

# It's Not Where You Start

*The Songbook of Barbara Cook*  
*Bernstein, Hammerstein, Sondheim & More*

## Shana Farr

Music Director, Jon Weber  
Director, Duncan Knowles



"Shana Farr is musically infallible...  
a consummate actress."

THEATER PIZAZZ

**"BRAVISSIMA!"**

*"Farr's dazzling vocal agility is certainly in Barbara's class."*

*"It was heaven"*

*"A glorious evening...An astonishing accomplishment."*

THEATER PIZAZZ

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Barbara’s class.”* THEATER PIZZAZZ



## ABOUT

This stunning revue is a successful program highlighting the unique talents of legendary performer, Barbara Cook with music and lyrics by Bernstein, Hammerstein, Sondheim and more, cleverly assembled and heartfully rendered by performer, Shana Farr. With Music Director, Jon Weber and Director, Duncan Knowles, they have woven quotes, philosophies and statements made by Ms. Cook and others with the songs for which Ms. Cook is famous, telling an emotionally structured story that exudes warmth and optimism.

Displaying an intelligent and sophisticated approach to the material and with a polished elegance, Shana Farr brilliantly commands the stage and leads the audience on a journey from a young ingénue to a woman full of life experience. Barbara Cook was a singer, an actress, a mother and a teacher, and Ms. Farr taps into every single one of those roles in her own personal and inspirational way.

It is an engaging, varied and rock solid evening of optimism, sophisticated silliness, and life experience.

This material is perfectly suited for this full, resonant voice with a vocal range right up there with Barbara Cook. Outstanding moments in the show that display the evolution of the story occur with the clever pairing of “You’re A Queer One, Julie Jordan” and “If I Loved You;” between “A Wonderful Guy” and “Hello, Young Lovers;” in the very real and vulnerable “Anyone Can Whistle” and during “Losing My Mind.” Then, after a full show of vocal amazement and interpretation, the audience is blown away once more by Ms. Farr’s vocal prowess in “Glitter and Be Gay.”

The show ends with Barbara Cook’s all-time favorite, “It’s Not Where You Start, It’s Where You Finish” which has the audience cheering and clapping along ending the evening with an upbeat outlook on life.

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# SONG LIST

70 minute show  
Voice & Piano



## Barbara Cook Medley

"This Is All Very New To Me" (*Plain and Fancy*)

"Goodnight, My Someone" (*The Music Man*)

"Will He Like Me?" (*She Loves Me*)

"I Cain't Say No" (*Oklahoma!*)

"I Wouldn't Marry You" (*The Gay Life*)

"My White Knight" (*The Music Man*)

"Til There Was You" (*The Music Man*)

"You're a Queer One, Julie Jordan" (*Carousel*) / "If I Loved You" (*Carousel*)

"Make Believe" (*Show Boat*)



"A Wonderful Guy" (*South Pacific*) / "Hello, Young Lovers" (*The King and I*)

"Ice Cream" (*She Loves Me*)

"Can't Help Lovin' That Man Of Mine" (*Show Boat*)

"Anyone Can Whistle" (*Anyone Can Whistle*)

"Send In The Clowns" – (*A Little Night Music*)

"Everybody Says Don't" (*Anyone Can Whistle*)



"Not A Day Goes By" (*Company*) / "Losing My Mind" (*Follies*)

"Glitter and Be Gay" (*Candide*)

"It's Not Where You Start" (*Barnum*)

"A Dream Is A Wish Your Heart Makes" (*Walt Disney's Cinderella*)

# FULL REVIEW – THEATER PIZZAZZ

## SHANA FARR AND BARBARA COOK

POSTED ON SEP 20, 2017 IN MUSIC REVIEWS



They glittered and made us gay



Shana Farr

By Beatrice Williams-Rude

What was it that lit up the sky and held a hurricane at bay Tuesday evening? The bravura performance by Shana Farr singing songs from the repertoire of Barbara Cook. The one-night event took place at The Players club.

Having worked with Barbara Cook in the '60s and been a fan forever—there was a time when to know me meant having to listen to her recording of *Candide*—I approached last night's performance by a singer invoking her name with a wary eye and "show me" attitude. And Shana Farr did indeed "show me."

Shana Farr, svelte in her gold lamé gown, is beautiful, willowy, elegant and tasteful—eye candy for sure.

While Barbara Cook's voice had a unique sweetness—as did Luciano Pavarotti's—Shana Farr's dazzling vocal agility is certainly in Barbara's class. Last night's program was more demanding than most opera roles.

Opening with "This Is All Very New to Me" from *Plain and Fancy* she went on to "Good Night My Someone," from *The Music Man*. All the interstitial material leading from one set to another was relevant, informative and charmingly presented.

The sensitive, facile pianist was Jon Weber. Duncan Knowles is credited as the director.

Shana Farr demonstrated repeatedly that most difficult of vocal demands, singing pianissimo in the upper register. It was heaven as she floated those high notes. Her comic flare was on display in "I Cain't Say No" from *Oklahoma* and in an enchanting snippet from *Carousel* in which she played both roles in an exchange between Carrie Pipperidge and Julie Jordan. This is a lead-in to "If I Loved You."

There was a bouncy rendition of "Can't Help Loving That Man," self-deprecatingly labeled as an early audition mistake. However, that's just the way it was done in the show! Shana Farr is musically infallible. Following this was the slower familiar blues version. Shana Farr caught the pathos of Stephen Sondheim's "Not a Day Goes By" and "Losing My Mind" revealing a consummate actress.

Barbara Cook's songbook includes material from Albert Hague-Arnold Horwitt; Meredith Willson; Jerry Bock-Sheldon Harnick; Rodgers and Hammerstein; Arthur Schwartz-Howard Dietz; Jerome Kern-Oscar Hammerstein; Stephen Sondheim and most demanding of all, Leonard Bernstein.

Shana Farr doing "Glitter and Be Gay," from *Candide*, was the high point of a glorious evening—more difficult by far than the "Jewel Song" from Gounod's *Faust*, which it was spoofing and, in fact, more demanding than many of the coloratura roles in grand opera.

While Barbara Cook added to her songbook in a career that spanned decades, Shana Farr sang the plums all in one evening, an astonishing accomplishment.

When she sang "Ice Cream" I was reminded of Walter Kerr's review of Barbara Cook in *She Loves Me*, from which the song comes. It was framed as a Valentine of the period. After he'd heaped praise on Barbara Cook, he said she was to avert her eyes, whereupon he expressed his reservations about the show. He then added more compliments for "dear Miss Cook, dear Miss Cook."

Well, Shana Farr doesn't have to avert her eyes. She sang non-stop for well over an hour and there were no false notes. Bravissima!

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