

Sting, Stang, Stung!

Rosemary
Loar
swingin'
the music of
Sting

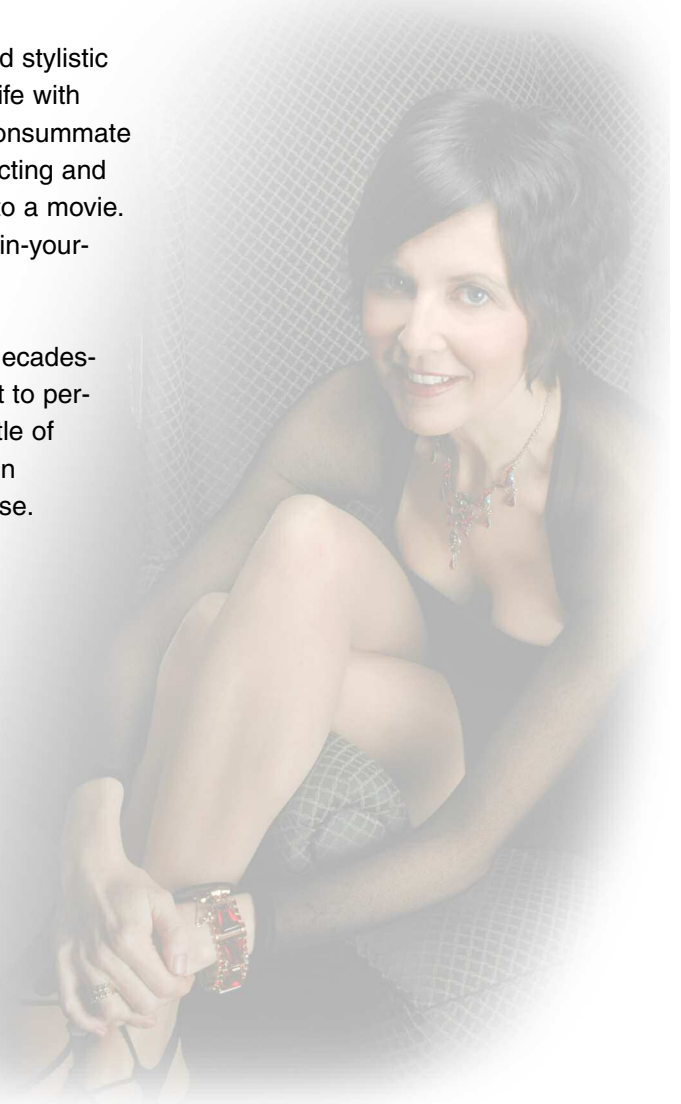
Rosemary Loar has reinvented the music of Sting, one of the pop world's iconic songwriters. With wit and sensitivity, Loar advances the view that Sting is the Cole Porter of this generation, a man who is not afraid to write lyrics that are intelligent, or that are simple, profound and universal. The glorious result: a whole new songbook of jazz Sting-standards. The show is offered in an hour-long version, or in a longer hour and a half version with a brief intermission.

Loar breathes new life into the music of Sting with inventive interpretations of such classics as "Fields of Gold" and "Message In A Bottle". The music ranges from swing to samba and jazz/pop to crooning torch. She has enlisted the talents of some of the best arrangers in cabaret and the results are swinging, fresh and heartfelt. The program include a visceral pairing of "Mad About You" with Noel Coward's "Mad About the Boy," "...one of the best medleys to emerge from a cabaret show in the last decade" (Nitelife Exchange). Other twists come from the segue of the familiar "Roxanne" into "Tomorrow We'll See" and "Every Breath You Take" fused with "Set Them Free." The show includes other great Sting hits such as "Moon Over Bourbon Street," "Englishman In New York," and "Brand New Day."

Sting Stang Stung! not only showcases Loar's vocal and stylistic range, but she also brings the story in each of Sting's lyrics to life with smoldering sensuality and outrageous wit. Loar is not only a consummate musician, but also shares with the audience her considerable acting and comedic gifts; she lives within the songs and turns each one into a movie. There is an overall journey for the audience without it being an in-your-face "tribute" show.

In the interludes between songs, Loar talks about her decades-long relationship with Sting's music and also how she finally got to personally meet and work with him: "all I could do was sigh," the title of an original song by Ms. Loar, is her wry, self-deprecating take on what happened when she finally came face to face with her muse. Loar's interjections of biographical notes from the pop star's life offer entertaining but informative insights into the music. Sting, Stang, Stung is an evening of exceptional music and a quirky, hilarious, heartbreaking and truly beautiful performance

Loar is on fire with invention and her versatile and fluid jazz/rock voice soars and glides through the Sting songbook, bringing each story to life with smoldering sensuality and outrageous wit. A quirky, hilarious, heartbreaking and truly beautiful performance. Loar lives within her songs. She turns each song into a movie.



Sting, Stang, Stung!

Rosemary Loar swingin' the music of Sting



Rosemary Loar fell in love with jazz the first time she heard Billie Holiday sing on a scratchy old 78 LP. And sing jazz is what she did when she first came to New York, working in many of New York's legendary downtown jazz spots. But Broadway beckoned. Now, five Broadway shows, four national tours and numerous regional productions later, Rosemary returns to her first love. To celebrate her return she released her debut jazz/cabaret CD, *The Quando Swing* in December 2008.

Ms. Loar has been a cabaret artist for over 20 years. She has sung in New York City at Birdland, The Iridium, The Metropolitan Room, The Laurie Beechman Theater, Town Hall (as part of the Cabaret Convention), Symphony Space, Upstairs at Sardi's with the Joe Traina Quintet (tribute shows to Arlen, Van Heusen and Gershwin), Hotel Pierre (tribute show to Kander and Ebb) in LA at the Gardenia, Luna Lounge and MBar, in Chicago at The Tambourine Room and last summer she made her German cabaret debut in Munich at Roy's.

Rosemary's Broadway debut, *You Can't Take It With You* starring Jason Robards and Colleen Dewhurst, provided her a perfect introduction to theatrical comedy. Her first Broadway show was followed by National Tours of *Godspell* and *42nd Street, Encore*, the celebratory tribute to Radio City Music Hall, and a spot on an HBO television special starring Mary Martin and Ethel Merman. Subsequent Broadway shows include *CATS* (critically acclaimed for the role of Grizabella), *Chess*, *Sunset Boulevard* with Glenn Close, and the hit revival of *Once Upon A Mattress* starring Sarah Jessica Parker. She was awarded a Phoebe Award for her portrayal of Ivy Rowe in the original musical, *Fair And Tender Ladies*. Rosemary also created the role of Gladys Fritts in the off-Broadway musical, *Radio Gals*. She was featured in the Drama Desk nominated ensemble piece *The Audience*. Most recently Ms. Loar played Grandma Who in the national tour of *The Grinch Who Stole Christmas*. She was featured in the indie film *The Query* and Dorothy Parker film *The Sexes*. Rosemary can be heard on the cast albums of *Chess*, *Sunset Boulevard*, *Once Upon A Mattress*, and of the movie, *The Emperor's New Groove*.

Rosemary is also no stranger to the concert stage. She was the featured vocalist for the PBS-TV production, *New Year's Eve With Guy Lombardo*, which was a staple of the winter holiday season for 4 years. She performed at Town Hall with Garrison Keillor's *Prairie Home Companion* and at Carnegie Hall (concert version of the Broadway show *Chess*). She was a featured soloist for the prestigious *Lyrics and Lyricist* series at the New York City 92nd Street YMCA. Ms Loar has sung with the North Carolina, Orlando, Nelson Riddle and Peter Duchin Orchestras. Internationally she performed *The Andrew Lloyd Webber Tribute* in Sardina, Italy and Berlin, Germany. Rosemary is also a rock/pop composer and has released 4 CD's of her original music on the Atlor Music label. For more info go to www.rosemaryloar.com



“Sting, Stang, Stung!”

by Roy Sander

In her show devoted to the songs of Sting, Rosemary Loar advances the view that Sting is the Cole Porter of our generation because, like Porter, he is not afraid to write intelligent lyrics—or lyrics that are simple, profound, and universal. For the rest of the show, she makes a persuasive case for her thesis: the songs are extremely well crafted and display the very qualities she alleges. She tells us further that she was attracted to Sting's music the first time she heard it because it was not just pop, but also had rock and jazz elements, and it was theatrical. True again. And the very good news is that thanks to Loar's considerable skill as a singer/actress, and in no small measure thanks also to a treasure-trove of creative, varied, frequently jazz-flavored arrangements, the evening pays Sting the lyricist and Sting the composer all due honor. The selection that probably bears the most direct comparison to Cole Porter's work is a pairing of "Roxanne" and "Tomorrow We'll See." Its subject is a streetwalker, and like Porter's "Love for Sale," its attitude is non-judgmental. Indeed, it is even more sympathetic than the earlier piece, but no less hard-hitting—and having been written so many decades later, it is more raw, more explicit. Like its predecessor, it is strong and striking—as is Loar's performance.

A pairing of "Every Breath You Take," that quintessential song of obsession, and its antipode, "If You Love Somebody, Set Them Free," is a good example of the show's strengths. Loar's interpretation of the first song is not as dramatic as one may be used to, but it is intense and focused, and its expression of dependence is more prominent than normal. In the second, she is clearly working to sell herself on the song's counsel—until the end, when she finally accepts and embraces it. The arrangement, singing, and acting are all of a piece, an integrated whole.

And so it goes, song after song: "Brand New Day," with an insistent rhythm and a forceful vocal interpretation; a cool-jazz-with-scat presentation of "Englishman in New York," making him a very hip Englishman, indeed; "He's Too Good for Me," about a mismatched relationship that has its compensations, with an arrangement that alternates between jaunty and serious; "Never Coming Home," a dramatic arrangement and vocal rendition of a song about escape, as well acted as it is sung.

Loar is fully immersed—and, therefore, so are we—in "Mad About You," a single-minded expression of all-consuming passion, here underscored by a Latin rhythm [see additional comments, below], and in her encore, the lovely "Fields of Gold," she clearly savors the remembered images.

The extraordinary arrangements are, variously, by musical director Frank Ponzio, Daryl Kojak, John DiPinto, and Rosemary Loar—separately and in collaboration. The instrumentalists are: Frank Ponzio, a wizard on the piano; the always-fine Tom Hubbard on bass, and the excellent Vito Lesczak on drums.

Rosemary Loar: Sting, Stang, Stung!

by Rob Lester - Cabaret Scenes

Someone ran quite a Sting Operation over at Manhattan's beehive of activity, the Metropolitan Room. Rock star Sting's songbook got jazzified. Rosemary Loar is an adventurous singer/songwriter resisting easy classification and predictable musical paths, not unlike her subject. ...

(Her) Singing demonstrates polish, a flexible voice, supreme confidence and abilities to navigate all kinds of musical waters. ...

... Thoughtfulness abounded. I found enough to be intrigued by, be swept along with, and consider in a new light as the magnifying glass examined the songbook. Loar has a lure and the Sting thing should create some buzz.

Rosemary Loar: Sting, Stang, Stung!

by: John Hoglund - After Dark

Watching a singer like Rosemary Loar who brings a bright jazz swing and a subtle, good-humored sexiness to almost everything she sings makes you realize the crucial role good instincts play in the too often self-conscious, overly-confessional and sometimes overwrought world of cabaret singing. Such traits are on display in her new ambitious show, oddly named Sting, Stang, Stung!

At Metropolitan Room at Gotham. The show is a musical tribute to the songs of pop singer/songwriter Sting whom she basically admits to having a longtime obsession with (more on that later.)

Returning to the small stage after a brief hiatus, Ms. Loar is a rangy jazz belter who has shown herself to be an exceptional singing actress in past cabaret forays, once again shows why she should be more visible on the club scene. Her new show has some serious highlights worth noting. Rather than just toss off the words and music with the usual rah-rah pop/jazz enthusiasm, she has joined forces with some formidable jazz musicians and arrangers, starting with her ingenious musical director/arranger Frank Ponzio, master bassist Tom Hubbard and excellent drummer Vito Leszczak, who complete the onstage trio. Add to this musical contributions by John Di Pinto, Daryl Kojak, Ponzio and Loar herself, and the musical stylings were worth the price of admission alone. The arrangements were so captivating, it would be hard for any vocalist to live up to them. Loar had her work cut out for her from the first note. Happily, she rose to the occasion in spite of a few hiccups along the way.

Some of the pop nuggets she dug up for this homage to an icon ranged from a sturdy get up and go opener "Brand New Day," arranged by Ponzio, followed by "Englishman In New York," arranged by Kojak. Both kicked off the show with a lot of spirit that resonated throughout her lively interpretations. Other highlights included a sultry "Moon Over Bourbon Street," in an outstanding arrangement by Ponzio and "All I Could Do Was Sigh," personalized through her own arrangement.

However, and it's a big one, Loar repeatedly returned to her childlike silly banter about this puerile obsession with Sting, "It was always my goal to sing with Sting." She reached that goal when she sang back-up vocals with him on the film, *The Emperor's New Groove*. It was fine initially. Funny, too. But to carry this triteness throughout the show, ultimately diminished the effectiveness of what she succinctly created musically. She even told of fantasizing about the two of them in the laundry room against the washer. That's a bit more visual than is needed.

The show was void of what could have been fascinating anecdotes about this pop star. Even the slightest history of the man who has won Grammy Awards as well as international recognition for his benevolence to charities, would have sufficed. The incessant talk about her physical attraction became an obstacle that made a near-perfect musical jaunt distracting. Some more serious conversation against such a high level of musicianship and great song choices, called for occasional set-ups to compliment this pop idol's profound story songs, and would have made a good show a perfect one. An experienced director would have helped.

A golden moment became the hour's best moment with a visceral pairing of "Mad About You" in union with Noel Coward's "Mad About the Boy." This is one of the best medleys to emerge from a cabaret show in the last decade. Other terrific turns came with the more familiar "Roxanne" sung with "Tomorrow We'll See." The same was true of "Every Breath You Take" fused with "Set Them Free." It all proves what Loar is capable of and that she easily has the goods to make it all work to perfection. The material alone calls for a showcase

And About Previous Shows Here's What The Critics Said...

"Since Broadway can't seem to keep talents of this magnitude occupied, audiences starved for good music and solid entertainment can be grateful that cabaret and Rosemary Loar have found one another." - *NY Post*

"Loar has that little touch of madness. The sorts of performers Loar recalls include Beatrice Lillie and Madeline Kahn....It's the interjections of nuttiness (naughtiness) that makes Loar someone worth watching." - *David Finkle - Back Stage*

"Showing skill as a songstress and songwriter, Rosemary Loar maneuvered her way through a self created forest of singing styles and topics. Her approach ranged from jazz to operatic to show tune, sometimes utilizing all three styles on a single song." - *Variety*

"A veteran of several Broadway shows (Cats, Sunset Blvd., etc.,) and numerous other professional credits, Loar is an exceptionally powerful vocalist who takes over the stage and sings her heart out." - *Cabaret Hotline*

"Loar can hold a hold a torch to any singer around." - *Seattle Times*

"...the one-woman versatility of Rosemary Loar. She is an effervescent soprano, a seasoned theater performer, a jazz bird, vivacious, funny and likeable." - *Elizabeth Ahlfors - Cabaret Scenes*

"Who needs a microphone with a voice like hers!" - *Anchorage Times*

"Loar's stylistic range is quite impressive. She's an inventive jazz signer scatting vocalize to the melody of Bach's Two Part Invention and a sublime shaded meaning." - *Back Stage*

"Her acting is as powerful as her singing." - *Philadelphia Daily Local Post*

"There is a very emotional core to her interpretations..She performs with a zest that is thrilling and captivating on many levels. It's hard not to be impressed with one so attractive and brimming over with such talent.." - *John Hoglund - After Dark*

