

Cabaret king in North End

In Boston's newest cabaret complex, the North End's Theater/Lobby (216 Hanover St.), is the magical Alfonso Vilallonga, who won this year's Encore Award as Outstanding Male Cabaret Vocalist.

Vilallonga works in the continental cabaret tradition. Accompanied by a superb backup group of bass, drums, piano and violin, the Spanish-born Vilallonga is a slim, elegant performer.

While his show mines the rich lode of international popular song — Cole Porter's "Let's Misbehave," Charles Aznavour's "Formidable," Kurt Weill's "Bilbao Song" and Edith Piaf's "La Vie en Rose" — Vilallonga also performs a half-dozen of his own compositions: the eerily syncopated "Danger Waltz," a song about suicide; a study of obsessive love, "To the Edge"; the plaintive "Don't Move, Don't Go."

— ARTHUR FRIEDMAN

BOSTON HERALD
Oct 17th 89

Let The Seduction Begin!

"A steamy Latin vocalist!" — GLOBE

"See him...the Cabaret King!" — HERALD

ALFONSO VILALLONGA
and the Cabaret Rose

Discover The Passion Of European Cabaret!
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The Cabaret at **THEATRE LOBBY**
227-9872
Teletron 720-3434 216 Hanover St/N.End



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(I haven't approved of
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Let The Seduction Begin!

DISCOVER THE PASSION OF EUROPEAN CABARET!

FINAL 2 WEEKS!
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Globe . A week later
after I complained

Cabaret Rose — class entertainment

by BILL BERRY

Going to a cabaret is a whole new experience for Boston's audiences and going to the cabaret at the Theatre Lobby at 216 Hanover St. is well worth the experience.

European-style performer Alfonso Vilallonga has brought his *Cabaret Rose* to this little theatre below the European Restaurant and one wonders: how owner-producer Anthony Capodilupo managed to lure this captivating entertainer while he has a hit musical *Party of One* play in the adjoining theatre.

If you want to be pampered, entertained and treated, then *Cabaret Rose* is a "must see" in this intimate setting. Composer,



arranger, guitarist and tenor Vilallonga is a combination of Jacques Brel, Johnny Mathis, Marlene Dietrich, and Billy Crystal. He is Spanish born and came to the U.S. to study at the Berklee School of Music.

The four piece back-up (piano, bass, violin, and drums) not only support but solo when you least expect it. Surprises abound as Vilallonga comments: "Irving Berlin died a short while ago and so we thought we would do a song by Cole Porter." The Cabaret features music from the 20s to the 50s punctuated with dead-pan dialogue. The music is traditionally intriguing but if you listen closely the music may quickly change to an unexpected rendition of Beethoven, "Winter Wonderland" or "Under the Old Apple Tree" and end with a piano or drum solo.

Boredom is something you will never feel at this lively entertainment that had a variety of age groups of two to twelve gathered around tables laughing, listening and participating during the two hour show. Multi-lingual Vilallonga entranced the audience in French, Spanish, Italian and English — moving from one language to another as easily and effortlessly as any of us produce our charge cards.

The thin figure, dressed in dark clothing kept arms raised at the end of pieces and an expressionless face whether he was singing dramatic music or comedy. After singing, "When she's around, my days are blue. She's my obsession," straight-faced Vilallonga added, "I'm going to call Dr. Ruth."

Wrapping himself in his arms while turned back to the audience, this versatile tenor moves as if dancing to "She Takes Me To Paradise," and the i comments, "Sometimes to take someone to paradise, you have to go through Hell." He then turns to the audience and asks, "Have you taken someone to paradise?" A few people begin snickering and Vilallonga adds, "We never know!" in such smooth tones and lack of expression that the audience roars.

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