally about or not really related to the original subject.

7. Do you collaborate with other songwriters?  
How does that work?

I've only collaborated twice. Once writing music to someone else's lyrics, the other time sending my lyrics out and having the other person write the music. It was a good stretch for me, especially as I usually start with the music. Starting with a set of lyrics was an interesting change.

8. What do you do with your songs, once they are written?

I tend to put the songs away until there are enough of them to put on a CD. I then weed out the ones that don't really hold up and put together a CD. I sell the CD's and also use them as demo's for prospective singers, songwriter showcases, publishers, etc.

9. How do you market your material?

I used to belong to TAXI which is an organization that sends out lists of the types of songs that publishers, singers, TV and movie folks are looking for. Any time I hear a singer that I like, I approach them with my music. I use the internet to find cabaret, jazz or vocalist websites. I send out info to the BACA listserv about my material. And I have collected a list of friends/fans/vocalists to update on performances, new material as well as CD updates.

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### Mark Shilansky

He then moved to Boston, continuing his studies at New England Conservatory, receiving a Masters of Music in Jazz Studies in 1994, working with such teachers as Bevan Manson, Paul Bley, and John McNeil, and supplementing his education since then by studying with jazz gurus Kenny Werner, Hal Crook, and Charlie Banacos.

Following a move to New York City in the mid-90's to immerse himself in the hotbed of music that is Manhattan, and a subsequent return in 1997 to become an Assistant Professor at Berklee College of Music and to teach at his alma mater, UNH, Mark released his debut CD, *First Look* (1997), a piano trio date featuring Steve LaSpina on bass and Jeff Hirshfield on drums. Mark followed this release with a shift in artistic direction, continuing on the path of jazz but also incorporating the singer/songwriter influences of his early years, such as Elvis Costello and Steely Dan. This direction culminated in a collection of original music, *Different Songs* (2000), featuring Mark as principal vocalist as well as producer/keyboardist. *Other Voices* (2003), Shilansky's third CD as leader, marked a return to jazz, Latin-jazz, and long-form (occasionally free-jazz) compositions, all featuring the voice in some way, and featuring the vocal work of Luciana Souza, Lisa Thorson, and Paul Stiller of "Vox One".

Throughout his creative career as a pianist and composer of his own material, Mark has been a consistent presence as a sideman. A tenure throughout much of the 90's as a member of the Luciana Souza quintet (along with his current band mates, saxist Andrew Rathbun, bassist Fernando Huergo, and drummer Bertram Lehmann) led to his almost ubiquitous presence as an accompanist of vocalists, such as Lisa Thorson, The New York Voices, Kris Adams, Carolyn Leonhart, Rebecca Parris, and Patrice Williamson (for whom he has written copious arrangements, and produced her CD, *Free to Dream*).

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He played piano and contributed arrangements and an original song, "I have found," on the debut release by rising star vocalist Robin McKelle, *Never Let Me Go*. Most recently, Mark is a strong presence on vocalist Chris Humphrey's debut CD "Nothin' But Blue Skies," featuring Martin Wind (bass) and Matt Wilson (drums), and for the last four years has been the pianist and occasional arranger for the vocal jazz group Syncopation, appearing on the band's CDs and accompanying them on tours of the US and Japan.

Shilansky has kept active as a sideman with instrumentalists, as well, notably with guitarist Steve Kirby (playing piano and organ on his *North Light* CD), trumpeter Kenny Wheeler (with concerts at the Regattabar and New York's Birdland), and on drummer David Jamrog's *Visions*, a collective group featuring saxist George Garzone.

Also, increasingly, Shilansky is in demand in the recording studio as a Producer/Arranger as well as a performer with a growing list of artists (singer/songwriters as well as jazz artists), having served in this capacity on CDs by Kaye Kelly, Celia Slattery, Dana Edelman, Christina Watson, Lauren Wool, and Michelle Mailhot.

Mark's recent projects with BACA membership include producing, playing and singing on Celia Slattery's "Cast of Characters" AND "Movin' On" and Annie Sharkey's "My Heart on My Sleeve."

### Celia Slattery

A single mother at age 19, Celia managed to put herself through school, earning a degree in theatre and piecing together a career in performing arts. She taught acting and wrote and directed many original plays and musicals in educational and community settings.

These experiences shaped a dramatic sensibility that found expression as a solo acoustic act, launched at the former Peterborough, NH club, The Folkway. Throughout the '80s, she performed in clubs throughout New England, including Passim in Cambridge and The Iron Horse in Northampton, as well as playing a large assortment of lesser known bars and coffeehouses.

Later, she returned to school to earn her Masters Degree, combining Theatre with Voice and Jazz Studies at New England Conservatory. The bars got a little better, including a seven-month stint in 1991, singing at the Bamboo Bar in the Oriental Hotel in Bangkok, Thailand, often cited as world's #1 hotel. (The experience is immortalized in the song, "Bamboo Bar" on her new CD, ***Cast of Characters***.)

With help from nationally-known director Bill Castellino, Celia wove her autobiographical songs and stories into a one-woman show, ***Moving Target***. A classic tale about growing up amidst the turbulent political and social changes of the '60s and '70s, ***Moving Target*** toured from 1997 - 2004 at venues such as the Montreal Fringe Festival, First Night Boston, and Jimmy Tingle's Off-Broadway Theatre. Music from the show was featured on Celia's 2001 debut CD, ***Movin' On***.

In addition to performing, Celia teaches voice and performance skills in her private studio and has given workshops and master classes in many settings, including New England Conservatory Summer School, the Kennedy Center American College Theater Festival, and the Northeast Folk Alliance Conference.

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### David Thorne Scott

"Clear diction, warm tones and stellar vocal control over each note, no excuses... strong delivery and fabulous lyrics."

-Jazz Sensibilities, June 2, 2008 referring to Dyad

David's arrangements for jazz choir are published in the "Classic Vocal Jazz" series by Hal Leonard Corporation. His arrangements for Vocalogy are published by University of Northern Colorado Jazz Press.

In 2006, David received a Berklee Faculty Fellowship and Recording Grant to study, transcribe, perform, and record vocal group arrangements from the 1930s and 1940s.

David was a finalist in the professional division of the 2003 Boston Area Song and Aria Festival sponsored by the National Association of Teachers of Singing. He is a member of the Philovox Choir, which records the music of the E.C. Schirmer Publishing Company.

David received a B.A., *Magna Cum Laude* in English and music, from Drew University, an A.A.A. in Professional Music from the School for Music Vocations, and a M.M. in Jazz Vocal Performance from the University of Miami. He studies voice with Mark Baxter.



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