

SANDY BAINUM

ACTOR · SINGER · DANCER SAG · AFTRA · AEA

ALBUM REVIEWS

It Might Be Fun

"Smiles come in many varieties in song: there's the big uncomplicated grin; the smiling-through-tears search for the elusive silver lining; the gritted-teeth smile that's fueled by determination and survival skills. Sandy Bainum flashes all these smiles in *It Might Be Fun*....The songs are all likeable ones by Bruce Kimmel and arranged by Lanny Meyers; the trio worked together before on the Kritzerland label and it shows....A huge orchestra brings a lush, full sound—lovingly balanced and brought out to serve the songs rather wallpaper or overwhelm them."

— Rob Lester, *Talkin' Broadway*

"I already knew going in how good she is. But this CD exceeded my expectations. One minute, she can really rouse you up to great musical heights; the next minute she can break your heart. It's really a combination of the sound of her voice and her impeccable phrasing. She knows her way around a tune, that's for sure. She will definitely become a three time "Artist of the Week" and we plan to feature this album for a good long stretch."

— Paul Richards, *WHLI Radio*

"For her latest recording, singer Sandy Bainum decided to go with an album of all original songs, songs written by her album's Grammy-nominated producer, Bruce Kimmel. And as the title hints, the collaboration turned out to be fun. Bainum's luscious voice caresses the lyrics of ballads such as the ode to marriage, "Truly Married," and brings out every ounce of melancholy in "Three Acts." She can also belt as she does on "What Do I Do Now?" or display a soft and jazzy side in "I'm Here." She proves she can get the laughs with a number like "Who Do I Have to Blank to Get Out of This Show?"

— Rob Stevens, *Grace Notes*

Simply

"As you listen to Sandy Bainum sock out pop and show tunes in perfect pitch with a crystalline soprano that only gains in substance the harder she emotes over the large orchestra, she seems the personification of a leading lady at her zenith. She's that good. At times, her skilled soprano and seamless phrasing recalls Barbara Cook or Judy Collins in their primes. She sings with unerring smoothness, harmonizing precisely with a flute's fluidity, making musical magic. This well-produced album..."

— John Hoglund, *Cabaret Scenes*

"Her magnificent range allows her to sing all Broadway and pop standards with an unsurpassed clarity of diction and superb phrasing. Her concert was a real treat...and not only does she possess a smooth, silky voice but a warm, invigorating spirit that practically lifts you from your seat"

— Don Grigware, *Broadway World*

This Christmas

"There is a new kid in town, and she's got herself a Yule Tide winner the CD called "This Christmas". Sign me up for membership in the "Sandy Bainum club..."

— Bill Miller, *Talkin' Broadway*

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(ALBUM REVIEWS CONTINUED)

"What can you say about Sandy Bainum? She's a 2 time WHLI "Artist of the Week"; once for her album "Simply", the other for her brilliant Christmas album which, by the way, we felt was the showcase Christmas album of the year last season. The hard work she and her team put into this album is quite evident upon listening to it. It was a pure joy to program it last year. I JUST WISH THIS HOLIDAY SEASON WOULD GET HERE SO WE COULD DO IT ALL AGAIN."

— *JPaul Richards, WHLI*

"There's a new voice in town, and it's a good one. Sandy Bainum. Just in time for Christmas is her latest album, "This Christmas." It's a welcome present, all wrapped up in excellent musical sounds of a lush orchestra of strings, a French horn, a harp, and lots of other glistening goodies to celebrate the season, including one of the best jazz bass players: Jay Leonhart. Sandy Bainum has a commanding voice and she takes charge of all the typical Christmas songs, but with a distinctively different approach. She handles the lyrics with a deft touch, and there are a few original songs tossed in for the icing on the holiday cake. Put Sandy Bainum's "This Christmas" under your tree for your holiday collection of music. I'm adding to my play list. You should, too."

— *John Bohannon, WRHU, New York*

"The very sunny Sandy Bainum still believes in Christmas and makes it work. Musical director Lanny Meyers (who also wrote the CD's closer, the blissful "Blessings of the Season") inspires with sparkle and shine in arrangements and orchestrations that are punchy and full of musical theatre splash rather than the heavy sugar coating that ossify some traditional holiday albums. Production values are as strong as the family values embraced in the sincerely rendered hearth-and-home-sweet-home moments. Well-sung, confidently cozy, it's an album that does not overplay the nostalgia or pep of the season."

— *Rob Lester, Talkin' Broadway*

"Christmas CDs come and go but once in a while one comes along that stands out among the rest. "THIS CHRISTMAS" by Sandy Bainum is the 2013 winner of that award. Mixed with standards and fresh new holiday songs, "This Christmas" will be around for a long time. How many times have you heard "I've Got My Love to keep me Warm"? Sandy puts a spin on her version that will make you think it's a brand new song. "THIS CHRISTMAS" will be around this Christmas and next Christmas and the next and the next ..."

— *Jim Stone, The "allnew" BIG BAND SWING, 89.7 FM, WLNZ*

"Everybody loves the Holidays and Sandy is no exception loving the tradition of enjoying Christmas music from Thanksgiving thru New Years Eve. This Christmas is rich in traditions that come from Bainum's memories old and new of celebrating the Christmas season. The accompaniment comes from The Meyers-Sullivan Orchestra under the direction of Lanny Meyers in a grand celebration fit for the stage!

— *O's Notes, O's Place Jazz*

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THEATER REVIEWS

Mame

"Leading the musical comedy at Riverside is Sandy Bainum and she is the picture of glamor, grace, charm and offers a vivacious portrayal of everyone's favorite aunt. Bainum has the elegance, beauty and winning vocal power to enchant the full houses that seem to be the fate of this production. (Don't hesitate to get your tickets!) The comic turns are in good hands with Bainum but she handles the music like a Broadway star. Whether she is warbling "Open a New Window" to her new-found nephew or delivering her 11 o'clock number "If He Walked into My Life," Bainum makes Mame's songs her own."

—Jeffery Walker, *Broadway World, Washington, DC*

"The cast here is stellar, with Sandy Bainum giving a strong vocal and comedic performance in the title role. Her heartbreaking rendition of "If He Walked Into My Life" was a tour de force."

—Julia L. Exline, *DCMetroTheaterArts.com*

"When life delivers hard knocks, Mame takes on every challenge with zest and style—just like the show's star, Sandy Bainum. And like Mame, Bainum embraces her character's can-do attitude and she performs the role swimmingly."

—Gail Choochan, *The Free Lance-Star, fredericksburg.com*

Gypsy

"But by far the performances that steal the show are the trio of strippers played by Donna Migliaccio, Tracy Lynn Olivera, and Sandy Bainum. Their feature called "You Gotta Get a Gimmick" is a standout of the production and watching these three DC vets go at it during that song is musical theatre pleasure."

—Elliot Lanes, *MD Theatre Guide*

"As the veteran burlesque dancers, Donna Migliaccio, Tracy Lynn Olivera and Sandy Bainum are a hoot as they educate the timid Louise. "You Gotta Get a Gimmick," sung by Mazeppa, Electra and Tessie Tura, is a refreshing and laugh-out-loud moment during all this family drama.

—Gail Choochan, *The Free Lance Star*

"A bright spot in the production is the strippers (played by Donna Migliaccio, Tracy Lynn Olivera, and Sandy Bainum) who appear in Act II and explain to Louise that she's "Gotta Get a Gimmick." In that moment, the hammy aesthetic of the production works, and the humorous number serves as the high point of the show."

—Katie Buenneke, *Neon Tommy*

"But its Sandy Bainum, Donna Migliaccio and Tracy Lynn Olivera as the trio of strippers who long ago should have hung up their G-strings that stop the show with an uproarious rendition of "You Gotta Get a Gimmick.""

—Jeanne Theismann, *The Connection*

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(THEATER REVIEWS CONTINUED)

"The bitterness between Louise and Rose deepens in Act 2, the mood lifted a bit by "Together Wherever We Go" and further by the strippers' anthem "You Gotta Get a Gimmick," performed ripely here by Sandy Bainum, Tracy Lynn Olivera and, in a delicious return to Signature after several years' absence, the company's co-founder Donna Migliaccio."

— Peter Marks, *The Washington Post*

Company

"Signature Theatre's Artistic Director Eric Schaeffer along with a cast and creative team of stellar talent has given us a Company revival that is more than worthy of continuing its journey after the Signature run concludes....Sandy Bainum and Bobby Smith actually make divorce funny (if such a thing is possible) and we get a glimpse of their tap skills in the "Side by Side by Side" number as well..... Complete with fine production elements, a groundbreaking score and book and a cast that is second to none, Company is one that needs to go on your run don't walk hit list."

—Elliot Lane, *MD Theatre Guide*

"Signature Theatre has outdone itself with its current production of Stephen Sondheim's breakthrough musical Company.... I cannot image ever seeing such a bold and radically re-conceived version of this show again in my lifetime. This is, indeed, a Company that will be talked about for years to come. If you are a Sondheim fanatic or you just want to feel pure theatrical bliss, do not miss this perfectly realized Company."

—David Frisci, *DC MetroTheatreArts*

"The laughs are as big as the perplexities of personality are deep in Signature Theatre's credible, vocally adept version of Stephen Sondheim and George Furth's of-revived Company."

— Peter Marks, *The Washington Post*

"If you have seen Company before, you must see this version which I believe is the very best production I have ever seen (and I've seen many) and I believe could move directly into a Broadway house. If you have never see Company, now is your chance to see this terrific production."

— Charles Shubow, *Broadwayworld.com*

Ladies Swing the Blues

"Bainum shows us why she is one of DC's best performers."

— Elliot Lanes, *MD Theatre Guide*

"Bainum is the one that has the most solid theatrical background and in this production she proves that she's equally at home singing jazz standards as she is with singing showtunes - to say that she's versatile is an understatement. Her take on "Lullaby of Birdland," in particular, demonstrates her keen ability to internalize the meaning of lyrics while sharing a technically impeccable singing voice with the appreciative audience."

— Jennifer Perry, *BroadwayWorld.com*

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(THEATER REVIEWS CONTINUED)

"Five remarkable performers make up the dream cast, each one hitting an individual groove while fitting into the well-tuned ensemble. ... (writer/lyricist) Jones captures the adoration of folks like Jack Kerouac who adored the music like a magical elixir—he couldn't get enough of the stuff as portrayed by Bainum, so well done you can almost see the imaginary lit cigarette dangling between his/her lips. Bainum also provides a stunning portrayal of the "Baroness," Parker's reported benefactor who fell hard for the music and the wounded souls who created it."

— *Debbie Jackson, DC Theatre Scene*

"Ladies" also has the advantage of having a marvelous collection of voices. Dressed in '50s-style outfits and dripping with rhinestones, White, Williams, Spears and Bainum deliver precious nuggets of jazz, bebop, blues and scat singing that suggest how music developed in America throughout the 20th century."

— *Barbara MacKay, Washington Examiner*

"A fable, set shortly after the March 12, 1955 death of legendary alto saxophonist Charlie "Bird" Parker, played by Anthony Manough, features four jazz divas played by four fabulous actresses and singers – Roz White (Billie Holiday); Lori Williams (Ella Fitzgerald); Yvette Spears (Sarah Vaughan), and Sandy Bainum (Peggy Lee)."

— *Audrey Thornton, DCMetroTheatreArts*

"Five fine singers also fill the room with sweet high notes and smoky low notes, keeping up with the band, no problem."

— *Jane Horwitz, Washington Post*

"To single out any of the performers as less than brilliant would be criminal!"

— *Jordan Wright, Alexandria Times*

Hamlet

"Sandy's portrayal of the grave digger who is robbing Ophelia's body was hilarious and creepy, as it should be."

— *Travis Andrews, DCMetroTheatreArts.com*

It's Alexander and the Terrible, Horrible, No Good, Very Bad Day!

"Sandy Bainum is appealingly quirky as Alexander's bright-eyed, syrupy teacher, Mrs. Dickens, who strikes rhapsodic poses as her students display their artistic talents. (Bainum also depicts Alexander's consoling mother.)"

— *Celia Wren, The Washington Post*

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CABARET REVIEWS

"Sandy Bainum's soulful voice connects to songs in an appealing and emotional way that is a wonderful treat for audiences."

— *Eric Schaeffer, Artistic Director, Signature Theatre*

"Local favorite Sandy Bainum returned to the Signature stage with her latest show, *Sandy Bainum: Something to Sing About*. Billed as a "celebration of positivity, featuring songs that are entertaining, engaging and ultimately uplifting," the singer delivered brightness and enthusiasm right from the opening notes of "A Cockeyed Optimist" (South Pacific) to her closing "I Can't Be Bothered Now" (George and Ira Gershwin). Her powerful yet sweet soprano voice matched her sassy, sentimental, and upbeat personality. The evening took us on a journey through her life from a small-town eight-year old singing in her closet to her Broadway role as Annie in 42nd Street to her current roles as wife, mother, and performer... There is no other way to say it: Sandy sparkles on stage. She looks terrific (the dress, jewelry, and shoes are perfect) and she can't seem to stop smiling as she glides across the stage. The singer's performance was expertly accompanied by bassist Jay Leonhart and the lush piano arrangements of Music Director Lanny Meyers. The show is directed by Bruce Kimmel."

— *Kim Moeller, DCMetroTheaterArts.com*

"Songstress Sandy Bainum returned to the New York cabaret stage to debut her newest show which celebrates positivism (how utterly refreshing) and featuring songs over several decades and musical genres by the likes of: Rodgers and Hammerstein, Dorothy Fields, Stephen Sondheim, Irving Berlin, David Friedman, Randy Newman and John Sebastian. Let me just say this, by song #3, Irving Berlin's "Beautiful Day in Brooklyn" I jotted down in my notes, "It's like she's a living Disney character. I expected to see blue birds flying around her head whistling!" This is NOT a bad thing, on the contrary, I was so smitten with her (she is stunning and her dress was to die for), her voice and the easy way in which she just sings to us that I was smiling from ear to ear and I stayed that way the entire show. What a concept!"

— *Sue Matsuki, Cabaret Hotline*

"Sandy Bainum has taken a staple of off-Broadway theaters, the one-woman monologue, and with the astute collaboration of her musical director and accompanist, Lanny Meyers, has crafted a thoroughly entertaining one-woman musical theater piece... It may be politically incorrect to admire a performer just because she looks the part, but when the lean and lovely Bainum arrived on stage in a pink gown and pearls to the strains of George Gershwin and Desmond Carter's "I'd Rather Charleston," declaring "It was me, Dorothy Parker," she convincingly was the 'twenties flapper she was about to play. One truly ne plus ultra moment was Bainum defiantly confronting the audience to deliver one of Meyers' song creations as a dyed-in-the-wool rap number...Bainum and her musical cohorts have created a very pleasing and quite absorbing visit with Dorothy Parker, her writings, and the tunes of her era. Catch them if you can."

— *Peter Leavy, Cabaret Scenes*

"The vocalist has a refined voice – and our attention. She charmingly flirts with her audience, warming the room. Intimacy enhances character presentation. "He Was Too Good To Me" (Rodgers and Hart) and "How Am I to Know" (Dorothy Parker/Jack King) offer evocative sighing restraint and seem to fit. A later medley prefaced by one or two recordings by Parker herself works beautifully. "When have you ever seen someone lip-sync a poem?" quips Bainum. These numbers flow one to the next; explanation is minimal and effectively bridge. The encore choice is perfect. Sandy Bainum is a performer worth seeing. She has a lovely expressive voice and an appealing stage presence."

— *Alix Cohen, Woman Around Town*