

# KAY COLE SOUVENIR



MEDIA KIT



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Kay Cole – *Souvenir* is an intensely personal journey through songs that resonate with Kay and that she loves singing. A true collaboration between her, producer Bruce Kimmel, and John Boswell, her amazing musical director, the CD is filled with great songs – some Broadway, some pop, but all wonderfully melodic, funny, touching, and lovingly sung.

The voice, the purity, the power, the subtlety, the nuance is all there. There are songs from shows she's done (*Bye Bye Birdie*, *Best Foot Forward* and, of course, *A Chorus Line* – singing the song that was actually supposed to be sung by her originally but wasn't), along with an eclectic and great selection of others by Jerome Kern and Oscar Hammerstein, Carly Simon, Billy Joel, Al Dubin and Harry Warren, and other greats.

It's been a long time coming, but we hope you'll agree that the wait was worth it.

Available NOW at [www.kritzerland.com](http://www.kritzerland.com)

KAY COLE SOUVENIR





KAY COLE

PHOTO BY MICHAEL LAMONT

bio



In 1975, *A Chorus Line* took Broadway by storm and ran an astonishing 15 years, making it (at that time) the longest running musical in history. Featured in that original, brilliant company was a diminutive powerhouse named Kay Cole as Maggie. In the song, “At the Ballet,” composer Marvin Hamlisch wrote her one of the greatest money notes in history and when Kay hit it, it was like the heavens opened — it was a great Broadway voice of incredible purity and power, but also subtlety and nuance.

Kay was already a musical theatre veteran by that time. As a young performer she played Amaryllis in the first national tour of *The Music Man* with Forrest Tucker. She’d been on Broadway in the national tour of the original production of *Bye Bye Birdie*, and had so-starred opposite the then-just-starting-out Liza Minnelli in *Best Foot Forward*. She also appeared in *Stop the World, I Want to Get Off* with Anthony Newley, and was in the original cast of Newley’s *The Roar of the Greasepaint, the Smell of the Crowd*.

A few years later she did *Hair*, *Jesus Christ Superstar*, and *I’m Getting My Act Together and Taking It on the Road*. It’s taken a little over forty years for Kay to do her first solo album. During that time she began a successful career as director/choreographer, making only occasional appearances as a performer.

A long friendship with record producer, Bruce Kimmel would always result in conversation about doing an album, but other jobs came and went and time marched on — but the album was always something both wanted to do. In 2013 Kimmel convinced Kay to come guest star in one of his monthly Kritzerland series of cabaret shows (now in their 7th year), and that performance was so magical, that she came back several times to enchant audiences; and conversations about the album began again. And so, her first solo recording, *Souvenir*, was recorded and released in 2017.

Cole and Kimmel have used many of the songs from her debut CD and crafted an evening’s entertainment, also called “Souvenir.” This event is her first as a solo artist headlining a cabaret concert ... yet another souvenir in a lifetime of treasures.

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press



BWW Review:

## Dynamic Kay Cole Soars with SOUVENIR

It is great to see an artist of Kay Cole's caliber perform her very first solo cabaret at a later stage of life. This woman has done TV, film, Broadway, national tours; she has directed both musicals and plays, choreographed... and now has released *Souvenir*, her very first solo CD and achieved a glorious cabaret debut at Sterling's Upstairs at the Federal on Sunday July 16. The show also called *Souvenir*, which ran under an hour, was directed by Cole's long-time friend the wonderful Bruce Kimmel and musically directed by the fabulous John Boswell, who accompanied her on the piano throughout.

Kay Cole has a lot to tell about her life and career, and somehow she managed lovingly, with Kimmel's effectively streamlined approach, to fit all the major points into an hour show, starting with her youth, onto *A Chorus Line* in 1975 and beyond. Cole is petite, lovable and warm with her audience, and as she pointed out, is a truly happy person. She absolutely glows from moment to moment so her fun stories come to vibrant life... and all of us experience such joy as a result. Her voice has never sounded better, clear, expert phrasing, belting out the powerful songs, hitting and sustaining the high notes with ease. She knows herself and this produces such a fine cabaret performer. She also has a self-deprecating humor that everyone can relate to. She did *The Parent Trap* with Hayley Mills, in which she had a small role and alluded to the fact that if you blinked, you missed her performance. Later she did *Hello Down There* with Richard Dreyfuss, which was later voted one of the 10 worst films ever made. What sincerity! And the variety of her work onstage is astounding from the melodious *The Music Man* to the bold Anthony Newley's *Stop the World, I Want to Get Off* and then on to rock and pop

like *Hair* and *Jesus Christ Superstar*. She has literally done it all. Bless her talent and perseverance!

Highlights of the evening were of course the medley of songs about being happy "Happy Talk," "Get Happy," "Happy Together," "You Made Me So Very Happy," and her favorite "Make Someone Happy." She confessed to loving ballads, also pop and rock and she blended both into her program with such delightful tunes as "Simply," "One Boy" from *Bye, Bye Birdie*, the beautifully rendered "Moonfall," "What I Did For Love" a signature song from *A Chorus Line*, the dynamically performed Anthony Newley composition "Once In a Lifetime," the commanding "You're Gonna Hear From Me," the lovely ballads "Long, Long Time" and then the bouncier "I Got Love." All these choices also attest to her love of love.

Cole claims that Bruce Kimmel has been badgering her for years to put a show together, and finally she gave in. I am so glad she did, as it is adding a brand new phase to her illustrious career. If Kay Cole repeats this show, and I hear she's taking it to New York, don't miss it! *Souvenir* is a gem and the lady is one of the best.

— Don Grigware  
BroadwayWorld.com  
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