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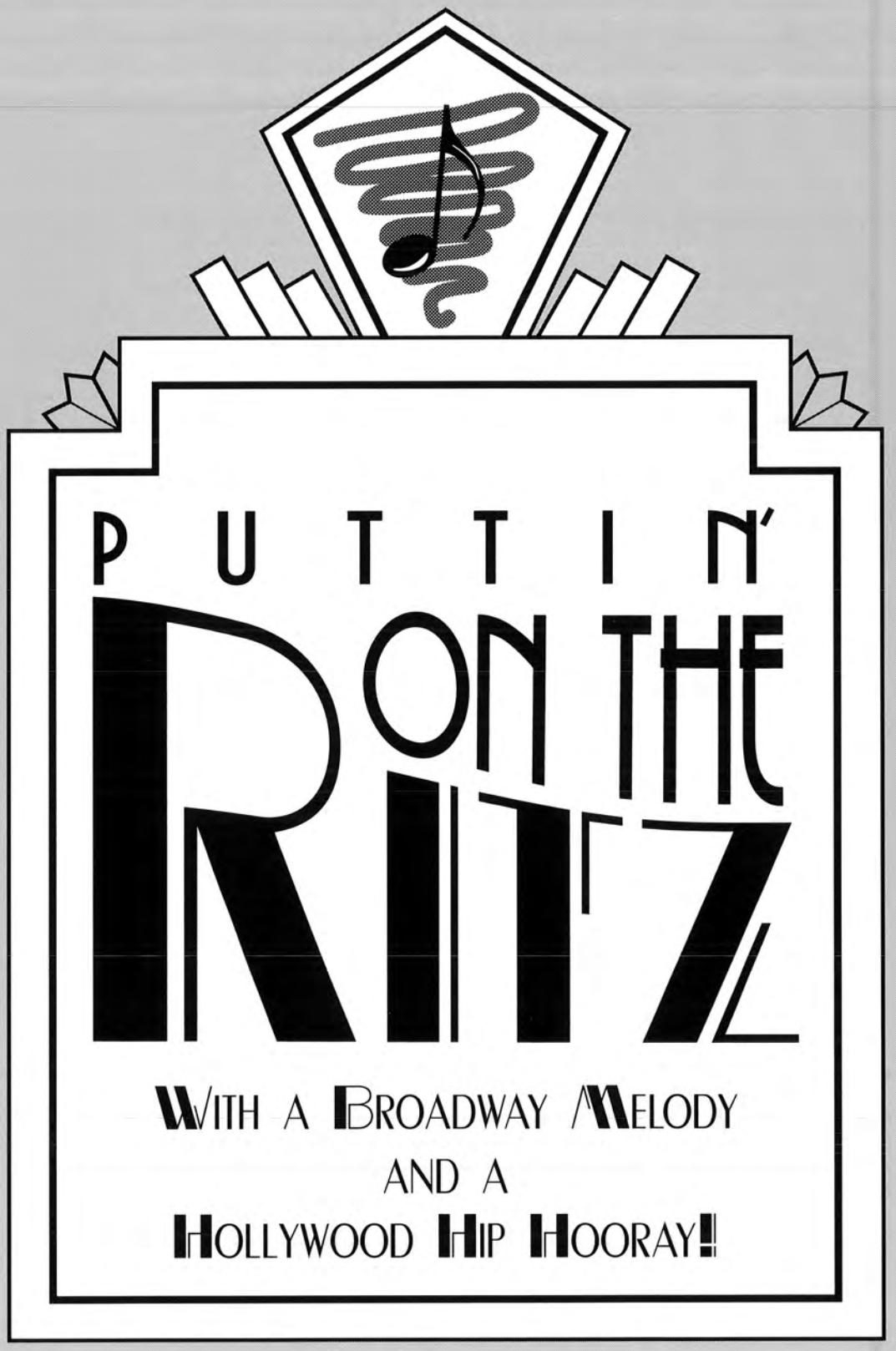
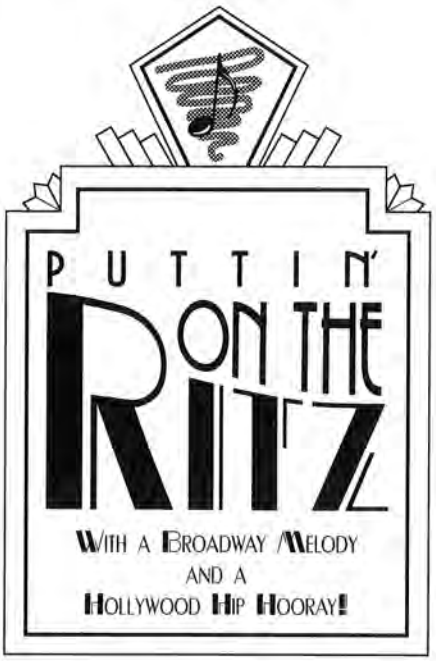


The Gay Men's Chorus of Washington, D.C.
James Holloway, Music Director

Friday, April 24, 1992
Saturday, April 25, 1992
Lisner Auditorium, George Washington University
Washington, D.C.

The Federal City Performing Arts Association

presents



Director/Choreographer ..... Michael Rivard
Music Direction ..... Jeffrey Buhrman and James Holloway
Accompanists ..... Theodore Guerrant and David Lindsey
Conductor ..... James Holloway
Sign Language Artists ..... Robert Hahn and Hank Young
Book ..... Michael Rivard, Dennis Swick and Gary Durnan
Set Design ..... Darrell Lewis
Set Construction ..... Eric Korpon
Graphic Design ..... Dan Kaufman Graphics and Kit Grieder
Lighting ..... Marianne Meadows
Costumes ..... Debi Tesser
Sound ..... Overland Pro Audio
Wigs and Make-up ..... Mark Smouse and Howard Hicks
Concert Producer ..... Eric Korpon
Stage Manager ..... Michael Rivard
House Manager ..... Ken Plonsky

Featuring *A Few Good Men*
Rod Fiorito, Jeffrey Lea, Roland Emenheiser, Fred Boykin, Tom McRoberts, Michael DiPaula, Kit Grieder, David Williams, Robert Wicks, and Joseph Cannon

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Michael Rivard ..... Technical Director
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Lisner Auditorium, George Washington University
April 24 and 25, 1992

ACT I

Scene: Club Cliché, a posh New York City nightclub

Sweet And Low Down ..... George And Ira Gershwin
Peggy, Mimi, Sheri and Waiters

42nd Street Medley ..... Warren, Dubin & Berlin
arranged by Gary Simmons
Billy and Edward with Club Cliché Staff and Patrons

How Long Has This Been Going On? ..... George and Ira Gershwin
Lily Calla

Embraceable You ..... George and Ira Gershwin
Quartertones

Anything Goes ..... Cole Porter
Kenny, Peggy, Mimi, Sheri and Patrons

Down in the Depths ..... Cole Porter
Maxie Starr

Let's K-nock K-nees ..... Mack Gordon and Harry Ravel
Daisy Mae Mierhoff

Club Cliché Conversation ..... arranged by Todd Payich
Staff and Patrons

Daddy ..... Bob Troup
Daisy Mae and Boys

There's a Broken Heart for Every Light on Broadway ... Fred Fischer and Howard Johnson
Billy

Getting Out of Town/ ..... Harry Warren
Hooray For Hollywood ..... Richard A. Whiting and Johnny Mercer
arranged by Gary Simmons
Ensemble

❦ *Intermission* ❦

ACT II

Prologue:

Let's Go to the Movies ..... Jerry Herman
Ensemble

Scene: Hollywood Sound Stage

Top Hat, White Tie and Tails ..... Irving Berlin
Waiters

At the Codfish Ball ..... Lew Pollack and Sidney Mitchell
Darla Dimple

Buddy Beware ..... Cole Porter
Maxie Starr

The Object of My Affection ..... Pinky Tomlin, Coy Poe and Jimmie Grier
Tad

Let Yourself Go ..... Irving Berlin
"Gingers"

The Piccolino ..... Irving Berlin
Peggy and the Gang

Overture to "Girl Crazy" ..... Gershwin
Sammy Styles and his Orchestra
Lonesome (Lavender) Cowboy ..... Gershwin
Tad and Ensemble
Bidin' My Time ..... Gershwin
Dudeens: Peggy, Sheri, Mimi, Daisy, Fannie, Maxie, Darla, Lily and Ensemble
Bronco Busters ..... Gershwin
Dudeens and Ensemble
staged by Ron O'Leary
Rhythm Medley ..... arranged by Gary Simmons
Fascinating Rhythm ..... Gershwin
Kenny and Ensemble
staged by Ron O'Leary
Crazy Rhythm ..... Irving Caesar, Roger Wolfe Kahn and Joseph Meyer
Waiters
I Got Rhythm ..... Gershwin
Ensemble

Cast of Characters

Billy, Club Cliché Proprietor ..... Todd Payich
Peggy, Cigarette Girl ..... Robb Rexroth
Mimi, Hat Check Girl ..... Steven Haber
Sheri, Photographer ..... Johnny Henderson
Kenny, Waiter/Sheriff ..... Gary Durnan
Edward, Maître d' ..... Jim Moore
Sammy Styles, Orchestra Leader ..... James Holloway
Dancers/Waiters ..... A Few Good Men
Bartenders ..... Steve Crutchfield and Paul Siegel
C.D.DdeZelsnuck, Hollywood Producer ..... Ron O'Leary
Tad, Script Boy/Lavender Cowboy ..... Michael Smith
Jack and Sam, Hollywood PR men ..... Damon Hou and Jim Carey
Gangsters:
The "Don" ..... Verlin Yenzer
Henchmen ..... Richard Dupler and Tom LoConte
The Molls:
Lulu Lamé/Stage Mother ..... Joseph Hancock
Fannie Fortune ..... Alan Roberts
Lily Calla, City's Premiere Chanteuse ..... Ric Thomas Rice
Quartertones ..... David Dolecki, Don Poe, Fred Poggemeyer, and Kevin Doss
Maxie Starr, Queen of the Silent Screen ..... Robert Wonneberger
Max Parker, Maxie's Escort ..... Carl Baldwin
Daisy Mae Mierhoff, Toast of the Town ..... Mark Brochman
Darla Dimple, Child Star ..... Fred Boykin
Al, Camera Man ..... Bill Lipsett
Farley, the Clipboard Boy ..... Charles Merk
Soloists for Club Cliché Conversation: Jim Moore, Kevin Doss, Van Neel, Fred Poggemeyer, Michael Baker, Phil Rogerson, Casper Uldricks, Don Poe, Roger Edens, Michael Lewis, Jeffrey Lea, Steve Crutchfield and David Dolecki.
Ensemble/Patrons ..... The Chorus

Director's Note: I want to express my thanks to all those who helped bring this project to the stage. Additional kudos to: the Chorus for all their hard work during rehearsals; David Dolecki, Michael Platt, Dorothy Stewart, and the Arlington Players, who helped Debi build the costumes; Roland for helping me build props; Eric Korpon and his construction crew; Phil Fox and his staff at Lisner; Mark Smouse for his help on set design; "my guys"—A FEW GOOD MEN, whom I've relied on so heavily for this production; Ron O'Leary for his staging help; David Lindsey for all his support during chorus and AFGM rehearsals; and a special thanks to the Capital Club and their fund-raising activities that help to provide financial support for my fantasies. A heartfelt thanks to all of you, from the bottom of my heart!

—Love, Ginger.

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Recently a colleague asked me, "Why do you spend so much time with your Gay chorus when there are so many other good choruses out there?" I replied that it is fun, it is a social as well as a musical outlet, and it is a very good chorus. My colleague asked, "How old is your chorus?" I proudly said that we are in our eleventh season. "Oh," she said, "it's still a fad."

A fad? Since when is something that is into its second decade considered "a fad"? My colleague said that since she had never heard of anything a Gay chorus had done, she figured that they don't contribute much to society.

Actually, the Gay and Lesbian Association of Choruses (GALA Choruses) and its member organizations have contributed new and exciting works to the choral repertoire through commissioning programs and by providing special arrangements of existing works. They have revived musical styles and works that were long considered passé and created venues for styles that might not otherwise find a voice on a concert stage.

But most importantly, Gay and Lesbian choruses have given voice to thousands of Gay men and Lesbians worldwide who find that they can't or won't be heard in other musical organizations. Although each of these reasons should be good enough to convince anyone that we are legitimate, being in a GALA chorus is also another way of showing our Gay Pride to the world!

No, I told my colleague, this is no fad; this is a movement! And it is growing at an amazing rate. The first Festival of GALA Choruses in 1983 featured 11 choruses (mostly men's choruses); the 1992 Festival will showcase 75 men's, women's, and mixed choruses from large and small cities across the United States, Canada, and Europe.

And what do we do at these festivals? We listen to each other. We share programming ideas (steal shows... er...network). We listen to each other some more. We overdose on choral music. And we bring back to you an increased enthusiasm for our love of music. And that, after all, is what keeps bringing you back to our concerts.

So your investment in the price of a ticket or an additional contribution to the Gay Men's Chorus of Washington isn't just a wallet vote for the home team. It is a vote of confidence for an international movement that is saying, "We Are Proud!"

—Michael S. Resnick, President

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Grants and Associations

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

The Gay Men's Chorus of Washington, D.C. is a member of GALA Choruses (the Gay and Lesbian Association of Choruses), an international alliance of over 100 men's, women's, and mixed choruses with the mission of providing leadership and inspiration to the Lesbian and Gay movement through excellence in the choral arts. GALA Choruses produces a choral festival every three years, with the next in Denver in 1992. GALA Choruses also plans annual conferences for directors and managers, addresses problems of mutual concern, and assists with the sharing of music holdings.

In the United States, there are GALA Choruses in Albuquerque, Asheville, Atlanta (2 choruses), Austin, Baltimore, Boston (2), Buffalo, Charlotte, Chicago (2), Cincinnati (2), Cleveland, Columbus, Dallas (2), Denver (3), Des Moines, Detroit (2), Green Bay, Harrisburg, Honolulu, Houston, Indianapolis (3), Kansas City (2), Lansing (2), Lexington, Little Rock, Long Beach (2), Los Angeles (2), Memphis, Miami/Ft. Lauderdale (2), Milwaukee (2), Minneapolis/St. Paul (3), New Haven (2), New Orleans, New York City (2), Oklahoma City, Omaha, Orlando, Philadelphia (3), Phoenix, Pittsburgh, Portland (3), Princeton, Richmond, Rochester (3), Sacramento (3), San Antonio, San Diego (2), San Francisco (4), San Jose, Santa Cruz, Santa Fe, Seattle (3), St. Louis (2), Syracuse, Tacoma, Tampa (2), Tucson, Washington (2),and West Hollywood.

GALA Canadian Choruses are in Calgary, Ottawa (2), Toronto, Saskatoon, and Vancouver (3), and there are GALA Choruses in Berlin, Germany, and London, England.

GALA Choruses is a non-profit, tax exempt corporation with offices at 1617 East 22nd Avenue, Denver, CO 80205.

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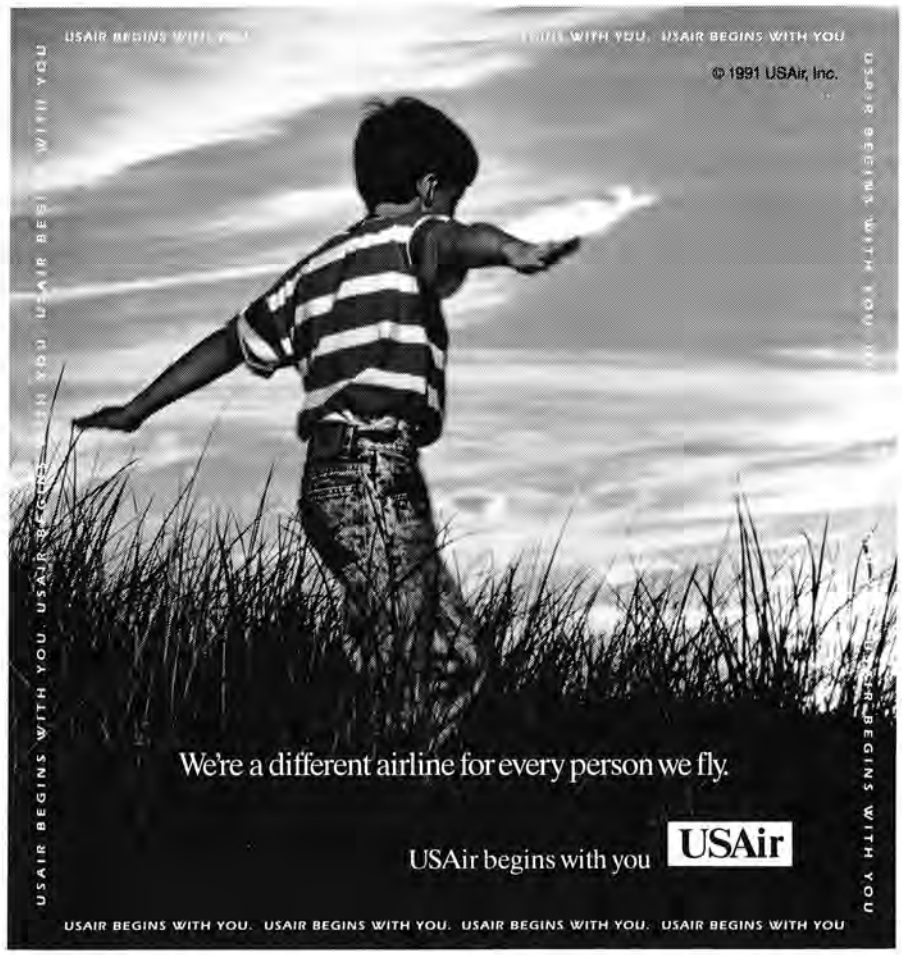

Gay Men's Chorus of Washington, D.C.

First Tenors

Brad Boekeloo
Fred Boykin[2]
Peter Brayton[3]
Mark Brochman
Joe Cannon[2]
Wendall Creasy
Patrick Michael Devine
Kevin W. Doss[3]
Gary M. Durnan
Steven Haber
John Larkin
g. Michael Milano
Jim Moore
Van L. Neel[1]
Gary M. Regan
Robb Rexroth
Ric Thomas Rice
George Rogers
Philip M. Rogerson
Gary Schroeder
James R. Stanko
Glenn Stover
David F. Streit[1,3]
Jeffrey C. Van Luyn
Arie B. Venema[3]
Robert G. Wicks[2]
James W. Williams[3]
Bob Wonneberger[2]

Second Tenors

Jim Anastos
Carl Baldwin
Tom Bell
Matt Berenger
Roger C. Bergstrom
Jerry Carpenter
Daniel Coombs
Steve Crutchfield
Stanley Drake
C. Roger Edens[1]
Roland Emenheiser[2]
Rod Fiorito[2]
Michael Goldblatt
Joseph Hancock
Scott Herring
David W. Holmes[3]
Andrew Horsley
Alex C. Klebenow
Steven Kopstein
David Lindsey
James P. Madigan III[3]
Tom McRoberts[2]
Jim Meany
Martin G. Murray
Ron O'Leary
Len Padgett
Todd Payich[1]
Stan Piotroski
Fred Poggemeyer[1]
Steve Reed
David Robinson
John Rutkowski
Paul Siegel
Dennis C. Swick[1]
Paul E. Wakham
Keith Wall[3]
Steven N. Warthan
Juan Washington
Barry T. White
David S. Williams[2]
Joseph Wolfe
Verlin Kristjan D. Yenzer

Baritones

Barry Baltzley
Steve Bishop
Jeffrey E. Buhrman[1,3]
Bo Bullock
Skip Coburn
Larry Cohen
Craig R. Cowden
Chip Crews
James F. DeRoma
David M. Dolecki[1]
Bill Dommel
Richard D. Dupler[3]
Thom Gibb
Christopher M. Grieder[2]
Johnny Henderson
Howard Jaffe
Larz F. Kremer
Jeffrey A. Lea
Darrell Lewis
Michael Lewis[3]
Tom LoConte
Wayne Longest
Michael D. McElvaine
Scott A. Moore
Falle Nelson
James Peterson
Harry B. Powers
Michael S. Resnick
Alan Christopher Roberts
L. Wayne Rogers
H. Laurence Ross
Michael B. Smith[3]
Casper E. Uldriks
Bob Yeargan
Bill Yonce

Basses

C. Michael Baker[1]
Jim Carey
David Cooper[3]
Michael DiPaula[2]
Richard Dorr
Robert A. Dragoset
Damon Hou
Dan Kaufman
William Kranick
Jim Lopresti
Charles A. McClelland[2]
Charles F. Merk
James Murphy[1]
Steve Pflasterer[1,3]
Don Poe[3]
Dickie Popp
Kevin Quigley
Richard J. Rosendall
Peter E. Scott[3]
Ernie Smith

---

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

In Memoriam

Chuck Bailey
Ted Butler
Randy Cooke
Thomas W. Dudley
Robert Edwards
Rich Fromm
Brad Gabel
Ciro Graziano
Peter Griffith
George Guarino
Jim Hix
Gary L. Janus
Jim Jochen
Gary Johnson
Willis King
Steve Maddox
Leonard Matlovich
James McCann
Mark Jay Mennel
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Norman Nusinov
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The Chorus

photo by Jim Marks

The Gay Men's Chorus of Washington, D.C. at the Church of the Epiphany, December, 1990.

The Second Decade continues! After ten years, the Gay Men's Chorus of Washington has taken its rightful place as a highly-respected musical and cultural institution in the Nation's Capital. Under the masterful direction of Jim Holloway and his staff, the Chorus has received critical acclaim in the press from coast to coast.

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

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

For the second consecutive year, the Gay Men's Chorus has been named a recipient of funds from **Brother Help Thyself** to support the "Tickets for PWAs" program. Since 1982 this program has provided free admission to GMCW concerts for persons with AIDS and their caregivers. This program is supported annually by membership dues and public contributions. BHT's recognition of the significance of this program through their generous contribution will now help us maintain this project directly. The men of the Chorus extend their sincere gratitude to BHT for its continued support of this and other Gay community service projects.

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Program Notes

ACT I

Sweet and Low Down **Gershwin 1925**

This song, originally written in 1925 for the show *Tip Toes*, was used again in the Tommy Tune/Twiggy vehicle, *My One And Only*, the "new gershwin Musical" of 1983.

Forty-Second Street **Harry Warren and Al Dubin 1932**
Go into Your Dance **Harry Warren and Al Dubin 1935**

The 42nd Street legend began as a novel and film by the same name. This show within a show features a once-great director trying to make a comeback; an aging star who wants to stay in the limelight; and a young girl from the chorus who gets her big chance. But beyond the characters, this is the story of show business, and it has come true in the lives of the people involved in both the 1933 movie and the Broadway hit of the same name in 1980.

Puttin' on the Ritz **Irving Berlin 1929**

This song was originally written for vaudevillian Harry Richman, who used it in 1930 as the title number in the first of his two Hollywood films. It gained greater fame when performed by Fred Astaire in the 1946 film *Blue Skies*. Widely publicized as "Astaire's last dance," the number was shot after the rest of the film had been completed, and then only after what Astaire called "five weeks of back-breaking physical work." He wanted to retire with a dance that was a knockout, and he did.

Steppin' Out with My Baby **Irving Berlin 1947**

Although Berlin wrote this song for the 1948 film *Easter Parade* with Gene Kelly in mind, it seems to be developed in the spirit of *Puttin' on the Ritz*. This song is dedicated to the memory of Ciro Graziano.

How Long Has This Been Going On? **Gershwin 1928**

From the Ziegfeld Production *Rosalie*, with music by George Gershwin and Sigmund Romberg, and revisited by Twiggy in *My One and Only* in 1983.

Embraceable You **Gershwin 1930**

From the 1930s production of *Girl Crazy*, which cast Ginger Rogers in the role of the local postmistress, Molly Gray. The role of Frisco Kate—wife of the manager of the dude ranch gambling room, and a brassy saloon favorite of San Francisco—was played by none other than Ethel Merman!

Anything Goes **Cole Porter 1934**

From the Broadway musical of the same name with the score by Cole Porter. It was revived in the late 1980s with Patti LuPone staring in the role of Reno Sweeney.

Down in the Depths **Cole Porter 1936**

From *Red, Hot And Blue* with Ethel Merman, Jimmy Durante and Bob Hope.

Let's K-nock K-nees **Mack Gordon and Harry Ravel 1931**

From *The Gay Divorcee*, the 1934 film starring Fred and Ginger, this song was performed by the seventeen-year-old Betty Grable (already a veteran of ten motion pictures). The censors, ever on the alert for suggestiveness, at first found the song's title unacceptable. The number threatens to add new depths to the word "trivial."

Club Cliché Conversation

Let's Call The Whole Thing Off **Gershwin 1936**

From *Shall We Dance* with Fred and Ginger, and their famous roller skating number in Central Park.

Cheek To Cheek **Irving Berlin 1935**

From the film *Top Hat*. It was from this ravishing duet that Ginger Rogers got her nickname "Feathers" from Fred Astaire, because of all the trouble they had with the feather-covered dress that Rogers wore. Astaire said the feathers shed—like a chicken attacked by a coyote—when the dress was put into motion.

I've Got You Under My Skin **Cole Porter 1936**

From the MGM film *Born To Dance* with Eleanor Powell and "A Big Musical Comedy Cast."

The Very Thought of You **Ray Noble 1934**

This song was in the top ten for fifteen weeks in 1934, and was part of Variety's "Fifty Year Hit Parade" in 1939. Doris Day gave a beautiful performance of this song in the 1950 film *Young Man With A Horn*.

Goody Goody **DeSylva, Brown and Henderson 1935**
You'd Be Surprised **Irving Berlin 1919**

Heard in the 1946 film *Blue Skies*, sung with sassy suggestiveness by Olga San Juan at a party where the Crosby-Caulfield romance begins to heat up, to Astaire's consternation and displeasure.

Change Partners **Irving Berlin 1937**

From the RKO Radio Picture Production *Carefree*.

You And The Night And The Music **Arthur Schwartz and Howard Dietz 1934**

This is one of the great songs of the 30s and 40s that typified the wonderful images of idealized romance of that time. It is captured by Frank Sinatra on his Reprise recording *Ring-a-ding-ding*.

I Won't Dance **Jerome Kern and Dorothy Fields, Oscar Hammerstein II, Otto Harbach and Jimmy McHugh 1935**

This song was written especially for the film version of *Roberta* as a vehicle for the up-and-coming dance duo of Fred Astaire and Ginger Rogers.

You Took Advantage Of Me **Richard Rogers and Lorenz Hart 1928**
The Way You Look Tonight **Jerome Kern and Dorothy Field 1936**

From another Astaire-Rogers vehicle, *Swing Time*. Astaire and Rogers, overlooking a snowy Central Park, sing the film's two big hits, *The Way You Look Tonight* and *A Fine Romance*, in counterpoint. At the end, as the sun breaks through the clouds, they fall into the closest they had come to a meaningful on-screen kiss in the series of films thus far.

Daddy **Bob Troup 1941**

Made popular by Sammy Kaye and his internationally famous Radio-Recording-Stage Orchestra, *Swing and Sway with Sammy Kaye*. Also heard in Columbia Pictures' *Two Latins From Manhattan* with Joan Davis and Jinx Falkenburg.

There's A Broken Heart For Every Light On Broadway **Howard Johnson and Fred Fischer 1915**
Getting Out Of Town **Harry Warren 1931**

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Hooray For Hollywood **Richard A. Whiting and Johnny Mercer 1937**

ACT II

Let's Go To The Movies **Jerry Herman 1980**

From *A Night In the Ukraine*.

Top Hat, White Tie and Tails **Irving Berlin 1935**

From the 1935 film *Top Hat*, score by Irving Berlin, which was a spectacular success. All five songs from the film became hits in 1935, a fact Berlin was frequently to recall with justified pride. This song became a signature piece for Fred Astaire, and the number in the film is one of his most famous routines. It makes extensive use of one of Astaire's most remarkable qualities as a dancer: his ability to alter the tempo within a single dance phrase.

At the Codfish Ball **Sidney Mitchell and Lew Pollack 1936**

Sung by Shirley Temple in the Fox picture *Captain January*, and danced with Buddy Ebsen.

Buddie Beware **Cole Porter 1934**

From *Anything Goes*.

The Object of My Affection **Pinky Tomlin, Coy Poe and Jimmie Grier 1938**

Another favorite of Sammy Kaye and his "Kaye-dettes."

Let Yourself Go **Irving Berlin 1936**

From the Astaire/Rogers film *Follow The Fleet*. The Berlin score is masterful. Riding high after the stupendous success of *Top Hat*, and, always invigorated by having Astaire to write for, Berlin turned out a collection of songs for *Follow the Fleet* that are engaging and unusually innovative...while scoring well on the hit parade. This one explores exhilarating shifts of key!

The Piccolino **Irving Berlin 1935**

Also from the film *Top Hat*. *The Piccolino*, a big production number that takes place all over the extravagant set, is built along the lines of "The Continental" and "The Carioca" in earlier Astaire-Rogers films. Unlike its predecessors, however, it never became a national craze.

Lonesome Cowboy/Bidin' My Time/ Bronco Busters/I Got Rhythm **Gershwin 1930**

All from *Girl Crazy* with ginger Rogers and Ethel Merman (making her Broadway debut). In her autobiography *Merman*, the star wrote, "Almost immediately I followed *Delilah* with *I Got Rhythm*, and when I held the C note for sixteen bars, an entire chorus, while the orchestra played the melody, the audience went a little crazy." Good things come in threes, and, in the second act, La Merm again stopped the proceedings with *Boy! What Love Has Done To Me!*.

On December 11, 1940, RKO sold the screen rights to MGM, which produced the perennially popular 1943 remake with Mickey Rooney, Judy Garland, Gil Stratton, June Allyson, Nancy Walker, and Tommy Dorsey and His Orchestra. Though vastly rewritten to serve the personalities of its young stars, it is this noisy but good-natured remake by which *Girl Crazy* has come to be remembered. *—Notes by Michael Rivard*

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Who's Who

James Holloway, Music Director

"We recognize a responsibility to the words 'community,' 'artistry,' 'excellence,' 'entertainment,' 'inclusiveness.'"

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"Somewhere around a 'C,' baritones, if you please!" "This 'ah' vowel is not up for a vote, tenors" "*Love* this phrase; it'll love you back" "Starting with the last page and working forward..." "...and the new words are..."—spoken in GMCW rehearsal

James Holloway, now in his third season as Music Director, brings to the podium a varied musical background and a passion for the gay and lesbian choral movement. His work as a pianist and accompanist are well known in the Washington area and he has performed throughout the United States and in England. His background has included substantial experience in instrumental music, orchestral music, and chamber music as well as many years of experience in vocal coaching including opera, music theater, and choral music. He holds music degrees with honors from the University of South Carolina and the University of Maryland where he studied with Stewart Gordon, Nelita True, and noted vocal coach and accompanist Martin Katz. He has also studied extensively in England with the venerated pianist Denise Lassimonne, who for almost fifty years has been the living link to the great piano pedagogue Tobias Matthay.

Jim currently serves as Vice-President of GALA Choruses, the organizational network serving more than one hundred gay and lesbian choral organizations in the United States, Canada, Europe, and around the world. He successfully led fund-raising efforts at GALA's last Leadership Conference. Jim works for the Library of Congress as a copyright examiner for the performing arts and has been listed in *Outstanding Young Men in America.*

Of Gay choruses he says, "There are no blueprints for us to follow; we are constantly inventing ourselves. Sometimes the press and the arts funding establishment don't know how to deal with us, but that's because we will not be so easily categorized or pigeonholed. We are free to develop a style and choral personality all our own

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which let us choose from the widest possible array of musical and entertainment styles. In our music we may soothe or confront, we may even laugh at the humor of our own lives, but we must not be boring."

Jeffrey Buhrman, Assistant Director

Jeff joined GMCW in September 1986 and has since been director of Potomac Fever, our close harmony ensemble, as well as a featured soloist in several GMCW concerts. Jeff received a Bachelor of Arts degree from Montclair College where he studied voice with Marden Bate and conducting with David Randolph. He spent several years singing in New York City with several professional choruses while studying with Walter Blazer at the Manhattan School of Music. An interest in madrigal singing led him to found and direct a five-voice early music ensemble, "Friends and Aires," performing in the New York metropolitan area.

Jeff has been a music educator for the past 17 years and is presently Dean of Students at a private school in the Maryland.

Cast Party

Join the Cast for a party after the performance, Saturday
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Holiday Inn Crowne Plaza at Metro Center
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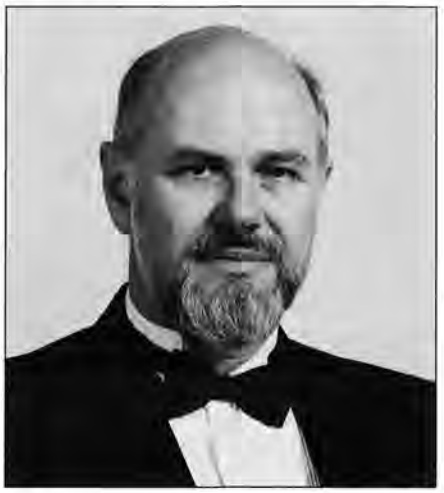
Theodore Guerrant, Principal Accompanist

Born in Atlanta in 1950, the nephew of a concert pianist, Theodore Guerrant was first seen on local television at the age of four reciting "'Twas the Night Before Christmas" and playing Christmas carols on his child-size piano (which was altered to include pedals like his Aunt Eliza's.) By his senior year at a prestigious Southern military prep school, he was playing for, among other things, five church services every Sunday.

Now, four degrees in music later, he is entering his ninth season as a principal GMCW accompanist. During the remainder of the week he is director of music and organist at one church, associate organist at a second church, assisting organist at a third church, and accompanist for two community choruses. He is also a half-time secretary in the music office at a local university. When he can find a few moments between weddings, he manages to appear as a keyboard soloist.

"Dr. Teddy" remains in demand as a noted authority and lecturer on performance practices in traditional Southern Baptist hymn-playing ("a full-diminished seventh chord is worth money in the plate"). His long association with Maestro Holloway dates from 1976 as a late night connoisseur of "Mister Jim's homecooked fried chicken and biscuits." An unlikely duo since before Jim's "coming out," they have planned dozens of concerts, played a few and, along the way, raided churches, music stores, thrift shops, cheap eateries, and once slept in Waterloo Station, London...



Philip M. Rogerson, Vocal Coach

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

Phil, along with the other members of the music staff, listens to the auditions of prospective new chorus singers as well as to the "vocal reviews" that all GMCW singing members must pass each fall. For members who have never had formal vocal instruction, he teaches a class in vocal technique each Sunday for an hour before regular rehearsal. Phil conducts vocal warm-ups and sectional rehearsals and assists soloists and individual singers with

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vocal problems.

He is active in many local music organizations, and has served as president of the Southern Maryland Choral Society, the Choristers' Guild, and the Prince George's Music Teachers Association.

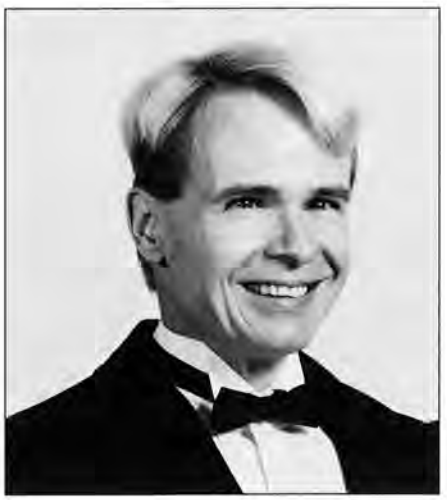
Michael L. Rivard, Stage Director/Choreographer

Michael has been directing and choreographing for *A Few Good Men*, the Chorus' song-and-dance ensemble, for seven years now, and has served as stage director for GMCW's past two "theatrical productions." It has been said, among other things, that Michael's credentials include a "warped sense of humor, a twisted mind, and an imagination out of control." He hopes that this production of *Ritz* does for the Thirties what his production of *Homecoming Hop* did for the Fifties!

Michael moved to the Washington, D.C. area in 1976 and began his association with the Chorus in the spring of 1985. While living in this area he has studied jazz, tap, ballet, and modern dance, as well as piano and voice. He has been a featured soloist with the Great Falls Dance Company, and has performed at the Sylvan Theater, the Renaissance Arts Festival, the Old Post Office Pavilion, Glen Echo Park, and Wolf Trap Farm Park. His first love in dance is tap dancing and has studied with two of this area's best teachers, Nancy Newell and Toni Lombre. Michael is a member of the International Tap Association, which, since its founding in 1987, serves the needs of the tap community and promotes a greater understanding of the art of tap throughout the world.

In his spare time, Michael has studied clogging with the Sugarfoot Cloggers in Springfield, Virginia, and is an active member of the DC Lambda Squares, the Gay square dance club in the District.

He hopes you'll all sit back, relax, and have a few laughs!



Eric Korpon, Concert Producer

An unseen but key player behind our concerts is our producer, Eric. A member of the support staff since 1987, he has become steadily more involved in helping bring you our productions. To him have fallen such challenges as building a pink Cadillac, designing a stage platform that would safely support nearly five tons of singers and equipment, and "getting that star to work in *Homecoming Hop*." For GMCW concert productions, Eric serves as interloper between the performance space management, the union stage crew, and our own musical staff.

In real life he is a financial systems analyst for Navy accounting operations. He comes from a family of Polish master craftsmen and would rather do anything that involves using his hands. He has restored two townhouses and most recently designed the set for *Faces of Hope* and built the set for *Puttin' on the Ritz*.

In his free time he tries to see how the "other half" lives by studying voice and piano. He uses rollerblades and does cross training to keep running young.

Photos by David Sossamon/Bumpercrop Studios

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GMCW Capital Club

The **Capital Club** is the fund raising 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** requires a serious commitment of capital and energy to the chorus. You might well be one of those few good men or women 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. 20037-0043.

Darrell Netherton.....Chairman
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List is accurate as of April 2, 1992.

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