POPS
Goes the Chorus!
GMCW
IN CONCERT
June 15, 1985

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POPS Goes the Chorus!

GMCW

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

June 15, 1985
Sheraton Washington Ballroom
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♪ ♪ ♪ ♪ A Note from The Producer ♪ ♪ ♪ ♪

If *Pops Goes the Chorus!* were a movie, there would be a banner across the lobby poster reading: "Three years in the making!"

Not that the *specific* planning for tonight's concert has been going on that long — that actually got underway last fall — but a number of us in GMCW have been talking about this kind of event since we began planning our second season in the summer of 1982.

What we have had in mind all along is a musical evening which would combine elements of the concert hall with those of musical theater. It would be a choral performance — but spiced with a bit of dancing, a touch of comedy, some flashy lighting — a sort of musical with the Chorus as its star.

We saw it in a nightclub-like setting, a room which would serve as a reminder of that elegant era which was the heyday of the Broadway and Hollywood musical. The audience would be seated at tables, with bar service available — a more relaxed and friendly atmosphere than the concert hall affords.

It should be like a big party, we felt, with the Chorus as both host and entertainment.

Tonight those three years of talking, dreaming and preparing culminate in what we hope will be a unique musical event. We have the occasion — the annual celebration of Gay & Lesbian Pride Week. We have one of the most elegant settings in the city. We have a marvelous guest artist in the dynamic Debra Tidwell.

And thanks to the efforts of many people, we have the production that is *Pops Goes the Chorus!* With just a few exceptions, the songs are all from Broadway or Hollywood musicals, so let's hear it for Irving Berlin, Leonard Bernstein, George Gershwin, Jerry Herman and Jerome Kern! Since these songs are not readily available in arrangements for four-part male chorus, this program would not have been possible without the arranging talents of our own Bruce Trinkley and New York City's Larry Moore. Our Director, of course, is the man most responsible for preparing us to sing tonight's program.

We are also indebted to our marvelous production staff, our smooth and efficient ticket sales staff, our hard-working house management staff and volunteer ushers, our energetic advertising sales staff, and the creative types who handle our promotion, public relations and concert program. A tip of the hat as well to our ensemble directors and choreographers, our music staff and accompanists, our artistic interpreter, and the instrumentalists who are appearing with us tonight (including our Friend, Carl Barnwell).

Finally, thanks go to the men who *are* GMCW — who put in the regular rehearsal hours, the extra rehearsal hours, the hours working on their own to prepare the music — and who still find the time to sell tickets, sell ads, work on production, work on promotion, work on the concert program, and haul the risers in and out of concert sites. They are a wonderful group, and one I have been privileged to work with for the past four years.

We hope you have as much fun with *Pops Goes The Chorus!* tonight as we had preparing it for you. Enjoy!

Duward Sumner,
Concert Producer

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In This Program...

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Director
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A Few Good Men

Fred Boykin
Director
Gerald Walker
Music Director

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Pops Goes the Chorus!

The Gay Men's Chorus of Washington, D.C. Our Fourth Anniversary Gay Pride Day Eve	Pops Goes The Chorus! Sheraton Washington Grand Ballroom Saturday, June 15, 1985 8:00 p.m.
Bruce Trinkley	Director
James Richardson	Assistant Conductor
Theodore Guerrant **James Holloway**	Principal Accompanists
Robert Hahn	Artistic Interpreter

I.

"There's No Business Like Show Business"	music and lyrics by Irving Berlin arranged by Larry Moore
"A Choral Overture"	medley arranged by Larry Moore music by Arthur Schwartz, Cole Porter, and Charles Strouse Lyrics by Howard Dietz, Cole Porter, and Lee Adams
"Jerome Kern: The Song Is You"	music by Jerome Kern medley arranged by Larry Moore commissioned for the Jerome Kern centennial by the Gay Men's Chorus of Washington, D.C.
A Gershwin Medley **James Richardson, conductor** **Andy Horsley, David Sisson, Rod Fiorito, Bob Holmes, soloists**	music by George Gershwin lyrics by Ira Gershwin choral arrangement by Warner Jordan piano arrangement by Larry Moore

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Bernstein Theatre Music arranged by Bruce Trinkley

"The Wrong Note Rag"
from ***Wonderful Town***
music by Leonard Bernstein
lyrics by Betty Comden
and Adolph Green

"Lonely Town"
from ***On The Town***
Ben Anderson, bass
music by Leonard Bernstein
lyrics by Betty Comden
and Adolph Green

"America"
from ***West Side Story***
Debra Tidwell, alto
B J Sobus, baritone
music by Leonard Bernstein
lyrics by Stephen Sondheim

"Somewhere"
from ***West Side Story***
music by Leonard Bernstein
lyrics by Stephen Sondheim

Act One Finale
from ***West Side Story***
music by Leonard Bernstein
lyrics by Stephen Sondheim

INTERMISSION

II.

A Medley from *Annie*

Fred Boykin, director
Gerald Walker, music director
Ruth Gray, percussion

A Few Good Men

arrangement by Gary Schwartz
and Gerald Walker
choreography by Nancy Newell
and Michael Rivard

Selections by Potomac Fever

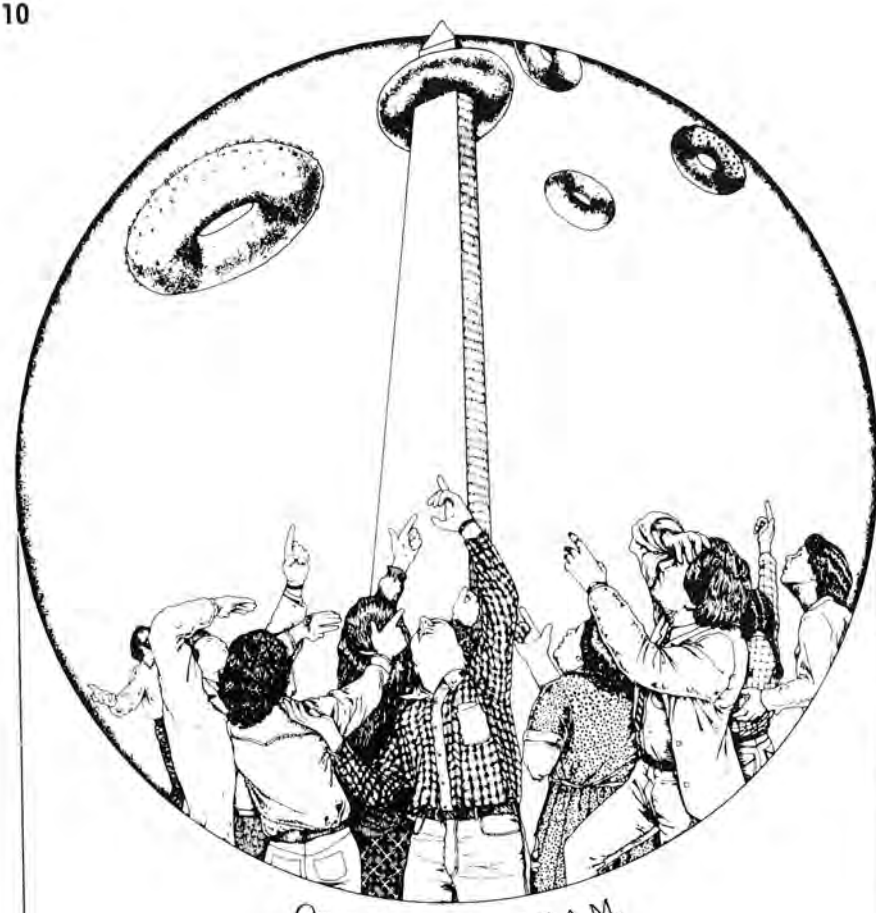
Jim Holloway, piano
Mary Scott, bass
Ruth Gray, percussion

David Sisson, director
Kevin Doss, associate director
Stephen Welch, artistic director

Selections by Debra Tidwell

Rob Bowman, piano

Don Whitman, trumpet
Chris Trenchetella, trumpet



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III.

La Cage Aux Folles **A Medley** **Potomac Fever, Les Cagelles**	music and lyrics by Jerry Herman
"Hello, Dolly!" with **Debra Tidwell** **Fred Boykin, Joe Cannon, Stephen Euell, Rod Fiorito, David Nieto, Charlie Merk, waiters**	music and lyrics by Jerry Herman
Irving Berlin Countermelodies **Carl Barnwell, guest accompanist with Debra Tidwell**	music and lyrics by Irving Berlin
"Play A Simple Melody" (1914)	
"Old Fashioned Wedding" from ***Annie Get Your Gun*** (1966)	
"You're Just in Love" from ***Call Me Madam*** (1949)	
"Sing a Song With Me" **Michael Bohn, tenor**	music and lyrics by Wally Harper arranged by Bruce Trinkley

---

Appearing as instrumentalists throughout this evening's program:

Ruth Gray, percussion	**Mary Scott, bass**
Michael Resnick, saxophone	**Don Whitman, trumpet**
Don Niehus, trombone	**Chris Trenchetella, trumpet**

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Gay Men's Chorus of Washington, D.C.
Bruce Trinkley, Director

TENOR I

Arie B. Venema
Bob Wonneberger*
Charles R. Butler, III
David Nieto*
Fred Boykin*
H. Glenn Privette
Jeffrey C. Van Luyn
Joseph Brannan**
Joe Cannon*
Kevin Doss**
Michael G. Bohn
Michal Barnes**
Peter Brayton
Ric Thomas Rice**
Richard Allen

TENOR II

Andy Horsley
Benedikt Wasmuth
Craig R. Bowen
David C. Holmes
David Williams
Don Niehus*
Edward Kaufman
Harry Powers
Jeb King**
Mark J. Mennel
Norman Nusinov*
Paul Fadoul**
Perry Trueax
Ray Siefer
Rich Fromm
Rod Fiorito*
C. Roger Edens
Stephen Euell*
Stephen McMahon
Thomas F. Lahr
Thomas W. Dudley

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A. Thomas Fleming
B.J. Sobus**
Bo Bullock
Christopher Budd
Chuck Bailey
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David W. Sisson**
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J. Richard Norton
Jeffrey Lea
John Rutkowski
John Weibel
Leonard O'Reilly
Michael Baker
Michael Resnick
Ray Hagen
Robert I. Jones
Robert F. Holmes
Robert "Terry" Woll
Ted Butler
Tom Crespo**

BASS

Alan Lopez
Ben Anderson
Bob Dragoset
Charlie Merk*
David Cooper
David Stallings
Everett Waldo
Gary Clark
Jack Gerard
Jim Richardson
Michael J. Reynolds**
Orville Bell
Phil Joslin
Ron Paglia
Ron Sabacek**
Rick Rosendall**
Steve Maddox
Tom Lester
Tom Killmer

SUPPORTING MEMBERS

Bob Hahn
C. Jeffrey Bonnell
David Shingler
Fred Rettenmaier
George Guarino
Hal Norvell
James A. Starner
Jim Hix
Malcolm Bernhardt
Mike Ziskind
R.J. Quinn
Steve Herman
Tom Cannon

**Potomac Fever
*A Few Good Men

GMCW

The Federal City Performing Arts Assocation and the Gay Men's Chorus of Washington, D.C. are members of the Cultural Alliance of Greater Washington.

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The Federal City Performing Arts Association and the Gay Men's Chorus of Washington, D.C., are members of the Gay and Lesbian Association of Choruses (GALA Choruses), an information clearinghouse for thirty-four choruses across the nation. GALA Choruses provides a directory of choruses in the United States and Canada, plans annual conferences for directors and managers, provides assistance in the sharing of music holdings among the groups, and is committed to producing a national gay choral festival triannually.

The next national festival will be held in Minneapolis-St. Paul, July 3-6, 1986.

GALA Choruses includes men's, women's, and mixed choruses whose goals include performing a variety of settings and stimulating pride within their communities: Albuquerque, Anaheim, Atlanta, Berkeley, Boston, Chicago (three choruses), Denver, Edmonton, Las Vegas, Los Angeles (two), Madison, Minneapolis-St. Paul, New Orleans, New York (two), Omaha, Orange County (CA), Philadelphia, Phoenix, Portland, Rochester, San Francisco (four), San Jose, Seattle, Vancouver, and Washington, D.C.

Information about GALA Choruses may be obtained by writing to any member chorus or to the GALA Choruses office, 23 W. 85th Street, 2B, New York, NY 10024. GALA Choruses is a non-profit, tax-exempt corporation.

Pops Goes the Chorus! is a production of the Federal City Performing Arts Association, Inc.

Another Dozen Don'ts

Chapter Two: Cocktail Concert Etiquette 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 until *at least* 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, Jessica Tandy, or John Barrymore scene. "I have always (hic) depended on the kindness of (hic) strangers." Besides that, you've done that scene at the last 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 the 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).

H.F. still writes "Dirt Alert" in GMCW's weekly membership newsletter. The prognosis remains unchanged.

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Photo by Jim Marks

Bruce Trinkley
Director

Pennsylvania State University choral conductor Bruce Trinkley has served as music director of the Gay Men's Chorus of Washington, D.C. since January, 1984.

Bruce's background is extensive. His bachelor's degree in music and master's degree in composition are from Columbia University. His professional experience spans more than twenty years involvement with men's choruses, mixed choruses, opera, ballet, and the musical theatre.

Along with composing and conducting, Trinkley teaches music history, does research, and is an accomplished arranger and pianist.

Since he was appointed associate professor to the Penn State faculty in 1970, his career has centered around student groups, including the sixty-voice, all-male Penn State Glee Club, the mixed-voice Pennsylvania Vocal Ensemble, and the Penn State Opera Workshop, all of which he continues to direct. He also serves as music director for the Penn State Festival Theatre.

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Debra Tidwell
Guest Artist

"...Combines the brass of Ethel Merman, the sexy articulation of Lena Horne and the panache of Nell Carter. ...She could probably sing down the Lord's trumpets if called upon, but her clarion voice also carries hints of huskiness that mark her as an earthly—and earthy—creature." That's what David Richards, *The Washington Post,* had to say about Debra Tidwell, tonight's guest artist.

She was dubbed "Washington's Best Cabaret Singer" by *The Washingtonian* magazine, and was cover girl for the Post's Sunday magazine section feature on area artists, "Ladies Sing the Blues."

Debra's major roles have included Ruth in Lorraine Hansberry's *A Raisin in the Sun,* Dolly in *Hello, Dolly!,* and Bloody Mary in *South Pacific.* Locally her cabaret acts *Out Here On My Own* and *My Own Space* have appeared at such venues as Georgetown's Blues Alley, the Shoreham's Marquee Lounge, and the Henley Park Hotel..

Photo by Tom Radcliffe/Point of View

Special Guest Debra Tidwell

And just as all young artists, she's had to pay the rent by making ends meet — in Sears' "Everyday People" commercial and in other commercials for Eckridge sausage and Carnation Instant Breakfast. How could she help but keep her sunny side up?

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Carl Barnwell
Guest Accompanist

Carl Barnwell, the P Street Prince of the Ivories, started out to become a second-generation Virgil Fox. So he was quite a church organist. "People would say, 'Oooooh, isn't that lovely!' That's not what I need. That's little-old-lady music."

Both of his grandparents taught music, as did his mother, but eventually "she farmed me out to people who were teaching in the neighborhood."

So somewhere along the way the music major from Lincoln Christian College in Lincoln, Illinois, ended up at the Navy Music School in Anacostia, District of Columbia, where he studied and taught.

After playing (for years) in several Capital Hill bistros with very gay clientele, Carl made his big splash when Friends opened at 21st and P during the Winter of '79-80'. Sure he knew piano bars well. "When I came to Dupont Circle it scared me to death.... I had never seen a place where people would stand and sing for a 45-minute set." [They do. Sometimes for three or four sets a night.]

"You gotta start with the premise that people came in to have a good time — they didn't come in to be miserable. ...As long as you keep positive energy flowing, it's okay. But it can be trying to your salvation at times."

Carl Barnwell plays Wednesday through Sunday nights at Friends, 2122 P Street. Although you'll find a number of GMCW Chorines there (especially on Fridays and Saturdays), it's Sunday nights that you can find the most organized improvisation after the Chorus gets out of rehearsal at 10:30 p.m.

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James D. Richardson
Assistant Conductor

Assistant conductor James Richardson came to Washington from the University of Virginia. A physician by profession, he has been involved in choral music for many years. While in Charlottesville, he studied choral and instrumental conducting under Donald G. Loach. He was affiliated with the university's glee club for seven years, serving various times as singer, accompanist, and assistant conductor.

Jim served as GMCW's interim director from its first meeting through December 1981, as asssistant director from January 1982 through January 1983, and returned to the role of music director from February through December 1983, a year which included GMCW's critically-acclaimed appearance at Lincoln Center's Alice Tully Hall at the first national gay and lesbian choral festival.

Theodore Guerrant
Principal Accompanist

Theodore Guerrant holds the Bachelor of Music degree *cum laude* in piano and the Master of Fine Arts in harpsichord from the University of Georgia, a Master of Music in piano from the University of Wisconsin, and the Doctor of Musical Arts degree in piano performance-literature from the University of Maryland where he received a graduate school fellowship.

Ted studied harpsichord and organ with Egbert Ennulat and his piano teachers have included the late Jean Réti-Forbes, Edwin Gerschefski, Stewart Gordon, Richard Faith, and Denise Lassimonne of Buriton, England.

Dr. Guerrant is organist at St. Catherine Labouré Catholic Church in Wheaton, Maryland, assisting organist at St. Hugh's Catholic Church in Greenbelt and the University of Maryland Chapel, and accompanies, additionally, the Montgomery County Masterworks Chorus and the Prince Georges Choral Society.

James Holloway
Principal Accompanist

James Holloway has performed throughout the eastern United States and in Great Britain as both accompanist and soloist. He holds degrees form the University of South Carolina and the University of Maryland, where he is currently a candidate for Doctor of Musical Arts in piano performance-literature.

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

Jim has appeared locally with the Paul Hill Chorale and the Washington Singers at the Kennedy Center. Additionally, he has coached the Prince Georges Civic Opera, the Washington Savoyards, the University of Maryland Opera and other groups. He is Director of Music at St. Mark's Presbyterian Church in Rockville, Maryland.

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Robert Hahn, C.S.C.
Artistic Interpreter

Robert Hahn is a professional, certified sign language artist/interpreter. His unique blend of music and American Sign Language adds an exciting visual dimension to the concert stage.

Since 1978, Bob has worked with theatres and performing arts associations naitonwide. His interpretation of *Two Gentlemen of Verona* at the California Shakespeare Festival received national attention and was reviewed in *Dramatics* magazine.

Bob has been resident interpreter for GMCW since its debut concert in 1982, and was guest artist with the Los Angeles Gay Men's Chorus and the New York City Gay Men's Chorus. Area audiences have also seen him at Arena Stage, Ford's Theatre, the Kennedy Center, the National Theatre, the Warner Theatre, and New York's Lincoln Center.

Remembering...

James McCann, a founding member of GMCW, died last month; although he had not been active with the chorus for the past three years, he was a vital part of the Metropolitan Community Church, where he had been prominent for his leadership of the pre-service "Singspiration." The angels are now lucky to have such a songleader.

William R. Oates, Jr., generous to so many community organizations over the years, was a staunch fundraiser in the chorus' early months. His work helped the chorus meet a number of financial obligations at a time when money was scarce and our track record slim. Bill died of cancer in late April; he will be missed.

Gary Johnson, founding director of *A Few Good Men* died a year ago this June; it is difficult to pass this anniversary without remembering him, and thinking warmly of him, and missing him. We hope the balloons have reached him by now.

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Photo by Ken Navran

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

Tonight the Gay Men's Chorus of Washington, D.C. observes its fourth birthday. Numbering more than 100 performing and supporting members, GMCW sings a broad repertoire that includes classical choral works, Broadway and show music, traditional pieces, popular contemporary songs, and music arranged or written for GMCW and its ensembles.

Founded ten days after the national tour of the San Francisco Gay Men's Chorus took the Federal City by storm in June 1981, GMCW has grown and matured both as a musical ensemble and an organization; GMCW functions as a visible institution fostering pride within the gay and lesbian community and presents the gay experience in a positive way to the larger community.

Its track record is now impressive, with three appearances at Lincoln Center, including tandem joint concerts with the New York City Gay Men's Chorus in D.C. and N.Y.C. last June.

GMCW has also appeared on concert stages with the Seattle Men's Chorus, the Gay Men's Chorus of Los Angeles, and the Gay Men's Chorus of Denver.

We're proud you're with us tonight for our first all-pops program, set in the fabulous Grand Ballroom of the Sheraton Washington. Our schedule from now until our Fifth Anniversary in June 1986 is firming up — we've reserved the Kennedy Center for that landmark occasion.

Here's to you — and here's to us!

Happy Pride Day.

A Few Good Men

A Few Good Men is the dynamic song-and-dance ensemble of the Federal City Performing Arts Association. Besides enlivening GMCW concerts since January 1981, they have performed for benefits for the Hospital for Sick Children and the P Street Festival. Their Director, Fred Boykin, is a founding member of both GMCW and A Few Good Men.

Gerald Walker, Music Director, is an honor graduate of the University of Texas at Austin. He is the Director of D.C.'s Different Drummers and staff pianist at the Washington Ballet. Jerry has worked professionally as a pianist, percussionist, and conductor in New York, California, Missouri, and Texas, and has appeared with Rita Moreno, Jack Jones, Milton Berle, and Doc Sevrenson. Besides all this, he arranges, composes, and is working on his doctorate in music history.

Nancy Newell, choreographer, is an experienced performer and teacher specializing in tap, jazz, and musical comedy. She has taught in Paris, taken two delegations of American students to the Soviet Union, directed her own dance studio in Evanston, Illinois. During her career she has choreographed 20 musicals at the high school, college, and professional level. Since coming to D.C. three years ago, she has taught in most major area studios and is currently on the staff at D.C. Danceworks and Joy of Motion.

Michael Rivard, choreographer, has studied tap, jazz, ballet, and modern dance. Moving to D.C. in 1976, he continues to study at a number of metropolitan area studios, and has been a featured soloist with the Great Falls Dance Company and with Feet First. He has performed at Glen Echo, Wolf Trap, the Renaissance Festival and the Old Post Office Pavilion. He has also choreographed and danced for the area group Wiretap.

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James D. Richardson: An Appreciation

"When we were just starting out and really weren't that good, it was his derriere that brought the audiences back."

GMCW owes more than that to Jim Richardson.

At the first meeting (held at the old Church Street Community Center), Jim actually got us *singing*. (Some on-hand sappy arrangements of "America the Beautiful," Randy Spark's "Today," and some text by Rudyard Kipling.)

And he *kept* us singing, every week through that hot summer of '81. Jim volunteered to serve as "interim director," actually made the first tough decisions as to who was in and out, and sent out acceptance notices from his 21st Street apartment. Jim was one of the people who put their names on our official incorporating papers.

And in no time, his mark was on the chorus. A Madrigal-Spiritual Mystery Tour. This Train Was Bound for Glory. ("Gloddy, gloddy, hehlaylooyah, thistrehn.")

And he was willing to play second fiddle when a permanent director was found. And stepped back in to shepherd the chorus through difficult times when GMCW found itself directorless.

Can we forget his leading the audience in "The 12 Days of Christmas"? And where did he get his lessons?

Jim prepared us for our appearances at Lisner Auditorium with the Seattle Men's Chorus and the Los Angeles Gay Men's Chorus and at the first national gay and lesbian choral festival, Come Out and Sing Together (COAST) in New York City. It was in New York City we found out we were on a par with the best gay choruses in the country. Jim got us there.

He's *real* good at cooking spaghetti. Three times a week. *And* although he's not mechanically inclined, he can install dimmer switches. Honey, he's the original DSQ (Dimmer Switch Queen). ("As soon as we moved in he had dimmer switches in every room in the apartment, including the *kitchen,"* remembered roommate Steve Maddox.)

Besides all that, Jim's a doctor. A radiologist. And we hear he's a pretty good one. And that's why Jim is moving to Houston, Texas, to advance his career.

At our first concert, the first three-way community Holiday Concert in 1981, Production Manager Michael ("Eva") Bohn established tradition and brought out a bouquet for Jim at the end of the concert. The applause swelled and when it died down, Jim said, "I just had a moment of homosexual panic — There is *no butch way* to hold a dozen roses."

A dozen roses to you, Jim. And a dozen dozen. Good luck in Houston.

The way your smile just beams,
The way you sing off key...
The way you changed my life,
No, no, they can't take that away from me,
No they can't take that away from me.

J. Richard Norton

As a note of historical accuracy, Dr. Richardson does not *sing off key; he sings marvelously well and has a superb sense of pitch (*and *fashion). But H.F. was not* about *to doctor a Gershwin lyric.*

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A Wick-Wicky-Wick-Wacky Broadway Trivia Quiz

By H.F. and Yum-Yum

1. Somewhere between the original idea for *East Side Story* (about a Jewish-Irish romance) and *West Side Story,* Bernstein's tale had a different working title. What was it?

2. Prior to *Wonderful Town*, what was Rosalind Russell's most notable previous Broadway credit?

3. This star's previous Off-Off Broadway roles included a 247-pound, teenage, asthmatic lesbian cleaning lady in Andy Warhol's *Pork.*

4. "You *know* she would not have been unwelcome in Noel Coward's living room." Who said this about whom?

5. What part did Betty Comden play in the original production of *On The Town?* (Yes, she got to write *and* act too!)

6. *West Side Story* ends on a blacktop vacant lot as the dead Tony is carried away, borne by both Sharks and Jets. Where *is* that vacant lot?

7. "I put on this flaming-red dress and red wig, took a shot of whiskey, and strode onstage... the longest walk I took in my life," and auditioned singing "My Heart Belongs to Daddy." Who was this?

8. The role was played by Eve Arden, Phyllis Diller, Thelma Carpenter, *and* Bibi Osterwald. (No, it's not Agnes Gooch.)

9. What song in *West Side Story* had Leonard Bernstein originally prepared for his musical *Candide?*

10. George Abbot didn't know Irving Berlin had written "Play A Simple Melody" (35 years earlier!) when he asked Irving to pen a new second-act blockbuster for *Call Me Madam.* But Berlin fit the bill with "You're Just In Love." Who had Abbott heard busting the 1949 record charts with a resurrection of Berlin's 1914 tune?

11. What newspaper did Ruth Sherwood write for before leaving for fame and fortune in that Wonderful Town?

12. After her role as Eileen Sherwood, did Edith ("Edie") Adams ever play Broadway again?

13. Its first cast included Fred MacMurray, George Murphy, Fay Templeton, and Ray Middleton...

14. The first drafts of this musical involved Jay Presson Allen, Maury Yeston, Jack Hofsiss, Tommy Tune, and Mike Nichols. Quipped one involved: "I mean, *darling*, we were calling it *My Ten and Only.*"

15. Irving Berlin translated his objection to the Volstead Act into artistic action by writing what song?

Bonus: What was the Sherwood sister's address in Greenwich Village?

Answers on page 53

You *really* should know H.F. by *now* — and Yum-Yum is our talented Artistic Interpreter and Broadway Baby Bob Hahn.

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The Moore, The Merrier

by J. Richard Norton

You're sublime — you're a Margarita,
You're refined — you're the New York Theatre,
You're an evening spent with a handsome gent with bucks,
You're a retort deadly,
You're a Larry Moore medley,
You're a brand new tux!

Once upon a time a boy from Middletown, Ohio, went to New York City, looking to break into the theatre. [Historians will note that Middletown (Ohio) is also the home of the McGuire Sisters and Jerry Lucas.] Larry Moore (his real name) had studied at Miami University in Ohio, gotten a B.A. in Latin and an M.A. in theatre; he had tried teaching (in *Pennsylvania,* of all places), "frittered away" (his own words) seven years trying to do community theatre back in Ohio, and was going to make a go of it.

"I had *great* piano teachers, but I'm a lousy pianist," said Larry. "I only got into music because I didn't get into theatre."

As luck would have it, one of his former students had come out by then (these things happen) and was singing with the New York City Gay Men's Chorus. Larry had done arrangements for his friend's small, three-person cabaret act, "Just Good Friends" (the act was plugged in *Blueboy* and *Christopher Street* magazines) and soon Larry found himself

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doing a medley of three Broadway tunes for NYCGMC's "This Time Broadway" concert. The rest is history.

As music and record buyer for the Drama Book Shop, he had come into contact with album producer Ben Bagley and Larry picked up extra money as a music copyist and eventually their combined insanity led Larry to write 12 arrangements for Bagley's ...*Revisited* series of little-known marvelous show music by Leonard Bernstein, Kurt Weill, and Jerome Kern.

Larry has worked as arranger for the New Amsterdam Theater Company (notably on a reconstruction of Kern's *Roberta*). His most recent accomplishment is arranging a whole album of New York City songs for the Book of the Month Club.

Unfortunately, there are barely two songs to rub together to make a Washington, D.C. medley. "No song immortalizes Washington's real heros — like Perle Mesta and Dolly Madison," observed Larry.

"I consider Larry Moore to be one of the most brilliant musical arrangers around today and I can say this without any fear of contraception.

An incredibly handsome young man, Mr. Moore is walking proof that an ounce of perversion is indeed worth a pound of flesh.

He is a living legend whose fame will last a lunchtime and I look forward to working with this musical genius sometime in the near future."

Ben Bagley

Larry Moore's medley "Jerome Kern: The Song is You" was commissioned in observance of the Kern centennial by the Gay Men's Chorus of Washington, D.C. It includes "Long Ago and Far Away," from Cover Girl, *"Don't Ask Me Not to Sing" (from the film* Roberta*), "Yesterdays" (from* Roberta*), "I Won't Dance" (from* Three Sisters*), "Dance Away the Night" (from the London production of* Showboat*) and "The Song Is You" (from* Music in the Air*). He arranged our opening song, Irving Berlin's "There's No Business Like Show Business" and the medley which follows it, "A Choral Overture" with Howard Dietz and Arthur Schwartz's "That's Entertainment" from* The Band Wagon, *Cole Porter's "Another Op'nin', Another Show," from* Kiss Me, Kate, *and Charles Strouse and Lee Adams'* Applause *from that show. Larry also scored our third-act opener, a medley from Jerry Herman's* La Cage Aux Folles, *originally commissioned by the Denver Gay Men's Chorus for their concert given for the national convention of Parents and Friends of Lesbians and Gays.*

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Jerome Kern Revisited
by Ben Bagley

Jerome Kern was born on January 27, 1885, in The Age of Love. The Kerns were extremely well off, Daddy Henry being head of a water-sprinkling company that had the concession to water the city streets. Momma Fannie was an amateur pianist and a devoted music lover, who gave Jerome his first piano lessons. I must include two interesting though boring facts in this brief Kernel of a biography: he was born exactly 129 years after Wolfgang Amadeus Mozart, and Fannie named him Jerome because she felt her first birth pangs while riding through Jerome Park.

The years in which Kern matured were radioless, motion pictureless and televisionless. People were forced to relate to one another, an almost impossible thing to do these days when the best people seem to be tinned and canned. Love then was all.

The Kerns were heavily into real estate, so it does seem surprising that he was turned down when he asked his father for 19 cents to buy a guinea pig. Daddy Kern shook his head and replied: "Jerry, when you grow up I want you should marry a nice Jewish girl," which he did when he married the luscious Eva in 1910.

Kern was married to the same woman for almost 40 years. Remarkable! This love is reflected in his music — a sweet trusting sort of emotion which may never come back.

Besides being a brilliant composer, Jerome Kern was a devoted husband, father, and totally decent human being. His melodies reflect feelings of constancy, fidelity, and undying devotion; attributes I advised the rest of the world to adopt promptly in my liner notes to *Jerome Kern Revisited Vol. 1* recorded in 1966. I don't believe that my advice was followed to the letter. Sexual permissiveness continues to be flaunted as well as impudence and sass, not only in our current music but also in our Broadway shows.

Musicals such as *Dreamgirls, A Chorus Line,* and *La Cage Aux Folles* seem to be intent on proving that boys will be girls, and are mounted by men who appear to be more interested in women's things than in women. I warned America of the dangers of allowing these people to continue working in the theatre on *Cole Porter Vol. III.* Again I was ignored. And now the world seems to be plagued with incurable diseases, drug addiction, and saucy behavior in general. It is my belief that this was all brought on by smut, promiscuity, and the songs of Peter Allen, Bobby Joel, and Diana Ross.

Ben Bagley (who is incurably insane) has produced scads of marvelous recordings — under his own label — of Broadway luminaries (such as Noel Coward, Cole Porter, Irving Berlin, Leonard Bernstein, and Jerome Kern) showcasing equally luminous artists (such as Barbara Cook, Bobby Short, Kaye Ballard, and Joanne Woodward). His name is legend.

He has a committed relationship with his cat, Fogarty, and can be reached at Painted Smiles Records, 116 Nassau Street, #516, New York, New York 10038. Do drop him a line (and ask for a catalogue concerning those wonderful records).

This essay was edited from his album liner notes for his four albums of music by Jerome Kern, the latest of which includes arrangements by Larry Moore and Mark Riese. Reprinted by permission.

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The Washington Blade

S'Gershwin

In his 38 years of life, George Gershwin gave us three national monuments: *Rhapsody in Blue* (1924), *An American in Paris* (1928), and *Porgy and Bess* (1935), and a national treasure of over 700 songs. And he brought the idiom of *jazz* onto the Broadway stage and into the symphonic concert hall.

Jacob Gershvin (originally Gershovitz) began his music career in 1914 as a 15-year-old piano-playing song plugger, the youngest in Tin Pan Alley. His work brought him into daily contact with the celebrated composers of his day, including the 26-year-old Irving Berlin. By the time George Gershwin was 18, Sigmund Romberg included one of his songs in *The Passing Show of 1916*. But his first wild success came in 1918 when Al Jolson in *Sinbad* wowed his audiences with "Swanee." George was 19 years old.

During these years he continued his studies of piano (his lifelong favorites were Debussey and Mozart), harmony, and orchestration and was employed as a rehearsal pianist.

At age 22 he wrote the entire score for *George White's Scandals,* and it was while working for George White he met his bandleader Paul Whiteman. In 1924, Whiteman commissioned a symphonic jazz-style work, a piece that eventually was called *Rhapsody In Blue*. And the same year saw Gershwin's first major Broadway success and the first full-scale collaboration with his brother Ira: *Lady Be Good*. And such a score! "Lady Be Good" "Fascinating Rhythm" and (although not used) "The Man I Love."

They wrote for Broadway and for Hollywood. For Fred Astaire and Ginger Rogers. "A composer of music smells ideas in every facet of life," said Gershwin. And few composers were able to say "I love you" more times without using the word "love": "Nice Work If You Can Get It," "A Foggy Day," "They All Laughed," "Of Thee I Sing (Baby)," "I Got Rhythm."

Funny Face. Girl Crazy. Strike Up the Band. Of Thee I Sing. In twenty years of collaboration with his brother, they wrote over 500 songs. In time, the Rockies may crumble, Gibraltar may tumble; they're only made of clay... But a Gershwin song, like love, *is* here to stay.

J. Richard Norton
GMCW, Baritone

"A Gershwin Medley" was originally arranged for the San Francisco Gay Men's Chorus ensemble, Men About Town, by Warner Jordan; this evening's piano accompaniment was prepared by Larry Moore. The medley includes "The Man I Love" (written for Lady Be Good*), "Someone to Watch Over Me" (from* Oh, Kay!*), "They Can't Take That Away From Me" (from* Shall We Dance*), and "Embraceable You" (from* Girl Crazy*).*

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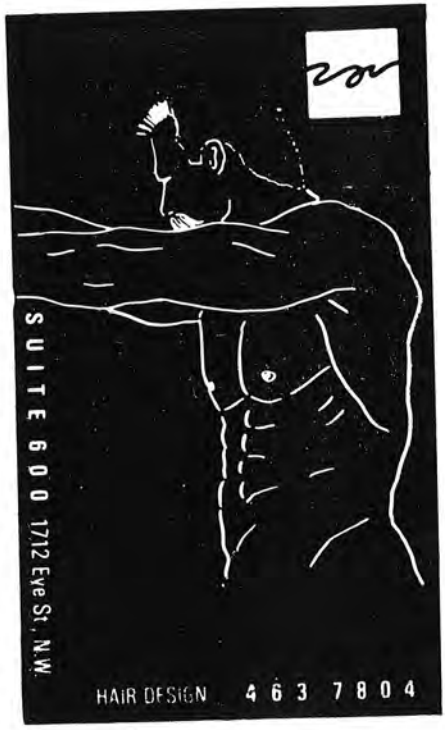

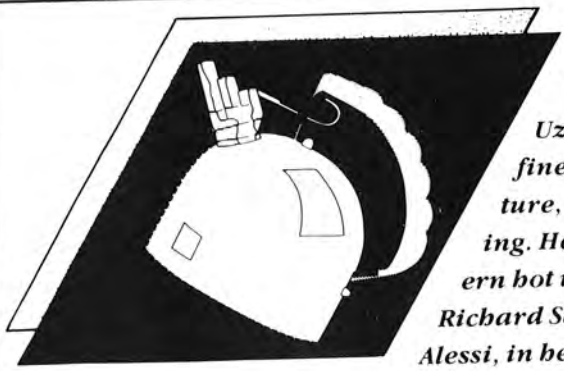

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Bernstein on Broadway

Leonard Bernstein's place in the history of Broadway musical theater is unique. He is not the only classical music composer and concert hall conductor to write for the Broadway stage. He is simply the best.

Trained at Harvard and at the Curtis Institute of Music, Bernstein had become assistant to the musical director of the New York Philharmonic when, in 1943, he substitued for an ailing Bruno Walter and conducted the orchestra. He was immediately hailed as a *Wunderkind* by the New York critics.

Among the commissions Bernstein accepted in the wake of his success was one to compose music for Jerome Robbins' ballet, "Fancy Free." The work about three sailors on leave in New York City became such a popular attraction that its creators decided to expand it into a Broadway musical. At Bernstein's suggestion, his friends Betty Comden and Adolph Green were engaged to write the libretto and lyrics. The result, *On the Town,* opened in 1944 and was lauded for its buoyant score and energetic dances.

Bernstein was reunited with Comden and Green in 1953 when they were called in to write music and lyrics, respectively, for *Wonderful Town* when the original composer and lyricist quit only five weeks before rehearsals were to begin. The show was an adaptation of the play, *My Sister Eileen,* about two Ohio girls finding romance and careers in New York City. Bernstein's score captures the rhythm and color of Manhattan and is characterized by rhythmic variety, syncopation and the repetition of themes to unify the score. Bernstein also met the unique challenge of writing songs for Rosalind Russell's less-than-an-octave range.

For his next project, Bernstein wanted something on a higher plane than the

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usual Broadway musical. *Candide,* which opened in 1956, suffered from severe problems with the libretto and was not a success. Because of its brilliant score, however, it achieved a "cult" following and, with considerable revisions in the libretto, achieved success two decades later in a Broadway revival and, more recently, in productions at Washington's Arena Stage and at the New York City Opera.

Without a doubt, Bernstein's stage masterwork is *West Side Story.* The show grew out of an idea proposed by Jerome Robbins to Bernstein in 1949, to take the story of Romeo and Juliet and set it in modern Manhattan. The collaborators, with lyricist Stephen Sondheim and librettist Arthur Laurents, brought their triumph to Broadway in 1957. With *West Side Story* Bernstein's ambitions for a serious musical theater were fully realized. The show told a dramatic story through the skillful blending of a richly varied score and inspired choreography. It was a great success in its initial run and in revival, and the film version received several Academy Awards. The score has been given opera star treatment in a recently released album with Kiri Te Kanawa, Jose Carreras, Tatiana Troyanos and Marilyn Horne — with Bernstein conducting.

Having become conductor of the New York Philharmonic in 1956, Bernstein's work in the musical theater was limited, his primary attention being directed to his work in the classical field. After *West Side Story* he did not compose a Broadway musical again until 1976, when the ill-fated *1600 Pennsylvania Avenue* opened and quickly closed. The four musicals he composed between 1944 and 1957, however, assure him recognition as the preeminent musical theater composer of that era.

Duward Sumner
GMCW, Baritone

Tonight's program includes the haunting "Lonely Town" from On the Town *and "Wrong Note Rag," originally composed as a duet for the widely disparate voices of Rosalind Russell and Edie Adams in* Wonderful Town. *In the selections from* West Side Story *Debra Tidwell joins the chorus as Anita in the comic "America" and the dramatic first act finale. Originally a quintet, that finale has been arranged by Bruce Trinkley as a quartet, with the basses as the Jets, baritones as the Sharks, the tenors singing Tony and Maria's melody, and Tidwell as Anita. Trinkley's* a capella *arrangement of the lovely "Somewhere" is based on the second act finale when, with Maria grieving over the death of Tony, the members of the rival gangs finally join hands in friendship as they leave the stage.*

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Hello, Jerry!

Composer and lyricist Jerry Herman has been called the most melodic of the current generation of musical theater composers. Noted for the simplicity and directness of his music and lyrics, he is the logical successor to the giants of Broadway musical writing, particularly Irving Berlin.

Herman's first hit, *Milk and Honey*, opened in 1961, and revealed the irresistable knack for the show tune which would mark all of his work.

In 1964 *Hello, Dolly!* began one of the longest runs in modern musical theater, and its title song became one of the most famous of all Broadway musical showstoppers. Even though it has been heard again and again in the twenty years since, it still has the power to wow an audience.

Herman served up another showstopping title tune for *Mame* in 1966. It was, however, only one of many fine songs he provided for the successful musical version of *Auntie Mame*. With *Dear World* in 1969 Herman had his first flop. Although the title song followed the formula established by his two previous showstoppers, it lacked their inspiration, and the score was not up to Herman's usual standards.

The failure of *Mack and Mabel*, which opened in 1974, was even more disappointing for Herman since it contained one of his very best scores. The show, about the romance of Mack Sennett and Mabel Normand, seemed to get worse the more it was tinkered with. Had it been a hit, the score would have become a classic.

Herman did not try Broadway again until

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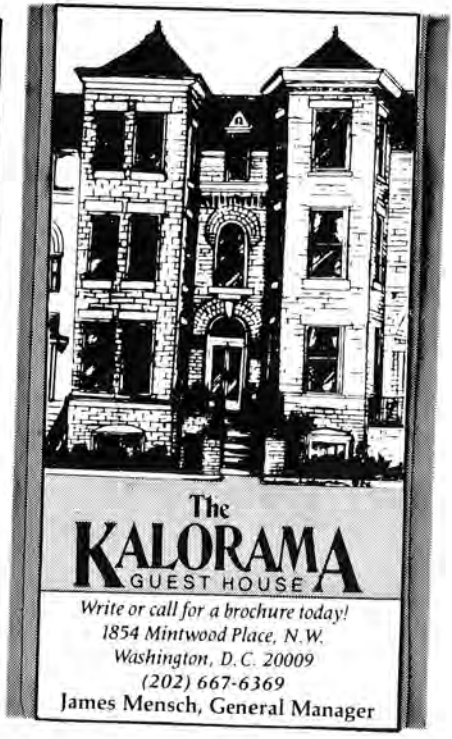

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1978, with *The Grand Tour*. The show had a moderately successful run, but it was not up to his best work. At the time it seemed that Herman had gone out of fashion. The spotlight was on concept musicals such as *A Chorus Line*, the sophisticated and sometimes experimental work of Sondheim, and the rock operas of Weber and Rice.

Herman made a triumphant return to Broadway in 1983, however, with his musical version of *La Cage Aux Folles*. The score showed that his gift for melody was undiminished, and the show became a tremendous hit. In accepting his Tony award at the end of the season, Herman hailed the revival of the "simple, hummable Broadway show tune."

In tonight's program the Chorus performs a medley of songs from *La Cage Aux Folles*, and features Potomac Fever as the GMCW version of Les Cagelles. Debra Tidwell joins the chorus for the popular *Hello, Dolly!* with a Few Good Men as the dancing waiters from the Harmonia Gardens.

Duward Summer
Baritone, GMCW

In tonight's program the Chorus performs a medley of songs from La Cage Aux Folles, *and features Potomac Fever as the GMCW version of Les Cagelles. Debra Tidwell joins the chorus for the popular* Hello, Dolly! *with a Few Good Men as the dancing waiters from the Harmonia Gardens.*

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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." Others 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

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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 song-plugger, he finally managed to get a song published — "Marie from Sunny Italy," which earned 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 Ziegfeld 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: "Irving Berlin has no place in American music; he *is* American music."

Ray Hagen
GMCW Baritone

Tonight's program includes a little ditty Berlin wrote for Annie Get Your Gun, *although he wasn't sure whether it was any good: "There's No Business Like Show Business." Add to that three catchy countermelodies, a musical form which presents two themes with parallel chord structures and then reprises them simultaneously — "Play A Simple Melody" composed when Irving was but 26 years old (1914), "Old Fashioned Wedding" written for Ethel Merman's appearance in the Lincoln Center revival of* Annie Get Your Gun *(1966), and the dynamite second-act showstopper "You're Just in Love" from* Call Me Madame *(1949).*

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Those Tick-Ticky-Tick-Tacky Answers to Our Broadway Quiz

1. *Gang Way.*
2. The 1930 edition of *Garrick Gaieties.*
3. Harvey Fierstein, author of the book for *La Cage Aux Folles.*
4. Stephen Sondheim, about Maria and her sophisticated internal rhymes: "It's alarming how charming I feel."
5. Clair de Loon.
6. Lincoln Center was built there.
7. George Hearn, auditioning for Zaza in *La Cage Aux Folles.*
8. Dolly Gallagher Levi. (It would have been *so* obvious to have named Ginger Rogers, Pearl Bailey, Ethel Merman... or Carol Channing.)
9. "One Hand, One Heart"
10. Bing and Gary Crosby
11. The Columbus (Ohio) Dispatch.
12. Three years later, as Daisy Mae in *L'il Abner,* then ten years later in the national tour as the lead in *Funny Girl.*
13. Jerome Kerns' *Roberta.* Oh, yes, and Bob Hope, too.
14. *La Cage Aux Folles.*
15. "You Can't Make Your Shimmy Shake on Tea"

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The Capital Club is the fundraising and support arm of the Gay Men's Chorus, our Angels-in-Residence. A number of the early contributors to the GMCW felt the need to form an organization that would give not only financial support to the Chorus but that would also be sort of a premier fan club.

The Capital Club first met on December 6, 1984.

"The idea of the Capital Club grew out of the euphoria created by the Coast to Coast to COAST concerts in September '83; we wanted to sustain that feeling, indeed make that spirit grow," said Nelson Bain, driving force behind the group's organization.

The Capital Club is not for everyone. It requires a serious commitment of capital and energy to the chorus. Still you might well be one of those few good men (or people) for which the Capital Club is looking. If so, additional information is available from the Capital Club, c/o FCPAA, Inc., P.O. Box 57043, Washington, D.C. 20037.

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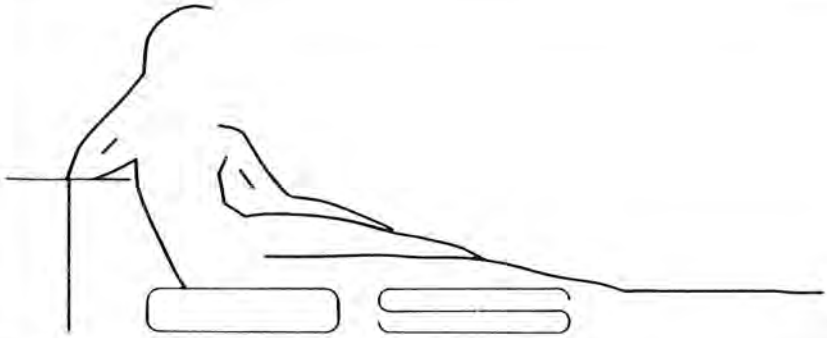

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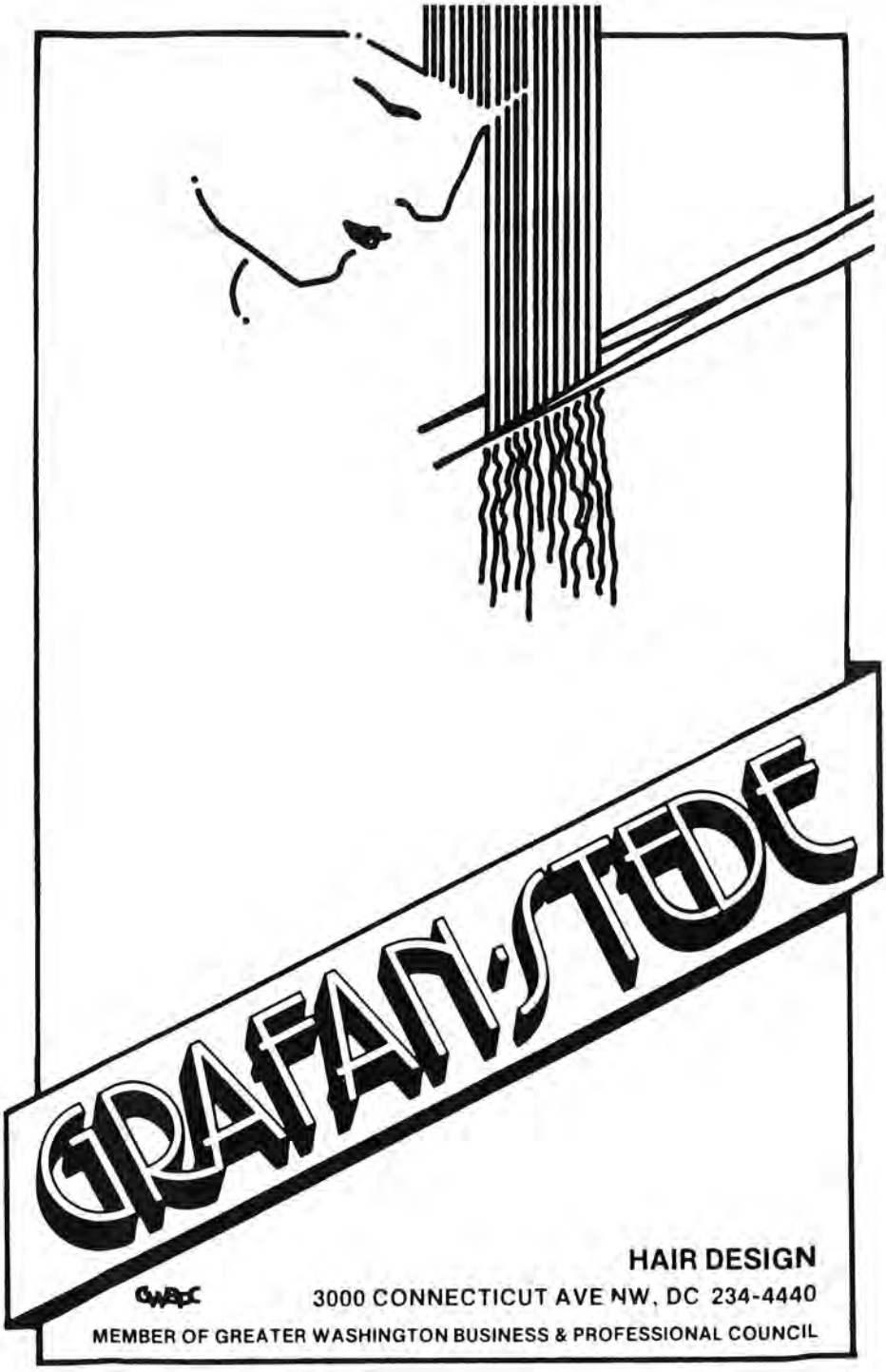
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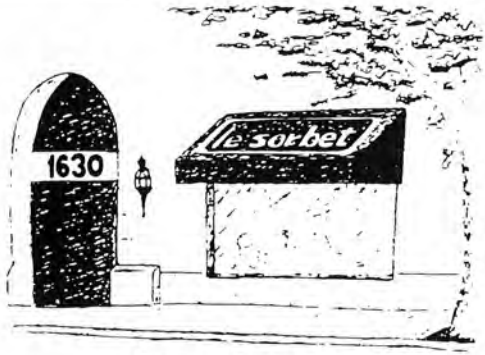

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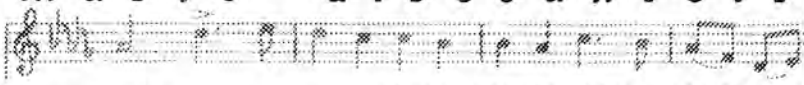

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She was dubbed "Washington's Best Cabaret Singer" by *The Washingtonian* magazine, and was cover girl for the Post's Sunday magazine section feature on area artists, "Ladies Sing the Blues."

Debra's major roles have included Ruth in Lorraine Hansberry's *A Raisin in the Sun,* Dolly in *Hello, Dolly!,* and Bloody Mary in *South Pacific.* Locally her cabaret acts *Out Here On My Own* and *My Own Space* have appeared at such venues as Georgetown's Blues Alley, the Shoreham's Marquee Lounge, and the Henley Park Hotel..

Photo by Tom Radcliffe/Point of View

Special Guest Debra Tidwell

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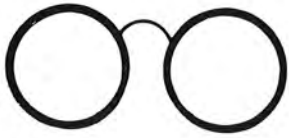

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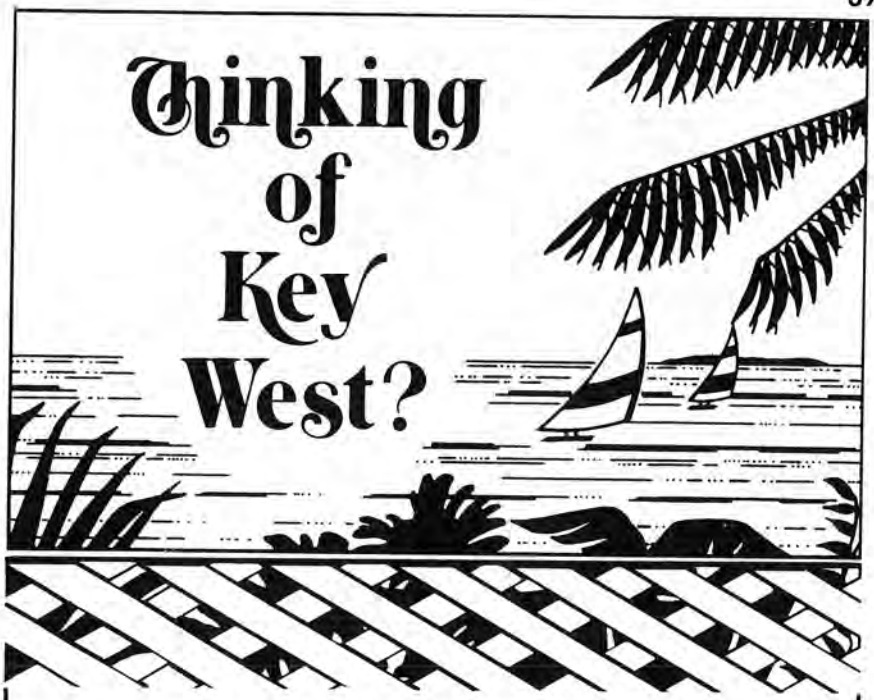

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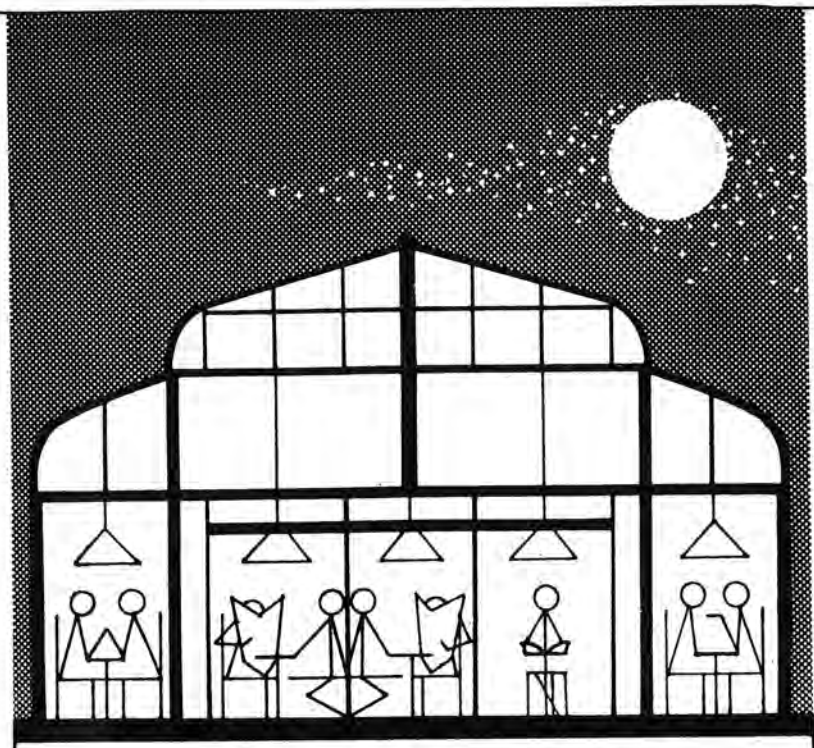

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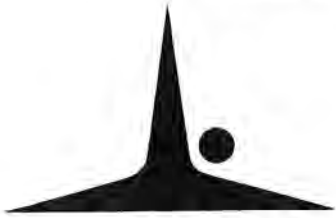

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♪ ♪ ♪ ♪ A Note from The Producer ♪ ♪ ♪ ♪

If *Pops Goes the Chorus!* were a movie, there would be a banner across the lobby poster reading: "Three years in the making!"

Not that the *specific* planning for tonight's concert has been going on that long — that actually got underway last fall — but a number of us in GMCW have been talking about this kind of event since we began planning our second season in the summer of 1982.

What we have had in mind all along is a musical evening which would combine elements of the concert hall with those of musical theater. It would be a choral performance — but spiced with a bit of dancing, a touch of comedy, some flashy lighting — a sort of musical with the Chorus as its star.

We saw it in a nightclub-like setting, a room which would serve as a reminder of that elegant era which was the heyday of the Broadway and Hollywood musical. The audience would be seated at tables, with bar service available — a more relaxed and friendly atmosphere than the concert hall affords.

It should be like a big party, we felt, with the Chorus as both host and entertainment.

Tonight those three years of talking, dreaming and preparing culminate in what we hope will be a unique musical event. We have the occasion — the annual celebration of Gay & Lesbian Pride Week. We have one of the most elegant settings in the city. We have a marvelous guest artist in the dynamic Debra Tidwell.

And thanks to the efforts of many people, we have the production that is *Pops Goes the Chorus!* With just a few exceptions, the songs are all from Broadway or Hollywood musicals, so let's hear it for Irving Berlin, Leonard Bernstein, George Gershwin, Jerry Herman and Jerome Kern! Since these songs are not readily available in arrangements for four-part male chorus, this program would not have been possible without the arranging talents of our own Bruce Trinkley and New York City's Larry Moore. Our Director, of course, is the man most responsible for preparing us to sing tonight's program.

We are also indebted to our marvelous production staff, our smooth and efficient ticket sales staff, our hard-working house management staff and volunteer ushers, our energetic advertising sales staff, and the creative types who handle our promotion, public relations and concert program. A tip of the hat as well to our ensemble directors and choreographers, our music staff and accompanists, our artistic interpreter, and the instrumentalists who are appearing with us tonight (including our Friend, Carl Barnwell).

Finally, thanks go to the men who *are* GMCW — who put in the regular rehearsal hours, the extra rehearsal hours, the hours working on their own to prepare the music — and who still find the time to sell tickets, sell ads, work on production, work on promotion, work on the concert program, and haul the risers in and out of concert sites. They are a wonderful group, and one I have been privileged to work with for the past four years.

We hope you have as much fun with *Pops Goes The Chorus!* tonight as we had preparing it for you. Enjoy!

Duward Sumner,
Concert Producer

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