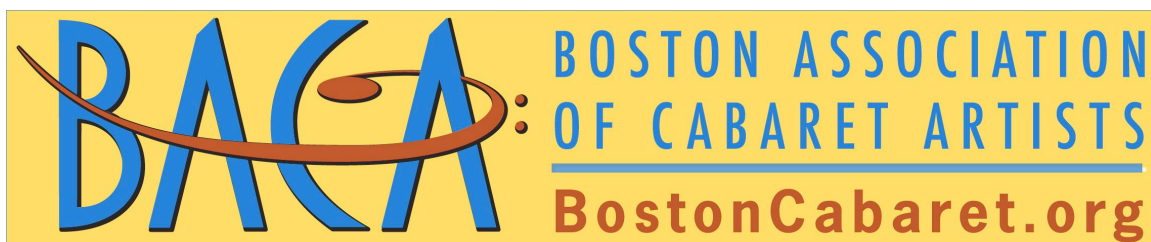


BACA "March IS Cabaret Month (MICM) 2009 Festival" Annual Conference for Saturday March 21, 2009



Welcome

On behalf of the "Boston Association of Cabaret Artist (BACA)" we welcome you all to BACA's "March Is Cabaret Month (MICM) 2009 Festival" BACA Annual Conference featuring three very experienced, knowledgeable and talented educators in Karen Welling, Tom LaMark and Celia Slattery.

BACA MICM 2009 Festival Special acknowledgments:-

Chrys Alam – *Events Planning, Managing and Co-ordinating On-Site Events Logistics*

Dennis Livingston – *Publicity, Application Forms Design, Web-site Content*

Andy Altman – *Web Administrator*

Steve Alam – *Sound/Lighting*

Stanley Wilson – *Finance*

Annie Sharkey – *Newsletter Editor*

Diane Carey – *Newsletter Layout*

Tom LaMark – *Events Planning*

Carol O'Shaughnessy – *Events Planning*

Color Poster – *Bob Bond*

Video – *Ray Druke*

Membership Services – *Harriet Goldberg*

Will McMillan – *CCAE Associate Director*

Ashley Lieberman – *BACA Advisory Board Chairperson*

Prudence Humphreys – *Events Volunteer*

Please sit back, relax and enjoy the first evening of BACA's MICM 2009 Festival Cabaret Showcase.

For those of you interested, please check out the BACA web-site link that will provide further details on other BACA Cabaret Showcases, Open Mikes, BACA MICM 2009 Festival Program schedule and details that includes Annual Conference with three educators on Saturday March 21, 2009 and Rebecca Parris Masterclass on Sunday March 22, 2009 along

with another three evenings of Cabaret Showcases following tonight that ends on Sunday evening.

Our BACA Songwriters Cabaret Showcase 2009 is scheduled on both Friday and Saturday evening May 1-2, 2009 as well as a BACA Songwriters Masterclass featuring Carol Hall on Sunday afternoon May 3, 2009.

Our BACA Annual Meeting followed by BACA Scholarship Awards and Special Recognition Awards ceremony followed by very special guest performers is scheduled on Saturday afternoon, June 2, 2009.

If you would like to be added to the BACA Fanlist email distribution to receive announcements of future Cabaret Showcases and Events of interest, please contact a BACA Board member.

Further details can be obtained by going directly to BACA web-site link
<http://www.bostoncabaret.com/pages/micmf.html>

Kindest Regards,
Kevin Luey
(President of BACA, BACA MICM 2009 Producer & MC, BACA Songwriters Showcase 2009 Producer)

WHAT IS BACA? –

The **BOSTON ASSOCIATION OF CABARET ARTISTS** Founded in 1995, BACA has grown from a fledgling support group for performers into the only arts group in New England focused exclusively on the promotion and advocacy of cabaret. With over 150 members, BACA is a vital and active organization composed of established cabaret professionals, aspiring performers, open mike enthusiasts, accompanists, songwriters, music

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educators, students, dedicated audience members and venue owners. BACA operates entirely under the direction of a nine member volunteer Board of Directors who are elected by the membership. The Board works to maintain BACA as a forum for sharing information about performances, workshops, collaborators and resources helpful for creating new shows. BACA also concentrates on developing public awareness of cabaret, building new audiences, venues, and performance opportunities for cabaret artists.

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. Cabaret clubs provided an opportunity for performers, poets, artists and composers to try out new material, share political, provocative and humorous ideas and original compositions, often, with an audience of peers. It became immensely popular and a refuge for patrons to find entertainment and drink. Talouse-Lautrec captured many cabaret artists and audiences in his paintings. *Le Chat Noir* attracted several well-known composers, such as Eric Satie, who walked across town to play piano in cabarets. Cabarets were distinctive in their intimacy and informality where audiences sat at small tables dining and often interacted with the performers and other audience members.

In Germany, Munich was the artistic centre of the country. Performers, writers, artists and musicians gathered together at the many cafes often sharing political protest against the German state. Because of the rise in Modernism and 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 cabaret's most striking and influential figure was writer, performer of Munich's avant garde, Frank Wedekind. His political, satirical music influenced the Berlin Cabaret style and most particularly Bertolt Brecht.

How to Contact BACA:

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**866-639-9410 (toll free voicemail/fax)
BACA@onebox.com**

website: <http://www.bostoncabaret.com>

What is Cabaret?

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*, shadow plays were performed and cabaret songs were composed by Schönberg. Expressionist poets also performed. We are most well acquainted with the ambiance of a 1932 Berlin cabaret through Bob Fosse's stage and film production of *Cabaret*. Within a few years of Hitler's rise to power in 1933, however, the Nazi's effectively censored cabaret subculture in Germany.

In the United States cabaret reflected the same kind of diversity that marks the society, in general. It originated without the political charge, social commentary and intellectual atmosphere of the European cabaret. During the 1910's, in New York, several large cafes created a glamorous atmosphere that featured singers and a dance floor. These establishments became known as "cabarets." Delmonico's, Reisenweber's, Palaise Royale and Shanley's were the most well known night spots at the time. In 1913, however, a city ordinance forced Manhattan's cabarets to close by 2:00 AM. To combat this constraint, the first "night clubs" emerged. They stayed open throughout the night and served members-only audiences. These cabaret night spots drew adult audiences who were seeking an evening of pleasure where women as well as men could easily socialize with racial, ethnic and social class diversity. This social mélange was a scandal to many of the preachers of the day.

In 1920, prohibition caused a setback for cabarets, since alcohol was such a central part of

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the evening’s entertainment. Cabaret owners were not to be deterred - they took up residence in gangster owned “speakeasies” that opened in basements, backrooms and banned bars to defy the Volstead Act. Again, owners got around the law by making these venues ‘members only clubs’ so they could sell “hooch”. It only took a knock at the door and the words, “Joe sent me” to become a member at any of the clubs. Bootlegged whiskey, music and dance made the establishment look more legitimate. Women singing sad torch songs, sometimes sitting on top of a piano, motivated liquor sales. Some renowned singers performed in these clubs. Helen Morgan, Ziegfeld’s star of “Showboat”, and film star Ruby Keeler were amongst the women who made a mark in these clubs.

Prohibition ended in the 1933, during the height of the Depression. American’s needed an outlet for combating the bleak economic times, and large nightclubs became popular. Places like ***The Copacabana, The Diamond Horseshoe or The Cotillion Room*** featured headliners, such as **Jimmy Durante** or **Sophie Tucker** with with opening acts and chorus girls. Candlelight, formally dressed waiters, and an elegant decor exuded glamour.

Around the time of World War II, smaller clubs came into vogue. Because New York law required food to be served along with alcohol, these establishments became known as “supper clubs”. In the 40’s and 50’s these clubs resemble more what we think of as Cabaret club. Small, crowded, smoke-filled rooms were the backdrop for pianist and torch singer. More and more, jazz and Broadway songs were popular, with some off color songs and material reserved for the wee hours. Also, clubs were seeing integrated audiences, gay and lesbian headliners, comedy teams and legendary performers, such as Billie Holiday, Pearl Bailey, Eartha Kitt, Yul Brenner, Bobbie Short, Mike Nichols and Elaine May (to name a few)

By the 1960’s, with the rise of rock and roll, there was distinct change in American taste in music. Small clubs could no longer afford to

pay major stars like Barbara Streisand and Kaye Ballard and couldn’t draw big enough audiences with unknowns. Many clubs went out of business. With the rise of gay night clubs in New York in the 1970’s, a new Cabaret opportunity was born. ***The Tubs*** was the first such establishment. This unexpected performance space was inside the Ansonia Baths on Broadway, where Bette Midler began her career.

Dozens of new clubs blossomed, with former Broadway stars (Barbara Cook, Julie Wilson and others) redirecting their careers to become Cabaret headliners. Beginning in the 1980’s many club owners changed their business strategy to a “self produced” show, where the entertainer rents the room, provides the publicity and hopes to draw a big enough audience to have a successful evening. This direction leads new performers to be very creative in producing new Cabaret shows. This has been a lasting direction that we all know. American Cabaret, and all of it’s facets continues to be a passion for many, and will likely continue to evolve and change over the next decades.

This is the direction BACA and other Cabaret organizations face currently. BACA not only helps to promote and advertise member’s self-produced shows, but also creates performance opportunities for members through Festivals; March is Cabaret Month productions, Songwriter Showcases for Composers and Lyricists, Open Mikes, Annual Conferences featuring our Educators, Masterclasses and many other innovative occasions to feature Cabaret entertainment. BACA helps to guide new and seasoned performers to create and expand their performance markets.

Program Schedule for Saturday March 21, 2009

<u>Sess</u>	<u>Perform</u>	<u>Time</u>	<u>Performer</u>	<u>Dur. (mins)</u>
1	1	12:00 PM	Karen Welling	60
1	2	1:00 PM	Tom LaMark	60
1	3	2:00 PM	Celia Slattery	60

Karen Welling

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Karen Welling has been a licensed therapist and professional singer for more than 20 years. As a therapist both for agencies and in private practice, Karen has worked with children, adolescents, and adults. She has performed blues, gospel, jazz, pop, and rock in the greater Boston area. Karen has specialized in creativity and performance enhancement since 2003.

The Massachusetts Cultural Councils have awarded multiple grants to Karen. She is well acquainted with how artists get in their own way. As a therapist she has learned methods to address these dilemmas. She has worked with artists of all kinds both individually and in workshops at the Berklee College of Music in Boston, MA, and at Passim Music and Cultural Center in Cambridge, MA

Karen Welling’s Workshop Description

Title: *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.



Pianist /Arranger / Conductor Tom LaMark is a graduate of the Berklee College of Music with a degree in arranging and composition.

After playing his first professional “gig” at age 13, Tom has made the music business his livelihood.

In the 70’s, Tom lived and worked in New York City doing everything there was to do in the business, from street level to the Rainbow Room.

He has accompanied show business greats: Aretha Franklin, Anthony Newley, The Smothers Brothers and many, many more.

Tom has performed professionally with jazz greats: Buddy Rich, Dizzy Gillespie, Phil Woods, Johnny Hartman and a host of others.

Tom served as music director on seven consecutive world cruises of the prestigious Holland America and Royal Viking cruise lines rehearsing and conducting shows of an amazingly varied nature on a daily basis.

In October of 2007, Tom had the pleasure of playing at Carnegie Hall with BACA member Karyn Levitt.

He is now very active in the Boston area Cabaret community acting as musical director, arranger and CD producer for our region’s best and aspiring performers.

Tom is also the leader of the Boston based Tom LaMark Orchestra performing for many corporate, charitable and private clients in the finest venues locally and nationwide. The Orchestra was chosen last summer by the Taj Hotel (formerly the Ritz-Carlton) to carry on the tradition of “rooftop dancing” which goes back to the 30’s.

Tom LaMark

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Tom LaMark's Workshop Description

Title: *Working with a musical director*

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

Celia Slattery



DESCRIPTION You're invited to the "cast party," as singer Celia Slattery celebrates the release of her new CD, *Cast of Characters*. Celia's original music weaves elements of jazz, pop and folk/rock with perceptive lyrics inspired by artists like Joni Mitchell, Leonard Cohen and Richard Thompson, all of whose music she also covers. The songs touch upon broad-ranging themes including friendship, the effects of war, and overcoming cynicism. BIO Celia'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 60's, 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. She taught acting, and wrote and directed many original plays and musicals in educational and community settings. These experiences shaped a dramatic sensibility

which found expression as a solo acoustic act, launched at the former Peterborough, NH club, The Folkway. Throughout the 80's, 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 in the Independent Study program at Lesley University, combining field work in 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 60's and 70's, *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 currently 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.

Celia Slattery's Workshop Description

Title: *Approaches to CCM* Singing: Technique and Style (*Contemporary Commercial Music - i.e., jazz, pop, music theater, cabaret, rock, folk, etc.)*

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 which allows the vocal instrument to handle a variety of tasks with greater ease.

Celia Slattery, MA, has over twenty-five years of

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professional experience as a vocalist in CCM styles. She is a certified teacher of Somatic Voicework(tm) *the Lovetri Method*, and is a member of NATS (the National Association of Teachers of Singing). She currently teaches in her private studio, and is an adjunct faculty member at Lesley University. To find out more about Celia and to hear her music go to www.celiaslattery.com

Kevin Luey (BACA MICM 2009 Festival Producer & MC)



BACA Board

1. BACA Board Secretary – 2006
2. BACA Board Vice-President – 2007
3. BACA Board President – 2008, 2009

Cabaret Celebration Production Responsibilities

1. BACA Cabaret Celebration 2006, Production Understudy to Celia Slattery for BACA March in Cabaret Month (MICM) 2006 and helped in arranging production for "Self Produced Shows (SPS)", "Cookin' Up A Cabaret" and Producer for "Master Class" and "Performer's Cabaret Showcase".
2. Producer for both BACA Open Mike Fundraiser 2007 at CCAE Producer and BACA Cabaret Showcase Fundraiser 2007 at CCAE Producer.
3. Co-Producer for BACA Cabaret Celebration 2007. Producer for "Performer's Cabaret Showcase" at CCAE and MC for the evening.

4. Producer for BACA MICM 2008 Festival and Co-Producer for BACA Masterclass with Rebecca Parris .
5. Co-Producer for Winterfest Showcase and January, 2008 Cabaret Showcase. Responsible for videoing both Cabaret Showcases.
6. Co-Producer for BACA Songwriters Cabaret Showcase 2008 and MC for the evening.
7. Producer for BACA Inaugural Conference 2008.
8. Producer for BACA Winterfest 2009 Cabaret Showcase.
9. Producer for MICM 2009 over four nights that includes Cabaret Showcases, Annual Conference and Masterclass with Rebecca Parris.
10. Producer for upcoming BACA Songwriters 2009 Cabaret Showcase over two nights.

Acknowledgments

1. To my wife, Judy Ballantine, and thirteen year old daughter, Ollie Luey, for allowing me the time to devote to BACA Board activities and open mike performances. Without their love, support and encouragement my endeavors would not have been possible.
2. To all the BACA Board, Ex-Officio Officers, Advisory Board, Volunteers and BACA members who have inspired me with their singing and performances as well as those whose ideas, thinking, efforts, inspiration and strong support have helped me personally as President to strengthen the BACA Organization.
3. To my very wonderful voice teacher Celia Slattery who has taught me so, so much in leading to my continued improvement in both voice and performance.

Contact BACA PO Box 960542
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New England's premier cabaret event

BACA PRESENTS **March is Cabaret Month**
BOSTON ASSOCIATION OF CABARET ARTISTS
BostonCabaret.org **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
Tickets may be purchased at the door or online via PayPal or credit card.