

CHORUS CALL

VOL. II, NO. 3

SUMMER 1988

GAY MEN'S CHORUS
OF WASHINGTON
BRUCE TRINKLEY
MUSIC DIRECTOR

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FOR
HOLLYWOOD
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OF WASHINGTON
BRUCE TRINKLEY
MUSIC DIRECTOR

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JUNE 17 & 18, 1988 AT 8PM

UNIVERSITY AUDITORIUM
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OF COLUMBIA

PUBLISHER'S NOTE

With this issue of CHORUS CALL, GMCW quietly joins the ranks of desktop publishers. This is purely a technical matter: our aim is still to provide a readable, well-designed program. If you can't tell the difference between this and previous issues that were typeset and laid out the old-fashioned way, then we've succeeded.

Having seen publishing systems on personal computers used by the Denver Gay Men's Chorus and the Gay Men's Chorus of South Florida, we are pleased to be following in their "mouse tracks" and profiting from their experience. Besides improving our control over publications, desktop publishing saves time, money, and legwork, and opens new opportunities for networking among GALA Choruses.

Featured in this Issue of CHORUS CALL is our interview with GMCW Music Director and arranger *par excellence*, Bruce Trinkley. A separate article profiles tonight's three other special arrangers. Also, Len Padgett offers some thoughts on gay pride, and Bill Hunnicutt reports in "Quarter Notes" on Potomac Fever's recent triumph in New Orleans.

We've enjoyed preparing *Hooray for Hollywood* for you. From the new song arrangements, to our small-ensemble tribute to Astaire, to the work of our production staff, we've rounded up every waltz, whistle, and wagon train to make this Pride concert a lively one. Now sit back and tour the Dream Factory with us!

-- Rick Rosendall
Bass, GMCW

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CHORUS CALL

a quarterly arts review published by
Federal City Performing Arts Association
Summer 1988
Volume II, Number 3

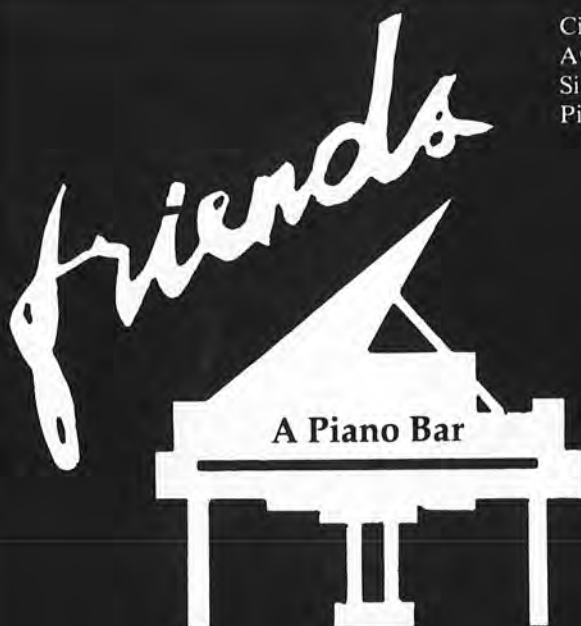
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Steve Herman (second from left) with past

GMCW presidents Ron Sabacek, Duward Sumner, Everett Waldo (founding president), Craig Bowen, and Steve Maddox. (Photo by Len Padgett)

A MESSAGE FROM THE PRESIDENT

This weekend's Pride concerts mark the final performances of your Chorus for the 1987-88 concert season. This month also marks the end of my term as president of the Chorus, a time for me to reflect on what the Chorus, and serving as its president, have meant to me. What comes to mind immediately is our performance last October at Constitution Hall on the eve of the National March on Washington. Our selections for that occasion included, among other songs, "Let Us Break Bread Together/Freedom," arranged by our director, Bruce Trinkley, remembering Marian Anderson, who was not permitted to perform in that very hall. "Let Us Cheer the Weary Traveler" was dedicated to the people with AIDS scheduled to lead the next day's March on Washington. I sat in the audience for that concert, and as soloist Jeff Buhrman began "Weary Traveler," I observed many people around me with tears in their eyes. I too was emotionally overwhelmed by the enormity of the occasion, and recognized so vividly the power that music has to convey such deep emotion. It was at that time too that I fully understood the depth of my commitment to the Chorus and its

goals, and to the community which gives us such wonderful support.

As I leave office this month, I consider myself to be so very lucky to have been given the opportunity to share in the experience of bringing music to our people, and to have shared in the love that the Chorus members feel for each other, and that is so evidently shared between the Chorus and the audience. This year, combining the audiences for all of our performances, we will have sung for well over 8,000 people. It has been difficult for us at times to accomplish our goals, but we are renewed and exhilarated when we see the size and enthusiasm of our audiences. Your support continues to give us the impetus to go forward and do what we do best: bring the gift of music to you.

I thank you for making this year so memorable for me and for the 100 plus members of the Chorus family. I wish you all a very happy Pride weekend, sharing love and peace with each other.

- Steven Herman
President, GMCW/FCPAA
1986-1988



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Bruce Trinkley

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David Sisson

Assistant Director

James Holloway

Theodore Guerrant

Principal Accompanists

Robert Hahn

Sign Language Artist

Larry Baird

Artistic Consultant

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JUST GO TO THE MOVIES

Music and Lyrics by Jerry Herman
arr. for NYC GMC by Larry Moore

SATURDAY MATINEE WALTZ

Medley arranged by Larry Moore
for GMCW

OUT OF THIS WORLD

Music by Harold Arlen
Lyrics by Johnny Mercer
arr. by Bruce Trinkley

THE MAN THAT GOT AWAY Music by Harold Arlen
arr. by Larry Moore

Hans Christian Andersen Medley
WONDERFUL COPENHAGEN Frank Loesser
arr. by Hawley Ades
Michael Baker, Baritone

NO TWO PEOPLE

THE KING'S NEW CLOTHES	The Narrator	Richard Popp, Bass
	The King	Craig Bowen, Tenor
	The Queen	Tom Lester, Bass
	The Boy	George Jones, Tenor

A Whistling Medley
"Just Put Your Lips Together" Arranged by Tony Walts for GMCW

INTERMISSION

A Tribute to Fred Astaire	Soloists:
Performed by	Bob Wonneberger, Tenor
<i>A FEW GOOD MEN</i>	Larry McFarland, Baritone
<i>POTOMAC FEVER</i>	Michael Baker, Baritone
	Bill Barry, Tenor
	Bill Hunnicutt, Bass
	Fred Poggemeyer, Tenor
	Rod Fiorito, Tenor

Cabaret Medley	
WILLKOMMEN	Music by John Kander
MONEY, MONEY	Lyrics by Fred Ebb
MAYBE THIS TIME	arr. Bruce Trinkley

I WILL WAIT FOR YOU

Music by Michel Legrand
 Lyrics by Norman Gimbel
 arr. Bruce Trinkley
 Scott Pierce, Baritone

A WESTERN MEDLEY

Arranged by Tony Walts for GMCW
 Soloists:
 Kevin Doss, Tenor
 Duward Sumner, Baritone
 George Jones, Tenor
 Gregory Palm, Baritone
 Ric Rice, Tenor
 Bob Wonneberger, Tenor

SOMEWHERE OUT THERE

from *An American Tail*
 arr. by Gary Simmons for GMCW
 Kevin Doss, Tenor

UP WHERE WE BELONG

Music by Buffy Sainte-Marie &
 Jack Nitzche
 Lyrics by Will Jennings
 arr. by Bruce Trinkley

Instrumentalists:

Mary Scott

Bass

Ruth Gray

Percussion

GRANTS & ASSOCIATIONS

The Federal City Performing Arts Association and the Gay Men's Chorus of Washington, D.C. are supported in part by a grant from the District of Columbia Commission on the Arts and Humanities and the National Endowment for the Arts, a federal agency.

The Gay Men's Chorus of Washington, D.C. is a member of GALA Choruses (the Gay and Lesbian Association of Choruses), an alliance of 58 men's, women's, and mixed choruses in the United States and Canada. GALA Choruses produces a choral festival every three years, with the next one in Seattle in 1989. GALA Choruses also plans annual conferences for directors and managers, addresses problems of mutual concern, and assists with sharing of musical hold-

ings.

Member choruses are in Albuquerque, Atlanta (2), Baltimore, Berkeley, Boston, Buffalo, Champaign-Urbana, Chicago (3), Cincinnati (2), Dallas, Dayton, Denver (2), Detroit, Ft. Lauderdale/Miami, Houston, Kansas City, Lansing, Las Vegas, Long Beach, Los Angeles (3), Madison, Milwaukee, Minneapolis/St. Paul, New Haven, New Orleans, New York, Omaha, Ottawa, Philadelphia (2), Phoenix, Pittsburgh, Portland (2), Providence, Richmond, Rochester, Sacramento, San Diego (2), San Francisco (4), San Jose, Seattle, Toronto, Vancouver, and Washington, D.C.

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GMCW Music Director Bruce Trinkley with

Assistant Director David Sisson. (Photo by Jim Marks)

BRUCE TRINKLEY MUSIC DIRECTOR

Bruce Trinkley has served as Music Director for the Gay Men's Chorus of Washington since January, 1984. He is also Associate Professor of music at Pennsylvania State University. During his professional career he has worked with men's choruses and mixed chorus and in opera, ballet, and musical theater. He has conducted classical and modern masterworks and has served as music director for over three dozen musicals. He also teaches music history, does research, and is an accomplished arranger and pianist. He holds a bachelor's degree in music and a master's degree in composition from Columbia University.

Bruce has composed musicals, ballets, operas, cantatas, and incidental stage music. His works include *Knots*, from R. D. Laing's poems; *Mad Girl's Love Song*, from texts by Sylvia Plath; *The War Prayer*, after Mark Twain; *The Country Doc-*

tor, based on Kafka; and *Tombstones*, a choral cycle based on Edgar Lee Masters' *Spoon River Anthology*.

Bruce has been a member of the Penn State faculty since 1970. He directs the Penn State Glee Club, the Pennsylvania Vocal Ensemble, and the Penn State Opera Workshop. He is also music director for the Penn State Festival Theater.

He has studied conducting under Hugo Fiorato, Howard Shanet and Bailey Harvey, and composition under Lehman Engel, Otto Luening, Jack Beeson, Vladimir Ussachevsky, Mario Davidovsky and Charles Wuorinen.

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DAVID SISSON ASSISTANT DIRECTOR

David Sisson, a five-year GMCW veteran, is in his third season as assistant director for the Chorus. In June 1987 he served as Guest Conductor for GMCW's pops concert, *Out on the Town*. He also conducted the Chorus in October 1987, on the eve of the National March on Washington, when it appeared at Constitution Hall as a guest of the Lesbian and Gay Bands of America.

David is the founding director of GMCW's close-harmony pops ensemble, Potomac Fever, and director of the former chamber ensemble, Sine Nomine Singers. He has taught music in elementary and secondary schools in New York and Virginia and holds degrees in voice and music education from Daemen College.

David has performed opera, oratorio, musical comedy, children's repertory, and puppet theater, and performed in the American premiere of Philip Glass' opera *Satyagraha*.

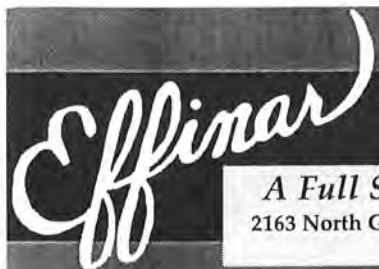
David studies voice with Adriana Hardy of American University. Last summer he made his theatrical music direction debut with a critically acclaimed production of Cole Porter's *Anything Goes*. He recently was music director of *A Funny Thing Happened on the Way to the Forum*. He also appeared with the Alexandria Chorale in their spring concert.

David is leaving GMCW as Assistant Director. He will be taking a six month sabbatical to concentrate on his vocal skills. He will return to GMCW as a singing member in the future.



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James Holloway has performed as both soloist and accompanist throughout the eastern United States and in Great Britain. He holds degrees from the University of South Carolina and the University of Maryland.

Jim was listed in 1985's edition of Outstanding Young Men of America and presently works as a copyright examiner in the performing arts section of the Library of Congress.

He studied piano with Stewart Gordon and Nelita True of the University of Maryland and with England's Denise Lassimonne; he has studied vocal coaching with Martin Katz and Greg Tallman; and he has performed in master classes for the late Sir Peter Pears, Donald Gramm, Phyllis Bryn-Julson, Jan de Gaetani, Jorg Demus, Maura Lympany and Malcolm Frager.

THE TYPE FOUNDRY
congratulates GMCW on
another successful concert
season.

THEODORE GUERRANT PRINCIPAL ACCOMPANIST

Theodore Guerrant holds the Bachelor of Music cum laude in Piano and the Master of Fine Arts in Harpsichord from the University of Georgia, the Master of Music in Piano from the University of Wisconsin, and the Doctor of Musical Arts in Piano Performance-Literature from the University of Maryland, where he received a graduate school fellowship.

His teachers have included Egbert Ennulat, Richard Faith, Edwin Gerschefski, Stewart Gordon, Evelyn Swarhout Hays, Roy Johnson, Denise Lassimonne of Buriton, England, Jean Reti-Forbes and Donald Sutherland.

Dr. Guerrant is organist at St. Mary's Catholic Church in Landover Hills, Maryland, associate organist at Holy Spirit Catholic Church in Forestville, Maryland, assistant organist at the University of Maryland Chapel, and music associate at Christ Episcopal Church, Washington Parish, Capitol Hill. In addition to GMCW, he also accompanies the Montgomery County Masterworks Chorus, the Prince George's Choral Society, and at the University of Maryland in the voice studio of Professor Leon Fleming.



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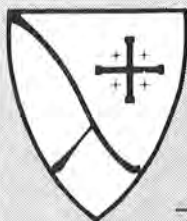
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PHILIP M. ROGERSON VOCAL COACH

Phil Rogerson, GMCW's resident vocal coach, is a private teacher of voice and piano in Washington and Maryland. He is a graduate of West Virginia University, where he received a bachelor's degree in music education and a master's degree in music.

Phil is active in many local music organizations, and has served as president of the Southern Maryland Choral Society, the Choristers' Guild, and the Prince Georges Music Teachers Association. He is the founding director of Gentlemen Quarterly, GMCW's barbershop ensemble.

ROBERT HAHN SIGN LANGUAGE ARTIST

Robert Hahn 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 stage.

Bob has been GMCW's resident interpreter and sign language artist since its first concert in 1982 and has been a guest artist with the Los Angeles, New York City, Boston, and Atlanta gay men's choruses and Windy City Gay Chorus. Most recently he signed for the Gay and Lesbian Chorus' production of *That's What Names Are For* a benefit for the Names Project. (Bob was one of the interpreters for the unveiling of the quilt at the March on Washington).

He works for Deafpride, a non-profit organization for the deaf, as the Skill Development Specialist and staff interpreter.



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GAY MEN'S CHORUS OF WASHINGTON

Now in its seventh season, the Gay Men's Chorus of Washington was founded under the direction of Dr. James Richardson, ten days after the San Francisco Gay Men's Chorus took the Kennedy Center by storm on its national tour in June 1981.

In June 1986, GMCW marked the fifth anniversary of that event with its own acclaimed Kennedy Center Concert Hall debut. Under the direction of Bruce Trinkley since January 1984, GMCW has grown into a popular and widely-respected ensemble. It is a diverse group of men committed to entertaining with musical excellence in the spirit of gay pride. Since 1985 the Chorus has won more than \$32,000 in grants-in-aid from the D.C. Commission on the Arts and Humanities. GMCW's corporate body, Federal City Performing Arts Association, is a non-profit organization incorporated in Washington, D.C.

In addition to its regular season, the eighty-member Chorus has performed for Mayor Marion Barry, the Human Rights Campaign Fund, Parents FLAG, Gertrude Stein Demo-

cratic Club, Metropolitan Community Church, Bet Mishpachah, the D.C. Eagle, and Gamma Mu. It appeared at the National Theatre in honor of Martin Luther King's Birthday, and produced benefit concerts for the Whitman-Walker Clinic and the Wolf Trap Farm Park for the Performing Arts.

A member of GALA Choruses, GMCW participated in the GALA Festivals held in New York City in 1983 and Minneapolis in 1986, and will travel to Seattle in 1989 for GALA Festival III after singing in Vancouver as a guest of the Vancouver Men's Chorus. In 1985 GMCW was host to the annual GALA Managers and Directors Conference.

Previously GMCW has hosted gay men's choruses from New York, Los Angeles, and Seattle; and Chicago's Windy City Gay Chorus. On the eve of last October's National March on Washington, GMCW joined the Denver Women's Chorus at Constitution Hall as a guest of the Lesbian and Gay Bands of America. The Chorus flew to Miami in February to sing in a benefit concert hosted by the Gay Men's Chorus of South Florida, also featuring the Atlanta Gay Men's Chorus.

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ILLUSTRATION/ Ty Wilson

Ty Wilson was born in Washington, D.C. He studied art at the Maryland College of Art and Design and the Kansas City Art Institute. After graduating from school, Wilson stayed in Kansas City, designing for Hallmark Cards. Three years ago he moved to New York City, where he is taking the fashion world by storm with his bold, elegant illustrations. Wilson has created illustrations for such magazines as *Vogue*, *Self*, *Harper's Bazaar* and *Women's Wear Daily*. In addition to fashion work (his first love), Wilson has designed billboards, Broadway and off-Broadway theater posters (*Hay Fever*, *Strange Interlude*, *Staggerlee*) and record album covers.

GRAPHIC DESIGN/ Jason Dodd

H2O Design began two years ago as a fashion advertising and design studio. The short history leading to its opening began in 1982 when Jason Dodd graduated from Kent State University Design program. After working briefly with Playboy Enterprises, he started a three year working relationship with *Vogue* Magazine.

He also continues to do promotion for magazines such as *Vogue*, and more recently, *Elle*.

Jason is looking forward to greater collaboration between H2O and other related disciplines, such as illustration, photography and architecture. He hopes to keep a creative edge in fashion by drawing from related fields to produce explosive ideas for the company's clients. Currently, Jason and Ty Wilson are involved with several New York colleagues in opening a professional studio cooperative.



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TONIGHT'S SPECIAL ARRANGERS

by Rick Rosendall
Bass

Tony Walts, arranger of tonight's western and whistling medleys, received a bachelor of music from the University of Colorado in 1970, and a Ph.D. in the Theory of Music from Yale in 1985. A former colleague of Bruce Trinkley at Pennsylvania State University, he moved to the University of Central Arkansas in Conway in 1987, where he teaches music theory, music history, and coaches chamber music.

Walts' career in choral arranging began when Trinkley was planning for GMCW's Kennedy Center Concert Hall appearance with Contralto Maureen Forrester in 1986. Having decided to end the program with GMCW and Forrester singing a set of classic show tunes, Bruce was looking for someone to write vocal arrangements and orchestral parts. As Bruce tells the story:

"Years ago they opened a theater over in Philipsburg, and hired me to put together an orchestra, and then I hired Tony to do several pop arrangements for a 20-piece orchestra. He did them so beautifully that when this Kennedy Center thing came up I thought he was the natural choice, plus he really is a brilliant musician. I was more concerned with the orchestrations, though he and I talked a lot about the choral arrangements, and he just caught on real quick."

Walts, attending the Kennedy Center concert, was so moved by GMCW's performance that a few days later he dedicated a new arrangement of "My Funny Valentine"

to the Chorus. Tonight Tony adds two deftly and wittily crafted medleys to his work for GMCW, which has also included "Can't Help Lovin' That Man" for Potomac Fever, featuring a hot string bass solo for Mary Scott.



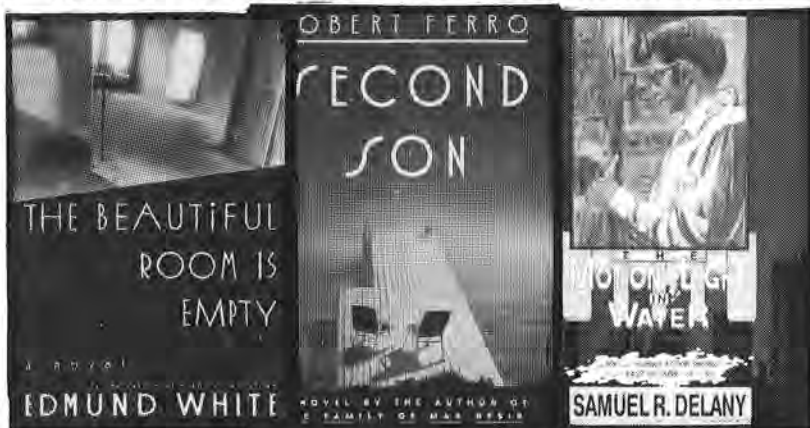
Gary Simmons, whose arrangement of "Somewhere Out There" is his first work for GMCW, is a native Washingtonian. He received a bachelor of music from Shorter College in Rome, Georgia, and a master's degree from the Manhattan School of Music. He also studied at the famed Mozarteum in Salzburg.

Gary began his career as an accompanist through an extension program at North Texas State University, first performing lieder recitals in Graz, Austria. Realizing that virtually no one in the United States cared about lieder and art songs, he began accompanying performers on the New York nightclub circuit.

Since then Gary has been music director for many acts, most notably Wayland Flowers & Madame, Linda Hopkins, and the Nicholas Brothers.

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He has also performed with Debbie Reynolds, Barbara Cook, Rita Moreno, and Bernadette Peters. He helped arrange and copy the musical *Mail* (recently performed at the Kennedy Center), and his original music is featured in the movie *He's My Girl*.

In 1984 Gary made his writing debut with *Madame, My Misbegotten Memoirs*, which chronicles the life of Wayland Flowers' puppet, Madame. Currently, Gary is collaborating with actress Lisa Raggio on a second novelty book which is planned for publication this fall. He lives in Los Angeles, attempting to peacefully co-exist with an ungrateful pet bird named Boyd.

Larry Moore has been a popular and prolific arranger for the New York City Gay Men's Chorus since 1981. Other GALA Choruses had such success with Moore arrangements borrowed from NYCGMC, that eventually they began hiring him themselves. In 1985, GMCW commissioned him to do the medley "Jerome Kern: The Song is You" for *Pop Goes the Chorus!* in honor of the Kern Centennial. That same concert included his medley from Jerry Herman's *La Cage aux Folles*, commissioned by the Denver Gay Men's Chorus. Moore's new "Saturday Matinee Waltz" continues this communal relationship.

Originally from Middletown, Ohio, Larry received a bachelor of arts in Latin and a master's in theater from Miami University of Ohio. After seven years of trying community theater in Ohio, he went to New York City looking for a break. "I had great piano teachers," says Larry, "but I'm a lousy pianist. I only got into music because I didn't get into theater."

It happened that one of his former students was singing in the New York City Gay Men's Chorus. Larry

had done arrangements for his friend's three-person cabaret act, "Just Good Friends," and was soon doing a medley for NYCGMC's concert, *This Time Broadway*. Since then he has become known as GALA's reigning Medley Master.

As music and record buyer for the Drama Book Shop, Larry met album producer Ben Bagley, and eventually wrote arrangements for Bagley's *...Revisited* series of little-known show tunes by Leonard Bernstein, Kurt Weill, and Jerome Kern. He has also worked for the New Amsterdam Theater Company (notably on a reconstruction of Kern's *Roberta*), and arranged an album of New York City songs for the Book-of-the-Month Club. His latest work for NYCGMC is an *a cappella* arrangement of "No One Is Alone" from Stephen Sondheim's *Into The Woods*.

Lamenting the lack of songs to weave into a Washington, D.C. medley, Larry observed, "No song immortalizes Washington's real heroes—like Perle Mesta and Dolly Madison."

[Ed. note: Material on Larry Moore was contributed by J. Richard Norton. We regret that photos of Mr. Moore and Mr. Walts were unavailable. For a related interview with Bruce Trinkley, see page 30.]

QUARTER NOTES



Windy City Gay Chorus and GMCW joined for the concert *My Kind of Town*, April 16, at Lisner Auditorium before a near capacity

crowd. Pictured are the two choruses who sang four combined numbers. (Photo by: Doug Hinckle/ Washington Blade.)

THANKS FOR THE MEMORY

by Bill Hunnicutt

Potomac Fever was honored to be among the groups invited to New Orleans this past Memorial Day to participate in the first small ensemble festival. All the money to fund this trip was raised by the members who will be eternally grateful to all of you for your support.

At the risk of being immodest, to say that PF did the old home town proud is an understatement. We were the only group who used no costumes, no sets and no accompaniment. We were also the only group

to stop the show cold with one song "Before Stonewall" and receive a standing ovation.

At the conclusion of the second night of the festival, all of the participants performed in four joint pieces under the expert direction of Carol White from Denver: "The Great Peace March" by Holly Near; "Body Electric" (dedicated to all those who have died from AIDS); "Family", arranged by Seattle's Dennis Coleman; and "Anthem", arranged by Bruce Trinkley, accompanied by Jim Holloway, and solo by David Sisson, all from Washington.

Each member of Potomac Fever came away from this festival with an enormous sense of pride and memories to last a lifetime. To all of you who supported us we say thank you, thanks for allowing us to be a part of such a loving and unforgettable experience.

WE SHALL NEVER FORGET

by Bill Hunnicutt

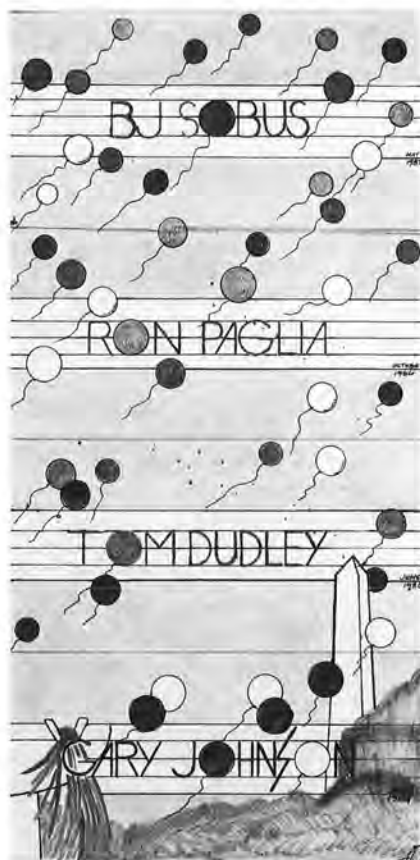
Words cannot begin to describe the emotional impact of seeing the Names Project Quilt last October: as far as the eye could see, patch after patch honoring those who touched our lives and who have now left us.

We, the members of GMCW, wanted our four fallen brothers to be a part of this tapestry of love. Displayed in the lobby this evening are the results of our handiwork, to be added to the quilt when it returns to Washington this October. Designed by former Chorus member Rick Norton, our segment of the Quilt shows balloons ascending to the heavens. We deliberately wished some of the balloons to be white, to represent hope. For we all hope that this quilt will some day very soon be history.

So, to Gary, Tom, Ron and B.J.: we raise our voices to you this evening. Thank you for gracing our lives. We love and we miss you but we all know in our hearts that "Somewhere Out There" you are with us as you always will be.

JOIN THE CHORUS!

GMCW's 1988-89 season will include our holiday concert, spring concert, and Gay Pride concert, as well as tours to Richmond, Vancouver, and Seattle. Auditions will be held in late August; look for our ad in the BLADE and "Guide to the Lively Arts" in the WASHINGTON POST, or call the GMCW office at (202) 338-SING (7464).



PUBLICATION SPECS

Typesetting and layout for this issue were done using PageMaker 1.0 software on a Kaypro PC XT with a Quadram 386 card, Video 7 VGA card, NEC MultiSync II color monitor, and HP LaserJet Series II Printer with Z Cartridge and 2.5 MegaBytes of memory. The fonts used are bit-mapped variations of Helvetica and Times Roman. The design (excluding cover and title page) is done by Jerry Carpenter. Photos were halftoned, and printing was done with offset lithography by Printing Dimensions of Beltsville, Md.

THE TRINKLEY SOUND:

an interview with Bruce
Trinkley

by Rick Rosendall
Bass

Since he became GMCW's Music Director in January 1984, Bruce Trinkley has contributed an extraordinary collection of his own arrangements of spirituals, folk songs, and show tunes to our repertoire, in addition to his own original compositions. Many of these settings were written specifically for GMCW, and they have since gained a national following, entering the repertoires of other members of GALA Choruses. We recently

phoned Bruce at his home in State College, Pennsylvania, where he has been working on a production of *Guys and Dolls*. He commutes weekly to Washington to work with GMCW.

CHORUS CALL: What in your experience with GMCW in the last four years has been different from your work at Penn State that might have influenced your arranging?

BRUCE TRINKLEY: One of the major things is that I don't do that much popular music or show tunes with the Glee Club, partly because here [in State College] we have a couple of choral groups that specialize in pop music, so I haven't done too much of that with the Glee Club;



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my arrangements here have been more folk songs and spirituals. With the Chorus in Washington, it's because we do a fair amount of pop music that I've gotten into arranging more of it; so it's been a bit of a change in repertoire. I've never had occasion to do a lot of pop arranging before. The "Walk Him Up the Stairs" I originally did for the Glee Club, but I think of that as more of a gospel song than a genuine show tune.

CC: How do you choose things to arrange? Is it just things that you've always wanted to do something with?

BT: Actually, I've been lucky, in that I've never put myself out on the block as an arranger. Even for this concert the things that I've arranged have been mostly the things that I really wanted to arrange. For example, I've always loved that tune, "I Will Wait for You." The *Cabaret* set came later in our planning, and "Maybe This Time" just seemed like a natural, I felt that I could arrange that pretty easily. Sometimes I know that there are things that Tony Walts or Larry Moore would arrange a lot better than I.

CC: What in your arranging is different stylistically from past arrangers? There are so many published arrangements, people might ask why we need to do so many new ones.

BT: It's a variety of things. Often there are published arrangements from an earlier generation that tend to be dated. Musical styles change; it's such a fine point. Usually I like being as faithful to the original as possible. My *Connecticut Yankee* settings are really more voicings of the original tunes than they are full-blown arrangements.

CC: You've mentioned that before, with the Mendelssohn ["There Shall a Star," performed at GMCW's Christmas concert].

BT: Yes. With composers as fine as Richard Rodgers or Felix Mendelssohn, I think they really knew what they were doing, and I don't like fiddling with the basic harmonies or rhythms. It's more just assigning voice parts and trying to be as faithful as you can to the intentions of the composer. When you're talking about spirituals or folk songs where there's no one composer, there's a little more leeway, but one still needs to be faithful to the style and intention and feeling of the lyrics and the music. One of the finest arrangers around is Alice Parker, who's written a good deal and teaches choral arranging at Westminster. I very much like her philosophy, which is that everything in an arrangement should proceed from the basic tune and the basic ethos of the melody. My feeling is that if it's a good solid piece in itself, it will give you a lot of guidance about how it needs to be arranged, and you don't have to gussie it up or be terribly inventive with it because it's all implied in your basic material. I think that you come up with more solid and stylistically consistent arrangements that way.

CC: Do you think that your writing for men's voices has been improved by your years with GMCW? Is there something different in having an adult chorus to work with?

BT: I think I have a pretty good handle on what men's voices can do, and with a mature men's chorus the arrangements are probably a little different than they would be for a college glee club. You can write more demandingly for tenors who are fully

mature than you can for kids that are 17 to 21, and also for the basses, you can do some really low writing. With "Up Where We Belong," at the top end and the low end it's a bit demanding for younger voices; it has several E flats and D's for the basses, and a fair number of G's and A flats for the first tenors, and that's stretching the range for a college voice.

CC: Harmonically, is there anything that could be called the "Bruce Trinkle Sound"?

BT: I really like the sound of a male chorus, the fullness and richness of it, and I try in my arranging to exploit the sonorities of men's voices. Of course, I have to respect the music to do a good arrangement of it. Right

now I'm involved with a lot of Frank Loesser: down there we're doing *Hans Christian Andersen*, and up here I'm doing *Guys and Dolls*. I find Frank Loesser a very literate composer. I think he's one of the finest American theater composers. I'm also awfully fond of Jerome Kern and Leonard Bernstein. I think it's more that I'm attracted so much to those composers' music. Their harmonies are already so interesting, you don't have to improve upon them. And Richard Rodgers the same way.

CC: How about Sondheim? For instance, Dennis Coleman [director of the Seattle Men's Chorus] did "Not While I'm Around" from *Sweeney Todd*, which is such a lovely song.



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BT: Oh, Dennis does nice, very right things; I think the songs do very well by him. Actually, I like Sondheim a lot, but I haven't been attracted to arranging Sondheim much because I think a lot of his music--although it's brilliant--is really solo stuff, and doesn't lend itself to choral singing. I know that many choruses are doing a lot of Sondheim....

CC: I was hoping to do some of the ensemble stuff from *Into the Woods*, or maybe "Sunday" from *Sunday in the Park*, which reminds me harmonically of that rich choral ending in "Make Our Garden Grow" [from Bernstein's *Candide*]. I don't know if we can persuade you to try some of that sometime.

BT (chuckling): Well, I keep looking at it. But I guess that is something that somebody else could do better than I--and that's not a comment on the music.

CC: I understand. You simply have

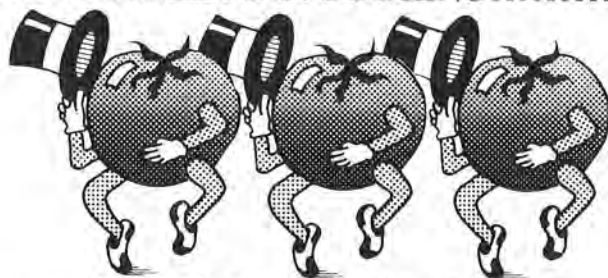
an affinity for certain composers.

BT: Yes. I think any arranger does.

CC: Now, talking about your own compositions, there's certainly a discernible Trinkley style, say, comparing "Expecting the Barbarians" from *Five Cavalry Settings* with "Hare Drummer" from *Tombstones*--a certain melodic bent, a tone, a melancholy or yearning that was clearly you. Is there anything like that in your composing that transfers over to your arranging?

BT: I've never really thought about it. When I'm composing to a text I do try to capture the essence of what the text is saying. I suppose that would be the through line--whether you're dealing with a text and writing new music for it, or proceeding from a song that has both text and music--that there is a given there that you can't ignore. In fact, as Stravinsky said, therein lies the challenge and all the possibilities and the interest.

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CC: Does the process go very quickly for you? Does it all rush out after a certain point?

BT: Oh, it depends. Hindemith once said that when you're writing a piece, at some point there's a blinding flash where you'll know everything about how to finish it and how it needs to go. I think that was fine for Hindemith, but not every composer works that way. Sometimes it's true, and you read a poem and you know how you want to set it right away, and other times it takes a long gestation period. Actually those Cavafy songs took a fairly long time for me; I had come across them years ago, and I knew that I wanted to set some of them, but it took a while. The "Barbarians" I was immediately attracted to when I first read it, but I didn't know how to set it at all.

CC: Who were your greatest influences, besides Alice Parker?

BT: Among arrangers, I have a great

fondness for Fenno Heath, and also Marshall Bartholomew. The wonderful thing about him, in an arrangement like "Shenandoah," is that it's so beautifully faithful to the original tune, but also it sounds like a million bucks in men's voices. I think there you have the perfect meeting of the tune with the arranger and the medium--the medium being the men's voices.

During our years with Bruce Trinkle--which have seen so much musical growth for GMCW--we have learned how fortunate we are to have a director who brings these extra talents of arranger and composer to the job. As we complete our fifth season with Bruce, we look forward to giving voice to new "Trinkley sounds" in the fall, when our growth together continues.



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SINGING WITH GAY PRIDE

By Len Padgett
Tenor II

Hooray for Hollywood brings our 1987-88 concert season to a close. All of us in GMCW are proud of our musical performances, our large and supportive audiences, and these two elements combine to demonstrate the spirit of Gay Pride.

Performing on Gay Pride weekend seems a fitting way to end our season. It is a culmination of many events throughout the year. The special weekend is an appropriate time to show our pride in who we are, to celebrate our growth, and to reaffirm our ties with our community.

GMCW has striven always to be a source of pride for Gay people. Within the ranks of the Chorus, one can find spirit, dedication, good faith, and love for music and for each other. What a positive reflection this is of the community! The recent health crisis has brought out into the open much bigotry and bad press that have reminded us of how far we still have to go. Through all of this, however, we have discovered our true strength and we face the future with hope.

As we begin the 1988-89 concert season in a few months, GMCW, with its 100 singing and supporting members, will rededicate ourselves to continuing this positive statement through spirit, dedication, and musical excellence. Being a part of the Gay community is being a part of a rich culture. We can share it, and we can help many people in the world learn about it. GMCW speaks in the universal language of music. Gay or straight, music speaks to all people, touches their hearts, and reminds them of our common humanity.

As we celebrate Gay Pride Day on June 19, let us all remember where we have been, where we are today, and where we want to go tomorrow. GMCW will be singing with pride to our audience and to the community at large. Stop by our booth on Pride Day and say "hello." We sure would like to meet you.

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A VIEW OF A FEW GOOD MEN

by Fred Boykin
First Tenor

When I learned the San Francisco Gay Men's Chorus was going to perform at the Kennedy Center June 18, 1981, I bought a ticket that same afternoon. My nonchalant attitude at the concert was erased as I saw the chorus marching onstage, their heads held high, proud of being who they were, gay singers with a gift to share with us.

Upon seeing the Men About Town, the San Francisco song and dance troupe, walking onstage in their top hats and tails, I wanted to be on stage with them, dancing and singing my heart out. I vowed to become a member of a gay men's chorus if I ever had the chance. Ten days later GMCW was formed.

It seems like only yesterday when Gary Johnson and Kevin Nixon decided to form a song and dance group with 16 members of the chorus as an ensemble of GMCW. I'll never forget that phone call on Saturday evening in January 1982 from Kevin who congratulated me on being chosen.

We decided on the name A Few Good Men, and rehearsed for three months on two numbers which we performed for the first concert in March, 1982. We ran onstage from the back of the audience and sang "Standin' On The Corner" and "You're Never Fully Dressed Without a Smile". Who would have ever thought I would be carried "swimming" across the stage by two men!

After the first season, Kevin and Gary's schedules did not allow them to continue with us, so I became the director of the group.

Without a musical director, a

song and dance group is just a dance group. It takes dedicated musicians to help balance the singing excellence with the dance. Our first musical director was Tom Avenmarg and then followed Ken Willey, Steve Hicks, Tom Dudley, and Jeffrey Lea. Many times these people had to force us all to sit still through what we thought was boring repetition, but we also knew that there could be no excellence without hard work.

We have performed for such groups as the Spartan motorcycle club, small private parties, local bars, and both GALA I, and GALA II. In fact, coordinating the party hosted by the Capital Club in Minneapolis marked the end to my directorship of the group. I turned the directorship over to Michael Rivard, who has continued for the past two seasons.

We have lost two of our former leaders to AIDS, Gary Johnson and Tom Dudley, but they live on in our hearts. Though we no longer see them among us physically, their spirits go onstage with A Few Good Men as we perform, so watch for them! Look for that special sparkle in our eyes and you can sense that there are others out there dancing and singing with us.

I am proud to see our two ensembles combine their talents for you tonight. Potomac Fever has made this tribute to Fred Astaire a truly memorable evening by sharing with you their gift of beautiful harmonies in these classic songs. It is a tribute to the directors of the ensembles, Jeff Buhrman and Michael Rivard, that they have chosen to work together to make this evening special.

ABOUT THE MUSIC

By Bud Folts and
Bill Barry

On the historic night of October 23, 1927, Al Jolson's shadow sang from the silent screen. The sound waves of "Mammy" were as devastating as seismic waves. A major earthquake rocked the film world. The silent screen had grown a larynx! Hollywood shook. The inmates took over the asylum.

Frank Capra, 1971

JUST GO TO THE MOVIES: by Jerry Herman.

This is the only song on the program that has never been performed in a movie. It was written by Jerry Herman for the 1980 Broadway production *A Day in Hollywood/A Night in the Ukraine*, the first act of which was a revue of movie songs interspersed with original material by Herman.

There I was on the screen, a pancaked, lacquered Hollywood purse made out of a Cincinnati sow's ear.

Doris Day, 1985

SATURDAY MATINEE WALTZE

In this medley of waltzes GMCW surveys Hollywood music from the earliest pictures to include sound through the sixties. Sigmund Romberg and Oscar Hammerstein II were well known to Broadway and film audiences, and their "When I Grow Too Old To Dream" remains

one of their best collaborations. Frederick Hollander's "Falling in Love Again" became a sensation when Marlene Dietrich introduced it in *Blue Angel*. That song alone may have helped to make the picture a success at a time when German imports were unlikely to find a substantial audience. The man popularly identified with the introduction of sound in motion pictures - Al Jolson - is represented by his *Anniversary Song*. The durable Hollywood team of Ray Livingston and Jay Evans produced their popular "Tammy" for what became a formula picture well into the sixties. "Que Sera, Sera" was a big hit for Doris Day even if the Alfred Hitchcock film for which it was written, *The Man who Knew Too Much*, was not. This was a remake for Hitchcock of an earlier film. "Charade" was but one of a series of Henry Mancini songs (including "Moon River" and "Days of Wine and Roses") that made him one of the most successful Hollywood theme writers of the period. Mike Todd's spectacular version of Jules Verne's *Around the World in Eighty Days* became a giant box office hit and its theme has often been recorded. The film *Lili* gave us the haunting "Hi Lili, Hi Lo" and introduced Leslie Caron to American audiences. In a remarkable reversal of the usual sequence, the film provided the basis for a later Broadway musical, *Carnival*. Its story of the love affair between a waif and a lame puppeteer has a poignant appeal.

Hollywood Columnists:

All day long they lie in the sun, and when the sun goes down, they still lie.

Sinatra, Hot Times, 1984

OUT OF THIS WORLD (1945) Music by Harold Arlen. Lyrics by Johnny Mercer.

The plot of *Out of This World* is amazingly simple: a skinny singing-telegram crooner (an obvious spoof of the then current Sinatra phenomenon) played by Eddie Bracken, is promoted to radio star by an ambitious manager who plants swooning females in his audiences to assure popularity. The spoof is made even more of a burlesque because all the songs were dubbed by Bing Crosby. Ironically, even though "Out of This World" made the popular radio show **YOUR HIT PARADE** for a number of weeks during the summer of 1944, Sinatra had left the show and apparently never recorded it.

Sometimes I feel like, I left the rainbow back at MGM and it wasn't really a rainbow at all -- just a Hollywood backdrop that some indifferent stagehands painted.

Judy Garland, *Stars In My Eyes...* *Stars In My Bed*, 1975

THE MAN THAT GOT AWAY (1954) from *A Star is Born*. Music by Harold Arlen. Lyrics by Ira Gershwin.

Of his collaborator's music, Ira Gershwin once said, "Many Arlen

JOHN HENRY'S



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songs take time to catch on but when they do, they last." Unquestionably the Arlen music that caught on most quickly was his memorable score for the 1939 *Wizard of Oz*, which introduced the world to Frances Gumm as Judy Garland. This fine Arlen song was written for Judy Garland much later. Its lyric contains the essence of the plot of *A Star Is Born*. Based on an old Janet Gaynor hit about how success fails to bring happiness to a star, the 1954 version directed by George Cukor ran long and Warner Bros. was persuaded to cut it without artistic collaboration from the director or cast. Two of six Arlen songs were cut and the remaining footage, though not unentertaining, lacked continuity. A few years ago certain portions originally cut from the film

were restored, but the result was more interesting as a document than satisfying aesthetically. The arrangement performed by GMCW is by the talented Larry Moore.

Hollywood glamour is a highly perishable coating which disappears after the first wash. Those who need glamour the most are the beginners and the has-beens.

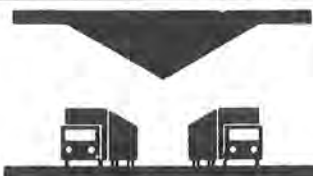
Gary Cooper, *Motion Picture*, Jan. 1946



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MEDLEY FROM HANS CHRISTIAN ANDERSEN Music by Frank Loesser (1952)

Today the majority of musical films are based on works that were first presented as theatre pieces. There was a time when popular composers were commissioned to write original works for the screen. *Hans Christian Andersen* was ordered by Warner Brothers when they bought the film rights to Loesser's *Guys and Dolls*, and it ranks among the last important original film musicals. The story is a kind of collage of the life of the great Danish fairy tale writer and several of his stories. While today many of its songs are well known, only one of them, "No Two People," was a real hit at the time and made the television version of *YOUR HIT PARADE* for a single week; still it is hard to imagine what music the barrel organs in Denmark and rides in Tivoli would play had it not been for "Wonderful Copenhagen."

JUST PUT YOUR LIPS TOGETHER... "Whistle a Happy Tune" (Rodgers and Hammerstein from *The King and I*; "Give a Little Whistle" from *Pinocchio*; "Colonel Bogey March" from *The Bridge On the River Kwai*; and "Whistle While You Work" from *Snow White and the Seven Dwarfs*.

It may seem remarkable that a group known for its ability to sing lyrics in a variety of languages with graceful diction would abandon that to whistle a medley, but such is the case in this unusual departure. The four selections are from widely different movies but each has at its heart the notion that whistling helps make the difficult more bearable.

SELECTIONS FROM CABARET Music by John Kander. Lyrics by Fred Ebb.

Musicals have not always made the transition from Broadway to Hollywood easily. For example, no less a director than Joshua Logan had such trouble with the songs in *Fanny* that not a single one was sung in the film version of the very mellifluous show. When Bob Fosse was signed to do *Cabaret*, he too had problems with actors suddenly bursting into song. Fortunately this show offered a different solution. Fosse decided to keep the songs that fit into the cabaret setting itself but he was forced to drop several good songs from the original production. Luckily for audiences the composers were able to produce the memorable "Maybe This Time" for the film version. Liza Minnelli's Sally Bowles poured out her heart in this poignantly wistful song. As well, they wrote "Money, Money" to replace the original "Money Song," sometimes known as "Sitting Pretty." Certainly the film version of *Cabaret* is the most satisfying of the several variations it has undergone.

In my early days in Hollywood I was too busy and too scared to collect phone numbers.

Ronald Reagan, Where's the Rest of Me? 1965

I WILL WAIT FOR YOU from *The Umbrellas of Cherbourg*.

Many film themes of the early sixties were the work of several French composers, notably Gilbert

Becaud and Michel Legrand. The hauntingly beautiful theme from *The Umbrellas of Cherbourg* caught on even before this remarkable film established itself. Despite an appealing lyric, "I Will Wait for You" has been recorded far more frequently as an instrumental piece.

To survive in Hollywood, you need the ambition of a Latin American revolutionary, the ego of a grand opera tenor and the physical stamina of a cow pony.

Billie Burke in the 40's

COWBOY MEDLEY

The heroes of the Westerns of the forties and fifties were expected to be every bit as tough as a Sly Stallone or Chuck Norris but many of them were expected also to be talented singers. Gene Autry recorded over 600 songs, about a third of which he had written himself. "Drifting Along With the Tumblin' Tumbleweeds" is one of his best known melodies. When the comedian Bob Hope made a couple of laugh Westerns in the early fifties even he was pushed into song with the result that "Buttons and Bows" became a popular hit. Star Gary Cooper was the subject for a brilliant Western song (although he did not sing it) -- the theme from *High Noon* by Dmitri



D.C. First Lady Effi Barry presents Mayor Barry's proclamation of "Windy City Gay

Chorus Day in the District" as Bob Hahn interprets for the hearing impaired.

Tiomkin. "Do Not Forsake Me O My Darling" is a precis of the conflict in the film -- a man must choose between love and duty.

Being a failure in Hollywood is like starving to death outside a banquet hall with the smells of filet mignon driving you crazy.

Marilyn Monroe, 1950

SOMEWHERE OUT THERE from *An American Tail*. Arranged by Gary Simmons.

The Linda Ronstadt - James Ingram recording of "Somewhere Out There" became a hit even if the film from which it was taken failed to find an audience. An animated feature starring a mouse might have had a market in an earlier decade than the eighties, but fortunately the song won an Academy Award. The arrangement performed in these concerts is the work of talented musician Gary Simmons, who has been accompanist to Barbara Cook and Wayland Flowers.

I was still a midwest fan as far as the gay life of Hollywood was concerned. I had a feeling there must be an exotic night life going on into which I had not yet been initiated.

Ronald Reagan, Where's the Rest of Me? 1965

UP WHERE WE BELONG From *An Officer and a Gentleman*. Music by Buffy Saint-Marie and Jack Nitzsche. Lyric by Will Jennings.

In the sixties, Buffy Saint-Marie was well known for anti-war songs (including "The Universal Soldier") so it might seem ironic that her successful return to songwriting would be the theme for *An Officer and A Gentleman*. The arrangement was done for GMCW by Bruce Trinkley.

And if we have to tell Hollywood good-by, may it be with one of those tender, old fashioned, seven-second kisses...

Anita Loos, Kiss Hollywood Good-By, 1974



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A TRIBUTE TO FRED ASTAIRE

by Michael Rivard

DANCING IN THE DARK

Words by Howard Dietz

Music by Arthur Schwartz

The Band Wagon is one of the most highly praised of Fred Astaire's motion pictures. It has a snappy and mildly acerbic script by Betty Comden and Adolph Green, agile direction by Vincente Minnelli, tasteful and imaginative sets by Oliver Smith, and catchy, time-tested songs by Arthur Schwartz and Howard Dietz, all colorfully packaged in the slickest MGM style. Fred Astaire dances with Cyd Charisse.

THE CONTINENTAL

Words by Herb Magidson

Music by Con Conrad

"The Continental" from the *Gay Divorcee* (1934) has the distinction of being the first song to win an Academy Award -- "Best Song" was a new category that year. Because of heavy censorship, the laundered film bears only slight resemblance to the play on which it was based. The fine dancing by Fred Astaire and Ginger Rogers remains the most appealing aspect of the film.

CARIOCA

Words by Gus Kahn and

Edward Eliscu

Music by Vincent Youmans

One of the major achievements of *Flying Down to Rio* was its considerable financial success, which helped to pull RKO out of receivership and away from bankruptcy. One major reason for the film's success was the arresting performance of Fred Astaire. This film was an important, even crucial, event in Astaire's

career. Although his abilities as a dancer helped him attract notice in the film, Astaire's dancing opportunities are actually rather slim: he has one brief virtuosic solo and a couple of slight duets. The four varied Vincent Youmans songs are models of grace and imagination. Unfortunately, this was the last musical score Youmans was to complete. Plagued by tuberculosis and alcoholism, he thereafter worked only intermittently.

CHANGE PARTNERS

Words and Music by Irving Berlin

Although *Carefree* is a romantic comedy, the standard chain of events in the boy-chases-girl structure is altered, and the humor is uncharacteristically boisterous. The dances retain the Astaire sensibility, but are unusual in that they employ far more lifts than in the past. The musical numbers are well handled in the script and often relate interestingly to one another, but they are few and tend to be short. As a result, *Carefree* doesn't really "feel" much like a musical.

(THIS IS) A FINE ROMANCE

Words by DOROTHY FIELDS

Music by JEROME KERN

Effective acting by the leads, a rich and memorable score, splendid Art Deco sets, and brilliant choreography and dancing all help to focus *Swing Time*'s otherwise rambling script. When looked at as a "dance film," *Swing Time* is, as Arlene Croce suggests, the greatest of the Astaire-Rogers films.

LET'S CALL THE WHOLE THING OFF

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN

Once the Fred Astaire-Ginger Rogers musicals, with their heavy

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emphasis on dance, had become an established success at RKO, the idea arose to give one of the films a ballet setting. *Shall We Dance* is an effort to exploit this formula. In the film, to escape reporters, Astaire and Rogers sneak away in disguise, later to rendezvous in Central Park. Resting on a bench, they get into a convenient disagreement over the correct pronunciation of "either" and "neither" and soon launch into the now famous refrain about such phonological differences.

FUNNY FACE

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN

Fred Astaire made many motion pictures whose dance numbers are so fine, that the weaknesses in the material surrounding them are quite forgivable. In *Funny Face*, however, Astaire's dancing is on a par with Stanley Donen's agile direction, Leonard Gershe's amiable script, the timeless Gershwin songs, the quality of the acting by the leads, and the ingenious and imaginative photographic effects inspired by the film's "special visual consultant," fashion photographer Richard Avedon.

I'M PUTTING ALL MY EGGS IN ONE BASKET

Words and Music by IRVING BERLIN

Follow The Fleet became the second most financially successful film in the Fred Astaire-Ginger Rogers series, largely due to the momentum it derived from being released immediately after *Top Hat*. In 1953 RKO released a cut version of the film in which two solo songs were deleted, as was the Astaire-Rogers rehearsal scene that included "I'm Putting All My Eggs In One Basket."

EASTER PARADE and STEPPIN' OUT WITH MY BABY

Words and Music by IRVING BERLIN

As originally planned, *Easter Parade* was to be a vehicle for Gene Kelly and Judy Garland, who had been successfully teamed in two previous MGM films. After the new film had gone into production, however, Kelly broke his ankle. With Kelly's enthusiastic approval, producer Arthur Freed asked Fred Astaire if he would be interested in stepping in. *Easter Parade* features at least two outstanding musical numbers: a screwball drum solo for Astaire, and a clownish duet with Garland to "A Couple of Swells," which was a new departure for Astaire.

PUTTIN' ON THE RITZ

Words and Music by IRVING BERLIN

Blue Skies is based on Irving Berlin's idea to fashion a nostalgic love story covering a thirty-year span. The plot of the story is built around a set of Berlin tunes composed over the same time period, with the songs more or less arranged in the order of their composition. Although Fred Astaire's four dance episodes in the film do not maintain a consistently high level, one of them, "Puttin' On the Ritz," is a masterpiece.

TOP HAT, WHITE TIE AND TAILS

Words and Music by IRVING BERLIN

Of Fred Astaire's many films, *Top Hat* may be regarded as his most successful, and remains superb entertainment today. Perhaps no song so epitomizes Astaire himself as this one -- the picture of elegance in evening dress.



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A FEW GOOD MEN

Michael Rivard, director/choreographer of A Few Good Men, has been working with GMCW's song-and-dance ensemble since their reemergence at the June 1985 Pops Concert, working on both the choreography and musical arrangements. He has studied tap, jazz, ballet, and modern dance, as well as piano and voice. Since moving to the D.C. area in 1976, he has been a featured soloist with the Great Falls Dance Company, and has performed at Glen Echo, Wolf Trap, the Sylvan Theater, the Renaissance Festival, and the Old Post Office Pavillion. Michael is also a teacher/member of the Fred Astaire Performing Arts Association, Inc., based in Miami, Florida.

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Jeff Buhrman
Music Director
POTOMAC FEVER

Jeff joined the chorus in September of 1986. He started singing with Potomac Fever immediately. Jeff became the director of the small ensemble in June of 1987. GMCW audiences have seen Jeff in solo work for the past two years. He holds a degree in Music with a concentration in voice.

Jeff has been a choral director in New Jersey public schools and since moving to the D.C. area is a choral director in a Maryland independent high school.

Jeff has conducted high school and junior high school regional honors choruses.

He was the founder and director of a five member professional vocal ensemble, "Friends and Aires" located in New York. The group specialized in madrigal music and performed throughout the N.Y. metropolitan area.

Jeff continues to do extensive work in church singing as a baritone soloist.

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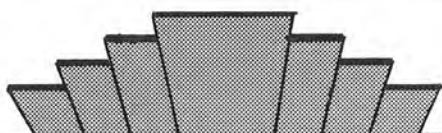
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