CHORUS CALL

Vol. I, No. 3

Summer 1987

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

DAVID SISSON, Guest Conductor

OUT ON THE TOWN

June 19 & 20, 1987 at 7 p.m.
Departmental Auditorium

"Out on the Town" is a production of the Federal City Performing Arts Association

CHORUS CALL
a quarterly arts review published by Federal City Performing Arts Association

Summer 1987
Vol. I, No. 3

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PUBLISHER'S NOTE

Doing justice to the best of popular music is no easier a task than mastering the classical repertoire, as my fellow chorines can attest after the labors of the past dozen weeks. We have looked forward to reprising our highly successful pops concert of June 1985 in another nightclub-like setting, and to entertaining our friends with style and musical excellence as we finish another season.

Our respect for great American popular songs, and our commitment to making these gems shine, is something that distinguishes many cities' gay men's choruses from other ensembles with more imposing names. Our challenge is to bring more spirit, energy and imagination to our programming, and our remarkably supportive audience would be poorly served if that did not include well-prepared lighter fare.

David Sisson's own keen appreciation for this has reaped us rich rewards—and harmonies—since he founded Potomac Fever in 1984, and we are proud of him tonight as he takes the baton from Bruce Trinkley, who is enjoying his first break in over three years as chorus director. David has given us quite a workout to ensure that our evening "Out on the Town" goes down as smoothly as a well-mixed cocktail.

Though our concert follows Gay Pride this year, it is never too late to celebrate the many gifts of our community. Tonight we are delighted to share the stage with one of Washington's most recent gifts, the classy jazz combo SIX OF ONE. Now they, along with our producers, support staff, Capital Club, and all who have worked to make this evening possible, join us in raising a toast: Here's to keeping spirits flowing!

Rick Rosendall
Bass, GMCW

RETURN ENGAGEMENT

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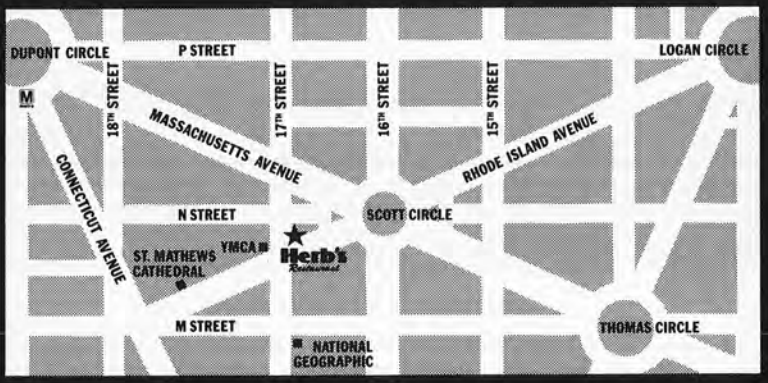

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GAY MEN'S CHORUS OF WASHINGTON, D.C.

OUT ON THE TOWN

AN ALL-POPS CABARET EVENING

David Sisson, Guest Conductor
Theodore Guerrant, Accompanist
Jim Holloway, Accompanist
Robert Hahn, Sign Language Artist
and SIX OF ONE

June 19 & 20, 1987
Departmental Auditorium
Washington, D.C.

THE COCKTAIL HOUR 7:00 to 8:00

ENTERTAINMENT BY SIX OF ONE

INTRODUCTIONS Commissioner Doug Bailey
D.C. Commission on Arts and Humanities

THE FIRST SET

Alexander's Ragtime Band	IRVING BERLIN arranged by Charles Boutelle
Blue Skies	IRVING BERLIN arranged by Charles Boutelle
Say It With Music	IRVING BERLIN arranged by Charles Boutelle
When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along BOB WONNEBERGER, tenor	HARRY WOODS arranged by Ted Talbert
My Blue Heaven POTOMAC FEVER	music by Walter Donaldson lyrics by George Whiting
If You Were The Only Girl	music by Nat D. Ayer lyrics by Clifford Grey arranged by William Stickles
Jalousie	music by Jacob Gade lyrics by Vera Bloom arranged by Clay Warnick

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JACKETS BY RIGOLETTO MORE MORE MORE AND **MORE!**

The Boy Next Door	music and lyrics by HUGH MARTIN and RALPH BLAINE arranged by Bruce Trinkley for the GAY MEN'S CHORUS OF WASHINGTON, D.C.
Nobody **TOM SERIO, tenor** **and SIX OF ONE**	music by Bert A. Williams lyrics by Alex Rogers arranged by Bruce Trinkley for the GAY MEN'S CHORUS OF WASHINGTON, D.C.
When The Saints Go Marchin' In **with VAL HOLLEY, piano, SIX OF ONE** **and JEFF BUHRMAN, KEVIN DOSS,** **C. ROGER EDENS, LARRY McFARLAND**	music by James M. Black lyrics by Katharine E. Purvis arranged by Anthony Walts for the GAY MEN'S CHORUS OF WASHINGTON, D.C.

INTERMISSION

THE SECOND SET

All Aboard For Cohan **(MEDLEY)**	GEORGE M. COHAN arranged by Mark Riese for the NEW YORK CITY GAY MEN'S CHORUS
My Funny Valentine	music by Richard Rodgers lyrics by Lorenz Hart arranged by Anthony Walts for the GAY MEN'S CHORUS OF WASHINGTON, D.C.
Lullaby of Broadway	music by Harry Warren lyrics by Al Dubin arranged by Clay Warnick
Mood Indigo	words and music by Duke Ellington with Albany Bigart and Irving Mills arranged by Frank H. Thorne
It Had To Be You	music by Isham Jones lyrics by Gus Kahn arranged by William Stickles
Sh-Boom **POTOMAC FEVER** **TOM SERIO, tenor**	words and music by THE CHORDS Carl and Claude Fester, James Keyes, Floyd McRae, and James Edwards
Night and Day	COLE PORTER arranged by Walter Scotson
Love For Sale **BEN ANDERSON, bass**	COLE PORTER arranged by Bruce Trinkley for the GAY MEN'S CHORUS OF WASHINGTON, D.C.
Begin the Beguine	COLE PORTER arranged by Wayne Howorth

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Dancing in the Streets A FEW GOOD MEN	by William Stevenson, Marvin Gaye and Ivory Joe Hunter
Please Mister Postman POTOMAC FEVER	by Brian Holland, Robert Bateman, Fred Gorman and George Dobbins arranged by Kris Anthony
My Guy A FEW GOOD MEN MARK SMOUSE, baritone	SMOKEY ROBINSON
Sweet-Talkin' Guy POTOMAC FEVER	by Doug Morris, Eliot Greenberg, Barbara Baer, and Robert Schwartz (arr. Johnson)
Stop! In the Name of Love A FEW GOOD MEN	by Eddie and Brian Holland with Lamont Dozier
(The) Happening A FEW GOOD MEN and POTOMAC FEVER BOB WONNEBERGER, tenor	by Eddie and Brian Holland with Lamont Dozier

FEW GOOD MEN and POTOMAC FEVER will be accompanied by SIX OF ONE
Instrumental arrangements by Dave Hughes and Michael Resnick

FINALE

Bridge Over Troubled Water with VAL HOLLEY, piano and SIX OF ONE	PAUL SIMON arranged by Anthony Walts for the GAY MEN'S CHORUS OF WASHINGTON, D.C.
Aquarius/Let The Sunshine In with SIX OF ONE	music by Galt McDermot lyrics by Gerome Ragni and James Rado arranged by David Sisson for the GAY MEN'S CHORUS OF WASHINGTON, D.C.

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.

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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 55 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 holdings.

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, 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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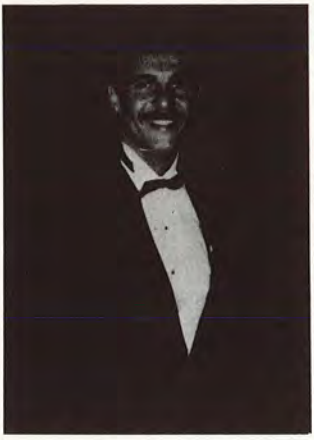

REMEMBERING: B.J. SOBUS

SLICES OF HEAVEN

At GMCW's first pops concert two years ago, we had a few technical problems with the sound system in the Sheraton Ballroom, and baritone soloist B. J. Sobus (who was singing Rosalia's part in "America" from *West Side Story* to Debra Tidwell's Anita) found himself singing into a dead microphone—the sort of embarrassing snafu that tests any performer's poise.

Bruce Trinkley quickly turned to B.J. and pointed across the stage, whereupon B.J. shrugged to the audience and strode over to join Tidwell at the other mike. The two of them then play-fought over the mike, and although they flubbed their lines the result was a delightful moment rescued from the hands of disaster.

B.J. was a real trouper and a showman, and his good-humored handling of that situation was typical of him. Even in intensive care a few days before his death on May 21, amidst all of his suffering his mischievous smile still broke over his face, the same valiant spirit enduring through the worst as his own body failed him. He still had a smile for a friend, listening to the same backstage gossip about our March concert that he had already heard from half a dozen others. And we smiled back, those of us the nurses let in despite the "no visitors" rule, and told him to keep fighting, and kissed him, and squeezed his hand, and avoided saying goodbye.

Once again a patient's family was sent out of his room so his nurses could disconnect him from the medical machinery and comb his hair to make the final parting more personal. Once again Micheal Pistole, like so many other doctors ministering to our collective tragedy, lost a patient who was also a friend. Once again a mother asked why her beautiful and gifted son had to be taken from her, knowing there would be no answer.

Perhaps it is mainly to console ourselves that we hold memorial services; perhaps that is why we gathered former chorines back into GMCW on May 31 to reassert our sense of family and community as we sang farewell to yet another fallen comrade. But it was a traditional, gospel-style plea for divine mercy we were making as David Sisson sang *B.J.'s* solo in "Walk Him Up the Stairs." Outside The Church of the Pilgrims, on Dr. Pistole's signal, we released hundreds of colorful balloons into the sky as symbols of B.J.'s spirit, and smiled when someone observed, "You see, he's headed straight for Dupont Circle."

We will all treasure the fine moments we shared with B.J., and the magic we made over the past five years of building a chorus—and a dream—together. These events and experiences serve not merely as comforting memories but as flames of recognition that we really *can* touch one another, that the full scope of human loving must include a man's love for a man. In mourning the loss of our friend we also celebrated with our song this love that we share, that we represent. Our love and excellence of spirit gave rise to this chorus, and have enabled our community to

CONTINUED

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prove its strength and character in responding to the challenge of fate rather than fleeing or yielding to her. It is this love which is our victory over the dark.

B.J. was fond of saying (after some shared experience which had had its share of ups and downs), "It was a slice of heaven," with a gleam in his eye and laughter in his voice. His positive outlook reminded us to keep our sense of humor and perspective.

The other evening as I attended Benjamin Britten's *War Requiem*, during the final section when the tenor and baritone soloists were singing "Let us sleep now" and Norman Scribner's splended Choral Arts Society was singing "Chorus Angelorum te suscipiat," I was thinking of B.J., and made my own translation from the Latin: "May the Gay Men's Chorus of Paradise give you a good audition." And do say hello to Lord Benjamin and Sir Peter, who assuredly will be somewhere nearby.

In the meantime, from this earthbound Chorus, a special toast to our brother B.J. Sobus—past vice president, fund-raising chairman, Capital Club founder, and baritone soloist without peer: May you find the spotlight and a live microphone wherever you are, and may your slice of heaven be at least as big as all the ones you shared with so many of us.

Rick Rosendall
Bass, GMCW

MOONLIGHT AND LOVESONGS: NEVER OUT OF DATE

How many couples (including your parents) on a night like tonight look into each others' eyes and sing "My Funny Valentine" or "It Had To Be You"? Do you remember learning some songs listening to your mother iron, or staying up late enough on Tuesday night for "Sing Along With Mitch"? Do you rediscover a song in the middle of an old movie on the late-late-show and go out looking for it the next day? Does some song instantly bring back a spring day during your senior year in high school? Or a night when you fell in love?

Songs resonate in our lives.

We are now six years down the road and our music library numbers 270-some pieces. We can't number the experiences we've had performing them.

☐ Singing "The Battle Hymn of the Republic" on the steps of the Lincoln Memorial with our brother choruses from L.A. and Seattle;

☐ Marching down Fifth Avenue with the New York chorus—and pausing to sing "Family" (from *Dreamgirls*) at the crowds surrounding a barricaded St. Patrick's;

☐ Standing on a fountained mall in downtown Minneapolis with men and women from all over our land (like the last night of summer camp)—searching for songs we had in common and finding nothing more eloquent than "Kumbaya";

☐ Reading through a piece Bruce has arranged for us for the very first time;

☐ Crying as you a sing a song for someone very special for the last time;

☐ Getting a special gift arrangement of "My Funny Valentine" from arranger Tony Walts (who did those wonderful 34-piece orchestrations for our Kennedy Center appearance last year) "respectfully dedicated to the wonderful men of the Gay Men's Chorus of Washington, D.C. with deep appreciation for a spendid musical experience." (His "Bridge Over Trouble Water" which we debut tonight seems also to be a special gift for the times we live in.)

Thank you for being with us tonight to share the gifts of this summer evening, our friendship, a glass (or two), and the songs we sing. Here we set the stage for future resonances.

J. Richard Norton
Baritone, GMCW

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NEWS BRIEFS

ABOUT NEXT SEASON

We have a more-than-exciting season already planned for next year—a joint concert at Constitution Hall with the assembled members of the Lesbian and Gay Bands of America and the dynamic Denver Women's Chorus scheduled to coincide with the October March on Washington on Columbus Day weekend, as well as a concert for the international meeting of Parents and Friends of Lesbians and Gays (also in October).

We *might* be taking our December holiday concert on the road to all of our friends in Richmond; but the big news is:

Our joint concert with Chicago's first-rate Windy City Gay Chorus, scheduled for April 9 at Lisner Auditorium. We'll follow-up with a concert in Chicago at a later date!

NON-SINGERS NEEDED, TOO!

GMCW is also on-the-lookout for non-singing members, since there's a lot of administrivia involved with putting a show like this together—numbering and organizing the music library, maintaining donor rolls, making sure that the Green Room (wherever it is) is safe and secure, being sure all those pert little carnations are on snappily. Get in touch with us at 338-SING. (We throw some marvelous after-concert parties, too!)

"ON LEAVE"

Please don't worry about that long list of "Members on Leave" on the chorus credit page—it's just that someone suggested we print the names of chorus members who may not be appearing in a specific concert but are still active dues-paying members of the organization. And that certainly seemed like a sensible thing to do.

Men interested in joining all of this wonderful GMCW madness for our 1987-1988 season should contact our business office at 338-SING and watch for announcements in the *Post* "Guide to the Lively Arts" and the *Blade* "Community Notes" section. Auditions will be scheduled in August, since an early start is planned in order to prepare for the Constitution Hall concert.

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Bruce Trinkley
Music Director
David Sisson
Assistant Music Director
Theodore Guerrant
James Holloway
Principal Accompanists
Philip M. Rogerson
Vocal Coach

A FEW GOOD MEN

Michael Rivard
Director/Choreographer
Mark Ksiazewski
W. Myron Maye
David Shover
Mark Smouse
Robert Wonneberger
David Williams

POTOMAC FEVER

Jeff Buhrman
Director
C. Michael Baker
Bill Barry
Kevin Doss
J. Michael Ford
Kevin LaBarge
Michael Reynolds
Tom Serio
Ron Sabacek
David Sisson
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GENTLEMEN QUARTERLY

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Director
Peter Brayton
C. Roger Edens
James Starner
Bob Dragoset

SECTION LEADERS

Kevin Doss
C. Roger Edens
W. Myron Maye
Gary Clark

FIRST TENOR

Arie Venema
Bob Wonneberger
David Nieto
Jeff Van Luyn
Joe Cannon
Kevin Doss
Peter Brayton
Rick Allen
Tom Serio

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Barry Cahen
Bill Barry
C. Roger Edens
Chuck Bailey
Craig Bowen
David W. Holmes
David Shover
David Williams
Dennis Watson
Edward Kaufman
Harry Powers
Jim Jochen
Kevin LaBarge
Larz Kremer
Mark Mennel
Mark Swope
Michael Gotwald
Norman Nusinov
Perry Trueax
Roger Bergstrom

MEMBERS ON LEAVE

Charles R. Butler, III
David Ferguson
Ric Thomas Rice
David Rybicki
Harvey Cohen
Jim Earls
Andy Horsley
Alex Ivsky
J. Michael Ford
Gary L. Janus
Robert I. Jones
Jeffrey Lea
Duward Sumner
Jack Gerard
Steve Maddox
Dale Meeks

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Bob Orndoff
C. Michael Baker
Carl Smith
Darrell Lewis
J. Richard Norton
James Starner
Jeffrey Buhrman
Joe Hege
John Weibel
Larry Cohen
Larry McFarland
Len Padgett
Mark Ksiazewski
Mark Smouse
Michael Resnick
Robert (Terry) Woll
Scott Pierce
Tom Roeder
W. Myron Maye

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In loving memory
of our brothers,
B.J. and many others.
How can we ignore,
The need you implore.
If we do not fight
In league with your plight.
How can we face
Ourselves, without disgrace

M.P.
5/29/87

PERSONNEL NOTES

JAMES HOLLOWAY
PRINCIPAL ACCOMPANIST

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.

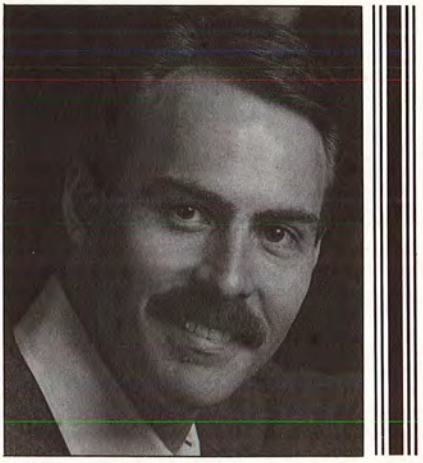
He studied piano with Stewart Gordon and Nelita True of the University of Maryland and with Denise Lassimonne of England; he has studied vocal coaching with Martin Katz and Greg Tallman; and he has performed in master classes for the late Sir Peter Pears, Donald Gramm, Phyllis Bryn-Julson, Jan de Gaetani,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

DAVID SISSON
GUEST CONDUCTOR

David Sisson is a five-year veteran of the chorus and completes his second year as assistant director of the Gay Men's Chorus of Washington, D.C. by serving as Guest Conductor for "Out On The Town." In addition to serving as GMCW's assistant director, David Sisson is the founding director of GMCW's close-harmony pops ensemble, Potomac Fever, and also directed our late 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 sung solo and choral roles in opera, musical comedy and church performances. He has worked in 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. He confesses to being from Buffalo, New York.



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 Swarthout Hays, Roy Johnson, Denise Lassimonne of Buriton, England, Jean Réti-Forbes and Donald Sutherland.

Dr. Guerrant is organist at St. Mary's Catholic Church in Landover Hills, Maryland, the Metropol-

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itan Community Church of the Disciples at Dupont Circle, associate organist at Holy Spirit Catholic Church in Forestville, Maryland, and assisting organist at the University of Maryland Chapel. Besides GMCW, he is also accompanist for the Montgomery County Masterworks Chorus, the Prince Georges Choral Society, and at the University of Maryland in the voice studio of Professor Leon Fleming.

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, and Boston Gay Men's Choruses.

He works for Deafpride, a nonprofit organization for the deaf, as a staff interpreter and as codirector of their interpreter training program.

Bob has most recently worked with Ian McKellen and his one-man "Acting Shakespeare" at the National Theatre, as both interpreter and Mr. McKellen's sign language coach.

Bob has also worked with Karen Akers, Maureen Forrester, Raul Julia, Kristoffer Tabori and Ronnie Gilbert.

MICHAEL RIVARD
DIRECTOR/CHOREOGRAPHER
A FEW GOOD MEN

Michael Rivard, A Few Good Men's director/choreographer, has been working with GMCW's song-and-dance ensemble since their reemergence at the June 1985 pops concert, working on both choreography and music arrangements. He has studied tap, jazz, ballet and modern dance.

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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 Pavilion. Michael is also a teacher/member of the Fred Astaire Performing Arts Association, Inc., based in Miami, Florida.

JEFFREY BUHRMAN
DIRECTOR, POTOMAC FEVER

Jeffrey Buhrman has pitched in to direct Potomac Fever during the past rehearsal period; he holds his degree in music education with a concentration in voice from Montclair State College in New Jersey. Jeff has previously done extensive recital, choral, madrigal, and church soloist work. Jeff has previously been a music teacher at the secondary level and—in addition to directing high school shows and musicals—has taken his student groups on international tours, including performances in Montreal and London.

ILLUSTRATION BY GERALD SMITH

BRUCE TRINKLEY
DIRECTOR

Bruce Trinkley continues to serve as music director for the Gay Men's Chorus of Washington, a position he has held since January, 1984. After over three years of almost-weekly commuting from State College, Pennsylvania, Bruce has taken a sabbatical this spring to catch his breath and catch up on a number of academic and household projects. He will return in the fall.

Bruce is an 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.

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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The jazz combo SIX OF ONE was formed in January 1986 in response to a request by a popular Washington restaurant to help promote their new menu. As it turned out, the new menu became so popular so quickly that the group ventured into the "weddings-and-bar-mitzvahs" circuit. Since then, SIX OF ONE has played for weddings, dances and banquets for such groups as the Gertrude Stein Democratic Club, Gamma Mu, and the George Washington University Gay/Lesbian People's Alliance. At these occasions they have performed in some of the best hotels in Washington, including the Westin, the Hyatt, and the Willard.

SIX OF ONE specializes in music of the Big Band Era, Broadway, and current popular tunes. "Out On The Town" marks their debut with the Gay Men's Chorus of Washington.

Mike Resnick (alto sax and clarinet), one of the co-founders, is a native of the Washington area. He is a former high school music teacher, has been a member of GMCW and D.C.'s Different Drummers since 1984, and practices safe sax. Mike is also an active member of Bet Mishpachah.

Dave Hughes (trombone), the other co-founder, is a die-hard Ohio State alumnus. His unique musical abilities are responsible for many of the arrangements you hear tonight. Also a member of D.C.'s Different Drummers, Dave was a founding member of the Washington Gay & Lesbian Chorus and is active in MCC-Rockville.

Dave Fridland (drums), also a former Different Drummer, is not really all that different. In his professional life, Dave is an architect. His musical life includes work with the Washington Savoyards, banging out Gilbert and Sullivan a couple of times a year.

Val Holley (piano) is the only member of the group who is not now, nor has ever been, a member of Different Drummers. (It's hard to play piano in a marching band, y'know.) Instead, Val's vices find him tinkling the ivories at P Street Station several nights a week.

Mary Scott (bass) is well known to GMCW audiences and is an honorary member of the Chorus. Her performance credentials are extensive and impressive and getting more so all the time. But, because of the nature of her specialty, she spends most of her time in the (orchestra) pits.

Lyn Whitman (trumpet) has been playing longer than she cares to remember. Her association with SIX OF ONE came thorugh her membership in D.C.'s Different Drummers. (Do you see a pattern developing here?) Lyn is active with MCC-NOVA.

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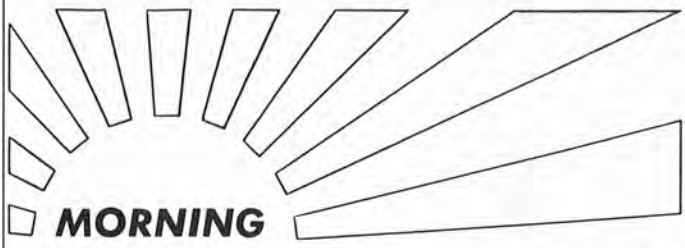

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THE GMCW STORY

Once upon a time—before a certain June evening in 1981, to be more exact—the idea of a chorus composed of gay men from the Washington area was just a dream floating independently in the minds of various local music lovers. Then, on that certain Thursday evening, the San Francisco Gay Men's Chorus appeared at the Kennedy Center as part of its historic nationwide tour, and, as in other cities where it performed, galvanized those various music lovers. On the following Sunday, at Washington's annual Gay Pride parade, flyers were distributed announcing the first meeting of what would become the Gay Men's Chorus of Washington, D.C.; on the next Sunday, the fledgling group had its first rehearsal at the old Gay Community Center on Church Street.

The chorus gave its first performance three months later, at the request of D.C. Mayor Marion Barry, in the main foyer of the District Building to help inaugurate the Washington office of the National Gay Task Force. James Richardson, a local radiologist, was the first director. The first full-length concert was in March 1982 under the direction of Nick Armstrong at St. Mark's Episcopal Church on Capitol Hill and repeated the next week at Baltimore's First and Franklin Presbyterian Church. That first season also included engagements that have become traditional: performances at Metropolitan Community Church, at the Eagle, carolling at Christmas, fundraisers, social events, and an appearance in the Gay Pride parade. Richardson resumed the directorship in 1983; Bruce Trinkley has led the group since January 1984.

In the ensuing seasons the group gradually lost its fledgling status. It appeared in concert at the Departmental Auditorium, Lisner Auditorium, Foundry United Methodist Church, and twice at New York Avenue Presbyterian Church. It has shared joint concert stages with the Los Angeles Gay Men's Chorus, the Seattle Men's Chorus, the New York City Gay Men's Chorus. Most recently they appeared at the GALA Choruses Festival II, the triennial national gay choral festival held last July in Minneapolis-St. Paul.

Last June, five years and a few days after that legendary June evening, those music lovers who were once so galvanized by their California brethren met again at the Kennedy Center, this time on stage, when the Gay Men's Chorus of Washington, D.C., with guest artist Canadian Contralto Maureen Forrester, gave its first Kennedy Center Concert Hall performance. It was not the consummation of a dream—that had happened long ago. It was instead a triumphant reaffirmation.

To be continued...

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COCKTAIL CONCERT ETIQUETTE (REVISITED)

BY H.F.

[The clamor for additional advice on social refinement has continued unabated these last three months. As an on-going public service, H.F. provides you with more tips on social graces, this time in the Cocktail Concert setting. To which, H.F. adds: "Bark at the moon, Miss Manners!"]

1. Pace yourself. You have an evening of marvelous entertainment ahead of you (at the concert site, the after-prom, and the after-after prom). [Remember the after-after-prom?] Don't wind up face-first on the tablecloth before the baritones blow their first entrance.

2. Instead of soaking their friends, or putting the bite on those who are economically well-situated, civilized people alternate the purchasing of drinks. Should a number of couples be at a table, drink investments should alternate among different couples. Above all, don't be a golddigger.

3. Do not chat during musical numbers—we've taken weeks to polish some of these gems, and there's probably not a catty dish in the world that can't wait *at least* until the first intermission. Limit your exchanges to thoughtful nods, winks, and grimaces (especially in the case of severe hats, hair, or fashion; a raised eyebrow speaks volumes, even in this day and age).

4. Do not feel impelled to perform your "impressions of famous inebriates routine." We do not need another Tallulah Bankhead or John Barrymore scene. "I have always (hic) depended on the kindness of (hic) strangers." Besides that, you've done that scene at four parties and your last seven binges. Get a new act, Myra.

5. Refrain from playing with the fruit in *your* drink. Refrain from playing with the fruit in your escort's drink. Advise your escort to refrain from playing with the fruit in **your** drink. None of these Cleopatra-with-maidservant scenes, okay? ["Beulah, peel me a grape."] And above all, don't play catch-the-cherry.

6. In a similar vein, do not disport with ostentation any hand props. Do not play with table decorations, your wrist corsage, or those precious little paper parasols that come in exotically named drinks like "Missionary's Downfall" or "Lava Pit." If, however, you should, please remember: flower over left ear means *available;* flower over right ear means *engaged;* flower tucked into bikini (or Speedo, as the case may be) means *Love for Sale.*

7. Do not tempt disaster. A useful guideline may well be: white pants, white wine, red pants, red wine. Don't be caught dead ordering rosé.

8. Don't be stuffy. As that Great American, John Riggins, said, "Loosen up, Sandy." Should you unbutton your shirt, refrain from exposing decolletage in excess of four buttons, unless you have gorgeously furry cleavage. [If you're still wearing those tired old gold chains, keep that shirt buttoned, unless you're using devotional medallions (crosses, mezuzahs, teddy bears) as part of your marketing strategy.]

9. If you have any doubt about arriving at the completion of a musical selection, its artistic execution and merit, or the audience's degree of appreciation—the hell with it. Clap your hands until your 'tips and 'nips are pink! [This is provided to balance a certain amount of audience applause hesitancy inspired by the last when-to-clap advisory.]

10. Refrain from chewing or crunching your ice during musical selections (this is only a sign of sexual frustration). If, out of nervous habit, you must keep your teeth busy, nibble on your escort's knuckles—or perhaps your wrist corsage.

11. Leave your picnic basket at home; lawn seating is not available. People entering the premises with glass bottles or unopened Trail Mix will be handled with impunity.

12. Whether or not you're wearing a sequined outfit, do not shriek, "Sing 'em all! We'll stay all night!" *Some* of us have *plans* for the evening.

DO Gush over your Favorite Chorine and tell him how marvelous he looks in his new tux. Buy him a drink. Buy him a condominium. Sweep him up in your arms. Dance until dawn. And drive safely (Aunt Tillie worries so).

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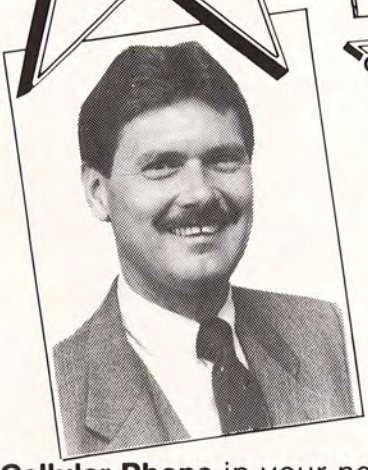

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IRVING BERLIN: A TRUNKFUL OF ANTHEMS

Others wrote songs. Irving Berlin wrote *anthems.*

During the first half of the twentieth century, *all* American popular music could be easily split into two rigid categories—love songs and "novelty" songs. (A novelty song was anything that wasn't a love song.) Berlin wrote plenty of both, but so did such successful contemporaries as Porter, Kern, Rodgers-Hart-Hammerstein, Arlen, Youmans, the Gershwins (George and his lovely wife Ira), Dietz and Schwartz, et al. But Irving Berlin turned out songs that so deified their subjects that the public lifted them *far* above the rank of mere "hit." They've become, literally, part of the American consciousness.

Consider. Others wrote songs about holidays—Berlin wrote "White Christmas." And "Easter Parade." Others wrote hymns to feminine charms—Berlin wrote "A Pretty Girl Is Like a Melody." Others wrote military songs—Berlin wrote "This Is The Army." Other wrote show biz ditties—Berlin wrote "There's No Business Like Show Business." Others wrote patriotic ballads—Berlin wrote "God Bless America."

Francis Scott Key wrote one anthem. Berlin wrote a *trunkful.*

Even his beginnings have the flavor of American pop legend. He was born Israel Baline on May 11, 1888, in the eastern Russian town of Temun (or Tyumin—even he is unsure of the correct spelling). When he was four, his family fled Russia in the wake of anti-Semitic cossack raids, came to America and settled in New York's Lower East Side amid a teeming settlement of immigrants. ("There were ten of us in four rooms.")

His father, a rabbi, died when Israel was eight, and six years later the boy ran away from home—to the Bowery, where he survived by singing teary ballads for pennies in cheap saloons. One such establishment had an old upright piano in a back room, and the singing waiter began using it to scratch out original songs.

This was his entire musical education—one result of which was that he could only play in the key of F sharp. (Years later he constructed a piano with a transposing keyboard.)

After brief stints as chorus boy and songplugger, he finally managed to get a song published—"Marie from Sunny Italy," which earned

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him 37¢ and a new name. He kept at it, and in 1911 he had his smash breakthrough with "Alexander's Ragtime Band." That same year his songs hit Broadway, in the Ziegfield Follies.

From here on, as they say, the hits kept comin'! Not content to specialize, he covered the entire range of popular music, writing with equal success for Broadway (18 shows, and songs contributed to a half-dozen more), Hollywood (18 films), and that wide world of pop songs known as Tin Pan Alley. Over 900 songs in all, and there's no room here for lists.

No need either. The Russian immigrant with two years of grade school education outlasted—and outlived—all the rest. Through his music, he defined his adopted country exactly as its public wanted it defined, and kept them dancing all the while.

Jerome Kern said it best when he said: "Irving Berlin has no place in American music; he *is* American music."

Ray Hagen
GMCW Alumnus

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PROGRAM NOTES

More than any program in GMCW's six-year history, tonight's evening is a walk down memory lane. (At some points a jog, a waltz or even a racy tango.)

THE FIRST SET

When you're Irving Berlin, you can borrow from yourself. If a song was not a hit the first time, hang around: you'll hear it again. **Alexander's Ragtime Band** was Irving Berlin's first hit. (It followed his piano rag of *Spring Song*, "That Mesmerizing Mendelssohn Tune," and his Yiddish spoof of Grand Opera, "Sadie Salome Go Home.") But it took Emma Carus (in blackface) to make the song a showstopper in Chicago. Sophie Tucker was going to steal the act (she sang in blackface, too) but she ran out of makeup and had to perform it *au naturel*. This is a song that even Alice Faye (*Alexander's Ragtime Band*), Ethel Merman (*There's No Business Like Show Business*), Judy Garland (*eternally*), and Liza Minnelli couldn't kill. (Liza was still using it as an opener last month during her sold-out show at—guess where—Carnegie Hall!)

Blue Skies made it to two stage musicals and *five* movies, including *The Jazz Singer* (Al Jolson), *Glorifying The American Girl* (Eddie Cantor), *Alexander's Ragtime Band* (Alice Faye and Don Ameche), *Blue Skies* (Bing Crosby/Fred Astaire), and *White Christmas* (Bing Crosby/Danny Kaye).

Say It With Music made it to Berlin's *Music Box Revue*, *Mayfair and Montmartre* (another theatre musical), and the film *Alexander's You-Know-What*.

Strapping golfer, tennis player, and swimmer Harry Woods wrote **When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along**—as well as "Paddlin' Madeline Home," "Side By Side," and "I'm Looking Over A Four-Leaf Clover." His mother Edith was a concert singer who trouped until she was 80 (some credit this for his stamina) and Harry worked his way through Harvard giving piano recitals and playing the string bass. (Harry had no fingers on his left hand.)

Eddie Cantor's rendition of **My Blue Heaven** made the *Ziegeld Follies of 1927*, but it was Rudy Vallee who sold over a million copies on disc. Then even Hollywood went out and made a movie of it—with Dan Dailey and Betty Grable, no less.

Although **If You Were The Only Girl** was written in 1916, Rudy Vallee dug this melody out as a frequent number for his weekly radio broadcast, and eventually found a way to work it into his movie *The Vagabond Lover*.

Have you ever fell in love while dancing—only to find the enchantment in your date's eyes was not with you, but with the song? The 1925 Latin slice-of-life **Jalousie** was later used for Frank Sinatra and Gene Kelly in *Anchors Away* and for Lucille Norman and Virginia Mayo in *Painting the Clouds with Sunshine*. (Please note they weren't dancing with each other.)

Remember the first time you heard Judy Garland swoon over **The Boy Next Door** on Kensington Avenue in *Meet Me In St. Louis*? Hugh Martin and Ralph Blaine also gave us the classic "Have Yourself A Merry Little Christmas" in that score—but they won the Oscar for Best Song for "The Trolley Song."

In the Ziegfeld Follies of 1910, **Nobody** was a showstopper for vaudeville's greatest black comedian, Bert Williams—who played a Chaplin-esque character so in tune with the human condition that W. C. Fields called Williams "The funniest man in the world—and the saddest." Bob Hope attempted to recreate the number in the 1955 film *Seven Little Foys*, but it took the Broadway's 1976 cavalcade of black music, *Bubblin' Brown Sugar* to bring the classic back to public attention.

When The Saints Go Marchin' In is the second-most recorded Dixieland rag (the first is "Bill Bailey ...")—but it was introduced to white audiences in a 1930 Decca recording by Louis Armstrong—who later brought it to the big screen (by portraying himself) in the *The Red Nichols Story*. [Red Nichols and his Five Pennies included (at different times) Benny Goodman, Jimmy Dorsey, and Glenn Miller]. Red (played appropriately by Danny Kaye) and Armstrong knocked out Nichols' arrangements of "Bill Bailey," "Saints," and a rousing Dixieland "Battle Hymn of the Republic."

THE SECOND SET

Broadway babies will remember cutting their teeth on the Oscar-winning Jimmy Cagney film bio of George M. Cohan's life, "Yankee Doodle Dandy." The film overlooks Cohan's attempt to bust the actors' union and his divorce and remarriage and that he did *more than wave the flag*—he actually *wore it* on stage. But his music (as featured in **All Aboard For Cohan**) will forever be part of American consciousness.

The Lorenz and Hart score for *Babes In Arms* (1937) also included **My Funny Valentine**, "Where Or When," "Johnny One Note," and "Lady Is A Tramp." But that romantic favorite "My Funny Valentine"—besides making it to the Judy Garland-Mickey Rooney classic—also wound up in the movies *Gentlemen Marry Brunettes* and *Pal Joey*. (*Pal Joey* included Sinatra, Rita Hayworth, and Kim Novak.)

Tunesmith Al Dubin wrote over 60 movie scores, but **Lullaby of Broadway** from *Golddiggers of 1935* was the second ever to win an Oscar. Dubin went on to garner Oscars for "You'll Never Know" (1943) and "On the Atchison, Topeka and Santa Fe" (1946). "Broadway" was the Number-8 Hit Parade song for 1935, but some musicologists think the tune was lifted from Brahms' *Hungarian Dances* and Offenbach's "Barcarolle" from *Tales of Hoffman*.

As a Washington D.C. lad, Edward Kennedy Ellington studied music with Miss Klinkscale and worked as a soda jerk at the Poodle Dog Cafe (a fly ball from Griffith Stadium). His wanted to be a commercial artist specializing in posters and magazine covers, but he

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sorta got sidetracked by music: the team of Ellington and collaborators Albany Bigart and Irving Mills wrote the classics **Mood Indigo** (1931), "It Don't Mean a Thing (If It Ain't Got That Swing)," "(In My) Solitude," and "Sophisticated Lady." This arrangement was popularized by the Elastic Four.

It Had To Be You sold a million copies in 1924—no small feat. But the songwriting team of Gus Kahn and Isham Jones gave us other favorites, including "I'll See You In My Dreams"—the title of the Gus Kahn biopic starring Doris Day and Danny Thomas.

The Canadaires headed south and changed their name to The Crewcuts. After their 1954 hit "Crazy 'Bout You Baby," they recorded The Chords' **"Sh-Boom"**—making it the first song ever to be a #1 national hit on the white rock charts at the same time The Chords made it #1 on the black r&b (rhythm and blues) charts.

Fred Astaire and Claire Luce danced the haunting **Night and Day** in *Gay Divorce* on Broadway, but by the time he and Ginger Rogers danced it in *The Gay Divorcée* every other Cole Porter song in the score had been cut from the movie. Perhaps the National Academy of Motion Picture Arts and Sciences thought they were giving the first award for songwriting to Porter for "The Continental"—the work of Herb Magidson and Con Conrad. *Night and Day* is the Porter's film bio, starring Cary Grant, Alexis Smith, and Mary Martin (a Porter discovery herself). Written on the beach in Newport, Rhode Island, the melody was credited to a Moroccan call to prayer.

Often Cole Porter said **Love For Sale** was his favorite Cole Porter tune, possibly because of the autobiographical edge to it. Beloved as it was by Porter, this ditty from the musical *The New Yorkers* was banned from the radio airwaves for years. The score also boasted his standards "Take Me Back to Manhattan," "I Happen to Like New York," and "Just One of Those Things."

The *beguine* is a dance done by the Martinique natives. They line up, the music starts, and the dance leader says, "beguine!" The song (from the musical *Jubilee*) was written during a five-month voyage of the *Franconia* in 1935 and was allegedly based on a melody heard near Fiji. The first recording—by Xavier Cugat—was followed by Artie Shaw's immortal 2-million disc-seller in 1938 and then inclusion in *Broadway Melody of 1940* with Fred Astaire and Eleanor Powell. [Porter's original lyrics ended "And we suddenly know the sweetness of sin/When they begin the beguine."]

SALUTE TO GIRL GROUPS

Martha and the Vandellas made a #8 record sales hit with **Dancing in the Streets** in 1964. Vandella Sandra Tilley (an ex-Orlon and ex-Velvelette) recounts, "Before we'd go on stage, I'd always say, 'Attitude, girls! Remember, we are *not* number two!"

Motown Records first' #1 record on the weekly charts (and #5 in record sales for the year 1961) was **Please Mister Postman.** (That's a young Marvin Gaye on the drums.)

Mary Wells' **My Guy** tied as the #5 record seller for 1964 with "Come See About Me" and was the first record to break a long series of Beatles hits in the weekly #1 charts.

The Chiffons made **Sweet-Talkin' Guy** a 1966 hit. [Girl group devotees will be disappointed in our omission this evening of the Shirelles ("This Is Dedicated To The One I Love," the Ronettes ("Walkin' in the Rain"), and the Crystals ("Da Doo Ron Ron")—but we have to save something for our next pops concert.]

November 24, 1964: the day the Supremes made their first of 20 appearances on the Ed Sullivan show, clad in light blue chandelier dresses. By Monday morning Diana Ross and friends (formerly the Primettes) were the talk of the nation. **Stop! In the Name of Love** was 1965's #3 song in record sales, but the Supremes could sell anything—their "Santa Claus Is Coming to Town" was #3 in Singapore—in February!

Released March 20, 1967 and #6 for the year, **(The) Happening** (written for a *real B-movie*) marks the waning of the great Motown-girls group era. Soon it was The Summer of Love and time to be wearing flowers in your hair.

FINALE

During the Sixties, Simon and Garfunkel sold over 20 million records. **Bridge Over Troubled Water** was the #1 seller for 1970 and got five Grammies.

Aquarius/Let The Sunshine In was sung eight times a week starting in 1967 in the "Tribal Love-Rock Musical" *Hair* for 1,729 performances (the show also gave us Ben Vereen, Melba Moore, and Diane Keaton)—but it took "the champaign soul sound" of The Fifth Dimension (LaMonte McLemore, Marilyn McCoo, Florence LaRue, Ron Townson and Billy Davis Jr.) to give this now-classic the boost it needed to become the #1 seller for 1969 (by then the Broadway cast recording had sold 5 million copies).

J. Richard Norton
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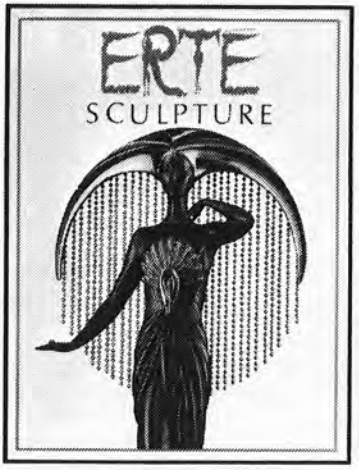

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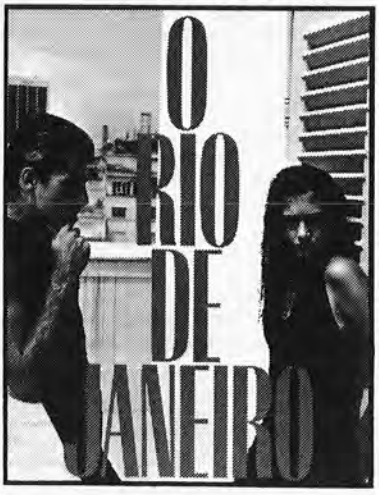

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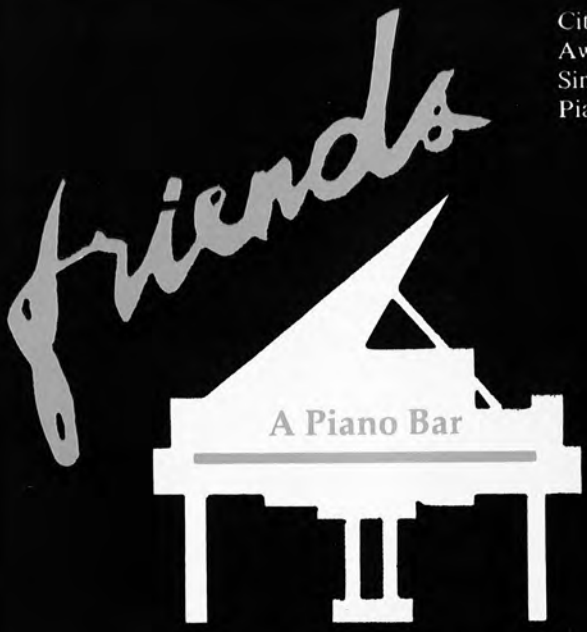

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