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Campaign Crazy

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Notes from the President

by Robert Wheeler, GMCW President

Welcome to *Campaign Crazy!* This is the production in which the Gay Men's Chorus of Washington, D.C. does more than stand on risers and sing; we actually test our coordination by moving and singing at the same time!

GMCW puts on a production like *Campaign Crazy* once every two years. They have become a GMCW tradition—providing an excellent vehicle for us to add something extra special to our concerts and to provide a showcase for some of our fine individual talent. It is one way we let you know that we believe entertainment does indeed play an important role in choral singing.

Campaign Crazy is just what Doctor GMCW ordered for a political company town like Washington, D.C., which could use a little relief from the blahs and drearies of life inside the Beltway. With momentum building in the presidential primary process, what better way for us to inject some needed humor than with our own presidential candidate, Mrs. Foggybottom who goes beyond the slogan of "a chicken in every pot." For, indeed, she is the Cocktail Party candidate for president! So, let's have a little more fun in life and not take ourselves too seriously, at least not tonight.

On a more serious note, though, just as political candidates have to raise funds, so does GMCW. Our biennial productions are always expensive. For us they are the costly equivalent of trying to take a show to Broadway. With government downsizing in this company town, the economy is not very rosy. Even in the best of times, arts groups such as GMCW find it difficult to raise money to keep on putting on the show. And arts organizations that proudly and prominently have "Gay" in their names find it even more difficult. If you want to help keep us singing, please contact our Executive Director, Nathan Monell at 202-338-SING.

Like all political candidates, we always list and honor our financial contributors such as Capital Club members and all other donors who faithfully support us with some of their hard-earned dollars. For the names of these beloved V.I.P.s see page 34. If you want to add your name to the supporters of our Chorus family, break out that check book or credit card and help us keep on singing for you. Remember, there is no such thing as a contribution that is too small.

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AT&T also recognizes and supports the nation's leading Employee Resource Groups dealing with workplace issues —LEAGUE, the Lesbian, Bisexual and Gay United Employees at AT&T. Founded in 1988 LEAGUE now numbers over 2000 members and will have its 5th annual Professional Development Conference in Chicago from May 1-4.

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Campaign Crazy

Gay Men's Chorus of Washington, DC • James Holloway, Music Director

Act I

Stars and Stripes Forever . . . . . R.O.T.C.

This Land is Your Land . . . . . The Delegates

Well, Did You Evah? . . . . . The Delegates

Roll Call . . . . . The Chairman

Step to the Rear . . . . . The Delegates from Maryland

Dancing Queen . . . . . The Delegates

I Can't Be Bothered Now. . . . . Adam Dean Morgan, a candidate

Hostess With the Mostes'. . . . . Harold, Adam's campaign manager

Be Our Guest . . . . . The delegates from Virginia

Missus Foggybottom . . . . . The Delegates

The Clinton Family Tree . . . . . Foggybottom's friends

Newt Über Alles! . . . . . Foggybottom's friends

The Merry Wives of Windbags . . . . . Foggybottom's friends

The Washington Square Dance. . . . . Company

Act II

It Gets Lonely in the White House . . . . . The First Ladies

Down by the Sea. . . . . The delegates from Delaware

The Secret Service . . . . . The First Family

It's Not Where You Start . . . . . The delegates from the District of Columbia

Look at Me, I'm Sandra Dee/Simply Supreme . . . . . The Supreme Court

Our Favorite One. . . . . The Delegates

Beat It . . . . . Foggybottom's friends

My Way! . . . . . Foggybottom's friends

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Stars and Stripes Forever . . . . . John Phillip Sousa
This Land is Your Land . . . . . Woody Guthrie
Rollcall (from *Of Thee I Sing*) . . . . . George Gershwin, Ira Gershwin
Did You Evah? (From *DuBarry Was a Lady*) . . . . . Cole Porter
Step to the Rear . . . . . Elmer Bernstein, Carolyn Leigh
Dancing Queen . . . . . Benny Andersson, Bjorn Ulvaeus, Stig Anderson
I Can't be Bothered Now (from *My One and Only*) . . . . . George and Ira Gershwin
Hostess With the Mostes' (from *Call Me Madam*) . . . . . Irving Berlin
Be Our Guest (from *Beauty and the Beast*) . . . . . Alan Menken, Howard Ashman
Mrs. Sally Adams (from *Call Me Madam*) . . . . . Irving Berlin
The Clinton Family Tree . . . . . Joan Cushing
Newt Über Alles! . . . . . Joan Cushing
The Merry Wives of Windbags . . . . . Joan Cushing
The Washington Square Dance (from *Call Me Madam*) . . . . . Irving Berlin
It Gets Lonely in the White House (from *Mister President*) . . . . . Irving Berlin
Under the Sea (from *The Little Mermaid*) . . . . . Alan Menken and Howard Ashman
The Secret Service (from *Mister President*) . . . . . Irving Berlin
It's Not Where You Start (from *Seesaw*) . . . . . Cy Coleman, Dorothy Fields
Look at Me, I'm Sandra Dee (from *Grease*) . . . . . Warren Casy, Jim Jacobs
Our Favorite Son (from *Will Rogers Follies*) . . . . . Cy Coleman, Betty Comden and Adolf Green
Beat It . . . . . Michael Jackson
My Way! (from *Roar of the Greasepaint*) . . . . . Leslie Bricusse, Anthony Newley
One (from *A Chorus Line*) . . . . . Marvin Hamlisch and Edward Kleban

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The Players

In order of appearance:

Mr. Bruce Boozeman . . . . . .Michael Mosher Smith
Color Guard . . . . . .R.O.T.C.
Well Did You Evah? soloists . . . . . .Chris Cochran, Tom Sena
Eric Johnson, Joe Hege, David Dolecki, Rich Aldret,
Alan Rosenbaum, and Byron Brown
Maryland Spokesperson . . . . . .Kevin Webster
Maryland Delegation . . . . . .First Tenor section
Delegate A . . . . . .Christopher Grieder
Delegate B . . . . . .Ted Spencer
Delegate C . . . . . .Neil Robles
Adam "Dean" Morgan . . . . . .Robb "Olivia" Rexroth
Harold . . . . . .Bob Wonneberger
Virginia Spokesperson . . . . . .Dan Kaufman
Virginia Delegation . . . . . .Bass section
Mrs. Foggybottom & Friends . . . . . .Joan Cushing & Friends
The Washington Square Dance dancers . . . . . .A Few Good Men
with Jim Lopresti, Daniel Doucette, Joe Canter,
Tom Baroody, David Boger, Steven Duniho
Gary Dwyier, and Robb Rexroth
Jackie Kennedy . . . . . .Todd Paul
Bess Truman . . . . . .Roger Bergstrom
Nancy Reagan . . . . . .Matt Komornik
Betty Carter . . . . . .Stan Piotroski
Betty Ford . . . . . .Robert L. York, Jr.
Lady Bird Johnson . . . . . .Fred Boykin
Eleanor Roosevelt . . . . . .g. Michael Milano
Barbara Bush . . . . . .Phil Rogerson
Delaware Spokesperson . . . . . .Corey Bent
Delaware Delegation . . . . . .Second Tenor section
Secret Service Agents . . . . . .A Few Good Men
The First Family . . . . . .Steve Crutchfield,
Steven Haber, and Mark Brochman
D.C. Spokesperson . . . . . .Bill Lipsett
D.C. Delegation . . . . . .Baritone section
Sandy D. . . . . .Van Neel
...and the Supreme Court . . . . . .Potomac Fever
Favorite One octet . . . . . .Corey Bent, Chris Cochran,
Todd Paul, Daniel E. Galley, Ted Spencer,
Daniel P. Doucette, David Cooper, and Joe Hege

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Program Notes

We Americans love our politics because it's the best show in town, and while America didn't invent political satire, we made it safe to lampoon high office and not lose your head. But as our newspapers report daily, the real fun is in the road to high office, the campaign.

Unlike the traditions of literary Europe, we like our political satire broad and funny, and satirists such as Will Rogers and Mark Russell have created a successful industry. What makes front page news today is fair game for the Capitol Steps tomorrow, and in this tradition our own Mrs. Foggybottom thrives.

Of course we're speaking of Joan Cushing, whose cabaret review called *A Funny Thing Happened on the Way to the Shorham* enjoyed a ten-year run, constantly evolving, always shifting its target, but never far from the fantastic absurdity of American politics. So tonight, entirely for your pleasure, we present politics' first cousin: farce. Since the only kind of party we can agree about is a cocktail party, our stage is set as the Cocktail Party's Nominating Convention in beautiful Champagne, Illinois...or Whiskey Bottom, Tennessee...or anyplace but Dry Gulch.

Cole Porter could get away with the lyrical equivalent of murder because he was so clever and gay. If ***Did You Evah?*** from *DuBarry Was a Lady* shocked 'em then, they'd probably pass out at our lavender lyrics—that is, all but Cole Porter, I'm sure. George Gershwin's *Of Thee I Sing* provides the ***Roll Call*** of states, but the champion flag waver was Irving Berlin, a Russian, Jewish immigrant who had a knack for the right tune and enough sentimentality to touch the ordinary American heart. (I wonder if Patrick Buchanan ever thinks about Irving Berlin whenever he follows his anti-immigration speech with *God Bless America*, Berlin's most famous song.)

From *Call Me Madam* we have ***Hostess With the Mostess***, ***The Washington Square Dance***, and ***Missus Sallie Adams*** which we are reinterpreting as ***Missus Foggybottom***. What's the connection of these songs to a gay audience? Why, the incomparable Miss Ethel Merman, of course. (If you can't do Judy, you can always do Ethel.) ***It's Lonely at the White House*** and ***The Secret Service*** came from a lesser known Irving Berlin musical, *Mr. President*, a 1962 production which starred Robert Ryan and Nanette Fabray.

Step to the Rear comes from *How Now Dow Jones*, the other show about business in the 1960s. Its more famous rival, *How to Succeed in Business Without Really Trying*, is currently in revival on Broadway. ***It's Not Where You Start, It's Where You Finish*** is from Jenny June's *SeeSaw*. Seventy-five years later, June directed and staged the Will Rogers Follies from which comes ***Favorite Son*** (which we sing as the non-gender-specific *Favorite One*). And everyone knows ***One*** as the finale to *A Chorus Line*, a show that held the record for the longest run on Broadway until recently surpassed by *Cats*, a mewly show with no cocktails, just tails.

—*J.H.*

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Notes from the Executive Director

by Nathan Monell

"Freedom means choosing your burden."—Hephzibah Menuhin

The world of political campaigns creates great fodder for comedy. Tonight GMCW pokes fun at the outrageous antics of pols and takes great liberty in putting our spin control on the convention process.

Maybe the laughter will ease some of the frustration and disempowerment many of us feel toward our electoral process. The 1992 and 1994 elections proved that anti-gay rhetoric served as a rallying point for some zealots and an effective fund raising tool for extremists. What platforms the 1996 candidates will embrace remains to be seen.

From the comfort of our established gay lives in comparably liberal DC environs, it is often hard for us to remember that the battle for civil rights is ours as well. The unchecked voices stumping on the political trail embrazon a variety of negative consequences, from banning *Heather Has Two Mommies* from a small town library, to spurring on hate crimes in the Southwest.

Our voices must not be silent. We must challenge bigotry wherever it is expressed. We must pull out our checkbooks for candidates who take political risk in supporting our freedoms. We have to call the Victory Fund, HRC, NGLTF, and our party's headquarters, and get involved. This is one time where "been there done that" won't suffice. The burden of political action is one we must continuously shoulder to ensure our freedom.

"With knowing comes responsibility; with responsibility comes choice; with choice comes the future."—Anonymous

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James Holloway, Music Director

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—spoken in GMCW rehearsal

James Holloway, now in his seventh season as Music Director, brings to the podium a varied musical background and a passion for the gay and lesbian choral movement. His work as a pianist and accompanist are well known in the Washington area and he has performed throughout the United States and in England.

His background has included substantial experience in instrumental music, orchestral music, and chamber music as well as many years of experience in vocal coaching including opera, music theater, and choral music. He holds music degrees with honors from the University of South Carolina and the University of Maryland where he studied with Stewart Gordon, Nelita True, and noted vocal coach and accompanist Martin Katz. He has also studied extensively in England with the venerated pianist Denise Lassimonne, who for almost fifty years has been the living link to the great piano pedagogue Tobias Matthay.

Jim currently serves on the Board of Directors of GALA Choruses, the organizational network serving more than one hundred gay and lesbian choral organizations in the United States, Canada, Europe, and around the world. Jim works for the Library of Congress as a copyright examiner for the performing arts and has been listed in Outstanding Young Men in America.

Of gay choruses he says, "There are no blueprints for us to follow; we are constantly inventing ourselves. Sometimes the press and the arts funding establishment don't know how to deal with us, but that's because we will not be so easily categorized or pigeonholed. We are free to develop a style and choral personality all our own which let us choose from the widest possible array of musical entertainment styles. In our music we may soothe or confront, we may even laugh at the humor of our own lives, but we must not be boring."

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Jeff Buhrman, Assistant Music Director

This is Jeff's seventh season as Assistant Director. He joined GMCW in September 1986 and has been director of **Potomac Fever**, our close harmony ensemble, as well as featured soloist in many GMCW concerts.

Jeff received a Bachelor of Arts degree from Montclair State University where he studied voice with Marden Bate and conducting with David Randolph. He spent several years singing in New York City with several professional choruses, including a five-voice early music ensemble, "Friends and Aires." Jeff also studied voice with Walter Blazer at the Manhattan School of Music.

Jeff has been a music educator for the past 20 years and is pursuing a Master of Arts degree in counseling at George Washington University. He and his partner Robert recently celebrated their fifth anniversary.

Michael L. Rivard, Director/Choreographer

Michael has been directing and choreographing for **A Few Good Men**, the chorus' song-and-dance ensemble, for eleven years now, and serving as stage director for GMCW's theatrical productions for the past six seasons. It has been said, among other things, that Michael's credentials include "a warped sense of humor, a twisted mind, and an imagination out of control."

Moving to the D.C. area in 1976, he began his association with the chorus in the spring of 1985. While living in this area, he has studied jazz, ballet, modern dance, and his favorite, tap, as well as piano and voice. Michael is a member of the International Tap Association which serves the needs of the tap community and promotes a greater understanding of the art of tap throughout the world.

As a member of the Atlantic States Gay Rodeo Association, Michael has choreographed and performed with the Capital Cloggers, and danced with the DC Lambda Squares, the gay square dance club in the District.

Michael wants to thank Chris Cochran, Forrest Clift and Roland Emenheiser for all their help in putting together this show, and a great big thank you to David Lindsey for all his help with the music... 'I couldn't have done it without you!"

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Ted Guerrant, Principal Accompanist

Known to GMCW members and audiences alike for twelve years as an understudy for the traditional characters of Charlie Chaplin, Carmen Miranda and Liberace, and as the untraditional "Miss Tessy-tura," "Dr. Teddy" first came to us as Jim Holloway's sidekick on the piano bench, where he and Jim quickly established their reputations as innovative interpreters of Leonard Bernstein's "Wrong Note Rag."

In real life, Teddy holds four college degrees in music and has seven other part-time jobs as Director of Music and Organist at one church, Associate Organist at a second church, Assisting Organist at a third church, Accompanist/ Rehearsal Assistant for three other area choral groups, and Administrative Staff member in the music department of a local university.

A noted authority on many subjects, he is as comfortable giving a lecture-demonstration on the harmonic analysis of the hymns of Fannie Crosby (1820–1915) as he is delivering a discourse on the "Sword and Sandal" movie classics of the early 1960s starring, for example, Adriano Bellini (b. 1944, alias "Kirk Morris"). Two previous GMCW conductors have survived him, and he is now working on (or under, as it were) the third.

Phil Rogerson, Vocal Coach

A native of West Virginia and a private teacher of voice and piano in the Washington area, Phil has been an active member of the Chorus since it was founded in 1981. He is a graduate of West Virginia University with bachelor's and master's degrees in music education.

Phil, along with the other members of the music staff, listens to the auditions of prospective new chorus singers as well as to the "vocal reviews" that all GMCW singing members must pass each fall. For members

who have never had formal vocal instruction, he teaches a class in vocal technique each Sunday for an hour before regular rehearsal. Phil conducts vocal warm-ups and sectional rehearsals and assists soloists and individual singers with vocal problems.

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.

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Gary Turner, Executive Producer

Gary became involved with GMCW support activities and fund raising when his Life Partner and Best Friend for 12 years, Carl Baldwin joined the chorus in 1990. His family grew from 3 to 125 that year. Since that time, he has flipped burgers, sold advertisements, solicited donations, driven trucks, built props, and created costumes.

He claims if he is not GMCW's biggest fan, he is the proudest. He is thankful that he can rely on the many friends and family of chorus members who volunteer to accomplish the huge task of coordinating the production of a show such as *Campaign Crazy.*

In real life, he manages Training and Technology Transfer projects for the Federal Government. Other volunteer activities for his time the chorus doesn't claim include conducting training courses for employees and managers on AIDS in the Federal Workplace.

Claiming there is even a place for a "Blare-A-Tone" like himself in the chorus, Gary invites music lovers and the theatrically inclined to join the support section and share the fun.

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Mrs. Foggybottom & Friends

Joan Cushing

Joan has been entertaining Washington, DC audiences for 24 years. A classically trained pianist and former school teacher who grew up in Winnetka, Illinois, she now performs her satiric revue nationally at political gatherings, conventions, and corporate dinners.

Joan has performed her solo nightclub act, *Lady Sings the News*, at The Ballroom in New York City, filling in for Blossom Dearie, and with her Friends at Don't Tell Mama and The Triad. Previously, she performed for nine years at Cafe Lafayette in Old Town, Alexandria, where long time fans and enchanted tourists climbed the fire escape to hear her particular brand of satire. She also appeared in Gary Trudeau's *Tanner For President* series on HBO, which was directed by Robert Altman.

In 1986, along with John Moran and Bud Forrest, she produced the original version of her hit review *Mrs. Foggybottom & Friends* at The New Playwright's Theatre, then moved it to the Marquee Lounge of the Omni-Shoreham Hotel where, after ten years, it has become Washington's longest running show.

Ms. Cushing lives in the nation's capital (where she gathers most of her best material) with her husband, Paul Buchbinder, and their five-year-old son Benjamin.

Steven Cupo

Steven's most recent roles were Jackson in *The Magnificent Yankee* with James Whitmore at Ford's Theatre, and the Emcee in Signature Theatre's acclaimed production of *Cabaret*. Steven is a native New Yorker (state, not city), although he did survive 11 years in Manhattan. While there he performed off-Broadway in *Rabboni* and *Success* (which wasn't one). He was also seen with Andrea McArdle and Barbara Feldon (yes, Agent 99) in the revue, *The Best of the Apple*. Steven has toured the purple mountains and amber waves in productions of *Godspell* (John/Judas), *Hair* (Woof), and *The Fantasticks* (Mortimer). He has performed with Mrs. Foggybottom and Friends for five seasons.

Liz Donohoe-Weber

Liz, now in her third season with Mrs. Foggybottom, graduated from the Catholic University School of Music, concertized in the **Washington area** with The Oratorio Society, The Choral Arts Society under Norman Scribner, and the St. Alban's Choir. Liz has appeared in many musical theatre productions in the D.C. Area, toured the U.S. and Canada for five years with the Music Theatre Group and her husband, percussionist Bob Weber, and received a Helen Hayes nomination for the role of Sally in *Me and My Girl* at the Harlequin Dinner Theatre, and most recently played Dorothy Brock in *Forty-Second Street* at Burn Brae. Liz is a student of Margaret Riddleburger. In addtion to her musical activities, she works at WBIG/Oldies 100, and is the mother of six-year-old Alex.

Chris Roche

A graduate of Catholic University, Chris is the latest addition to the *Foggybottom & Friends* show. Credits include: *Psycho Beach Party* and *Muzeeka* (Studio Theatre); *Vampire Lesbians of Sodom* (Church Street Theatre); *Game of Love & Chance* (Washington Stage Guild); *Twentieth Century Love* (Washington Theatre Festival); and *Bobby Gould in Hell* (Theatre J). In Philadelphia he performed in *Assassins* (Philadelphia Area Repertory Theatre); *Lessons* (New Freedom Theatre); *The Lark, Alive & Well, The Rothschilds,* and *Man of La Mancha* (Bristol Riverside Theatre); and *A Few Hours in Hell* (Brick Playhouse). TV credits include NBC's *Another World.*

Natalie Wolf

Natalie was part of the *Foggybottom* family for a third season. She was recently seen at the Round House Theatre in *Romance! Romance!, Singe Me A Song with Social Significance*, and *Love, Honor, and Oh, Baby.* She appeared in Source Theatre's original musical *Executive Leverage* and performed in *Spam, Spunk, and Elbo Grease*, directed by Ron O'Leary, at the National Archives. She has also performed at several other local theaters including Toby's Dinner Theatre in Columbia, Md., where she was seen as Nellie Forbush in *South Pacific*. She holds an MFA from the University of North Carolina at Greensboro, and teaches theater arts at George Mason Middle School and at the Bethesda Academy , and acting at Round House Theatre. Thanks to the *Foggybottom* crew for their support and love to Teddy, and their latest production, Emma.

Ron O'Leary (Director)

Ron has been directing *Mrs. Foggybottom & Friends* since 1987. At the Marquee Lounge he has also directed for The Rose Organization, *Starting Here, Starting Now*, for which he received a Helen Hayes Award nomination for Outstanding Director of a Resident Musical. Ron has directed at the Smithsonian (Duke Ellington's *Beggar's Holiday* and musical reviews on Dorothy Fields, Alan J. Lerner, and Rogers and Hammerstein), at the West End Theatre in Alexandria (*Evita* and *Big River*), at the Washington Jewish Theatre (*The Heidi Chronicles* and *Hello Muddah, Hello Fadduh*), and at the University of Maryland at College Park, where he is on the Theater Department faculty and directed *The Colored Museum*, the premiere production of *Quilt—A Musical Production*, and most recently, *They Never Said A Word*, which he wrote, based on the true stories of gays and lesbians. Ron loves collaborating with Ms. Cushing—may her zany takes on matters contemporary continue forever.

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Our regular audience has become familiar with our many achievements and can practically recite them from memory: recipient of the 1989 Mayor's Arts Award for Excellence in an Artistic Discipline, active participation in numerous local community events such as the Washington Cathedral's Episcopal Caring Response to AIDS service, the annual AIDS Walkathon, political fund-raising events, the 1987 March on Washington Concert at Constitution Hall, the Kennedy Center Open House, Monday Night At The National Theatre, Martin Luther King, Jr. birthday celebrations, benefit concerts for Wolf Trap Farm Park and the Whitman-Walker Clinic, and active participation with the international GALA Choruses organization including special performances with over a dozen GALA member choruses across the United States and Canada. And the list continues to grow.

Most recently, GMCW was awarded a $5,000 matching grant by the District of Columbia Commission on the Arts and Humanities. This City Arts Program Award will be used to provide free tickets to GMCW concerts for persons with AIDS and their care-givers, and to support the AIDS outreach activities of GMCW and its ensembles.

In addition to the full Chorus, GMCW has a family of small ensembles. The Chamber Choir made its debut at our holiday concert in December, 1991, under Jim Holloway's direction. It joins Potomac Fever and A Few Good Men as specialty ensembles. They provide Chorus members additional opportunities to explore the variety and diversity of musical repertoire.

No matter how large the Chorus grows, we welcome new voices to our ranks. For information about auditions, please phone (202) 338-SING.

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g. Michael Milano
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Dan Patton[2]
Robert Perkins
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Brennan E. Tanner[3]
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Tenor 2

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W. Eric Balthrop
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Tom Bell[3]
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Roger C. Bergstrom
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Larry Crow Jr.[3]
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Stan Piotroski
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Steve Reed
David G. Robinson
Alan Rosenbaum[3]
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Paul Siegel
David Smith
Ted Spencer[1]
Jim Turner[2]
Chuck Walker
Keith Wall
Barry T. White

Baritone

David Akridge
Rich Aldret[2,3]
Tom Baroody
Steve Bishop
Matthew G. Borkowski[3]
Jeffrey Buhrman[1]
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David Taylor
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Bass

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Mario Champagne[3]
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[1] Potomac Fever
[2] A Few Good Men
[3] Chamber Choir

In Memoriam

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Chuck Bailey
Bob Bester
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Established in 1986, the Dudley Fund honors one of GMCW's founding members. Tom was a member of the Board of Directors, fundraising chairman extraordinaire, and friend of all.

In his will, Tom left GMCW a significant sum of money. This bequest provided the seed for what became the fund that bears his name.

The Dudley Fund is an interest-bearing account with two basic goals: to assist needy Chorus members in participating in Chorus events; and to permit the Chorus to provide increased outreach to the gay and lesbian community, as well as to the general local community.

You can help keep the fund growing with your tax-deductible gift, or by including GMCW in your will.

Please send your donations to: The Thomas W. Dudley Memorial Fund, PO Box 57043, Washington, DC 20037. Make checks payable to FCPAA. Your gift will keep Tom's dream alive.

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Mission Statement

The mission of the Gay Men's Chorus of Washington DC is to develop a musical legacy, to affirm the role of the Gay community in the life of the nation and humanity, to educate others about the gay experience, and to inspire through music.

We seek to achieve these goals by:

- commissioning new music
- participating in the international Gay and Lesbian choral movement
- maintaining fiscal stability
- performing community outreach

We recognize the need for diversity and support the rights of individual expression while sharing common values:

- developing as a family
- fostering individual growth
- encouraging team work
- breaking new ground
- achieving musical excellence
- promoting Gay pride

GMCW Goals

I. MUSIC

In the area of music, the GMCW is committed to:

- enriching the music education of singing members
- striving toward musical excellence
- continuing our musical legacy by breaking new ground and making a permanent musical imprint on the international Gay & Lesbian Choral movement that will reflect the diversity of the Chorus and the community

II. FINANCE

The GMCW is committed to fulfilling its financial responsibilities by:

- increasing revenues while maintaining short- and long-term fiscal stability in order to further GMCW mission
- reducing expenses for individual members
- educating members on fiscal matters
- diversifying our revenue base

III. VISIBILITY/OUTREACH

The GMCW is committed to reaching out to others by:

- communicating more effectively with our supporters, the Les/Bi/Gay community, and the Washington D.C. metropolitan community
- developing relationships with other organizations and others in our community such that our sense of community is expanded
- fostering and improving our relationship with the media

IV. MEMBERSHIP

The GMCW is committed to creating an environment that fosters musical and personal growth for its members by:

- recruiting singing and non-singing members with talents and abilities that forward our mission and goals
- encouraging family/group cohesion and support
- encouraging member participation in Chorus activities
- encouraging open, active, and timely communication among all FCPAA members, including singing and non-singing GMCW members, Capital Club, and FCPAA Board
- encouraging greater diversity within GMCW

V. ORGANIZATION AND STAFF DEVELOPMENT

The GMCW is dedicated to:

- supporting, sustaining, and increasing GMCW growth through establishment of paid professional administrative staff
- developing Board and non-paid staff skills & growth (volunteers)
- reviewing and assessing the organizational structure and its component parts on an ongoing basis and making adaptations as needed

VI. DIVERSITY

GMCW is committed to diversity in:

- musical programming
- membership
- audience
- community outreach

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