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presents

The Wizard of Oz

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GAY MEN'S CHORUS OF WASHINGTON DC

Jeff Buhrman, Artistic Director

Presents

The Wizard of Oz

by L. Frank Baum

With music and lyrics of the MGM motion picture score by Harold Arlen and E.Y. Harburg. Background music by Herbert Stothart. Book adaptation by John Kane from the motion picture screenplay.

Concert Staff

Director	Jarrin Davis
Music Director	Jeff Buhrman
Assistant Music Director	Daniel Meyer
Assistant Directors	Joe Vignali, Fred Boykin
Choreographer	Karma Camp
Accompanist	Theodore Guerrant
Executive Producers	Barry Bugg, Gary Turner
Set Designer	Tim Goecke
Costume Designers	Paddie McHugh, Gary Turner
Costume Construction	Ricky Jacobs, Tim Connell
Props	Chuck Walker, Gary Turner
Make-up Designer	Rick Johnson
Set Construction Director	Gary Turner
Lighting Designer	Rob Books
Sound Designer	Overland Pro Audio
Special Effects Coordinator	Jim Williams
Stage Manager	Joe Vignali
Assistant Stage Managers	Michael Cunningham, Barry Bugg
ASL Interpreters	Silvio Menzano, Jina Lynne
Ushers	Burgundy Crescent Volunteers
Ticket Sales and Archival Video	Steve Herman
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GMCW BIO

Now in its 21st season, GMCW is at the forefront of the gay and lesbian choral movement, continuing its vision to affirm the gay experience and promote a culture of diversity through musical and performance excellence.

Founded in 1981, GMCW quickly became a staple of the Washington choral music scene. Over the years, GMCW has performed at the Kennedy Center, the National Theatre, the Warner Theatre, Constitution Hall, the Lincoln Theatre, and Lisner Auditorium on the George Washington University campus, along with a number of venues in and around the District. In addition, GMCW has toured many of the major cities in the United States and, in 1998, three Scandinavian capitals. Last season GMCW performed at Symphony Hall in Boston and Carnegie Hall in New York City.

GMCW performs three subscription concerts annually: a holiday concert, a spring concert, and a summer concert. GMCW also appears at a number of community events, including programs for PFLAG, Whitman-Walker Clinic, and The Human Rights Campaign. While in Scandinavia, GMCW was received by Sweden's Princess Christina to thank chorus members for singing in support of Noah's Ark, a Swedish AIDS services organization.

In addition, GMCW sponsors three small ensembles: Potomac Fever, a 12-person close-harmony group; G-Men, a song-and-dance troupe; and Rock Creek Singers, a 25-voice chamber music ensemble. The three small ensembles serve as representatives of GMCW at many community functions.

GMCW has won a number of awards, including the prestigious Mayor's Arts Award for artistic excellence in 1989 and the Washington Area Music Association's WAMMIE award in 1995 for outstanding gospel-inspirational performance (for *Live at the Lincoln*). *Pride and Joy*, GMCW's holiday music CD, was nominated for both a WAMMIE and a GLAMMA award, given by the national Gay and Lesbian Music Association. In addition, GMCW can be heard on the CDs, *Singing Free* and *Let It Shine!*, *Pride and Joy* and two new CDs from their 20th Anniversary season, *And In That Moment* and *I Dream of a Time*.

GMCW's choruses are an activity of the Federal City Performing Arts Association, a nonprofit, 501(c)(3) organization, which also sponsors a chorus fundraising group called the Capital Club. Information on upcoming GMCW events can be obtained by calling 202-338-SING or by visiting the Chorus' web page at www.gmcw.org.

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—Tim Barnes

"Bruce's tenacity, knowledge and follow through helped me buy just what I wanted."
—Carol Wayman

FROM THE CHAIRMAN

DAVID STREIT

When the proposition of performing "The Wizard of Oz" was first put forward, my initial reaction was—been there, done that. After all, being a meteorologist, I have watched the film year after year for the awesome tornado scene! We've all seen it countless times. It really wasn't until seeing its first run through in rehearsal, that it became apparent how much a "gay production" could make it something totally new. And so it is with this Chorus.

GMCW does make us see things anew. Whether it be the beauty of the artistic presentation or the social statement of coming out to the world, the message is poignant and moving. Your support of the Chorus makes it possible for so many people to see us in a different light. The obverse is also true. So many times, I've seen men join this group and find themselves and their voice to the world. I never tire of seeing that personal growth and achievement. Again, your support makes such epiphanies possible.

I hope you enjoy this journey over the rainbow as much as we have. It is good to be transported out of our daily lives but also just as good to come back to them with a renewed sense of who we are and how we fit in. There is no place like home and that home is here with us. Thank you.

AUDITIONS

Have you dreamed of singing at the Kennedy Center?

Now is your chance!

Join the Gay Men's Chorus of Washington, DC for their June 15th concert in the Kennedy Center Concert Hall. Auditions will be held on Saturday, April 6th. Please e-mail Tom at Tomdigi@erols.com or call the chorus office at 202-338-SING if you are interested.

GAY MEN'S CHORUS gmcw OF WASHINGTON DC

polkcounty

kick up your feet with this rollicking musical

by Zora Neale Hurston
and Dorothy Waring
adapted by Kyle Donnelly
and Cathy Madison
directed by Kyle Donnelly
music director: Stephen Wade

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FROM THE CHORUS PRESIDENT

Welcome to the "Merry Old Land of Oz!" You are about to skip down that famous yellow brick road from the beloved "The Wizard of Oz".What a memorable experience this has been for the GMCW cast and crew. Mounting this show has been a labor of love by over 180 men and women who currently make up the GMCW family. They volunteer thousands of hours of time and infinite amounts of energy for rehearsals, costume construction and set construction...all to bring you this unique production. A volunteer is defined as "one who enters into or offers themself for a service of their own free will". The members of GMCW gladly give of ourselves to this organization. We are an integral part of the Washington performing arts community as well as the worldwide gay and lesbian choral movement.

This year our musical contributions to the city were recognized by the Washington Area Music Association with a WAMMIE nomination for best Choral Group in 2001, an honor we are truly proud of. We are extremely grateful for this recognition.

We are now at the mid-point of our 21st season and have a great deal to offer you in the coming months. On April 20th our chamber choir, the Rock Creek Singers, will be joined by the Washington Women's Chorus for CLASSICAL TWO at St. Margaret's Episcopal Church; on May 11th, GMCW's small ensembles, G-Men and Potomac Fever, will present an evening of song and dance at the Dorothy Betts Theatre on the George Washington University campus.

We would also like to invite you to "It's a Grand Night", the 14th annual Capital Club Auction which will take place on Saturday, May 18th. Join us for this elegant evening which will include both live and silent auctions, a basket raffle and entertainment.

Information about this and all GMCW events can be viewed at our website, www.gmcw.org.

Thank you for joining us for our unique rainbow version of the "The Wizard of Oz." I'm sure Judy Garland would be proud.

Michael Baker,
GMCW President

Friends of Dorothy

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Gay Men's Chorus of Washington

ARTISTIC DIRECTOR'S MESSAGE

JEFF BUHRMAN

On August 18, 1939 a review of "The Wizard of Oz" appeared in the New York Times. The critic, Frank S. Nugent, seemed to understand what the Hollywood "wizards" were trying to create. He called the movie "a delightful piece of wonder-working which had the youngsters' eyes shining and brought a quietly amused gleam to the wiser ones of the oldsters." Further he wrote "it is all so well-intentioned, so genial and so gay that any reviewer who would look down his nose at the fun-making should be spanked and sent off, supperless, to bed."

Have you ever wondered why "The Wizard of Oz" remains so popular? L. Frank Baum's 1900 fairy tale has never been out-of-print, and MGM's classic 1939 film is a perennial favorite. The story contains many themes that resonate within our culture, especially with gay men. Three immediately come to mind. First and most powerful is the notion that "There's No Place Like Home." The concept of "home" is very special—we all hope to find a place where we fit in and feel secure. "The Wizard of Oz" instills in us the importance of "home" and an underlying spiritual significance. Second there is Dorothy's journey of self-discovery. Dorothy is a typical adolescent when the story begins, but when she leaves Kansas, she experiences a number of "life lessons" and finds a great deal of inner strength. Finally, the Land of Oz is a very appealing place where we find not just acceptance but the celebration of diversity.

We have worked hard to create our own magic in this production of "The Wizard of Oz". Never before has GMCW tackled a project of this magnitude: a cast of 120, a large backstage crew, a sixteen-piece orchestra, over 150 costumes all designed and sewn by chorus family, larger than life sets, lighting, sound and special effects. Thousands of hours have gone into this production. We are thrilled to be bringing it to you.

Sit back and enjoy your journey to Oz.

Jeff

P.S. We are also eagerly anticipating our return to the Kennedy Center in June. Don't miss our salute to the great Oscar Hammerstein and his protégé, the incomparable Stephen Sondheim. We will be joined by the young Broadway sensation Laura Benanti, who is currently starring as Cinderella in the Broadway revival of Sondheim's "Into the Woods." You do not want to miss this entertaining evening of music.

Two great choruses. Twenty years of amazing music. One incredible new CD.

Twenty years ago, the San Francisco Gay Men's Chorus' historic performance at the Kennedy Center inspired the formation of the Gay Men's Chorus of Washington, D.C. This past June, both choruses commemorated that event with a sold-out Kennedy Center concert. And now, we offer this 20th Anniversary tribute to the San Francisco Gay Men's Chorus.

The new CD, *I Dream of a Time*, captures the magic of that June evening – with treasured favorites like "We Kiss In A Shadow," "The Great Peace March," "Marry Us" and "In Whatever Time We Have," plus beautiful new pieces.

Pick up your copy in the lobby tonight. And don't forget GMCW's new holiday CD, *And In That Moment – Treasures of the Holiday*. Both CDs make great stocking stuffers.

"One of the world's best male choruses, the Gay Men's Chorus of Washington, D.C. showed its usual impeccable musicianship, witty choreography and just plain spirit."
– *The Washington Post*, March 2001

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GAY MEN'S CHORUS
gmcw
OF WASHINGTON DC

The Wizard of Oz

Musical Numbers

Act One

Overture ..... Orchestra and Chorus
Over the Rainbow ..... Donny
The Cyclone ..... Orchestra
Munchkinland ..... Glinda, Dorothy and Munchkins
Follow the Yellow Brick Road ..... Munchkins
If I Only Had a Brain ..... Scarecrow, Crows and Dorothy
We're Off to See the Wizard ..... Dorothy and Scarecrow
If I Only Had a Heart ..... Tinman, Trees and Dorothy
We're Off to See the Wizard ..... Dorothy, Scarecrow and Tinman
If I Only Had the Nerve ..... Lion, Dorothy, Scarecrow and Tinman
We're Off to See the Wizard ..... Dorothy, Scarecrow, Tinman and Lion
Poppies ..... Glinda and Chorus

Act Two

Entr'acte ..... Orchestra and Chorus
Merry Old Land of Oz ..... Dorothy, Scarecrow, Lion, Tinman and Ozians
King of the Forest ..... Lion, Dorothy, Scarecrow and Tinman
March of the Winkies ..... Winkies
Jitterbug ..... Dorothy, Scarecrow, Tinman, Lion, Jitterbugs and Chorus
Reprise: Winkies March ..... Winkies
Reprise: Over the Rainbow ..... Dorothy
Reprise: Ding Dong, the Witch is Dead ..... Winkies
Finale ..... Orchestra

CAST

Dorothy/Donny ..... *Stuart Goldstone*
Aunt Em ..... *Roger Bergstrom*
Uncle Henry ..... *Rob Hensley*
Lion/Zeke ..... *Chuck Walker*
Tin Man/Hickory ..... *Michael B. Smith*
Scarecrow/Hunk ..... *Robert T. Boaz*
Witch/Miss Gultch ..... *Bob Wonneberger*
Professor Marvel/Wizard of Oz ..... *Stan Drake*
Glinda ..... *Bill Cutter*
Guard ..... *Dwight Dekeyser*
Nikko ..... *Carl Baldwin*
General ..... *Brandon Dubroc*
Toto ..... *Atlas (Fri, Sat), Chloe (Sun)*

Tornado: *Michael Taylor, Michael K. Wynne, Matt Komornik, Kit Grieder, Joe Cannon, Jim Gruschus, Michael Horton, Ricky Jacobs, Terry M. Ayers, Andre Marcial, Yoshi Nishio, Edward P. Oseroff*

Munchkins

Mayor ..... *Jim Peterson*
Barrister ..... *Brad Boekeloo*
Coroner ..... *Todd Katschke*
Teacher #1 ..... *Stuart Kopperman*
Teacher #2 ..... *Todd Paul*
City Father #1 ..... *Steve Rappaport*
City Father #2 ..... *Dan Kaufman*
Braggart ..... *Russ Capps*
Lullabye League ..... *Dwight Dekeyser, Ryan Bunch , Timothy Allmond*
Lollipop Guild ..... *Joe Canter, Charles F. Merk, Bill Lipsett*
Munchkins ..... *J. Kirke Smith, Alex Ford, Dan Patton, Don Chandler, Bob Dragoset, Tom DiGiovanni, Morgan Slusher, Jay Ball, Ken Reed, Jim Stanko, Stan Piotroski, Alex Ford, Jeff VanLuyn, Bob Reeg, Craig Ruskin, David Jonas, David Garofalo, Giuseppe DeBartolo, Michael Brinkman, Xerxes Spencer, Paul George, David Kincaid*

Glinda's Boys: *Brian Gibson, Felix Boccadoro, Bret Tobin, Ken Byers, Will Lee*

Crows: *Matt Komornik, Joe Cannon, Kit Grieder*

Trees : *Jim Murphy, Barrett Whitener, Jack Reiffer*

Poppies: *Tim Connell, Michael Hart, Ayran Athey, Yasunari Ishii, Eric Balthrop, Steve Crutchfield*

Gate: *Yasunari Ishii, Michael Hart, Tim Connell, Steve Crutchfield, Ayran Athey, Dan Kaufman*

Ozians: *Steve Crutchfield, Eric Balthrop, Jim Murphy, Todd Katschke, Don Chandler, Timothy Allmond, Morgan Slusher, Jim Peterson, Jay Ball, Ken Reed, Steve Rappaport, Stuart Kopperman, Ryan Bunch, Stan Piotroski, Xerxes Spencer, David Jonas, David Garofalo*

Continued on page 16.

CAST CONTINUED

Continued from page 15.

Winkies: *Todd Paul, Charles F. Merk, Bob Dragoset, Bob Reeg, Alex Ford, Joe Canter, Giuseppe DeBartolo, David Kincaid, Paul George, Michael Brinkman*

Monkeys: *J. Kirke Smith, Brian Gibson, Bob Sheavly, Dan Patton, Felix Boccadoro, Tom DiGiovanni, Jack Reiffer, Jeff VanLuyn, Jim Stanko, Russ Capps, Bill Lipsett, Bret Tobin, Ken Byers, Barrett Whitener, Craig Ruskin*

Jitterbugs: *Edward P. Oseroff, Michael Taylor, Jim Gruschus, Ricky Jacobs, Michael Horton, Michael K. Wynne, Matt Komornik, Kit Grieder, Joe Cannon, Terry M. Ayers, Andre Marcial, Yoshi Nishio*

Off-Stage Chorus: *Tim Hanneman, Charles Sarner, Jim Lopresti, David Akridge, Paul Winters, Harold Lewis, Richard Horn, David Streit, Gary Regan, Bob Halbert, A.J. Holliday, Michael Baker, Paul Harouff, Dave Jansing, Shane Perry, Chip Crews, Harvey Cohen, Scott Starin, Peter Brayton, Robert Featherstone, Jim Levy, Dan Gleckler, Duward Sumner, A.J. Schuler, Bryce Weems, Maurice Fox, Eric Belkengren, Larry Cohen, Jerry Lee, Steve Pflasterer, John Weibel, Jim Godfrey, Ted Collins, Peter Fox, James P. Madigan III, Don Chandler, Jimmy Galdieri, Kenneth T. Cole, Craig Ruskin*

Costume Construction: *Carl Baldwin, Jeff Klotz, Eric Davis, A.J. Holliday, Ron Norberg, Larry Rosen, Shirley Paul, Jeff Buhrman, Bob Dragoset, Stuart Kopperman, Kit Grieder, Steve Toporoff, Tim Allmond, Bob Klein, Michael Baker, Tullio Sawyers, Roger Bergstrom, Jack Reiffer, Felix Boccodero, Fred Boykin, Ken Byers, Ed Oseroff, Joe Canter, Joe Cannon, Ken Cole, Jarrin Davis, Giuseppe DeBartolo, Tom DiGiovanni, Stan Drake, Brad Boekeloo, Alex Ford, Maurice Fox, Brian Gibson, Sid Holmes, Bret Tobin, Kent Bodkin, Nelson Mix, Scott Button, David Streit, Marsha Holloman, Kathy McGee, Dwight Dekeyser, David Jonas, Rick Johnson, Jim Peterson, Billy Richardson, Paul Winters, Bob Wonneberger, Dan Kaufman*

Backstage Crew: *Todd Paul, Tom DiGiovanni, Steve Poporoff, Paddi McHugh, Rick Johnson, David Garofalo, Paul Kline, Bob Klein, Shirley Paul, Jason Kuznicki, Howland Hartley, Corey Bent, Frank Corazzi, Edwin Taponan, Mike Helgert, Kurt Ehrman, Tim Hammett*

Orchestra

Flute: *Jim Turner*
Oboe/English Horn: *Kathleen Light*
Reed 1: *Daniel Sullivan*
Reed 2: *Irvin Peterson*
Reed 3: *Paula Van Regenmorter*
Horn 1: *Marc Questad*
Horn 2: *Earl Powers*
Trumpet 1: *John Pursell*
Trumpet 2: *Aaron Muller*
Trombone: *Frank Gazda*
Percussion: *Paul Edgar*
Drums: *Vin Novara*
Bass: *Mary Scott*
Synthesizer: *David Lindsey*
Piano: *Theodore Guerrant*

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GAY MEN'S CHORUS

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THE MUSIC OF STEPHEN SONDHEIM AND OSCAR HAMMERSTEIN

GMCW's contribution to the Kennedy Center's Sondheim festival. Featuring guest artist, Tony Award-nominated Laura Benanti.

June 15

Kennedy Center Concert Hall

CLASSICAL TWO...

AN EVENING WITH THE ROCK CREEK SINGERS AND SPECIAL GUESTS, THE WASHINGTON WOMEN'S CHORUS

In the lovely setting of St. Margaret's Church the Rock Creek Singers are back for their second annual concert. This time they will be joined by the Washington Women's Chorus directed by Donald Richardson. This is a must see for music lovers!

April 20

St. Margaret's Episcopal Church

TOGETHER...POTOMAC FEVER & G-MEN

Two groups for the price of one. GMCW's song and dance group G-Men and our a cappella ensemble Potomac Fever present an entertaining evening of pop, jazz, country-western and Broadway music.

May 11

Dorothy Betts Theater at GWU

USE THE FLYER CONTAINED IN YOUR PROGRAM, OR VISIT THE TICKET DESK IN THE LOBBY.

PROGRAM NOTES

There is no question that "The Wizard of Oz" is one of the best known and most loved stories of our time. Adapted from the 1900 children's book by L. Frank Baum, the 1939 Metro-Goldwyn-Mayer film has become part of the fabric of American popular culture. With Oz related merchandise stocking the shelves of Wal-mart and Macy's and references to the film cropping up daily in television and movies, few people will require an introduction to the story and its characters. More than a hundred years after the publication of the book, "The Wizard of Oz" maintains its hold on the national consciousness.

It is especially appropriate that "The Wizard of Oz" has entered the repertory of the Gay Men's Chorus of Washington, because this movie and its characters have long had a special significance in the American gay community. Sometime after World War II, gay men in the country's urban centers began to identify themselves as "friends of Dorothy," using the phrase as a secret code. It was also during this period that an Oz-inspired mythology of the gay experience began to emerge. Dorothy's journey from Kansas to Oz became a metaphor for gay men leaving the confining environs of their hometown to join gay communities in urban centers such as San Francisco and New York. The Stonewall Riots, which mark the beginning of the modern gay and lesbian rights movement, may also have contributed to the strength of the Oz myth in the gay community as they began on the night after Judy Garland's funeral. Today, "The Wizard of Oz" has become a symbol of gayness; gay bars and other businesses catering to the community often use images, characters, and quotations from "The Wizard of Oz" in their names, advertising, and products. "Over the Rainbow," has become an unofficial gay anthem to many.

The reasons for the film's popularity among gay men are complex and elusive, but a few possible explanations stand out. Perhaps one reason is because the film stars Judy Garland, seen by many as the ultimate gay icon. Maybe the appeal is in the movie's camp style-the ostentatiously artificial sets, the diva-like attitude of the Wicked Witch of the West, Dorothy's wide-eyed innocence-to say nothing of those sequin-bedazzled ruby slippers. Or again, it might be that so many of the characters, including Dorothy's three travelling companions, seem gay themselves. The limp-wristed Cowardly Lion especially seems suspect as he sings such lines as "it's sad believe me, missy, when you're born to be a sissy" and "I'm afraid there's no denyin', I'm just a dandylion."

Perhaps most important, though, is the fantasy world of Oz, which gay audiences often identify as a kind of queer utopia. This utopian fantasy land results partly from the historical context of the film's original release in 1939. In a real world in the throes of depression and on the brink of World War II, the fantasy world of Oz provided a place of escape for Americans, with its glitzy sets, camp style, and splendorous

Continued on page 21.

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PROGRAM NOTES CONTINUED

Continued from page 19.

color visuals made possible by the then still new Technicolor process. This fantasy world also appeals to many gay men, who see Oz as a place where they can escape the homophobia of the real world and also find acceptance and community in an alternate place.

Composer Harold Arlen and lyricist E. Y. "Yip" Harburg set out to write a musical score that would match the rest of the film in its happy abandon, and their efforts served to increase the utopian appeal of the Land of Oz. In the movie, there is a famous change from black and white to color when Dorothy arrives in Oz. But there is another shift that occurs from Kansas to Oz-one from spoken dialog to song. In the gray, prose world of Kansas, the only song we hear is "Over the Rainbow," significantly, because it is a song that doesn't belong in Kansas-it expresses Dorothy's dream of a better place. In contrast to Kansas, Oz is a land of color and music, from the miniature operetta in which the Munchkins celebrate their freedom from the Wicked Witch of the East to the Emerald City, where Ozians sing of their happy social life.

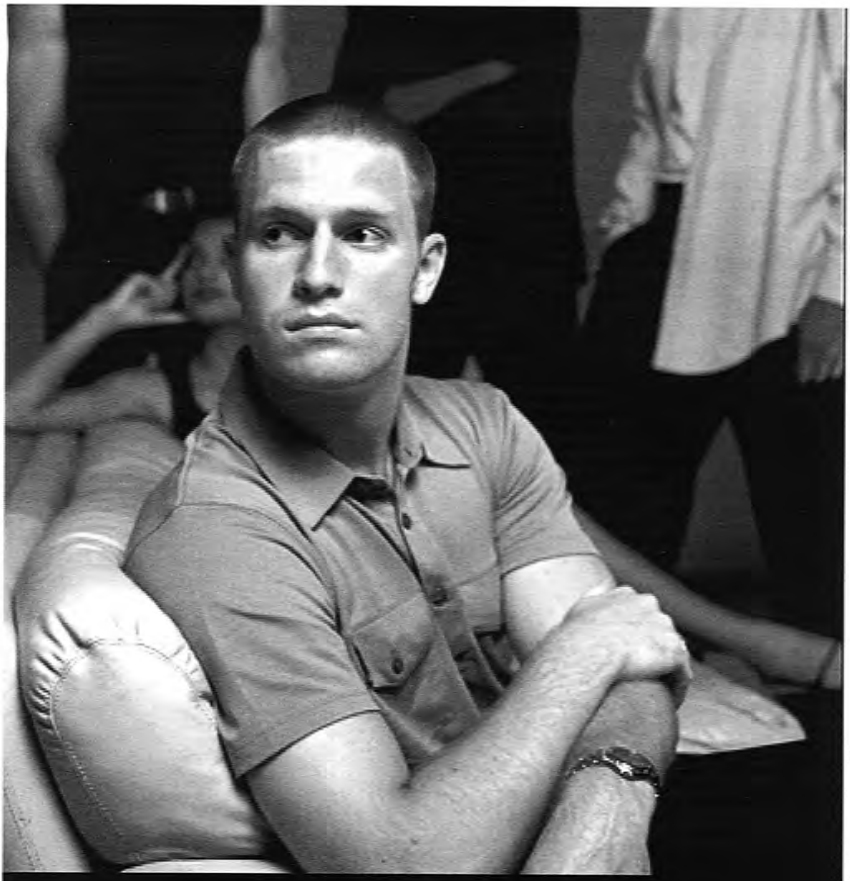
This stage version of "The Wizard of Oz" was adapted for the Royal Shakespeare Company in 1987. Along with the familiar portions of the show, it includes some new dialogue as well as musical fragments and other items originally written for the film but not included in the final cut.

It is perhaps the ideas of acceptance of difference and reliance on self-knowledge that have most deeply inspired the love for this show. In the end, the Scarecrow, Tinman, and Lion discover that they already have the qualities they sought. Even Dorothy has had the ability to go home all along. All we must do is look for the power within ourselves. Thus it is that "The Wizard of Oz" encourages us to imagine a world in which we all may find acceptance and empowerment through our differences-and where finding home is a simple matter of knowing one's heart, mind, and courage.

—*Ryan Bunch*

SPECIAL THANKS

Special thanks to Dean Lester
for underwriting a portion of the matinee seating
that children may share the GMCW experience.



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WHO'S WHO

Jeff Buhrman, Artistic Director

Jeff Buhrman's association with GMCW began in 1986 when he joined the baritone section. Less than a year later he was tapped to direct the chorus's close harmony ensemble, Potomac Fever, a job he held for the next 10 seasons. In 1989 he began an eight-year run as Assistant Director of the chorus, working alongside Music Director Jim Holloway. Jeff had the honor of directing GMCW at an inauguration concert for President Clinton in 1996.

Under Jeff's direction, Potomac Fever attained a wide following with its distinctive style, which was characterized by fluid phrasing and warmth of tone. Through his tenure the group performed many concerts and fundraisers within the gay community. The highlight of his decade with the group came in 1997 with the release of the CD "In Our Lifetime," followed by a European tour, at which Potomac Fever sang at the opening ceremony of the European Gay and Lesbian Association of Choruses festival in Munich. PF had the distinction of being the only American group to perform at the festival.

A lifelong musician, Jeff holds a Bachelor of Arts degree in music education and voice from Montclair State University. In addition, he studied voice with Marden Bate and conducting with David Randolph and received additional training in voice with Walter Blazer of the Manhattan School of Music. He has performed with such preeminent choral conductors as Robert Shaw, Roger Wagner, David Randolph and Dennis Keene.

Jeff has more than 20 years of experience as a choral director, working with high school choruses, community choruses and church choirs. He founded and led a five-voice early music ensemble, Friends and Aires, in the 1980's. A devotee of musical theater, Jeff has also directed a number of musicals including "Bye Bye Birdie," "Once Upon a Mattress," and "Bells are Ringing." He has also served as musical director for many other productions including GMCW's 2000 production of "Little Shop of Horrors."

Jeff also has a Master of Arts degree in counseling from George Washington University. He recently retired from the field of education after serving 26 years as a choral director, administrator and counselor.

Jarrin Davis , Director

Jarrin is no stranger to theater. He's done a lot of it. But there are three things he is most proud of. First, as Artistic Director of Center Stage Theater in Omaha in 1993, Davis directed "Ain't Misbehavin", which won 1st place in the Festival of American Theaters Competition. This productions was selected from productions submitted by all 50 states. "Ain't Misbehavin" then won the honor of representing the United States in the Toyota International Theater Festival where it again won 1st Place besting productions submitted by over 70 countries. Davis was also named "Best Director" at this prestigious event. Second; as a playwright, Davis' first play "Son of a Distant Moon" won top honors in the Theodore A. Thalberg competition for new plays in 1996. "Son" was then developed at New York's Negro Ensemble Company and has enjoyed healthy runs in both New York and Philadelphia. "Son of a Distant Moon" will make its DC premiere this fall. Third, Jarrin is most proud of is this performance tonight. He hopes you enjoy it as much as he has enjoyed working with all the wonderful people who helped make it happen.

Continued on page 25.

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WHO'S WHO CONTINUED

Continued from page 23.

Daniel C. Meyer, Assistant Music Director

Daniel C. Meyer was appointed Director of Potomac Fever and Assistant Director of the Gay Men's Chorus of Washington, DC in 2000. Originally from Muskegon, Michigan, he received a Bachelor of Arts degree in music composition from Calvin College and a master's degree in theory/composition from Westminster Choir College. While a student at Westminster Choir College, Dan was awarded the Karl F. Mueller Scholarship for Choral Composition and the Ruth and Raymond Young Composition Award. Dan has studied composition with John Worst, Joel Phillips and Stephan Young and conducting with Anton Armstrong and James Jordan.

Dan has served as a faculty member at Baltimore City Community College and Midtown Academy in Baltimore. He has been the music director for Honolulu Theater for Youth and assistant director of the Saipan Choral and the Guam Symphony. While with the Guam Symphony, Dan performed as soloist in Cesar Franck's Symphonic Variations for piano and orchestra.

Several of Dan's musical theater compositions have been performed, including "Divine!," "Baltimorgue," "Michelangelo at 15," "The Ballad of Emily Brown," and "The Biological Oratorio." In 1998 he was commissioned by Baltimore's Action Theater to compose incidental music for the world premiere performance of "Psychology of the Beautiful." Dan made his New York City cabaret debut in September at Rose's Turn. For this gig he composed original songs for the one woman show "Just Say Blow Me," which was also performed in Baltimore in November, 2001.

"Eulogy for the Rooster," a collection of choral music composed by Dan, was workshopped and sung by the Gregg Smith Singers. His choral music is published by GIA Publications, Inc. of Chicago.

Karma Camp, Choreographer

Karma most recently choreographed the Broadway bound "The Graduate" starring Kathleen Turner. Her work was simultaneously seen at Signature Theater's world premiere musical, "The Gospel According to Fishman". Last October Ms. Camp directed and choreographed "Remember the Children" at the Lincoln Memorial starring Kathie Lee Gifford and co-directed "Sing With One Voice" at the Kennedy Center, both memorials for the Sept. 11th attacks.

Karma is a three-time nominee for the prestigious Helen Hayes Award. She choreographed the first national tour of the musical "Big" and the off-Broadway hit, "Never the Sinner". Her work is frequently seen at the Kennedy Center where she has choreographed for the Washington Opera. Other theater credits include Signature Theater, where she is Artistic Associate; Arena Stage, Studio Theater, Actors Theater of Louisville, Tennessee Rep., and the Shakespeare Theater. She has choreographed over 16 international commercials, winning an acclaimed Commercial of the Year Award in Spain.

Upcoming projects include "Romeo and Juliet" at The Shakespeare Theater and "The Sondheim Celebration" at the Kennedy Center. Ms. Camp has taught at George Mason University, Duke University and as guest artist at the Julliard School. "Thanks Jarrin and all my dancers...I've had a delightful time!"

Continued on page 27.

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WHO'S WHO CONTINUED

Continued from page 25.

Tim Goecke, Set Designer

Tim designs sets for the theatre as well as museum exhibits. He has worked on projects for the Smithsonian Institution, the Source Theater in DC, the Contemporary Museum in Baltimore, as well as several performance art projects at the Kitchen and LaMama ETC in New York. He is currently working with the University of Delaware Museum as Head of Exhibition Design.

Robert Books, Lighting Designer

Rob has an MFA in Design from George Washington University and has worked on various productions throughout the DC area. Every summer his work can be seen in JeRM Productions at Georgetown University. His projects in the past have included works in the DCAC theater, and most notably the lighting design for the premiere of Eve Ensler's "The Vagina Monologues" at Studio Theater in 1999.

Theodore Guerrant, Principal Accompanist

Now in his 19th season as GMCW's Principal Accompanist, "Dr. Teddy" first came on board in 1983 as Jim Holloway's other two hands, as it were, under the baton of the late Dr. Jim Richardson. Subsequently, after serving under conductors Bruce Trinkley, Jim Holloway, and Greg Ruffer, he now gaily accompanies Jeff Burhman. He has traveled with the Chorus from Vancouver to Scandinavia and from Boston to San Francisco, and passed his own half-century mark at the end of the 1999-2000 season as he and the Chorus headed for San Jose and the fifth GALA experience together.

A nephew and student of the late Georgian pianist Eliza Holmes Feldman, he holds five degrees in Keyboard performance: the Bachelor of Music cum laude in piano and the Master of Fine Arts in harpsichord from the University of Georgia, the Master of Music in piano from the University of Wisconsin, the Doctor of Musical Arts in piano performance-literature from the University of Maryland, and the Graduate Performance Diploma in organ from the Peabody Conservatory of the Johns Hopkins University in Baltimore. He was the recipient of several academic scholarships and studied piano additionally in England with Denise Lassimonne.

Dr. Guerrant is Organist-Choirmaster at Saint Margaret's Episcopal Church on Connecticut Avenue in Washington, DC (where Dignity worships); Associate Organist at Saint Mark the Evangelist Catholic Church in Hyattsville; Assisting Organist at the University of Maryland Chapel; and accompanies, additionally, the Laurel Oratorio Society and the Montgomery County Masterworks Chorus. He is Coordinator of Accompanying Activities for the University of Maryland School of Music and currently belongs to seven professional music organizations. In his spare time he is fascinated by fans, clocks, organs, telephones, cats, metaphysics, and musclemen.

Continued on page 29.

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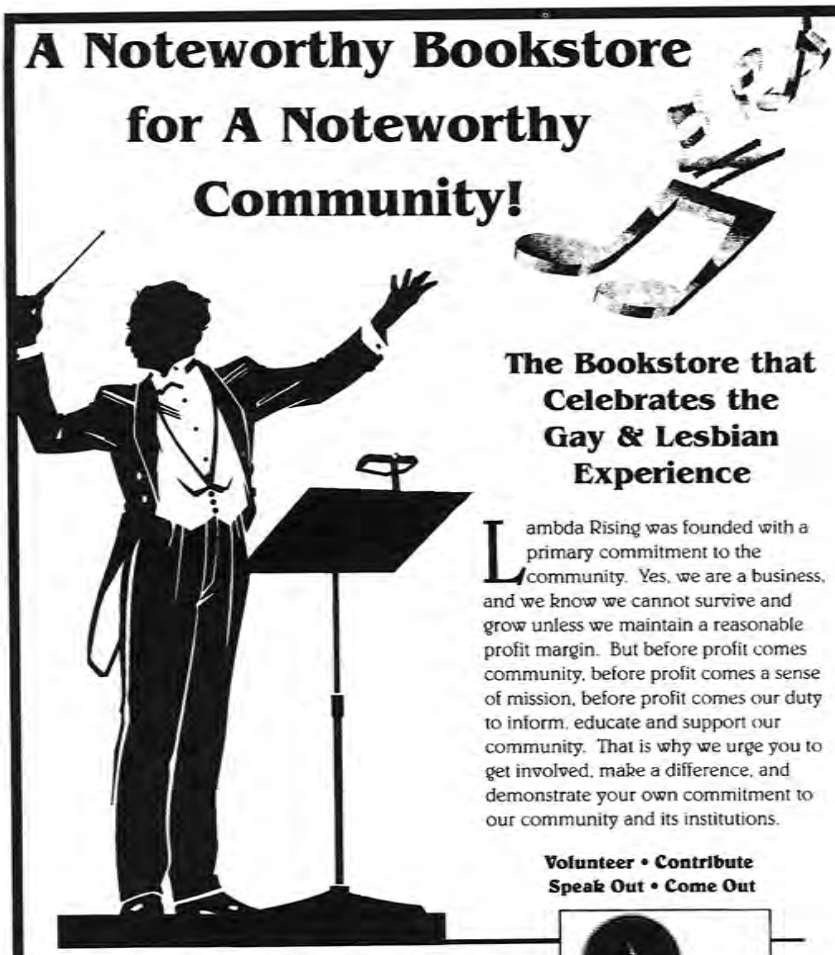

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WHO'S WHO CONTINUED

Continued from page 27.

Phil Rogerson, Vocal Coach

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

Phil, along with the other members of the music staff, listens to the auditions of prospective new Chorus singers as well as to the "vocal reviews" that all GMCW singing members must pass. 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 sectional rehearsals and assists individual singers with vocal problems. He is active in many local music organizations, and has served as president of the Southern Maryland Choral Society, the Choristers' Guild, and the Prince George's Music Teachers Association.

Robb Rexroth, Director, G-Men

Robb has been a member of the GMCW family for 12 years. Better known to many in our audience as "Olivia", the hostess of "Let Us Entertain You", Robb has worked for the chorus in many different capacities including fundraising and membership. Robb is currently the director of GMCW's song and dance group G-Men... a group he is extremely honored to work with. Robb was instrumental in creating GMCW PRESENTS, our non-subscription series of shows and concerts. During the past few years he has co-produced and starred in "Nunsense A-Men," "Little Shop of Horrors," "Pageant," and this year's production, "Ruthless." A member of Potomac Fever for 4 years, Robb has also been a featured soloist in many GMCW concerts including performances at the Kennedy Center, Carnegie Hall in NYC, Symphony Hall in Boston, and in Amsterdam, Munich, Copenhagen, Oslo and Stockholm. Robb is employed at DOOLITTLES on Capital Hill.

David Bielenberg, Executive Director

This is David's first season as Executive Director of GMCW. He comes to the Chorus with more than twelve years of experience in Arts Administration, most recently as Director of Development for the New Haven Symphony Orchestra and previously as Associate Director of Development for Long Wharf Theatre in New Haven, Connecticut. Before moving to New Haven, he worked for a number of performing arts organizations in New York City, including the Paul Taylor Dance Company, the Tisch School for the Arts at NYU, and the concert series at the Cathedral of St. John the Divine.

A native of Baltimore, David also has an extensive background in choral music. Since the age of nine, he has sung regularly with school and community choruses as well as with professional church choirs in Baltimore, New York, New Haven and now Rockville, MD. He also conducted an acapella choral ensemble at the Tisch School for the Arts from 1995 to 1996.

David earned his Bachelor of Music with a business minor from New York University, and is currently pursuing a Master of Arts in Arts Administration through Goucher College in Baltimore.

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Jay R. Ball
Joe Bloomer
Brad Boekeloo+
Fred F. Boykin ■
Peter R. Brayton
Joe Cannon
James Chang+
Lawrence "Chevy" Chevalier+
Steve Crutchfield
Ken M. Cruz+
Bill Cutter
Jarrin Davis*
Gary Dwyier
Alex Ford
Peter Fox
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Bob Halbert
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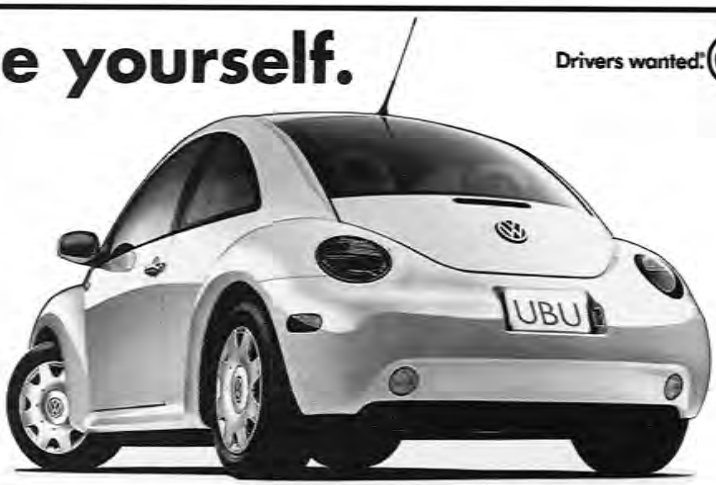

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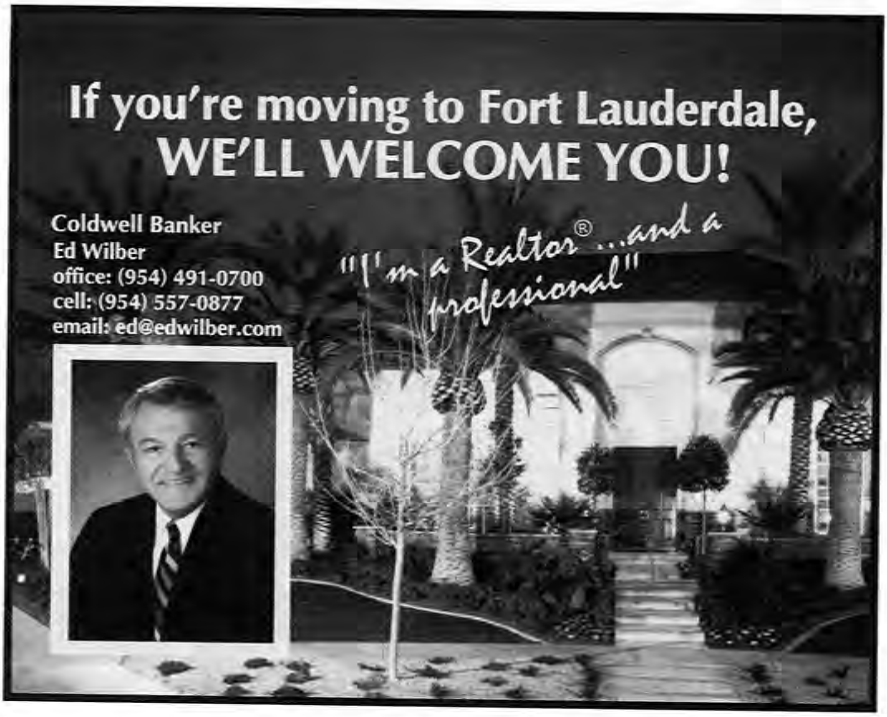

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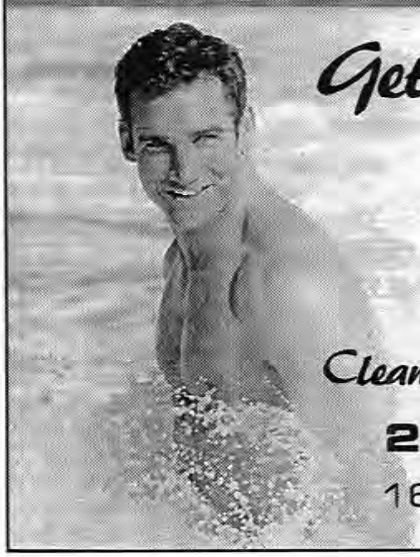

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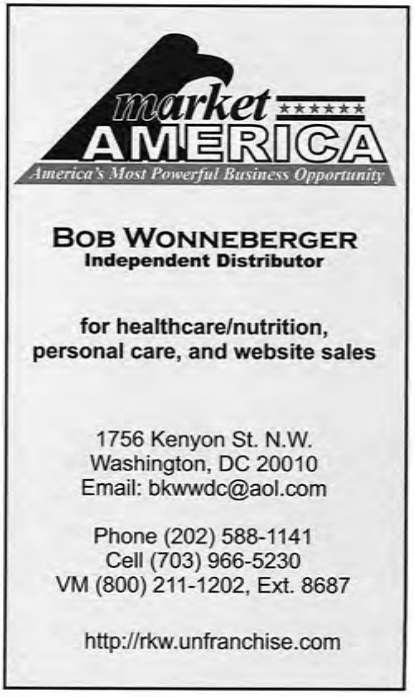
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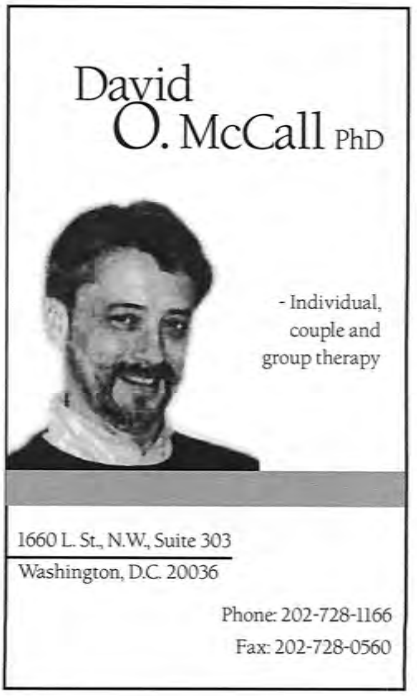
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