

# CABARETSCENES

**Francesca Amari**

## **You Make Me Laugh: A Love Song to Gilda Radner**

at Bar  
Hollywood, CA



If you loved Gilda Radner, have I got a show for you! It's Francesca Amari saluting the woman she continues to admire. It's not a "greatest hits" show, since Radner was not a singer. Rather, it's a biography of the *Saturday Night Live* comedienne who created such characters as Lisa Loopner, Emily Litella, Judy Miller, Baba Wawa and Roseann Roseannadonna. Amari did brief imitations of each one, just to remind the audience how they sounded, but she does not try to become Radner, nor to reproduce her sound, but simply to tell her story.

Amari looks a lot like Radner, though that isn't particularly important. What is important is the truth and sincerity in her singing, the earnest way she delivers a lyric and the honesty of her feelings that comes through again and again — particularly on "Bring on the Rain" (Billy Montana/Helen Darling), a ballad of defiance sung with tremendous power by Amari at the point in Radner's life when she began her battle with ovarian cancer.

Significantly, despite knowing how Radner's life ended, the show is never maudlin. Amari keeps the tone light and bubbly and humorous and uplifting, much as Radner did, even in her darkest days.

Amari sets the evening in motion with "You Make Me Laugh" — written by her Musical Director, Shelly Markham, and Tom Toce years ago — to express the joy Radner created, then reprises the song late in the show as a poignant commentary on the star's personal struggles. But the show is mostly fun and upbeat, with Amari noting that Radner was named for the title character in the movie *Gilda*, which featured "Put the Blame on Mame" (Doris Fisher/Alan Roberts) — sung in a sweeter, more innocent way by Amari than the sexy way Rita Hayworth sang it in the movie.

Amari also recalled an appearance Radner made on *The Muppet Show*, where she did a dance routine to "Tap Your Troubles Away" (Jerry Herman, from *Mack and Mabel*). As she talks, Amari dons tap shoes and then sings and taps. She did well for a novice, but made fun of the moment at her own expense, telling the audience, "At one point I decided, why? Why should I practice?"

Along the way Amari sang a lovely version of "Zing! Went the Strings of My Heart" (James Hanley), in an arrangement by Markham that allowed her to vary the tempo and mood of the song as it progressed; an evocative "Times Like This" (Lynn Ahrens/Stephen Flaherty from *Lucky Stiff*) about Radner's love for her dog, Sparkle; and a pretty version of "Two for the Road" (Henry Mancini/Leslie Bricusse), reflecting Radner's love for husband Gene Wilder.

Amari ended the show with a lovely "Pure Imagination" (Leslie Bricusse/Anthony Newley) from the movie, *Willy Wonka & the Chocolate Factory*, in which Wilder starred. But she brought the mood back up with her encore, the very funny "Let's Talk Dirty to the Animals" (Michael O'Donoghue) from *Gilda Live*, Radner's one-woman Broadway show.

Amari's show comes with a very high pedigree: Andrea Marcovici as creative consultant; Clifford Bell as Marcovici's self-described "co-pilot"; Markham as Musical Director; and Shelly Goldstein as author of some special material. Amari said she plans to donate proceeds from this show, as she tours it, to various cancer groups around the country.

**Elliot Zwiebach**  
Cabaret Scenes  
April 9, 2011  
[www.cabaretscenes.org](http://www.cabaretscenes.org)



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**FRANCESCA AMARI**  
**You Make Me Laugh:**  
**A Love Song to Gilda Radner**  
 M Bar, Hollywood, CA, Apr. 9, 2011

Francesca Amari does a wonderful job saluting Gilda Radner—simply telling her story with truth and sincerity, and an earnest way with lyrics and the honesty of her feelings for the comedienne. Significantly, the show is never maudlin, with Amari setting the positive tone with "You Make Me Laugh"—



written by her Musical Director, Shelly Markham, and Tom Toce years ago—to express the joy Radner created.

Among the show's highlights: "Zing! Went the Strings of My Heart" (James Hanley), in a singular arrangement by Markham; an evocative "Times Like This" (Lynn Ahrens/Stephen Flaherty from *Lucky Stiff*) about Radner's love for her dog, Sparkle; a pretty version of "Two for the Road" (Henry Mancini/Leslie Bricusse), reflecting Radner's love for husband Gene Wilder; and "Bring on the Rain" (Billy Montana/Helen Darling), a ballad of defiance sung with tremendous power by Amari at the point in Radner's life when she began her battle with ovarian cancer.

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— Elliot Zwiebach

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**DAVID BURNHAM**  
**One Day**  
 Margaret A. Webb Theatre, Santa Ana, CA, Apr. 16, 2011

David Burnham is a powerful, talented singer whose warm, inviting stage presence complements his warm, inviting voice. Singing in a strong, confident baritone that soared into the tenor range, Burnham offered something for everyone in a concert to introduce his new CD, *One Day*, recreating moments from his stage career and adding selections from the CD, many of which have a more pop sound aimed at a younger demographic. He was superb in whichever genre he sang.



Among the standouts: powerful versions of "Unchained Melody" and "Bridge Over Troubled Water"—both magnificently arranged by his pianist and Musical Director, Mark Vogel, who also sang harmony on the latter; "I Have Dreamed" (*The King and I*—Burnham provided the voice of The Prince in the animated version); Christine Lavin's clever "Apology Song"; and a beautiful tribute to his late mother, entitled "Fly Again" (David Phelps).

Among original songs from the CD, standouts included "Already Gone" and "Three Little Words," both catchy up-tempo tunes, plus the mellow "Always Have You and Me" (all written by Vogel and Burnham with Jeromy Diebler and Luke Tozour).

As an encore, Burnham sang the album's title track, written by Vogel, backed by students from the Orange County High School of the Arts, which sponsored the show as part of its Broadway/cabaret series. The students had all been part of Camp Sing, an instructional program for budding singers sponsored by Burnham and Vogel.

— Elliot Zwiebach

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# CabaretReviews

## KAREN AKERS

### Live, Laugh, Love:

### Akers Sings Sondheim

RRazz Room, San Francisco, CA, Sept. 14, 2012

Sondheim. The name makes seasoned singers quiver. Words, lots of words. And the melodies, not so easy to sing. Complex emotional palettes. Kudos to Karen Akers for attempting a whole night of his songs. The New York chanteuse did seem a bit unsteady, though, going up on the lyrics and restarting a number. Her meter seemed off. Opening night jitters and the daunting nature of the task may have gotten the better of her.

Akers was successful on the humorous "Moments in the Woods," the wonderful imagery of "I Remember" from *Evening Primrose*, "Water Under the Bridge" from an unmade 1994 movie score and *Merrily We Roll Along's* "Not a Day Goes By." The Sondheim staples "Send in the Clowns," *Follies's* "Could I Leave You?" and "Losing My Mind" make their appearances. While Akers remained true to her theatrical style, it's not Sondheim enough for me. Sondheim's characters are poignant, tortured and ambiguous. Not to her fault, Akers is not wry enough, or cynical enough, or sarcastic enough. She's sweet and lovely and definitely not bitter. She obviously loves Sondheim and it's a joy that anyone would deliver so much of his work.

— Steve Murray

## FRANCESCA AMARI

### You Make Me Laugh—

### A Love Song to Gilda Radner

Davenport's, Chicago, IL, Sept. 23, 2012

That Gilda Radner was a beloved, versatile performer and because Francesca Amari is gracious and talented, *You Make Me Laugh—A Love Song to Gilda Radner*, turns into delicious entertainment. Amari holds her own with Radner, the woman of a

thousand voices—sometimes Betty Boop, and other times oaky and sensual. While Amari doesn't impersonate Radner, her Lisa Lubner is a hilarious ringer. Songs are varied, which energizes the show (although it could be a tad shorter). The opener, "You Make Me Laugh" (words by Tom Toce with Shelly Markham's music), is a great choice—it's an under-performed, excellent song that sets the show's tone. Rare material written for *Gilda Radner Live from New York*, including "Honey, Touch Me with My Clothes On" (words /music by Paul Schaffer and Radner) and "Let's Talk Dirty to the Animals" (Michael O'Donohue), are edgy and fun. Amari's tenderness toward Radner and sadness over her struggles and untimely death are sweet, yet not maudlin. Saluting Radner's husband, Gene Wilder, with "Pure Imagination" (from *Willy Wonka & the Chocolate Factory*) is lovely as the eleven o'clock number. *Gilda's Clubs* everywhere should book this dear show.

— Carla Gordon

## ESTHER BENNETT & HELEN THEOPHANOUS

Map Studio Café, London, U.K., Sept. 6, 2012

Esther Bennett and Helen Theophanous mainly focused on the songs of Duncan Lamont, someone I wasn't familiar with, but was delighted to learn more about. His songs tell wonderful stories and are highly listenable.

Regarding Bennett: Highlights—a gritty bossa version of "Such Pretty People," where she nailed the bitter sarcasm perfectly; her own "Please Save Me." Low point: a speedy Latin version of "Lover Man (Oh Where Can You Be?)" which made her seem like a crazed psychotic.

Regarding Theophanous: Highlights—a wonderfully rich "Lullaby of Birdland," with some truly terrific scatting; a frantic samba version of "Caravan"; and three Lamont songs—the sweet and winsome "You



Were Born to Smile," the simple yet deeply emotional "Just Another Sunday," and the best song of the night, "I Didn't Know You at All."

Musicians: John Crawford (piano), Simon Little (bass), Steve Taylor (drums) and Duncan Lamont himself (sax). Each performed a myriad of truly fabulous solos.

I was very happy to have discovered the Map Café. It's an intimate boîte in a part of London I don't often get to, but I'll definitely be back. It has a nice atmosphere, and the carrot cake is almost worth the trip alone!

— Harold Sanditen

## RAISSA KATONA BENNETT

### Another Kind of Light

Feinstein's at Loews Regency, NYC, Aug. 21, 2012

Raissa Katona Bennett's run at Feinstein's celebrated the release of her new 15-song CD, and as befitting the show's title, she was luminous as she walked to the stage, opening with one of her signature songs, "Make Me a Kite" (Brouman/McBroom), a lovely ballad that climaxed with her soaring soprano. She followed that with the McCartney mid-tempo ballad from the *White Album*, "I Will," which her Musical Director and pianist, David Caldwell, transformed into a wonderfully languid 1940s-style torch song.

From that point on, the show was pretty much a mixed bag, heavy on story/relationship songs that ranged from the playful to the poignant to the pedestrian. She wrapped her lilting soprano around a combination of "If I Love Again" and "Will You?," and delivered the Hamlisch/Bergman "Ordinary Miracles" as an effective power ballad.

When Raissa Katona Bennett starts taking advantage of a vocal style that is much more compelling in her alto and mezzo range than in her high soprano, a spunky, yet charming personality, an engaging, cheeky sense of humor, and her obviously solid acting skills, that's when she won't just be "another kind of light," she'll be light years ahead of most everyone else in cabaret.

— Stephen Hanks



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## SANDRA BENTON, TOM KIESCHE, HEATHER OLT, TODD SHERRY, PAT WHITEMAN

### Twisted Mist'ers & Sisters

Hollywood Studio Bar & Grill, Hollywood, CA, Sept. 19, 2012

*Twisted Mist'ers and Sisters*—in which men sang songs usually sung by women and vice-versa—proved to be an evening of pure entertainment because of the talents of five stellar performers.

Among the high points were Pat Whiteman singing a gorgeous version of "I'd Rather Be Sailing" (William Finn) in her pure, powerful voice, and Todd Sherry delivering an over-the-top rendition of "Always True to You in My Fashion" (Cole Porter)—including one verse flat on his back atop the piano. For smoky-voiced Sandra Benton, her best moments came during a powerful reading of "I (Who Have Nothing)" (Leiber & Stoller) and a sweet "Love Me Tender." Heather Olt displayed her deep, throaty voice and comedic skills in "At This Moment" (Billy Vera), plus a soaring vocal on the silly "Fat Bottom Girls" (Brian May).

Tom Kiesche, a giant of a man, kept a straight face—though his eyes twinkled with mischief—on a strongly sung version of "Maybe This Time" (Kander & Ebb), plus a warm, gentle take on "Come Away with Me" (Norah Jones). Music was provided by Ron Snyder on piano, Kevin Widener on drums and Eric McCann on bass. The show was produced by James Mooney.

— Elliot Zwiebach



## BLUE SKY RIDERS: KENNY LOGGINS, GEORGIA MIDDLEMAN AND GARY BURR

Feinstein's at Loews Regency, NYC, Sept. 26, 2012

Before forming a new group, Kenny Loggins asked a friend what he thought about the idea, was told there was a reason he'd gone solo, and that he was too old to dream. Thankfully, Loggins followed his heart, and the result is this exciting new group, Blue Sky Riders.

I love the country-pop music this group makes, but there was often too much of it for Feinstein's small



Please turn to page 26





## Music – June 2008

# Did The American Songbook Really End In 1965?

(Theresa L. Kaufmann Concert Hall, 92nd Street Y; 917 seats; \$60.) By **ROBERT L. DANIELS**

*A 92nd Street Y presentation of Lyrics and Lyricists. Director and host, Andrea Marcovicci. Music director, Shelly Markham. Musicians: Lisa LeMay, Larry Saltzman, Jered Egan, Rex Benincasa. Stage manager, Lori Wekselblatt. Opened May 31, 2008. Reviewed June 1. Closed June 2.*

Performers: **Francesca Amari**, Kelly Houston, Lee Lessack, Stacy Sullivan, Helen Marcovicci.

**There is undoubtedly no one more qualified to pose the musical question, "Did the American Songbook Really End in 1965?" than Andrea Marcovicci. The glamorous diva of consummate grace and wisdom hosted a diverse program of song that suggested the songbook deserved an addenda to the pages that boast the legacies of Cole Porter, Irving Berlin, Richard Rodgers, the Gershwins and those other notable composers and lyricists who graced the first half of the last century. Marcovicci, hosting the final concert of the 38th season of Lyrics and Lyricists, made an appreciable argument that an embarrassment of riches topped the best selling charts in the years that followed.**

Marcovicci illustrated her well-taken point with her opening musical statement, "Secret of Life." The James Taylor tune was a great favorite of both Rosemary Clooney and Nancy Lamott in their final concert performances. Taylor's "lovely ride" encourages the listener to enjoy the passage of time and open the heart, and Marcovicci invested the message with her accustomed sense of harbored musical knowledge and poise.

The program was a tad overcrowded with nearly 40 songs, some of which might have received short shrift. Peter Allen's "I Go to Rio," John Denver's "Leaving on a Jet Plane" and Burt Bacharach's "The Look of Love" were hurriedly dismissed. Jimmy Webb's ardent query "Didn't We?" was given subtle reflection by baritone Lee Lessack and Marcovicci made an ardently assertive confession with Billy Joel's "Just the Way You Are." Both of those songs were elevated to songbook stature as recorded by Frank Sinatra.

A stately blond beauty by the name of Stacy Sullivan made a sweet travelin' statement with "Two for the Road" by Henry Mancini and Leslie Bricusse, **and a pert Francesca Amari turned "What I Did for Love" into a boldly fervent Broadway reflection.**

A pair of plaintive Jerry Herman ballads stressed the value of good melodic structure. Kelly Houston sang "If She Walked Into My Life" from "Mame" and Lessack rendered "I Won't Send Roses" from "Mack and Mabel." Both were richly flavored musical statements with words framed in infectiously melodic lines. They affirmed the old adage that you could leave the theater humming the tune. Unless I'm mistaken, that's not so easy to do anymore.

Other composers and lyricists on the concert roster included Carole King, Stevie Wonder, John Lennon, Carly Simon, Joni Mitchell, Paul Simon, Paul Williams, Michel Legrand, Dolly Parton, Stephen Schwartz, Cy Coleman, Dorothy Fields and Andrew Lloyd Webber. They all made impressive and lasting contributions to the history of American song.

Stephen Sondheim's only chart hit was the durable "Send in the Clowns" and Marcovicci explained the song's dark and elusive circus tradition, singing it with an actor's awareness of theatrical storytelling. An encore found the cast united for Sondheim's chummy declaration, "Old Friends."

# CABARETSCENES

**Francesca Amari**

**Secretly Square**

Tom Rolla

Tom Rolla's Gardenia  
Hollywood, CA



□ If you want to hear more than a dozen old pop favorites that competed with rock-and-roll for listeners' attention during the 1950s through the 1980s ... that's Amari.

Francesca Amari, a pert bundle of vocal dynamite, performs the songs she preferred listening to growing up — what she calls her “guilty pleasures” — describing the act of revealing these secrets as “something like attending an AA meeting but with a two-drink minimum.” Never trying to imitate the original artists, Amari simply reflected the joys of their unique sounds as she put her own spin on each song.

Johnny Mathis, one of her personal favorites, is represented here by a wonderful “Wonderful, Wonderful” (Sherman Edwards/Ben Raleigh) and “Chances Are” (Al Stillman/Robert Allen) — sung, as with all the songs, in arrangements that don't stray far from the fondly remembered originals.

Amari demonstrated nice phrasing on a pair of Neil Sedaka songs — “Love Will Keep Us Together” and “Breaking Up Is Hard to Do” (both written with Howard Greenfield). She expressed youthful exuberance with “Fame” (Dean Pitchford/Michael Gore) and saluted disco with a Copa medley that consisted of “I Go to Rio” (Peter Allen/Adrienne Anderson), “Blame It on the Bossa Nova” (Barry Mann/Cynthia Weill) and Barry Manilow/Jack Feldman/Bruce Sussman's “Copacabana.”

It was nice to hear Roger Miller's “King of the Road” again after all these years, with Amari joined by pianist Shelly Markham on the second chorus. Markham did a remarkable job throughout the show of providing subtle but effective accompaniment; and, when asked to perform one of his own guilty pleasures, sang Billy Joel's “If I Only Had the Words to Tell You,” with exuberance and style.

Also joining Amari to share her own guilty pleasure was Andrea Marcovicci, stepping out of the audience to recall her folk-song days in the mid-1970s — “before I became the queen of cabaret,” she joked — with a head-swinging, hair-tossing version of Peter Allen's “Somebody Beautiful Just Undid Me.”

Amari also put her own simple, evocative spin on “I Honestly Love You” (Peter Allen/Jeff Barry) and camped it up a bit on “Xanadu” (Jeff Lynne) — a song that elicited some friendly groans from the audience, perhaps because Amari had hit on one of its own collective guilty pleasures.

The show's powerful opening number combined “I've Heard That Song Before” (Jule Styne/Sammy Cahn) — dipping back into the 1940s — with “One of Those Songs (“...that you hear now and then...”). (Gerard Calvi/Will Holt), with echoes of “Sing” (Joe Raposo), the last of which also was Amari's closing song.

The show was directed by Clifford Bell, with musical direction by Markham, based on a show originally directed by Barry Kleinbort with musical direction by Christopher Denny.

**Elliot Zwiebach**

*Cabaret Scenes*

November 4 2010

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# NightLife Exchange.com

## *NYC – It's All About Entertainment!*

### Francesca Amari - Secretly Square

**Sunday, 05 October 2008 19:22**

By delving into her adolescent infatuation with Johnny Mathis, her ideological dust ups with her true-believing rock & roller of an ex-husband, and by performing "Should've Never Let You Go", a Neil Sedaka/ Phil Cody tune, with one her sisters and a niece, both of whom sang beautifully, Ms. Amari demonstrated the seamless interconnections between music and life.

Another characteristic of a "guilty pleasure song" --- and let me not compromise the joy and surprise of the potential listener by giving away too much of the set list --- is a song that after years, even decades, of not hearing it comes back to you in its entirety. You are singing along, word for word and note for note, before you realize it. And you even remember the person whom you were dating at the time. And most importantly, the "guilty pleasure song" packs an emotional wallop that sets off a chain of personal associations that define you as profoundly and as intimately as anything else does.

Ms. Amari, with an abundance of self-reflexive wit, and consummate vocal skill, brought us to the heart of the mystery of how and why music can be such a powerful force in our lives. Her fearless celebration of her alleged squareness stands as a powerful rebuke to the compulsive hipsterism that dominates much talk about music and in so doing robs the music of its communicative emotional essence. Another, and quite better way of saying the above, is, as they used to put it on New York's old radio station WWRL, "if you don't dig this, you got a hole in your soul."

Ms. Amari was exceptionally fortunate to have the masterful Chris Denny as an accompanist and music director. Mr. Denny was unobtrusively sensitive and times playfully suggestive. In conclusion, I'd like to say that if the unreconstructed rock & roll allies of Ms. Amari's ex-husband had been present, they would have surrendered.

Francesca Amari's show was directed by Barry Kleinbort. Visit [www.myspace.com/cabaretamari](http://www.myspace.com/cabaretamari) to learn more and hear several songs by this vocalist, who is appearing this month in Michigan (dates on that myspace page).

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## March, 2010 – BEST OF THE BEST PALM SPRINGS

### Best Live Music



1. **Blame It On Midnight Bar & Grill**, Palm Springs. We've been saying for several years that Palm Springs is becoming the cabaret capital of America (well, after New York). Blame It On Midnight is one of the reasons we can make such a boast. It recently kicked off a Monday night series of the best of regional cabaret. *It features artists such as **Francesca Amari**, who will bring the show she introduced to the Metropolitan Room in New York, "Secretly Square," to Blame It On Midnight on Monday, March 29.* But the warm,

sophisticated piano bar features quality music every night. 777 E. Tahquitz Canyon Way, Palm Springs (760) 323-1200; blameitonmidnight.com.

2. The Rock Yard, Indio

3. The Show at Agua Caliente Casino, Rancho Mirage

Best of the Rest:

Fantasy Springs Special Events Center, Indio; Las Casuelas Terraza, Palm Springs; Shanghai Red's Oyster Bar, Palm Springs; Village Pub, Palm Springs; Pappy and Harriet's Pioneertown Palace, Pioneertown; McCallum Theatre, Palm Desert; Vicky's of Santa Fe, Indian Wells





# Cabaret Exchange

"Raising the Bar on All Things Cabaret"

User Rating: ●●●●● / 4 October, 2008

Poor ☐ ☐ ☐ ☐ ☒ Best

Written by David Rabinovitz



*Secretly Square*, Francesca Amari's showcase of "guilty pleasure songs" was on display at The Metropolitan Room on September 22 [Editor's note: It was reviewed on that date, and performed again on the following Monday. This was a reprise of her debut show, seen earlier this year at the same venue.]

A "guilty pleasure song," as defined by Ms. Amari, is a song that you love against your better judgment. And may better judgment – musical correctness and the canons of sophisticated taste – be damned. Ms. Amari unashamedly reveled in a set of 1950s and '60s AM radio throwbacks that have a deep personal resonance for her.

By delving into her adolescent infatuation with Johnny Mathis, her ideological dust ups with her true-believing rock & roller of an ex-husband, and by performing "Should've Never Let You Go", a Neil Sedaka/ Phil Cody tune, with one her sisters and a niece, both of whom sang beautifully, Ms. Amari demonstrated the seamless interconnections between music and life.

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"His eye is on the sparrow..."

TUESDAY, MAY 8, 2012

## L.A.: FRANCESCA AMARI'S GILDA RADNER TRIBUTE AT THE GARDENIA - ONE NIGHT ONLY

### L.A.: FRANCESCA AMARI'S GILDA RADNER TRIBUTE AT THE GARDENIA

On Thursday, May 10th at 9:00 pm, cabaret vocalist Francesca Amari will reprise her tribute show, "YOU MAKE ME LAUGH: A Love Song to Gilda Radner" at THE GARDENIA (7066 Santa Monica Boulevard, West Hollywood, CA- 323-467-7444). Amari debuted the show at last year's Gilda's LaughFest in Grand Rapids, MI, a 10-day festival of laughter, which included such notables as Bill Cosby, Betty White, Margaret Cho and more, to commemorate the 10th Anniversary of Gilda's Club West Michigan. She developed the show with the input of nationally-renowned cabaret star Andrea Marcovicci, who served as her creative consultant. The show highlights moments of Gilda's fascinating life, including her rise to stardom, her marriage to Gene Wilder and her struggle with cancer. Much of the material comes from Gilda's autobiography, "It's Always Something". Shelly Markham serves as Music Director. The show features music from the American Popular Songbook, pop music, Broadway and the cabaret world, and includes such gems as "Pure Imagination," Markham's "You Make Me Laugh," "My Pa" and "Honey (Touch Me With My Clothes On)." A portion of the proceeds will be donated to Pennies For Penny, a support organization founded to raise money for 3-year-old Penny Buttrick, who is fighting Neuroblastoma (<http://www.pennies4penny.org/>). There is a \$15 cover plus a 2-drink minimum (or dinner).



FRANCESCA AMARI

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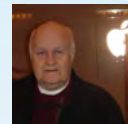
## NYC: CHARLOTTE PATTON IS "LOOKING FOR LOVE IN THE 21ST CENTURY" OPENS THURSDAY

### NYC: CHARLOTTE PATTON IS "LOOKING FOR LOVE IN THE 21ST CENTURY" MEMBER DISCOUNT - \$5 OFF THE COVER

Charlotte Patton returns to cabaret in "Looking for Love in the 21st Century"



### ABOUT ME



Stuart Hamstra

*Editor/Publisher of Cabaret Hotline Online, an independent website with more than 7,200 pages of news, information and stories on cabaret, owned and maintained by Stu Hamstra, as well as a free email newsletter sent to over 3,400 subscribers all over the world. **CABARET HOTLINE ONLINE** is not affiliated with any club or organization. It is totally supported through **advertising** and **membership donations**.*

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