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Stagebill

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The John F. Kennedy Center for the Performing Arts

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CONCERT HALL

Friday Evening, May 31, 1991, at 8:30

Federal City Performing Arts Association
presents

Gay Men's Chorus of Washington, D.C.

JAMES HOLLOWAY, *Music Director*
THEODORE GUERRANT, *Accompanist*
ROBERT HAHN, *Sign Language Artist*

with Guest Artists

AMY BURTON, DOROTHY KINGSTON, DEBRA TIDWELL

and the GMCW Alumni Reunion Chorus

SCOTT HENDERSON and BOB DAGGETT	Diversity **The Chorus**
JULES MASSENET	'Gavotte' from "Manon"
GIACOMO PUCCINI	'Quando m'en vo' from "La Bohème"
WILLIAM S. GILBERT and ARTHUR SULLIVAN	'Poor Wand'ring One' from "Pirates of Penzance" **Amy Burton,** *Soprano*
LEONARD BERNSTEIN Arr. Craig Carnahan	Three French Choruses from "The Lark" **Kevin Doss** and **George Rogers,** *Soloists*
ROBERT SEELEY	Farewell My Love *(World Premiere)* **The Chorus**
ANDREW LLOYD WEBBER, CHARLES HART, and RICHARD STILGOE Arr. Thomas Pflug	Selections from "The Phantom of the Opera" **Dorothy Kingston,** *Soprano*

Intermission

The taking of photographs and the use of recording equipment are not allowed in this auditorium.
The Filene Memorial Organ in the Concert Hall contributed by Mrs. Jouett Shouse.
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DAVE FRISHBERG and BOB DOROUGH Arr. Gary Simmons	I'm Hip **A Few Good Men** **Michael Rivard,** *Director/Choreographer* **David Lindsey,** *Accompanist*
IRA GERSHWIN and GEORGE GERSHWIN Arr. Howard Cable/H. Sund	A Foggy Day In London Town **The Chorus**
GERRY GOFFIN and CAROLE KING Arr. Gary Simmons	Up on the Roof
MACK GORDON and HARRY WARREN Arr. Meyer/Cronin	Kalamazoo **Potomac Fever** **Jeffrey Buhrman,** *Director*
ARTHUR HERZOG and BILLIE HOLIDAY	God Bless the Child
PORTER GRAINGER, GRAHAM PRINCE, and CLARENCE WILLIAMS	'Tain't Nobody's Bizness If I Do **Debra Tidwell,** *Vocalist* **Steve Watkins,** *Accompanist*
DUKE ELLINGTON Arr. Mark Riese	It Don't Mean a Thing **The Chorus**
HOLLY NEAR Arr. Willi Zwozdesky	Singing With You
OSCAR HAMMERSTEIN II and SIGMUND ROMBERG Arr. Walter Scotson	Stouthearted Men
WALLY HARPER Arr. Bruce Trinkley	Sing a Song **GMCW Reunion Chorus with Guest Artists**

Notes on the Program

By JIM HOLLOWAY

"Diversity" was written for the Gay Men's Chorus of Los Angeles and has become a hit with gay men's choruses everywhere since its performance at the 1989 festival of GALA Choruses. It makes the same dynamic statement that our chorus makes before the first note is sung: "We're gay men and we're here to sing." This song says that gay people are everywhere, in every walk of life, and it celebrates our lives as proud and free people.

One of GMCW's many gifts to Washington is Amy Burton. Having introduced her to local audiences at GMCW concerts in 1986 and 1987, we share in the glow of her growing international success. Just before singing **"Poor Wand'ring One"** the lovely Mabel (of Gilbert and Sullivan's *Pirates of Penzance*) informs all that these ruthless pirates are merely errant noblemen who undoubtedly love their Queen. We wonder if Gilbert and Sullivan's pirates loved their Queen as much as we love Amy.

Works of Leonard Bernstein appeared on GMCW concerts in 1985 and 1990, and it is difficult to think of a more universally loved American composer. His style is marked by a rhythmic buoyancy, expansive melodies, and jazz influences, and his successes span both the concert hall and musical theater. These three short *a cappella* choruses are incidental music to a play called *The Lark*. The first is a paean to springtime, the second is a lilting pledge of love, and the third is a march cadence from the soldiers following Joan, the Maid of Orleans.

"Farewell My Love" was written for this occasion by Robert Seeley, a San Francisco composer whose works have become popular with gay men's choruses. Recently his "Gloria" was featured at a Carnegie Hall concert by the New York City Gay Men's Chorus, and his lovely work "You Are My Star," has become one of GMCW's favorites. The text for "Farewell My Love," also written by Seeley, offers a blessing and farewell to the spirit of a deceased lover. This work was commissioned by the Capital Club for GMCW, and tonight marks its world premiere performance.

Dorothy Kingston appeared with GMCW in 1989 as Rosalinda in our "unique" version of *Die Fledermaus*. In a different costume she is featured tonight in music from Andrew Lloyd Webber's *The Phantom of the Opera*, the popular hit of the London and New York stage. Perhaps part of *Phantom*'s appeal is that it reinterprets the flavor and style of nineteenth-century operetta within the expressions of contemporary musical theater.

Jazz is not especially a choral medium; however, its rhythms are so engaging and its devices so persuasive that jazz has become *the* major influence on American popular song. GMCW's song and dance ensemble, A Few Good Men, sets the mood with **"I'm Hip."** Our close harmony ensemble, Potomac Fever, swings with **"Kalamazoo,"** which was first introduced in 1942 by Glenn Miller and his Orchestra. The Chorus heats up the Gershwins' cool jazz standard **"A Foggy Day in London Town."** Fred Astaire introduced the original in the film *A Damsel in Distress* in 1937.

Debra Tidwell, who was featured in GMCW's first cabaret concert in 1985, offers two selections from her musical tribute to Billie Holiday, *Lady Day at Emerson's Bar and Grill*, which won Ms. Tidwell a Mayor's Arts Award in 1989. **"God Bless the Child,"** introduced by Holiday in 1941, was destined to become her signature tune.

For many aficionados classic jazz means Duke Ellington, Washington's native son. This medley features "Hit Me With a Hot Note," "Don't Get Around Much Anymore," "It Don't Mean a Thing," and others.

Holly Near's **"Singing with You"** celebrates the richness of the earth and a love for its natural wealth. It is a catalogue of life's wonderful things and moments — one of which is singing with our alumni choristers!

Every gay men's chorus starts out singing **"Stouthearted Men,"** and so did we. In this version it is a camp classic, albeit a little difficult to sing with tongue-in-cheek. In an equally cheeky mood the baton is passed among three GMCW music directors: Jim Richardson (1981, 1983), Bruce Trinkley (1984-1989), and Jim Holloway (1989-present).

Wally Harper wrote **"Sing a Song"** for Barbara Cook, and in recent years it has become her theme song. Our version was arranged by Bruce Trinkley and features our three guest artists.

Meet the Artists

James Holloway, music director, has quite a varied musical background and an eclectic taste in music. His performances as pianist, accompanist, and conductor range from playing Brahms and Stravinsky at the Kennedy Center to conducting musicals such as *Evita* and *A Chorus Line* at the University of Maryland. Mr. Holloway is also a recitalist who has gained recognition in this country and in England for his lecture-recitals of the piano works of Tobias Matthay, an English piano pedagogue at the turn of the century. While on a bassoon scholarship Mr. Holloway earned a piano performance degree with honors from the University of South Carolina. His performing experience includes solo and orchestral music, chamber music, choral ensemble, and marching bands. In graduate school at the University of Maryland he studied piano with Stewart Gordon and Nelita True. He played in master classes at the Maryland Piano Festival for several famous pianists, including Jorg Demus, Moura Lympany, and Malcom Frager, and has studied the art of accompanying with Martin Katz. He coached the opera program while studying the art of accompanying singers with coach/accompanist Martin Katz, and he learned the musical mechanics of opera and musical theater from Gregg Tallman (who was later the director of the San Francisco Gay Men's Chorus). Mr. Holloway received his master's degree in 1978. He works for the Library of Congress as a copyright examiner for the performing arts and was listed in the 1985 edition of *Outstanding Young Men in America.* He also serves on the board of directors of the Gay and Lesbian Association of Choruses.

One of the most exciting young talents to be introduced, **Amy Burton,** soprano, opened the 1990-91 season as Gilda in *Rigoletto* for Atlanta Opera, followed by Juliette in *Roméo et Juliette* for Zurich Opera, Mahler's Symphony No. 4 in Berne, Zerlina in *Don Giovanni* for Austin Lyric Opera, and Emmeline in Purcell's *King Arthur* (as adapted by Colin Graham) for Washington Opera. Other performances this season include Susanna in *Le nozze di Figaro* with New Orleans Opera, Nanetta in *Falstaff* for debuts with Greater Miami Opera (international cast) and Portland Opera, a return recital in the New York Festival of Song series plus a recital with Lee Hoiby, recordings and concerts with the Israel Philharmonic in memory of Leonard Bernstein, and the Mozart *Requiem* with the Anchorage Symphony. Last season the artist made her Wexford Festival debut as Louisa in Prokofiev's *The Duenna* and her debut with Zurich Opera as Juliette in *Roméo et Juliette*. She returned to Scottish Opera for Adele in *Die Fledermaus* and to Indianapolis and Memphis for Pamina in *The Magic Flute*. Over the past several seasons Miss Burton has made her European debut with Opéra de Nice as the Waldvogel in *Siegfried* and Woglinde in *Das Rheingold* and *Götterdämmerung* in their new *Ring* production in both Nice and Paris; her Scottish Opera debut as Adele in *Die Fledermaus*; appearances with Austin Lyric Opera as Pamina and Juliette, as Adina in *L'elisir d'amore* and Juliette with Opera Grand Rapids, as Yum-Yum in *The Mikado* with the Minnesota and Charlotte Operas, as Susanna in *Le nozze di Figaro* with Opera Omaha, Indianapolis, Memphis, and the Lake George Opera Festival, as

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Baby Doe with Colorado Opera Festival and Central City Opera, as Despina in *Così fan tutte* with Colorado Opera Festival, as Juliette and in the world premiere of Lee Hoiby's *Tempest* for Des Moines Opera, as Pamina and Eurydice for Sarasota Opera, as Sophie in *Werther* for Lake George, as Lisa in *La Sonnambula* for Dallas Opera, as Gretel in *Hansel and Gretel* with both Indianapolis Opera and Symphony, and in several operas with San Diego Opera. Equally at home on the concert stage, Miss Burton has given recitals in Los Angeles, San Diego, Chicago, Albany, Lake George, and Lake Placid, as well as in New York. Her engagements with orchestra have included Debussy's *La Damoiselle élue* and the Fauré *Requiem* with the Pittsburgh Oratorio Society, *Jauchzet Gott in allen landen* with Indianapolis Symphony, *Knoxville: Summer of 1915* with Richmond Symphony, and *New Year's in Vienna* concerts with Detroit and Anchorage Symphonies. She is a frequent recitalist with the New York Festival of Song, most recently in John Musto's *Quiet Songs*, written expressly for her. The work will be recorded in spring 1991 by Koch International Classics. Miss Burton was one of the 1986 winners of a National Institute for Music Theater award, which included a gala concert at Lincoln Center's Alice Tully Hall, and has won numerous other awards over past seasons. The artist, a graduate of Northwestern University, is a native New Yorker and married to composer John Musto.

Dorothy Kingston, soprano, has 22 operatic roles to her credit, including Donna Anna and Zerlina in Mozart's *Don Giovanni*; Violetta in Verdi's *La traviata*; Rosalinda and Adele in Strauss' *Die Fledermaus*; and Widow Anna Glawari in Lehar's *The Merry Widow*. She has had extensive oratorio experience as a soloist with major choral societies in the Washington, DC, area. She was among the first Western singers to perform a classical recital at the Shanghai Conservatory of Music in Shanghai, China. Miss Kingston has appeared as a soloist in concerts with the National Symphony Orchestra, the Fairfax Symphony, and Northeast Pennsylvania Philharmonic. She sang in the premiere of Bernstein's *Mass*, which opened the Kennedy Center, and in Gian Carlo Menotti's ...*Bishop of Brindisi*. Her substantial experience as a vocal entertainer includes 12 years with partner and husband David Troup, with whom she specializes in the music of Broadway, operetta, and grand opera. Miss Kingston's broadcast experience with the Canadian Broadcasting Corporation in the 1960s included serving as host and singing artist for a weekly television show entitled "Variety Portraits," which involved performances of classical vocal music and operatic arias, and as co-host and singer for a weekly television show entitled "Some of the People," patterned somewhat on "That Was the Week That Was," which involved performances for live broadcast of songs of political satire as well as community involvement location shoots. From 1967 to 1970 Miss Kingston worked as a producer and on-air personality for the English Language Service of Radio Ethiopia in Addis Ababa. There she conceived of a weekly Sunday magazine-format show entitled "Kaleidoscope," for which she performed research, wrote scripts, produced interviews and poetry readings, and acted as host. She initiated Ethiopia's FM service, including 60 hours of programming per month, mostly music. She also designed and produced the first children's program on Ethiopian radio, named "Treasure Box," which aired twice weekly. Miss Kingston received a diploma in voice in 1960 from the Royal Conservatory of Toronto and a bachelor of music in 1976 from The Catholic University of America. She has studied voice with Todd Duncan, Adelaide Bishop, and Marilyn Cotlow.

Debra Tidwell is a leading Washington actress and vocalist with credits spanning cabaret, musical theater, and dramatic acting. She has performed extensively in the Washington area and has received critical acclaim for her one-woman cabaret shows, which have been featured at Blues Alley, the Henley Park Hotel, and the Marquee Lounge of the Omni Shoreham Hotel. Ms. Tidwell has played the title role in *Hello, Dolly!* and the featured role in *Ain't Misbehavin'*. She has also been featured in numerous cabaret tributes; her favorites include Harold Arlen, Stephen Sondheim, and the Gershwins. Her theatrical credits include the leading roles of Ruth in the Studio Theatre's production of *A Raisin in the Sun*, Laura Brown in *Tambourines to Glory*, and Dolly Levi in *Hello, Dolly!* Ms. Tidwell was also seen in the Olney Theatre's *Boys from Syracuse* as the Head Courtesan. The Studio Theatre selected her to play the leading role in *Lady Day at Emerson's Bar and Grill*. For her performance Ms. Tidwell received a Helen Hayes Award nomination for Best Lead Actress in a Musical and received the Mayor's Arts Award for Outstanding Emerging Artist. While performing *Lady Day* she was seen by an Italian producer and invited to be a featured performer in the San Remo Jazz Festival in San Remo, Italy. Ms. Tidwell is currently working on her next one-woman venture — a musical tribute to Harold Arlen scheduled to premiere in New York this fall. She is thrilled to return to the stage with the Gay Men's Chorus tonight.

(continued on page 45A)

(continued from page 20B)

Jeffrey Buhrman, assistant director, joined GMCW in September 1986 and has since been director of Potomac Fever, GMCW's close harmony ensemble, as well as a featured soloist in several GMCW concerts. He received the Bachelor of Arts degree from the Montclair College, where he studied voice with Marden Bate and conducting with David Randolph. He spent several years singing in New York City with a number of professional choruses while studying with Walter Blazer at the Manhattan School of Music. An interest in madrigal singing led him to found and direct a five-voice early music ensemble, Friends and Aires, performing in the New York metropolitan area. Mr. Buhrman has been a music educator for the past 16 years and is presently Dean of Students of a private school in Maryland.

Philip M. Rogerson, vocal coach, is a graduate of West Virginia University with bachelor's and master's degrees in music education. He is a teacher of voice and piano in Washington and Maryland. He is active in many local music organizations and has served as president of the Southern Maryland Choral Society, the Choristers' Guild, and the Prince George's Music Teachers Association.

Theodore Guerrant, principal accompanist, was born in Atlanta in 1950. The nephew of a concert pianist, he was first seen on local television at the age of four reciting "'Twas the Night Before Christmas" and playing Christmas carols on his child-size piano (which was altered to include pedals like his Aunt Eliza's.) By his senior year at a prestigious Southern military prep school, he was playing for (among other things) five church services every Sunday. Now, four degrees in music later, he is in his eighth season as a principal GMCW accompanist. During the remainder of the week he is director of music and organist at one church, associate organist at a second church, assisting organist at a third, accompanist for two community choruses, and in a voice studio at a local university, where he is also a half-time secretary in the music office. When he can find a few moments between weddings, he manages to appear as a keyboard soloist. "Dr. Teddy" shares his small Maryland condo with his companion of fourteen years — a tabby cat named Pandora. He remains in demand as a noted authority and lecturer on performance practices in traditional Southern Baptist hymn-playing ("A full-diminished seventh chord is worth money in the plate"). His long association with Maestro Holloway dates from 1976 as a late-night connoisseur of "Mister Jim's Home Cooked Fried Chicken and Biscuits." An unlikely duo since before Mr. Holloway's "coming out," they have planned dozens of concerts, played a few, and along the way raided churches, music stores, thrift shops, cheap eateries, and once stayed in Waterloo Station, London....

Michael L. Rivard, stage director/choreographer, is in his fifth season with GMCW as director/choreographer of A Few Good Men, the chorus' song and dance ensemble, and his second as stage director for GMCW's theatrical productions. It has been said that among other things, "Michael's credentials include a warped sense of humor, a twisted mind, and an imagination out of control." One has only to recall last season's Homecoming Hop production to verify this. Mr. Rivard moved to the Washington area in 1976 and joined the chorus in 1985. While living in this area he has studied jazz, tap, ballet, and modern dance, as well as piano and voice. He has been a featured soloist with the Great Falls Dance Company and has performed at the Sylvan Theater, the Renaissance Arts Festival, the Old Post Office Pavilion, Glen Echo Park, and Wolf Trap Farm Park. This past summer, in his spare time, Mr. Rivard studied tap at the Capitol Hill Arts Workshop with Toni Lombre, with whom he continues to study at Taps & Company. He is a member of the International Tap Association, which, since its founding in 1987, serves the needs of the tap community and promotes a greater understanding of the art of tap throughout the world. Mr. Rivard is also a founding member and teacher of the Fred Astaire Performing Arts Association based in Miami.

Robert Hahn, sign language artist, is a professional certified sign language artist and interpreter. His unique blend of music and American Sign Language adds an exciting visual dimension to the dramatic, musical, and concert stages. Mr. Hahn has been GMCW's resident interpreter since its beginning and has been a guest artist with the Los Angeles, New York, Boston, Atlanta, Denver, and Windy City (Chicago) gay men's choruses. Last June his biggest challenge was realized when he taught the 80-member Gay Men's Chorus of Washington to sign a verse from "The Great Peace March." Mr. Hahn has interpreted on Broadway, off-Broadway, and at Lincoln Center, the National Theater, Arena Stage, Ford's Theater, and the Kennedy Center. His credits include interpreting *Cats, As Is, Sweet Charity, Evita, Sweeney Todd, Acting Shakespeare, Sunday in the Park with George*, and for the 1989 Presidential Inauguration ceremonies. Mr. Hahn is currently a freelance interpreter and trainer and serves on the adjunct faculty at Gallaudet University.

The Gay Men's Chorus of Washington, D.C. celebrates its tenth anniversary with tonight's concert. And what a decade it has been. From two dozen eager Gay men banding together at the instigation of founding mother Marsha Pearson on June 28, 1981 (ten days after the San Francisco Gay Men's Chorus sang in the Kennedy Center on its national tour), to tonight's ensemble of more than one hundred men, the Gay Men's Chorus of Washington, D.C. takes its place as a respected musical and cultural institution in the nation's capital. On

January 2 Mayor Sharon Pratt Dixon acknowledged the chorus in her inaugural address:

> "To walk down 18th Street in Adams Morgan is to see the richness of a hundred different cultures at play.... We speak Spanish, Korean, Hebrew, and Farsi. We dance the Electric Slide and we sing in the **Gay Men's Chorus**....We are a community reflecting the new diversity that is America."

The achievements of our first decade are many: from receiving the 1989 Mayor's Arts Award for Excellence in an Artistic Discipline to spirited participation in numerous local community events like the Washington Cathedral's Episcopal Caring Response for AIDS service, the annual AIDS Walkathon, community fundraising events, the 1987 March on Washington Concert, the Kennedy Center Open House, and Martin Luther King, Jr. birthday celebrations; services of the Metropolitan Community Church and Bet Mishpachah; banquets of the Gertrude Stein Democratic Club, the Human Rights Campaign Fund, and Parents and Friends of Lesbians and Gays; benefit concerts for Wolf Trap Farm Park and the Whitman-Walker Clinic; and active participation as a founding member of GALA Choruses, including joint performances with more than a dozen GALA member choruses across the United States and Canada (in fact, on July 3 GMCW will welcome as its guest the Vancouver Men's Chorus, on tour from British Columbia, Canada). The chorus pays tribute tonight to the more than 300 dedicated men and women who have been part of the GMCW family during the past decade, including at least 21 of our brothers who did not live to share in this celebration, but whose spirits sustain us tonight.

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GMCW is a recipient of funds from Brother Help Thyself to support the Tickets for PWAs program, which provides free admission to GMCW concerts for persons with AIDS and their caregivers.

The Gay Men's Chorus of Washington, D.C. is a member of the Gay and Lesbian Association of Choruses (GALA Choruses), an international alliance of more than ninety men's, women's, and mixed choruses in the United States, Canada, and Europe. GALA Choruses produces a choral festival every three years, the next to be held in Denver in 1992. GALA Choruses also plans annual conferences for directors and managers, addresses problems of mutual concern, and assists with the sharing of musical holdings. GALA Choruses is a nonprofit, tax exempt corporation with offices at 1617 East 22nd Avenue, Denver, Colorado 80205.

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GAY MEN'S CHORUS OF WASHINGTON, D.C.

JAMES HOLLOWAY, *Music Director*
JEFFREY BUHRMAN, *Assistant Director*
MICHAEL L. RIVARD, *Stage Director/Choreographer*
THEODORE GUERRANT, *Principal Accompanist*
PHILIP M. ROGERSON, *Vocal Coach*
ROBERT HAHN, *Sign Language Artist*

Tenor I
Michael G. Bohn
Fred Boykin †
Peter Brayton
Joe Cannon †
Patrick Michael Devine
Kevin W. Doss
Doug Mitchell
James W. Moore
Van L. Neel *
Gary M. Regan
Robb Rexroth
Ric Thomas Rice
George Rogers
Philip M. Rogerson
Jim Stanko
Glenn Stover
David F. Streit *
Jeffrey C. Van Luyn
Arie B. Venema
Robert G. Wicks †
Robert Wonneberger †

Tenor II
Jim Anastos
Thomas Bell
Roger C. Bergstrom
Jerry Carpenter
Daniel Coombs
Steve Crutchfield
Stanley D. Drake
Daniel J. Duch
Gary M. Durnan
C. Roger Edens *
Rod Fiorito †
Michael Goldblatt
David W. Holmes
Alex C. Klebenow
Steven Kopstein
David Lindsey †
Tom McRoberts
Jim Meany
Ron O'Leary
Len Padgett
Fred Poggemeyer *
Steve Reed
David Robinson
John Rutkowski
Jeffrey Shaw
Paul Siegel
Mark Smouse†
Dennis C. Swick *
Juan Washington
David Williams †
Joseph J. Wolfe *
Verlin Kristjan D. Yenzer

Baritone
C. Michael Baker *
Steve Bishop
Derek Brandt
Jeffrey Buhrman *
Bo Bullock
Larry Cohen
Joe Contardo
Chip Crews
James F. DeRoma
David M. Dolecki *
Bradley E. Gabel
Thom Gibb
Christopher M. Grieder †
Joseph S. Hancock
Johnny Henderson
Larz F. Kremer
Jeffrey Lea †
Darrell L. Lewis
Michael Lewis
W. Myron Maye
Martin G. Murray
Falle Nelson
Scott Pierce
Harry B. Powers
John Quiñones, Jr.
Ed Ratcliffe
Michael S. Resnick
Alan Christopher Roberts
L. Wayne Rogers
H. Laurence Ross
Michael B. Smith
Casper E. Uldriks
John Weibel
Robert "Terry" Woll
Bob Yeargan
Bill Yonce

Bass
Jim Carey
David Cooper
Michael DiPaula †
Richard Dorr
Bob Dragoset
Dan Kaufman
William Kranick †
Tom Lester
Jim Lopresti
Phil Marti
Charles A. McClelland †
Charles F. Merk
James Murphy *
Steve Pflasterer *
Dickie Popp
Kevin M. Quigley
Michael Reynolds
Rick Rosendall
Peter E. Scott
Ernie Smith

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A Few Good Men wishes to thank Jeffrey Buhrman for his musical direction and Phil Rogerson for his vocal coaching.

THE CAPITAL CLUB

The CAPITAL CLUB is the fundraising and support arm of the Gay Men's Chorus, our Angels-in-Residence and our premier fan club. In addition to a schedule of social events, benefits of Capital Club membership include priority handling of ticket orders for GMCW concerts, and admission to GMCW membership events. For additional information, write: The Capital Club, c/o FCPAA, Inc., P.O. Box 57043, Washington, D.C. 20037-0043.

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STILL THE TOP

Very early in the first official Fred Astaire/Ginger Rogers movie, *The Gay Divorcée*, Ginger catches her skirt in her steamer trunk—a predicament! "Porter...oh, porter," she calls discreetly, to no avail, Fred fast approaching. The plot is in motion. So is an era. In 1934 Cole Porter was no longer just a gleam in his own eye, a Yalie with a penchant for sprung rhythms and lyrics that bit like a boobie trap. He was "Cole," the hepcat of white-tie witticism, who would spin silver swizzle-sticks out of all our romantic predicaments, the caught skirts and the too-darn-hot spots; he was "Porter," the man who would draw sophisticated sighs out of those long dark nights and days of the soul, and then chase them away with a hair of the top dog. Anything went. This month is the centennial of Porter's birthday in Peru, Indiana, so rather than a moment of gravity honoring an American classic, do something of which Porter would approve—that voodoo, perhaps, that you do so well! —L.J.

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