

METROPOLITAN ARTS COMMISSION  
1120 SW Fifth Avenue, Rm 1023 Portland, Oregon 97204 (503) 823-5111

1994 PROJECT GRANT APPLICATION

If you are submitting more than one project,  
this application is priority # \_\_\_ of \_\_\_

Please indicate which discipline panel you would like your application directed to by circling the corresponding number. Circle only one discipline.

01 DANCE

02 MUSIC

12 CULTURAL PRESERVATION

04 THEATRE

05 VISUAL & MEDIA ARTS

13 EDUCATION/OUTREACH

10 LITERATURE

14 MULTI-DISCIPLINARY

APPLICANT Portland Lesbian Choir (PLC) TELEPHONE (503) 291-8091 \*  
(Name of Individual or Organization)

ADDRESS P.O. Box 8212

CITY Portland STATE OR ZIP 97207 COUNTY MULTNOMAH

CONTACT PERSON & TITLE Heidee Lander - Fundraising Coordinator \* Day phone #

1. PROJECT TITLE UNDER ONE SKY - Portland concert  
(or Working Description)

2. BACKGROUND - Briefly describe your individual or organizational history and objectives. Individuals are encouraged to submit a resume and letter(s) of recommendation.

The Portland Lesbian Choir was organized in 1986 when an individual posted a small notice inviting women to join her in singing in her living room. Becoming immediately apparent that this was meeting a community need, it incorporated in 1988 and received IRS 501(c)3 status in 1992. The Choir is committed to excellence as a performing group and to performing lesbian/gay positive music with special emphasis on music by, for, and about women. PLC performs music that is non-sexist, non-racist, non-ageist, and non-classist, and will respect members' feelings as they relate to these issues. PLC provides a supportive setting where music-making is a positive experience and where women can develop confidence and concrete skills such as reading music, conducting, accompanying, arranging, etc.

Date established 1986 No. of (a) Paid Staff 2 (b) Volunteers 75  
IRS 501(c)(3) Yes  No  (MAC does not require Non Profit Status)

**3. PROJECT DESCRIPTION** Starting Date 1-3-95 Ending Date 8-31-95 Describe concept, target audience, creative professionals involved, implementation strategy and long term benefits.

As a special project, the PLC is joining with A Vancouver Women's Chorus (BC), Sacred Earth Singers (Seattle), and Seattle Women's Ensemble to create **The Pacific Northwest Women's Choral Tour**, an International Alliance of Lesbian Chorus and Women's Chorus entitled: Under One Sky. A choral piece entitled Under One Sky is being commissioned with composer Joan Simcoe and Lyricist/Poet Judith Barrington. Robin Lane is in negotiations to be the Artistic Director. Ursula Roma will do the graphic design. All concerts will be ASL interpreted. In addition to doing the commissioned work and three other joint pieces as combined voices (with possibly six instrumentalists), each group will perform a twenty minute set.

One strong and obvious benefit is good music-- including a new choral piece for peace-- available to the Portland metro audience. There will be greater visibility of women's choral music, the promotion of non-sexist, non-ageist, non-racist, non-classist music, and the opportunity for women to sing, and other artists to perform their work together in a unified production. One hope is that the event is repeatable by Portland, and that the event is replicable by other groups.

**4. SITE(S) - List anticipated dates, location, address, and contact person at the site for each presentation of your project. Please indicate whether the site is now reserved (R) or anticipated (A).**

#4 April 22, 1995- Temple de Hirsch Sinai 1511 East Pike Seattle, WA 98122 (reserved)  
contact: Temple manager

May 6, 1995- Scottish Rite Temple 709 S.W. 15th Portland, OR 97205 (reserved)  
contact: manager

May 27, 1995- Theatre at Burnaby South 5455 Rumble St. Vancouver, BC (reserved)  
contact: Jim Dobbs - technical director

All venues were chosen for their wheelchair accessibility and childcare space.

Projected Total Attendance 500 in Portland No. of Presentations 3

**5. PROMOTION - Describe plans for promoting your project. Be specific. If you plan to reach special audiences, how will that be done?**

We currently use advertising in local and regional newspapers (Just Out, Lavender Network, Willamette Week, The Oregonian) as well as flyers and ads on community supported radio (KBOO). We are planning to expand our outreach and promotional plan, which is yet to be fully developed, however we are seeking to better inform the wheelchair bound, hearing and sight impaired, women of low personal esteem, families with children, and the financially challenged with posters, flyers, paid advertising, billboards on buses, television talk shows, cable television, KBOO and other radio interviews, special intent newspaper articles, calendar releases, general press releases and shared mailings.

6. BUDGET PROJECTIONS

A. CASH EXPENSES (do not include items which will be donated)

Artists' fees (please detail) Guest Performers - 1000

arranger - 300, Commissioned piece - 156

interpreter - 100, Accompanist - 225, Artistic Dir. - 333

instrumentalists - 100, Conductor 350 Lights/Sound - 1800

Administration (salaries, etc.) 1272

Space Rental 750

Marketing postage 630

Copying 300

Printing 1190

Design 166

Supplies (i.e., costumes, office) 654

*Incl. Piano rental* Other Production Expense - 1644, childcare - 310

Copyright ASCAP/BMI - 250 Fundraising/Merchandise - 1000  
TOTAL CASH EXPENSES Expense

The commissioned piece, design, artistic director, ASL interpreters overhead, etc., are all shared with the other groups. Portland is only responsible for 1/3 of these expenses, so only 1/3 of these expenses are listed as part of this budget.

\$ 13,100

B. CASH REVENUE & CONTRIBUTIONS

Earned Income

Admission: 500 tickets @ \$12

\$ 6,000

Merchandising, Concessions, etc. (if any)

3,000 (A)

Contributions and other income

(please specify source amount and whether anticipated <A> or definitely available <AV>)

Other Gov. \_\_\_\_\_

Corporate \_\_\_\_\_

Program Advertising

1,100 (A)

Foundations \_\_\_\_\_

Indv. Cont. \_\_\_\_\_

FUNDRAISING Letters

1,000 (A)

Other \_\_\_\_\_

TOTAL APPLICANT CASH REVENUE

\$ 9,600

C. GRANT AMOUNT REQUESTED FROM METROPOLITAN ARTS COMMISSION (A - B = C)

\$ 2,000

D. IN-KIND CONTRIBUTIONS (Donations of time/materials)

Artists' Fees (please detail) \_\_\_\_\_

70 local vocalists @ \$100 each

Administrative Costs \_\_\_\_\_

Space Rental \_\_\_\_\_

Supplies \_\_\_\_\_

Other UNKNOWN at this time

TOTAL IN-KIND CONTRIBUTIONS

\$ 7,000

**7. OTHER FISCAL INFORMATION**

Organization's total operating budget for current fiscal year 9-1-94 - 8-31-95  
(does not apply to individuals): \$ 29,430

Previous grant applications to MAC within the last 3 years:

Date	Purpose	Amount Requested	Amount approved
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None Known

**8. CULTURAL DIVERSITY - Multi-cultural involvement programs and/or strategies**

We are an international alliance of Pacific Northwest women's choruses, inclusive of lesbians, bisexuals, and heterosexuals, and open to women of all ethnic and cultural heritages. We seek to create an atmosphere that embraces diversity and provides opportunity for women singers, directors, composers, arrangers, lyricists and other musicians to share their talents and visions for a more peaceful world.

**9. TRADITIONALLY UNDER-SERVED POPULATIONS: Programs and/or strategies that you have developed to reach under-served communities.**

All concerts will be ASL interpreted and wheelchair accessible. Additionally, special seating areas will be set aside for this segment of our audience. Ticket costs (\$12) have been purposefully held down to make them more available. Child care will be offered on site.

**10. ADA Certification - This certifies that if awarded a grant from the Metropolitan Arts Commission, Portland Lesbian Choir will comply with all applicable provisions of the Americans with Disabilities Act of 1990, 42 USC Sec. 12101, et seq.**  
entity or individual receiving grant

**Signature of Legally Authorized Official**

**Date**

Stephanie B. Lande

8/31/94

# METROPOLITAN ARTS COMMISSION

## PROJECT GRANT EVALUATION REPORT

To: Metropolitan Arts Commission  
1120 S.W. 5th, Suite 1023  
Portland, OR 97204

**Organization/Individual** PORTLAND LESBIAN CHOIR **Date:** September 25, 1995  
**Project Title** The Portland concert of *Under One Sky* **Contact:** Mary Larsen, Steering Committee  
Coordinator **Telephone:** 233-9413 (home) 494-2133 (work)

### I. Description of Project:

The Portland concert of the Pacific Northwest Women's Choral Tour was hosted by the Portland Lesbian Choir on May 6, 1995 at the Scottish Rite Temple. The Seattle concert was hosted by the Seattle Women's Ensemble and the Sacred Earth Singers on April 22, 1995 and the last concert of the tour was hosted by A Vancouver Women's Chorus in Vancouver, B.C. on May 27, 1995. The project involved planning and producing a joint concert with three other women's choruses. The concert entitled *Under One Sky* promoted non-sexist, non-ageist, non-racist, non-classist music. The Pacific Northwest Women's Choral Tour commissioned Northwest composer Joan Simcoe and lyricist/poet Judith Barrington and the Tour premiered their choral piece, "Under One Sky". All three of the concerts were accessible and ASL interpreted.

### II. Project Employees: Artists: None **Staff:** None **Other:** None **Total:** None

The Choir has no paid employees. The members of the Steering Committee are unpaid volunteers. The Director, Accompanist and Interpreters are paid on a contract basis.

### III. Audience: Total # of events: three **Total audience reached:** 1900 (Seattle 650, Portland 650 and Vancouver 600) **Demographics: Age range ;** 8-80 **Socio-economic range:** \$10,000 to \$50,000 **Ethnic range:** predominantly white

### IV. Evaluate the successes of the project in terms of audience, artistic achievement and original goals.

We had hoped to have a sell out crowd, and most of the tickets were sold two weeks before the concert. We put out additional folding chairs to accommodate at-the-door patrons. The audience honored us with an enthusiastic standing ovation both at the close of the show and after the encore.

In terms of artistic achievement, each chorus performed in their unique style, allowing the audience to experience a wide variety of music. For the last set, all the choruses joined together to present a polished and unified joint set which included the presentation of our original commissioned work, "Under One Sky."

We met our original goals of producing a new choral work for women's choruses, of making women's choral music more visible to the community at large as well as to the large hearing-impaired community. We worked to ensure wheelchair and mobility impaired access to the concert hall, bathrooms and stage, including the building of a ramp for access to the stage of the Scottish Rite Temple.

## PROJECT GRANT EVALUATION REPORT

### Portland Lesbian Choir

#### **V. Final Expenditures: How and why did final expenditures differ from your initial budget?**

Attached is a copy of our 1994/1995 Income and Expense statement which shows our approved budget and actual income and expenses for the year. Because this event was included in our regular concert season, certain expenses were spread across the entire year. To gain a perspective of the finances of the Choir, you must look at the entire year and all sources of income and all expenses. The ticket sales for the first regular concert of the year held in November, 1994, were much lower than we had estimated. Concerned about the loss in income so early in the year, all Chairpersons were asked to make cuts in expenses wherever possible during the remainder of the year to make up for the deficit. The actual expenses for Production and Music in the Spring Alliance Tour reflect that cuts were made in reducing the total amount spent.

**VI. How could your project have been improved?** Based on the interest shown, we could have accommodated a larger audience at a larger venue. We could have also offered two concerts if travel by the other three choruses was not a consideration. We could have also produced a better sound if we could have performed in a better acoustic hall like the Portland Center for the Performing Arts but the hall was unavailable to us as non-tenants and we may not have been able to afford to pay all of the costs associated with the PCPA. We could have done more outreach and would have benefited from more mainstream press reviews.

**VII. Technical Assistance Survey: Please indicate your relative interest in training topics by numbers them in priority order.** 4-Marketing 3-Board Development 1-Fundraising 7-Personnel 5-Strategic Planning 6-Financial Management 9-Computer Use 8-Affirmative Action 2-Other: Press Reviews

#### **VIII. Final Project Statistics:**

Please see attached Income and Expenses and comments under V. Final Expenditures. The Income and Expense statement is not audited but is prepared from the best information available to the Finance Committee.

**IX Project Location: Please indicate the number of performances/events which took place in**  
**Downtown one East Side none North/NE Portland none**

**X. Documentation:** Please see attachments.

# PORTLAND LESBIAN CHOIR

## Income and Expenses

For Fiscal Year September 1, 1994 through August 31, 1995

	94/95 Budget	Actual
<b>REVENUES</b>		
<i>General Income:</i>		
Member Dues	5,750	5,756
Retreat Fees	2,100	-0-
Rehearsal Tapes	200	76
Deposit Refunds	250	77
Minor Performance	-0-	588
<i>Fundraising:</i>		
NYE Dance	1,000	1,742
Entertainment '95 Books	1,500	1,038
Donations/Misc	1,831	2,296 <sup>1</sup>
Grants	-0-	2,800 <sup>2</sup>
<i>Winter Season</i>		
Ticket Sales	5,000	3,172
Concessions	300	330
Program Ad Sales	400	615
Merchandise Sales	300	250
<i>Spring/Alliance Tour:</i>		
Ticket Sales	7,200	6,167
Concessions	300	682
Program Ad Sales	750	800
Merchandise Sales	1,500	1,603
Guest Performance Fees	<u>1,049</u>	<u>1,030</u>
	<b>29,430</b>	<b>29,022</b>
<b>EXPENSES</b>		
<i>General:</i>		
Steering	6,645	5,226
Membership	1,979	144
Finance	50	4
Minor Performance	850	492
Purchase of capital assets	-0-	3,699 <sup>3</sup>
<i>Winter Season:</i>		
Production	3,060	2,753
Publicity	2,079	1,884
Music	1,850	1,079
Fundraising/Merchandise	-0-	-0-
<i>Spring/Alliance Tour:</i>		
Production	6,223	5,080
Publicity	2,396	2,537
Music	2,606	1,738
Fundraising/Merchandise	2,500	3,031
Tour Administration	292	92
Videotaping	<u>200</u>	<u>150</u>
	<b>30,730</b>	<b>27,909</b>

<sup>1</sup> In April, 1995, we sent out a general fundraising letter at a cost of \$541 and received \$807 in response.

<sup>2</sup> We received a \$300 general grant from Smith Barney and a grant of \$2,500 from the Equity Foundation specifically for the purchase of a choral shell .

<sup>3</sup> The Choir purchased a filing cabinet (\$99), a choral shell (\$3,100) and a ramp (\$500) to make the stage at the Scottish Rite Temple accessible to our performing members.

# Under One Sky



## Pacific Northwest Women's Choral Tour - 1995

### **SEATTLE WOMEN'S ENSEMBLE**

PAMELA CERKE, MUSIC DIRECTOR

### **SACRED EARTH SINGERS**

PHYLLIS ROBERTS, MUSIC DIRECTOR

### **PORTLAND LESBIAN CHOIR**

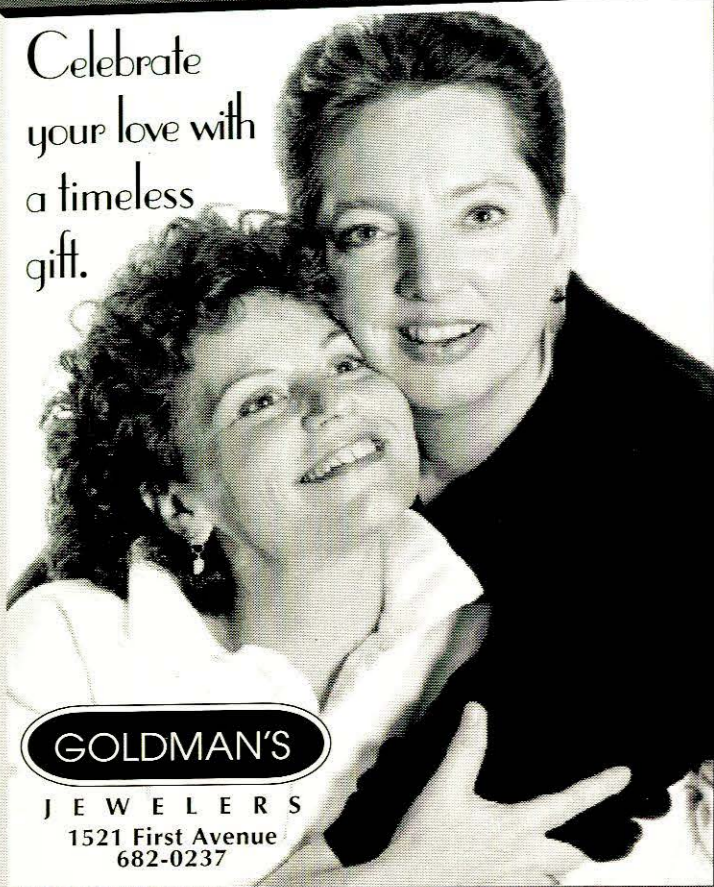
LYNDA GARNER, MUSIC DIRECTOR

### **A VANCOUVER WOMEN'S CHORUS**

CRYSTAL UN-RAU, MUSIC DIRECTOR



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**Thursday, May 11**

**Cris Williamson & Tret Fure**

At 8:00 pm

Tickets:  
\$15 advance  
\$17 door  
available at:  
Ticketmaster  
Red & Black Books  
& The Backstage

"Williamson displayed optimism, insight, humor, and pathos in songs of survival that spoke to anyone willing -- or lucky enough -- to listen."  
--Washington Post

"Fure appropriates the sounds and signals of several mainstream guitar-based rockers: Springsteen, John Cougar, Jackson Browne, even Graham Nash."  
--Village Voice

**THE BACKSTAGE**  
22nd & Market • Info: 781-2805

**DEAR FRIENDS,**

Welcome to our performance. It is with great pride and joy that I invite you to journey with us as we travel together Under One Sky. For two years, the Pacific Northwest Women's Choral Tour: An International Alliance of Lesbian Choruses and Women's Choruses has been preparing tonight's special event for you. This project was conceived when dedicated women from four choruses and three cities gathered with a vision of creating community among all of us. Prior to our meeting, our choruses had felt isolated and alone. When we met, we discovered our common passion for choral music and a desire to embrace a larger sense of community by creating a concert tour.

Tonight you are participating in a unique event, a first of its kind. All aspects of this endeavor were planned cooperatively by representatives from each chorus. In the choral world, it is common for choruses to perform jointly. However, one chorus usually hosts the event and the other choruses are guests. We wanted to do things differently and we wanted to do it together. Meeting after meeting, we negotiated endlessly and resolved our differences. We laughed and cried. We shared our strengths and concerns. We worked very hard. And in the end (or is it really a beginning?) our community had taken form.

As part of our desire to create musical opportunity for women, we commissioned a new choral composition. We are especially delighted to bring to you the gift of *Under One Sky*, our title piece, which was birthed by Pacific Northwest composer, Joan Simcoe and Portland poet, Judith Barrington. It expresses our desire to connect with you and to celebrate the connection that we all share with our planet.

We are musically inspired women of diverse backgrounds who want to share our talents for the development of a more peaceful world. Because we recognize the power of music to motivate change, inspire and empower, we have created tonight's performance. *Under One Sky* is our journey. It speaks to our separateness, its speaks to our joy when we find and nurture our community and it speaks to the peace that soothes our souls when we are truly together.

I am glad that we will share each other's company this evening. Welcome to our family.

Love,

Karen Fong  
Alliance Steering Committee Coordinator

**THE LAURA LOVE BAND & THE BILLY TIPTON MEMORIAL SAXOPHONE QUARTET**

**Friday, May 19, 8 pm**  
Museum of History & Industry • 2700 24th Avenue E.


**POWERFUL VOICES: A Benefit Concert for the "I Am Your Witness Campaign"**

Featuring Seattle Women's Ensemble, Two Wings Gospel Choir and Urban Rhythms.

**Saturday, June 3, 8 pm**  
University Temple United Methodist Church  
1415 N.E. 43rd, Seattle

**SOVOSO (Formerly Bobby McFerrin's Voicestra)**

**Friday, June 23, 8 pm**  
Kane Hall • University of Washington Campus  
Plus a special *SoVoSo Vocal Workshop* with members of the ensemble on Saturday, June 24. Place and time to be announced.



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Tickets for all concerts are available one month in advance of each concert at Bailey/Coy Books, Red & Black Books or by calling 632-4358. All seating is general admission. For a season brochure call (206) 632-4358

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## ALLIANCE STEERING COMMITTEE AND TASK TEAM MEMBERS

Alvia Branch  
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 Catherine Sicilian  
 Cindy Zrinyi  
 Colleen Welsh  
 Crystal Un-Rau  
 Darlene Flynn  
 Deb Seaboyer  
 Diane Singleton  
 Gisela H. Stehr  
 Grace Carlson  
 Heidee Lander  
 Jane Millard  
 Joan Hibbard  
 Jean Duncan  
 Joan Hill  
 Karen Fong, Coordinator  
 Kathleen Morris  
 Kristan Burkert  
 Linda Morgan  
 Lisa Benson  
 Liz Landon,  
 President, Gay and Lesbian Association of Choruses  
 Lori Kosciuw  
 Lynda Garner  
 Maureen D. Carrsyn  
 Nancy Vanderburgh  
 Pamela Gerke

Phyllis Roberts  
 Sandy Munchel  
 Sue Miller

We would like to extend our special thanks to the following people and organizations that helped make this event possible:

Debra A. Berend  
 Patti Jackson  
 Ilana King  
 Rev. Jan Bolerjack,  
 Ravenna United Methodist Church - "A Reconciling Congregation"  
 Rev. Flora Bowers, Crown Hill United Methodist Church  
 Trinity United Methodist Church  
 Rev. Sharon Moe, University Temple United Methodist Church  
 Women's Work Screen Print and Design Studio, Vancouver, B.C.  
 Women's Work: A Journal of Who We Are  
 Lesbian Community Project  
 Gay and Lesbian Association of Choruses  
 Metropolitan Arts Commission  
 Oregon Arts Commission  
 Equity Foundation  
 Your Type Typesetting  
 Talking Rain  
 The One Spirit of many names who guided us to  
 join together Under One Sky.

*Because this program went to press early, we were unable to include the names of some of our wonderful volunteers and supporters. Please know that we appreciate you and are deeply grateful for your contribution.*

## BIOGRAPHIES

### Pamela Gerke, Music Director, Seattle Women's Ensemble

Pamela is now in her third season as Music Director of the Seattle Women's Ensemble. She has a background in both music and theater, as director, composer and arranger. She was Associate Music Director of the Seattle Peace Theatre for two years, and was co-composer for the musical, *Stealing*, produced at the Seattle Group Theatre. Pamela is author of a soon to be published book, *Multicultural Plays for Young Actors*. In addition to SWE, she currently directs Two Wings Gospel Choir, acts as Director and Playwright for Kids Action Theater, and is coordinating a June 3rd benefit concert for the "I Am Your Witness" Campaign to aid rape victims in the former Yugoslavia. Pamela sings in the Seattle Peace Choir and will be traveling to Chile with the group next fall. In her spare time, she is composing a jazz oratorio and is dreaming of kitty angels in the sky.



### Phyllis Roberts, Founding Music Director, Sacred Earth Singers

My musical education began when at age five I started hollering from the kitchen at my piano-playing mother, "Mommie, you forgot to flat the B!" It ended (the formal part) some years later with a Master's in Composition from Julliard Graduate School. To me, music has always meant expressing, exploring, innovating. So I have romped through my many years giving hundreds of piano lessons, teaching college, forming and directing a PTA "Mothersingers" group, writing film music, doing music therapy, creating and training others in "creativity therapy" (a group song-writing technique), giving piano concerts, and writing and performing songs with guitar, always looking for the fun of new musical experience. Now I have found a way to experiment with women's choral music, compose and be heard, and express my love for our planet by founding the Sacred Earth Singers. It is a project full of new challenges and deep satisfactions.

### Lynda Garner, Music Director, Portland Lesbian Choir

This is Lynda's fourth season as Conductor of the Portland Lesbian Choir. Her involvement with music in the lesbian and gay community marks her return to talents seldom used since she left her position as a high school music teacher in 1972. She has since found work expression as insurance agent, secretary, manager, performer, teacher and therapist. Lynda was the first director of Bridges Vocal Ensemble and continues as a singing member of the group. She holds a Bachelor's in Music Educa-

tion and a Master's in Education from Lewis and Clark College, and has a long and varied education in psychology and theology. She is involved with the Guild for Psychological Studies, a group which explores the depths of the human psycho-spiritual process. Lynda is in the fourteenth year of a committed relationship, loves to spend time fishing and talking about Life, and has a 19-year-old "puppy" named Buttons.

### Crystal Un-Rau, Music Director, A Vancouver Women's Chorus

Crystal acknowledges that music has been an integral part of her life for as long as she can remember. She holds a Bachelor of Arts in Music from the University of British Columbia and attributes her strong choral background to her Mennonite roots. She is proud to name such groups as the UBC Singers, UBC Chamber Singers, and the award-winning Vancouver Cantata Singers as a part of her chorus experience. Currently she teaches private voice lessons and is the musical director of Carousel Chorus in North Vancouver. She approaches singing in a holistic way, using traditional vocal technique, body work and free-form vocalizing as a means of healing, awakening and releasing one's natural voice in a safe, energy-filled environment. Under Crystal's caring and guidance over the past four years, AVWC has taken major musical strides in increasing the range and complexity of its repertoire.



### Karen Fong, DC, L.Ac

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 Licensed Acupuncturist

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## Congratulations!

**Pacific Northwest Women's Choral Tour,**  
 an international alliance of lesbian choruses and women's choruses.

**A Vancouver Women's Chorus  
 The Portland Lesbian Choir  
 Sacred Earth Singers  
 Seattle Women's Ensemble**

**for the courage to have a vision  
 and the stamina to create it.**

*Love, Karen and Amy*



## BIOGRAPHIES



### Joan Simcoe, Composer, Under One Sky

Joan Simcoe has worked in the Northwest as a composer, conductor, church musician and teacher for 14 years, most notably as Artistic Director of the Seattle Women's Ensemble (1981-1991). She joined the Concord Community of Choirs in Portland in the fall of 1993 by becoming the music director of Aurora Chorus, women in harmony for peace. Ms. Simcoe is the founding artistic director of Viriditas Vocal Ensemble, an auditioned chorus of 25 women that celebrates the "greening Power" (viriditas) of song. Her numerous choral compositions and vocal arrangements for women's voices have been performed by many GALA and Sister Singers Network choruses across the country. Also included among her compositions are sacred anthems, chamber works, music for modern dance and two full-length musicals.

### Judith Barrington, Poet, Under One Sky

Judith Barrington is the author of two collections of poetry: *Trying to be an Honest Woman* (1985) and *History and Geography* (1989), which was a finalist for the Oregon Book Awards, and the editor of *An Intimate Wilderness: Lesbian Writers on Sexuality* (1992) — all published by the Eighth Mountain Press. She has recently completed a memoir, *Lifesaving, Towing Myself to Shore*. Her work has been published in numerous magazines and journals including *Ms.*, *The Kenyon Review*, *The Women's Review of Books*, *The American Voice* and *Ploughshares*.

Judith has written librettos for two full-length musical works, *Mother of Us All* (1991) and *Dreamers* (1994), both with music by David York. She is the founder and director of The Flight of the Mind, a series of annual summer writing workshops for women, and of Soapstone, A Writing Retreat for Women. In 1994 she was awarded the Freedom of Expression Award from the Oregon American Civil Liberties Union for her work as a lesbian writer and activist.



## SACRED EARTH SINGERS

### SACRED EARTH SINGERS

**Music Director:** Phyllis Roberts

#### Soprano I

Kathy Hightower  
Georgie Kunkel  
Sue Miller  
Linda Todd

#### Soprano II

Janet Aridj  
Nikki Gollub  
Cindy Streltzov\*  
Mary Ann Youch

#### Alto I

Brenda Bogdanovich  
Darlene Flynn  
Joan Hill\*\*  
Robin Rose

#### Alto II

Ada McAllister  
Susan Stubblefield

\*Soprano section leader, assistant director

\*\* Alto section leader



## HISTORY

"Wouldn't it be fun to have a women's singing group with a spiritual point of view, singing about the earth?" This casual remark from a friend took root quickly in the mind of composer Phyllis Roberts, and resulted a few weeks later in the first meeting of the Sacred Earth Singers, in February of 1992. Since then the group has given two concerts each year, and has performed for various community events.

It is the group's mission to sing of the loveliness of the earth. To that end, Phyllis has composed a large part of the group's repertoire. In 1993 she began a collaboration with Seattle poet Freda Quenneville, making Sacred Earth Singers unique in being able to sing music created by Phyllis and Freda especially for the group, and for its ideal of singing for the healing of the planet.

The group draws women already committed to the earth, lending a special vitality to its music, and to all the hard work that supports the singing.

## MISSION STATEMENT

The purpose of the Sacred Earth Singers is to prepare and sing women's choral music that honors our planet Gaia and celebrates her loveliness in ways that create deep enjoyment and fulfillment for singers and audiences in the community. The group seeks to contribute to the healing of the planet through song as an aesthetic correlary to environmental and ecological work. The Sacred Earth Singers believe the creation of works of beauty and artistic integrity promotes harmony on the planet and among its inhabitants.



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# THE SEATTLE WOMEN'S ENSEMBLE

**Music Director:** Pamela Gerke

**Assistant Music Director:** Jo Ann Hartline

## Soprano I

Kim Van Eyck  
Lovica Callisti  
Meghan Heffernan

## Soprano II

Jo Ann Hartline\*  
Delia Ward  
Gail Alexander  
Janie Cantwell  
Mieke Brouwer  
Sara Klucking

## Alto I

Terry Hagen\*  
Debra Crespini\*  
Catherine Schatzel  
Cheryl Marland  
Gillian Maguire  
Margaret Duffy  
Marcia Stanard  
Pat Farrell  
Robin Ozerkis

## Alto II

Linda Morgan\*  
Bryn Van Way  
Gisela Stehr  
Grace Carlson  
Jan Bolerjack  
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## HISTORY

Since 1980 the Seattle Women's Ensemble has presented culturally diverse music that comments on the fundamental human needs for dignity, respect, love and freedom from oppression. Through our performances we support other organizations who share our goals.

The Ensemble is committed to the personal development of the musical and organizational skills of its members. We also seek to promote audience knowledge and appreciation of women artists by presenting the music of women composers and by inviting other women artists to perform with us.

## MISSION STATEMENT

The Seattle Women's Ensemble is a lesbian-rooted chorus, celebrating the human spirit through music. We are women from all walks of life, building bridges by honoring our differences. We are united in our belief in the power of music to inspire, heal, motivate and affirm.



## PROGRAM NOTES

It is undeniable that chaos exists in our world, a fact aptly expressed by the '70's Motown hit, **Ball of Confusion**. Originally recorded by the Temptations, it more recently appeared in the movie, *Sister Act II*, and reflects the frustration that ensues when diversity is seen as the impetus for conflict. But despite great differences, or perhaps because of them, we want to know each other and be known. **Processing**, by Portland composer, Bev Standish, takes a wryly humorous look at the struggles we inevitably encounter trying to create unity out of diversity. It is part of a larger work entitled *Dream of Tomorrow*, commissioned by the Portland Lesbian Choir in 1994. When words of deepest heart are brought from all corners of the globe, they can blend together in one prayer as created by Esther "Little Dove" John, composer/performer from Seattle, in **Interfaith Litany**. The texts include *Caruna*, "love and compassion" (Tibetan Buddhist); *Salaam*, "peace" (Arabic); *Digitis Dei*, "finger of God" (Roman Catholic from the Latin); *Shalom, Refua*, "peace, physical, emotional and spiritual healing" (Jewish, from the Hebrew); *Zoe, Anastasis*, "life, rebirth" (Greek Orthodox); *Cariño y paz*, "loving care and peace" (Spanish); and *Shanti*, "peace" (Hindi).

The Earth is home to all of us and yet as creatures we all experience it differently. What would the world sound like if you were a tiny insect whose whole world was one square yard of the forest floor? **Gaia's Tiniest Critics** is Seattle composer Phyllis Roberts' answer! **Where There Is Love** was written especially for this concert to take a light-hearted look at love. Poet Freda Quenneville, also of Seattle, let the images of earth from a jet plane inspire her exploration of our relationship with the planet in **The Earth Holds Me Lightly**. **When Women Are Singing** is part of a larger work entitled *Dance of the Goddess*. When women sing, plant seeds, give birth, or care for the dying, they gather together and, in so doing, celebrate the essence of all women on the planet.

The Seattle Women's Ensemble received the lovely Bulgarian folksong, **Zaspala Li Si Jagodo**, from Kitka, an excellent women's Eastern European ensemble from the San Francisco Bay area. The lyrics tell of sweet relationships among the fruits and flowers: "Did you fall asleep little strawberry? I am not asleep, my little cherry, I am waiting for my darling carnation." Our relationships with each other are at the very center of our living as women in the world. Many of you will recognize **Miss Celie's Blues (Sister)** from the movie, *The Color Purple*. In the empowering relationship between Shug and Celie, Shug sings, "I'm somethin', I hope you think that you're somethin', too." Composer Libby Roderick had these

words to say about **Holy Thing To Love**: "When a dear friend was dying of cancer, I sang at an AIDS vigil where I heard a poem...that inspired this song. To love at all is a bold and amazing thing. To love someone who we know is going to leave soon requires us to touch the place inside ourselves that is truly whole. I honor all of us for keeping our hearts open as best we can." **Simply Love**, written by Holly Near, was arranged by Joan Simcoe when she was the conductor of the Seattle Women's Ensemble. **Last Night on the Back Porch** reminds us of the simpler pleasures of love.

A Vancouver Women's Chorus wrote new verses to Libby Roderick's song, **Rosa**, to celebrate Canadian women who have remained true to their struggles against sexism, racism and homophobia. "As a chorus of primarily white women we have kept the refrain about Rosa Parks to acknowledge the actions and words of African-American women who have inspired not only the struggles of their sisters but our own struggles." Valuing our diversity and strengthened by our relationships with each other we are empowered to recognize our wholeness as individuals and to act for justice in the world, a fact expressed by two Canadian composers, Connie Kaldor and Ferron, in **There Comes A Time** and **Testimony**. **Becoming Myself** is a special gift from Phyllis Roberts and Freda Quenneville to AVWC. It has touched a personal chord in each of us and tonight we share the beauty of the music and words with you.


The first song of the concert, **On The Other Side Of Nowhere**, was composed and arranged by two Canadian women, Joan Beckow and Wendy Stuart. We have moved from its wistful longing through diversity to connection and empowerment. Now we gently and strongly gather as sisters to sing united. **Sistahs**, says composer and performing artist Rachel Bagby, was not born of any one community, but from a very deep spirit available to us all. It arose into her from deep inside the earth as wordless melody. The words came at a time when only song could express the depth of her feeling. When we were concerned about singing the word "sistahs" she told us it could also be sung "sisters" because this is a song for all women. The remembering of women by calling out their names is an aspect of the oral tradition, which she hopes we as women can once again claim as a source of power. She asks us (and you) to experience the song from a place of full personal authenticity.

Carly Simon wrote **Let The River Run** for the movie, *Working Girl*. The simplicity of this arrangement by Lynn Weynand, former conductor of *Heartsong* chorus of Houston, Texas, allows the power of women assembled to ex-

## Program notes cont.

press its prophetic message. While the source of the familiar chant, **River of Birds**, is unknown, it has been sung for years by many women. It tells of our migration from separateness to community, from powerlessness to courage and action.

We are many, "yet together we cycle through rest and growth, all planted here **Under One Sky**." We are thrilled to have commissioned this wonderful new work by Joan Simcoe. Sharing it with you this evening brings our two-year journey together as an Alliance full circle. May our connections continue as a positive influence for a more peaceful world.




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## BIOCRAPHIES

### Kim Horenstein, Accompanist

A Portland native, Kim is a graduate of Lewis and Clark College and Portland State University receiving a B.S. in Health and P.E. and an M.S. in Special Education, respectively. Kim is presently teaching for Portland Public Schools. Her musical achievements include: most outstanding music student of 1976, All-state Choir (1975), singer and founding member of Bridges, performer in the musical trio "On A Whim". This is Kim's seventh year with the Portland Lesbian Choir and third season as accompanist.

### Dan Lauterbach, Accompanist

Dan Lauterbach hails from Edson, Alberta where he accompanied local choirs for many years. Brought up in the Mennonite tradition of singing a cappella four-part harmony in church, he developed a strong choral background. At age 13 he sang solo with the Richard Eaton Singers and the Edmonton Symphony Orchestra in a performance of Vaughan Williams "Hodie." In addition to his role with AVWC Dan has sung with the Vancouver Men's Chorus for over four years.

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# PACIFIC NORTHWEST WOMEN'S CHORAL TOUR CONCERT PROGRAM

## ***On The Other Side Of Nowhere***

Music by Joan Beckow  
Lyrics by Joan Beckow and S. Hoffenstein  
Arranged by Wendy B. Stuart  
Piano: Kim Horenstein

## **PORTLAND LESBIAN CHOIR**

### ***Ball Of Confusion***

Music and Lyrics by Norman Whitfield and  
Barrett Strong  
Arranged for PLC by Donna Dunaif, Lynda Garner,  
and Cindy Zrinyi  
Bass: Donna Dunaif  
Featured: Maureen Carrsyn, Maria Larsen,  
Mary Larsen, Patti Long, Debra Rose

### ***Processing***

Music and Lyrics by Bev Standish  
Featured: Kristan Burkert, Sylvan Rainwater,  
Virginia Whitaker

### ***Interfaith Litany***

Music and Lyrics by Esther "Little Dove" John  
Featured: Tasha Harmon

### ***On The Beach At Night Alone***

Music by Eugene Butler  
Lyrics by Walt Whitman

### ***We Are The Ones***

Music and Lyrics by Bernice Reagan Johnson

## **SACRED EARTH SINGERS**

### ***Gaia's Tiniest Critters***

Lyrics and Music by Phyllis Roberts  
Percussion by members of Sacred Earth Singers

### ***Where There Is Love***

Music by Phyllis Roberts  
Lyrics by Freda Quenneville

## ***The Earth Holds Me Lightly***

Music by Phyllis Roberts  
Lyrics by Freda Quenneville

## ***When Women Are Singing***

Music by Phyllis Roberts  
Lyrics by Freda Quenneville  
Piano: Kim Horenstein

## ***The Earth Is Singing My Name***

Music by Marjan Helms  
Lyrics by Dar N'var  
Piano: Kim Horenstein

## **SEATTLE WOMEN'S ENSEMBLE**

### ***Zaspala Li Si Jagodo***

Bulgarian Folk Song  
Arranged by Nikolai Kaufman

### ***Miss Celie's Blues (Sister)***

Music by Quincy Jones and Rod Temperton  
Lyrics by Quincy Jones, Rod Temperton and  
Lionel Richie  
Arranged by Pamela Gerke  
Piano: Dan Lauterbach  
Soloists: Janie Cantwell (Seattle, Portland);  
Mieke Brouwer (Vancouver)

### ***Holy Thing To Love***

Music and Lyrics by Libby Roderick  
Arranged by Pamela Gerke

### ***Simply Love***

Lyrics and Music by Holly Near  
Vocal arranged by Joan Simcoe  
Piano arranged by J. D. Moore  
Piano: Dan Lauterbach

### ***Last Night On The Back Porch***

Lyrics and Music by Lew Brown and Carl  
Schraubstader  
Arranged by David Hall

## **A VANCOUVER WOMEN'S CHORUS**

### ***Rosa***

Lyrics and Music by Libby Roderick  
Arranged by by Willi Zwozdesky  
Soloist: Mary Sherlock  
Piano: Dan Lauterbach  
Conga: Robin Ozerkis  
Bass: Donna Dunaif  
Hand Percussion: Linda Morgan, Leslie Conklin

### ***Becoming Myself***

Music by Phyllis Roberts  
Lyrics by: Freda Quenneville

### ***There Comes A Time***

Lyrics and Music by Connie Kaldor  
Arranged by Willi Zwozdesky  
Soloist: Cathy Turner (Seattle)  
Klig Akerly (Portland and Vancouver)  
Trio: Cathy Turner, Jan duMonde, Annette Bitte  
(Seattle)  
Klig Akerly, Jan duMonde, Elyne Johnson  
(Portland and Vancouver)

Piano: Dan Lauterbach  
Conga: Robin Ozerkis  
Hand Percussion: Linda Morgan  
Bass Guitar: Donna Dunaif

### ***Testimony***

Lyrics and Music by Ferron  
Arranged by: J. David Moore

### ***Sound Over All Waters***

Lyrics and Music by Paul Halley  
Quartet: Cathy Turner, Martina Griffiths, Kelly  
Bontje, Tracey Classen  
Bass Guitar: Donna Dunaif

## **PACIFIC NORTHWEST WOMEN'S CHORAL TOUR**

### ***Sistahs***

Lyrics and Music by Rachel Bagby  
Percussion: Mieke Brouwer, Grace Carlson,  
Cheryl Marland, Linda Morgan,  
Robin Ozerkis, Laura Schilling

Callers: Klig Akerly, Lisa Benson, Jan Bolerjack,  
Leslie Conklin, Pat Farrell, Nikki Gollub,  
Ada McAllister, Cindy Zryini

### ***Let The River Run***

Lyrics and Music by Carly Simon  
Arranged by Lynne Weynand

### ***River Of Birds***

Source Unknown, original harmonies by Libana  
Additional descant by Phyllis Roberts

### ***Under One Sky***

Music by Joan Simcoe  
Poem by Judith Barrington  
Commissioned by the Pacific Northwest Women's  
Choral Tour: An International Alliance Of Lesbian  
Choruses and Women's Choruses.

Soloist: Mieke Brouwer (Seattle)  
Soloist: Tracey Classen (Vancouver)  
Soloist: Traci Kent (Portland)

Quartet: Debra Crespin, Meghan Heffernan,  
Jo Ann Hartline,  
Linda Morgan (Seattle Women's  
Ensemble))

Quartet : Linda Todd, Nikki Gollub,  
Brenda Bogdanovich,  
Joan Hill (Sacred Earth Singers)

Quartet : Kim Horenstein, Jolynn Moore, Kristie  
Chilcote, Heidee Lander (Portland  
Lesbian Choir)

Quartet : Kelly Bontje, Anita Fast, Lori Kosciuw,  
Tracey Classen (A Vancouver Women's  
Chorus)

## **Under One Sky**



Pacific Northwest Women's Choral Tour - 1995

## BIOGRAPHY

### Robin Lane, Artistic Director

Robin Lane has been creating original multi-media performances for 25 years. She founded Do Jump movement theatre in 1977. In 1984 she founded the Echo Theatre, the Echo Theatre & Movement School and Children's Company.

Robin has created 16 original evening length works and has taken Do Jump on tour in the U.S. and Canada. She has directed and choreographed for Storefront Theatre, Tygres Heart Shakespeare Company, The Fallen Angel Choir, Portland Lesbian Choir, Aurora Chorus and many other dance and theatre companies. She enjoys being upside down.



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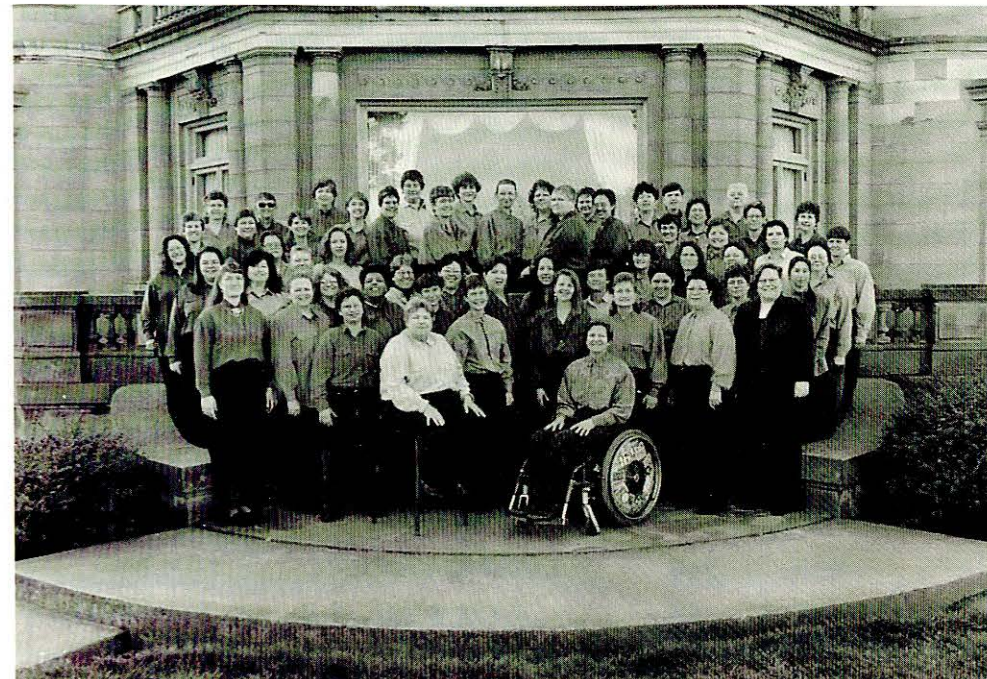
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## PORTLAND LESBIAN CHOIR



**Music Director:** Lynda Garner\*  
**Accompanist:** Kim Horenstein  
**Interpreters:** Piper Galluci, Sarazan James



### Soprano I

Ann Martel•  
Cathryn Heron  
Cheyenne Chapman  
Debra Rose  
Gisela Cory\*  
Jill Sanders  
Kristan Burkert•  
Michelle Newell\*  
Patti Jackson\*  
Sylvan Rainwater\*  
Vicki Hammond  
Yvonne Hartung\*

### Soprano II

Amy Valentine•  
Ann Hinds  
Annette Caruthers  
Becky Stinson  
Christine Miller\*  
Jolynn Moore  
Karen Fong•  
Laura M. Pompel\*  
Lisa Benson\*  
Lynn Larsen  
Mary Larsen•  
Mary Mandeville\*  
Orchid Cavett  
Patti Long

Phyllis Coyne  
Robin Hannam\*  
Sandy Munchel\*  
Sorca O'Connor  
Tasha Harmon  
Terry Hill\*  
Vicki M. Mackey-Aribalo

### Alto I

Allison Coe\*  
Donna C. Grady  
Gaelyn Evangreene  
Jan Kuderna\*  
Jenni Sprague•  
Jennifer Steward  
Jenny L. Stone  
Jewel M. Starz  
J.L.  
Joy McCullough\*  
Kai Jordan\*  
Karen Freeman  
Kristie Chilcote  
Kristen McCowan  
Les Kingsbury•  
Maria Larsen\*  
Nancy Nusz\*  
Nancy Vanderburgh\*  
Phyllis McBride  
Sharon Rose

## HISTORY / MISSION STATEMENT

The Portland Lesbian Choir began as the vision of one woman and through the efforts of many women has become a community based, non-auditioned choir. We seek to perform a wide variety of musical styles representing many cultures and time periods. The Choir gives voice to Lesbian/Bisexual/Gay positive music with a special emphasis on music by, for and about women. Through our music and by our presence, we hope to promote peace, love and justice.

The Portland Lesbian Choir is a member of GALA Choruses, Inc. (Gay and Lesbian Association of Choruses), an international alliance of more than 100 men's, women's, and mixed choruses dedicated to providing leadership and inspiration to the lesbian and gay movement through excellence in the choral arts. The PLC is also a member of Sister Singers, an international women's choral network.

Sheila Smith\*  
Traci Kent

### Alto II

Anna Belle Boesch  
Carla Johnson  
Cindy Zrinyi\*  
CJ Rachko\*  
Clancy Morris  
Deb Przepasniak  
Donna Dunai\*  
Heidee Lander•  
Jackie Sauriol\*  
Karen Drexler  
Lauren Sylvis\*  
Mary Haley  
Maureen Carrsyn•  
Sparky Lindsay  
Virginia Whitaker\*

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Catherine Sicilian•  
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Heidi Boenke\*  
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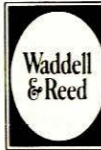
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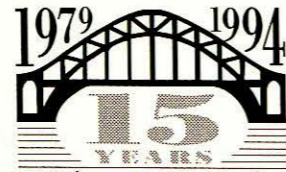
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## BIOGRAPHIES

### Piper Gallucci, ASL Interpreter Portland Lesbian Choir

Piper Gallucci has been interpreting professionally since 1983. She learned sign language as a native and in 1979 completed an interpreting program. Piper began interpreting for the Portland Lesbian Choir in 1988. Her goal, when interpreting music, is not only to translate the words and intent of the song, but also to express its rhythm, emotion, and beauty. Currently, Piper works at the Washington School for the Deaf as an instructor.

### Sarazan Torelle James, ASL Interpreter Portland Lesbian Choir (Seattle, Portland)

Sarazan Torelle James' interest in Deaf Culture and American Sign Language was sparked in her childhood by a neighboring Deaf family. In 1990 Sarazan completed her interpreter training at a Portland Community College and currently works at the Washington School for the Deaf. Her main priority as a performance artist is to make gay and lesbian events accessible. Some of the performances she has interpreted include Homogenized, Dykes Using Our Mouths, The Flirtations, and Hidden Histories. As one of the original members of the Portland Lesbian Choir, Sarazan is entering her third season as an interpreter for the Choir.

### Deborah Jacobsen, ASL Interpreter Sacred Earth Singers (Seattle, Portland)

D.J. is a free-lance and educational ASL Interpreter. She

has been working in the Greater Seattle area since the early 1980's and has extensive experience in concert and theatrical interpreting. D.J. is a single parent, mother of four children.

### Talia Goeke, ASL Interpreter Seattle Women's Ensemble, Sacred Earth Singers (Vancouver)

A Seattle native, Talia first became interested in American Sign Language while enrolled in a physical theater program in northern California. A few years later she started taking sign language classes and now recognizes learning ASL as a lifelong process. She works as an interpreter and especially enjoys performance interpreting. Talia has interpreted for the Seattle Women's Ensemble and the Seattle Lesbian and Gay Chorus.

### Dottie Rundles, ASL Interpreter A Vancouver Women's Chorus

Dottie began her career as an interpreter over 20 years ago. Since being certified by the Registry of Interpreters for the Deaf in 1976, she has worked in many settings but primarily works in the medical and legal area now. Dottie is known in Vancouver, B.C. for her work coordinating the interpreting for the Vancouver Folk Music Festival and interpreting Carousel and the Art Club Theatres. Though currently living in Portland, Oregon, Vancouver is still very much in her heart.



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**Accompanist:** Dan Lauterbach

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- Klig Akerly
- Sheila Bird
- Alvia Branch\*
- Janice Chusse\*
- Mimi Dent
- Jan duMonde\*
- Linda Gill Aranha~
- Cecilia Greyson~
- Avril Grove
- Lori Kosciuw • \*
- Pamela Lang • \*
- Catherine McNeil\*
- Louise Reid~
- Lori Wall\*
- Allison Welch\*
- Colleen Welsh • \*
- Petrina Wing\*

**Soprano II**

- Brenda Beagan\*
- Kelly Bontje\*
- Gayle Burroughs\*
- Tracey Classen
- Martina Griffiths
- Joan Hibbard • \*
- Cedona Holly\*
- Giselle Michaud~
- Marjorie Salvesen
- Kim Thompson~
- Cathy Turner

**Alto I**

- Louise Chivers
- Leslie Conklin
- Belinda Heddem\*
- Elaine Hung\*
- Bridget Rivers-Moore\*
- Deb Seaboyer~
- Mary Sherlock\*
- Catolyn Wilkinson\*
- Tonya Yaremko

**Alto II**

- Judy Biluk
- Annette Bitte
- Susan Diane\*
- Anita Fast
- Gail Farmer
- Elyne Johnson\*
- Pat McQuillan • \*
- Keryn Todd\*



**HISTORY**

A Vancouver Women's Chorus originated 13 years ago as an informal gathering of women interested in recreational singing through Gazebo, a lesbian social group.

Their first performance featured "You Are My Sunshine" in three part harmony and for several years the Chorus sang only at Gazebo functions. During the past four years, under the musical expertise of our director Crystal Un-Rau, A Vancouver Women's Chorus has grown both in ability and autonomy. In 1993 the Chorus staged their first public concert and continues to stage one major concert in the spring of each year. AVWC currently has 43 singing members and a small ensemble, Synchronicity. It is a registered non-profit society and a member of Sister Singers (an international alliance of lesbian and feminist choirs), GALA (The Gay and Lesbian Association of Choruses) and the B.C. Choral Federation.

**MISSION STATEMENT**

We are a group of lesbian and lesbian positive women who come from diverse cultural, political, religious and musical backgrounds, and who share a commitment to enhancing our ability to perform choral music. AVWC performs music that is drawn from a variety of styles and represents many cultures in an effort to entertain, educate and share our struggles and strengths. We believe that music is a source of strength and, with women of the Chorus and community at large, we strive to bring women's music and its message to life.

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### Special Thanks

"Thank You's" need to be said to so many who have given of their time and energies to bring **A Vancouver Women's Chorus** to the place we are at tonight...but space only allows us to thank a few of these very special important people.

- **St. John's United Church** (especially **Janice & Eileen**) for our great new rehearsal space and their warm hospitality.
- **Gazebo** for giving us our roots.
- **The Theatre at Burnaby South** for allowing us to strut our stuff.
- All the **volunteers** and **non-singing** staff (especially **Deb Seaboyer** who thought she was taking this term off!)
- **Robin Brown & Eileen McWade** who recorded our machinations for posterity.
- All the **past members of AVWC** and **those on leave**. Those who serve unceasingly on endless committees; and
- Last, but not least, **Crystal** who directs us with passion and inspires us to great heights.



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Vancouver - Ded Seaboyer

## ASL Interpreters

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Portland - Piper Gallucci, Sarazan James  
Vancouver - Dottie Rundles

## Production Coordinator

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Portland - Catherine Sicilian  
Vancouver - Lori Wall  
PNWWCT - Lori Kosciuw

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PNWWCT - Robin Lane

## Lighting

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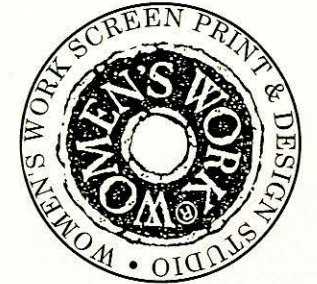
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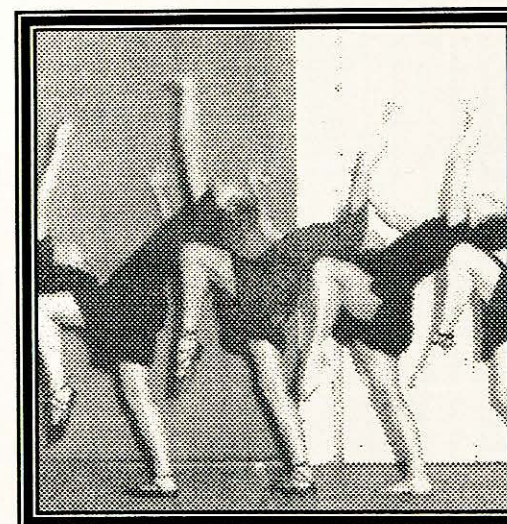
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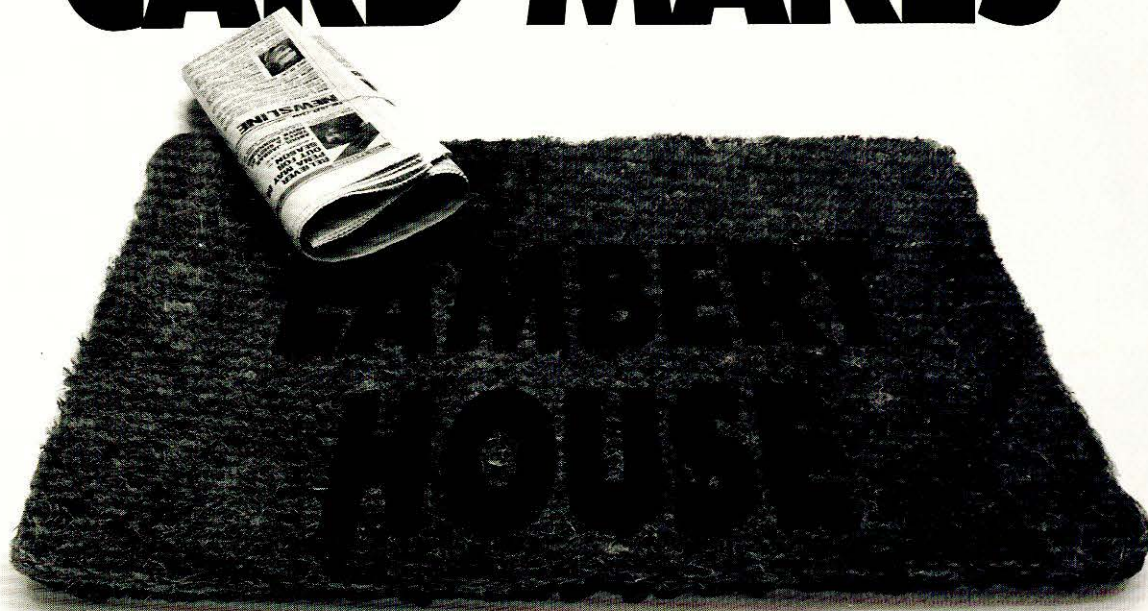
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## Portland, Seattle and Vancouver Create Together

*by Karen Fong and Lynda Garner*

Something new and wonderful is happening in the Northwest!

A **Vancouver Women's Chorus**, the **Portland Lesbian Choir**, the **Sacred Earth Singers** (Seattle), and the **Seattle Women's Ensemble** have formed the Pacific Northwest Women's Choral Tour: an International Alliance of Lesbian Choruses and Women's Choruses. We are hard at work planning a spring concert tour entitled *Under One Sky*.

The project was inspired by the 1992 GALA Festival. Members of the Portland Lesbian Choir (PLC) were so jazzed by the event that we wanted to create some of that same excitement in the Northwest. The PLC sent letters to area women's choruses listed in the GALA directory, asking if they were interested in creating a concert tour. The choruses listed above, including a non-GALA chorus, responded and in March of 1993 this diverse group of women met for the first time.

Our thought: if community is created by inviting other choruses to be guest performers on our own concert, how much greater the possibility for community if all the participating choirs actually plan the

event together! So for two years we have been meeting (almost every month) and planning this event jointly. We have been blessed by the support of Liz Landon who has attended some of our meetings and offered many helpful suggestions. We have created an alliance, a mission statement, and concert/tour plans. All aspects of this project, including music selection, concert theme, logistics, housing and production have been planned and coordinated jointly by dedicated representatives from each chorus. While the program consists of each chorus singing a 20 minute set, followed by a joint set, we decided to depart from the traditional experience of that format. Instead, each chorus is developing a particular aspect of the theme, allowing the audience to embark on one united journey throughout the concert, a microcosm of our two-year journey together. In addition, we have commissioned a new SSAA choral work by Portland composer Joan Simcoe, also titled *Under One Sky*.

It is hard to describe how deeply enriching these two years have been. Creating this tour has been an incredible growing experience for all the women involved. Our goals when we started were to create community among our choruses, to create opportunities for women to develop musically and in leadership, and to bring that sense of community to our hometown audience. We are happy to report we have accomplished most of this and more. Our music directors have bonded "big time," traveling to each other's rehearsals and conferring on all aspects of the creative process. Our administrators have shared the strengths that each chorus offers. For example, this is the first time some of the choruses have participated in commissioning new music. It is the first time that some choruses will work with an overall artistic director who helps shape the show into an entertaining and moving program. It is also the first time that *any* chorus has participated in jointly creating a concert tour. Soon we will be privileged to share this work with our audiences. If

you are planning a trip to the Pacific Northwest, please come join us. We would love to pass the spirit along. (See page #6 for more information.)

## The Challenge of Choral Diversity

*by Joey Miller*

Greetings GALA chorus members!

I've been working on a project for several months now and could use your help. Simply put, the project is *diversity*. No, not the Daggett/Henderson piece that seems to be part of the standard repertoire of every GALA chorus. I'm talking about the different genders, races, ethnic groups, age groups, and abilities that make up the LesBiGay community. The components that define and are defined by membership, music selection and audience of our lesbigay choruses.

When I joined TBMGC in the summer of 1989, the only other Afro-American member was leaving the chorus to attend a military academy. At the time, I didn't think much of being the chorus's only black member. Seeing the Orlando Gay Chorus perform with only one Afro-American member didn't seem strange to me. Then in 1992, I attended GALA Festival IV in Denver and both my eyes and mind were opened. As I watched chorus after chorus perform, I began to notice that each had an average of only *two* Persons of Color (POCs), even in those choruses from areas with large Asian, Afro-American, Hispanic or Native American populations. At that point I knew my situation was not unique. But the question was what to do about it...

The answer came after the 1993 GALA leadership conference (or so I thought). The Executive Director of my chorus returned from the conference full of enthusiasm and told me how a POC caucus was formed to address many of the issues confronting choruses regarding

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## Losses in the GALA Family

**Rich Geraghty**, former Board member and Administrative Director of GALA Choruses, passed away on December 20, 1994 due to complications associated with AIDS. In Rich's passing we have lost a friend and a valued contributor to GALA.

Despite his failing health and with the assistance of his partner Bud Rhyne, Rich ensured the smooth transition of GALA's affairs from our former headquarters in their home in Denver to our new offices in Washington over the last few months. We are grateful to Rich for his warm-hearted generosity, his depth of caring and his commitment to GALA over the years.

Among the many dreams that Rich shared with Bud over the last few months

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**Executive Director**  
Kenneth T. Cole

were the funding of a commissioned work for the Denver Women's Chorus, the purchase of production equipment that could be shared by all the Denver choruses, and the underwriting of membership dues for new choruses interested in joining GALA. For information on how to make a contribution to these projects, please contact Bud Rhyne at (303) 832-1526.

In recognition of Rich's contribution to GALA and of his interest in and support and encouragement of new choruses, GALA's Board of Directors renamed the Leadership Development Fund in his honor this past September. The Geraghty Leadership Development Fund provides financial assistance to delegates from new and emerging choruses who wish to attend the annual Leadership Conference. Donations to the fund are tax-deductible, and should be made payable to GALA Choruses.

A memorial service for Rich was held on January 22 in Denver. Cards and letters of sympathy may be sent to Bud Rhyne at 1617 East 22nd, Denver, CO 80205.

**Thomas E. Mann** died at his home in Seattle on March 3, 1995 in the company of family and friends after a courageous battle with HIV and AIDS. Tom was a lifelong resident of Seattle where he worked as a trust officer with both Peoples and Seafirst Banks. He was a second tenor with the Seattle Men's Chorus since 1981 and was a founding member of the Emerald City Volunteers. When Tom joined SMC, the chorus gained a man of extraordinary wit, talent and vision.

During his fourteen years with the Seattle Men's Chorus, Tom served on the Board of Directors for a total of nine years, and as President for eight of those years.

As President of the Seattle Men's Chorus, Tom often spoke to the audience at concerts. His charisma and charm won over audiences and once he joked with the audience that his purpose was to cover a scene change.

Tom was not only an integral part of the success of the Seattle Men's Chorus but was also a major player in the growing success of GALA Choruses across the country. He was one of the first to serve on the GALA Board, and subsequent Boards always had great confidence in Tom's abilities. This showed at the 1985 Conference when they awarded Seattle with GALA III. Tom helped to create one

of the great successes of GALA. Participation in the Festival went from 17 choruses at Festival II to 42 choruses at Festival III. Members of GALA still talk about the success of the Seattle Festival, due in great part to Tom. After the Seattle festival he continued to be a voice in the Gay and Lesbian Choral movement, serving as presenter at conferences and chairing the Regionalism Study Committee. After Festival IV (Denver), it became obvious that Festival V needed more than a local steering committee and Tom was at the top of the list to serve.

Earlier this year, the GALA Board of Directors made a Proclamation of Thanks to Tom for his years of outstanding leadership and service to GALA and the Gay and Lesbian Choral Movement. We owe Tom a great debt of gratitude and extend our deepest sympathies to Tom's friends and family, especially to Dennis Coleman, his longtime companion. A memorial service in celebration of Tom's life will be held on Saturday, April 8, 1995 at 5:00 P.M. at the Plymouth Congregational Church at Sixth and University in Seattle. Remembrances may be made to the Seattle Men's Chorus, P. O. Box 20146, Seattle, WA 98102.

## From the President

by Liz Landon



What will GALA Festival VI be like in the year 2000? How can we use our collective power—we number over 7000 people—to achieve our social and political goals? How can we make programs, events and services more accessible and manageable and continue to improve the value, quality and quantity of each? How can we continue GALA's development towards a place where each of us feels valued and respected? What does it take to be an organization that is active in many countries? How will we finance our dreams?

Questions like these faced those of us who serve you on the Board when we met in St. Louis in February. Our festivals and conferences are growing to such a size and complexity that in the next 6-18

months we will look to new models for organizing and managing future events in partnership with our participating choruses.

This fall GALA premieres a new event: a Festival of Small Ensembles. The site of the pilot project is Washington, DC, October 20-22. The weekend will be devoted to the interests and experiences of small ensembles in performances and workshops.

In May GALA will be officially represented at the 8th European Lesbian and Gay Choral Festival. Executive Director Kenneth Cole will carry our greetings to the nearly 40 choruses that will perform there. We hope many of our brothers and sisters in Europe will be able to join us in 1996 at Festival V in Tampa. Your chorus may want to take this opportunity to host a European chorus in joint concert while it is on this continent for Festival V.

At our booth at the ACDA (American Choral Directors Association) Convention in March we sold more than \$3000 worth of tapes and CDs on behalf of choruses in GALA. If we can navigate the logistics successfully, we hope to do the same at the festival in the Netherlands in May and again at the MCC Convention in July.

As an organization, GALA is just beginning to develop funding from corporate sponsors, which raises the question of which organizations we want to be in partnership with. Following consultation with representatives of a number of choruses in GALA and research into the policies and practices of several organizations in the US with characteristics similar to ours—the NAACP (National Association for the Advancement of Colored People), NOW (National Organization for Women), NGLTF (National Gay and Lesbian Task Force), and HRCF (Human Rights Campaign Fund)—the Board adopted a policy to guide those seeking funds on our behalf.

There are plans afoot to expand the Commission Matching Grants program to stimulate the creation of more music by choruses that have experience with commissioning. In the fall, look for news about the new, expanded program.

The Board began work in October on crafting a Vision for GALA and revisions to GALA's long term plan. We will continue this work over the next 6-8 months. What are your dreams for GALA? Share your thoughts with us by letter or phone or discuss them with any one of your representatives on the board, during the

Leadership Conference in St. Louis September 1-4.

I invite you to participate in creating GALA's future. How do you want to make a difference? How do you want to participate in making a bold and bright future for ourselves? How will you help GALA, an organization of over 7000 lesbians, gay men and our allies, keep moving forward?

*Choral Diversity from page one*  
diversity. At last! A group within GALA that I could be a part of that could address something that affects us all. Unfortunately, it was too soon to celebrate. During the next year I made several unsuccessful attempts to contact those who had participated in the caucus session. I then decided to set my sights on the 1994 leadership conference. What I encountered there was initially discouraging.

The POC workshop/roundtable was not what I had expected. Attendance was low because many assumed that the session was meant only for People of Color. Only 45 minutes had been allotted for the roundtable and most of those in the room were not part of the discussion group at the previous year's leadership conference. Consequently, much of what was covered was a rehash of previous discussions and little time was left for new insights.

Now don't get me wrong! The Charlotte committee did a wonderful job producing the Conference. Their commitment to diversity was evident to all who attended. But I felt that not enough time was devoted specifically to exploring diversity as an issue facing our member choruses.

After the roundtable session, I set out with a new mission and a goal of forging a POC communications network. I spent a good deal of time exchanging ideas and gathering names and addresses for the networking group. And I talked with others about our common desire to increase the diversity of our choruses and GALA as a whole.

Towards the end of the conference I found a copy of a report from the GALA board of directors entitled *Embracing Diversity—A Guide For GALA Choruses*. There in black and white (no pun intended) was a lot of what it took more than an hour for us to cover in the roundtable—and then some. I shared copies of this document with those from the workshop and asked for their feedback. This effort has

demanding a lot of my time since the Conference.

As the 1995 Leadership Conference approaches, I invite you consider the issue of diversity as it relates to repertoire selection, performance technique, audience building, diversifying membership, propelling our movement forward, and other areas. As I mentioned before, *Embracing Diversity* is a great source of information on the subject of diversity. If you haven't read it, I encourage you to do so. If you have, I'd especially be interested in getting feedback from you. How can we further enhance this document? How can we put into practice many of the suggestions it contains? And is this a document that every GALA chorus should have? Let's commit to exploring these issues together at the St. Louis Leadership Conference.

In closing, each of us are members of choruses who, no matter how large or small, can and do change hearts and minds through our messages. As people of all colors singing together, we augment those messages. I look forward to your input, guidance and support in the future as we work together to reach out to our community. Please address any feedback and questions to:

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## From the Desk of the Executive Director

### A Win in Tampa—and a Challenge to GALA Choruses

by Kenneth Cole

As this issue of *GALAGram* goes to press, we have just learned that the effort to repeal Tampa's ordinance protecting lesbians and gay men from discrimination has failed. The referendum was struck by the Florida courts on procedural grounds: Tampa's City Council changed the wording of the referendum from that proposed by the Florida chapter of the anti-gay American Family Association. The court ruled that by changing the wording, the City Council had made a procedural error and, as a result, the referendum did not appear on the ballot.

According to the polls, had the referendum appeared on the ballot, it would have failed by a considerable margin. While polls are not always accurate—especially where gay and lesbian issues are concerned—opposition to the referendum was far stronger this time around than when the issue first surfaced in 1992.

Many local business and political leaders who did not actively oppose the 1992 referendum did so this time around. I believe that GALA Choruses can claim some of the credit.

GALA Festival V will be the largest convention ever hosted in Tampa and is expected to generate millions of dollars in income for the city. Fear of losing this and other conventions helped motivate many in the business community to rally to our cause. While some may have been supporting us for the "wrong" reasons, they were prepared to vote with us non-the-less.

What has happened in Tampa reaffirms the old adage "money talks." As people who support the lesbian and gay movement, we can wield our economic clout to win political victories.

Here in the GALA offices, we've committed to doing business only with companies that have non-discrimination policies that include sexual orientation. No business of any type will be able to participate in the Festival, print the *GALAGram*, provide long-distance service, etc. unless

they bar discrimination against lesbians and gay men.

Most of us work extensively with gay and lesbian businesses, and that's as it should be. However, at those times when working with a "mainstream" business is appropriate, I encourage you to use your economic clout. Insist on seeing a written copy of their non-discrimination policy. If it doesn't include the words "sexual orientation," suggest that a revision might be in order. If it does, thank them and spread the word. You'll not only derive a great deal of satisfaction, you'll be doing us all a favor.

## Board Elections

by Mark McDonald

In just five short months we'll be gathering in St. Louis for the 1995 GALA Leadership Conference. Not only is the Conference a wonderful time to reconnect with old friends and learn new skills at the workshops but it is also the time that participating choruses perform their all important task of recommending new candidates for election to the Board of Directors. It's an important decision as the new directors will become the stewards of the organization and as such will be the guiding force for GALA's long-term viability and direction.

In September, Liz Landon, Gary Miller, Jim Holloway and Craig Campbell will complete their terms on the GALA Board.

## MUSIC DIRECTOR POSITION AVAILABLE

*Harmony: A Colorado chorale*, in Denver, Colorado is seeking an Artistic Director.

For more information contact:  
**Harmony: A Colorado choral**  
 P.O. Box 13256  
 Denver, CO 80201  
 (303) 331-2667



RESUMES MUST BE SUBMITTED  
 BY APRIL 30, 1995.

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Craig Campbell is the only current board member who will be seeking reelection in 1995. The loss of any one of these individuals represents a significant loss of talent, energy, institutional knowledge, and commitment to GALA. However, the potential loss of at least three such individuals will have a significant impact on GALA's future. The Board Development committee is therefore in the process of identifying and soliciting qualified individuals to run for the Board.

Any member of a participating GALA chorus is eligible to run for the Board. It is the Board Development Committee's responsibility to see that qualified and talented individuals are identified as potential candidates. GALA has undergone some significant changes in the past two years, including the relocation of its headquarters to Washington, DC and the hiring of a new Executive Director. These and other changes have created the need for Board candidates with the following qualifications: 1) an accountant with significant nonprofit corporate experience; and 2) an attorney with significant nonprofit corporate legal experience. The GALA Board needs strong, experienced leaders, and individuals with experience in fund-

raising, long-range planning or organizational development are also strongly encouraged to consider running.

Currently, the Board has no representative from a women's chorus, and only one person of color. The Board is committed to gender, ethnic, and geographic parity, and as such, the Board Development

Committee will be actively soliciting individuals to run so as to ensure equal representation from GALA's membership.

If you think you might be interested in running for the Board, contact Mark McDonald at 1-800-635-1188 ext. 4847.

All candidates will be sent an information sheet. *continued on page #13*

## Under One Sky Pacific Northwest Women's Choral Tour an International Alliance of Lesbian Choruses and Women's Choruses

A Vancouver Women's Chorus • Portland Lesbian Choir  
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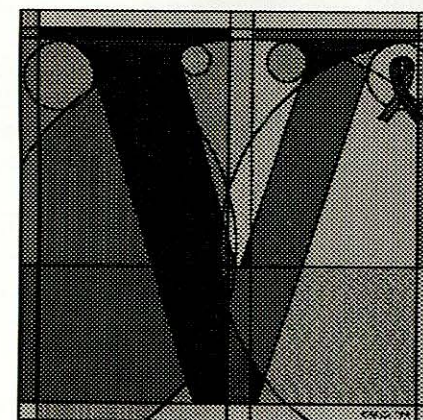
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All concerts are ASL interpreted and wheelchair accessible. In Portland, child care will be provided by reservation and no one will be turned away at the door for lack of funds.

If you are considering a similar project and would like some input, please feel free to contact Karen Fong, Alliance Steering Committee Coordinator, at 503-254-5109 or fongk@ohsu.edu.

*Additional Information from Create Together from page #1*

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In celebration of its fifth season, the Columbus Gay Men's Chorus under the direction of David M. Price, is pleased to introduce its first recording, *Stepping Out*.

The Chorus performs a wide range of men's choral repertoire, from classical to popular; gospel to show tunes.

Included are the premiere recordings of John David Earnest's *Only in the Dream* and Tim Sarseny's *Legendary Performers*, a medley of show stoppers featuring *Somewhere Over the Rainbow*.

Other new works include *White in the Moon* and *From Far From Eve & Morning* by Eric Delson, based on the poetry of A.E. Housman.

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**Out & About**

A **Vancouver Women's Chorus** hosts the **Portland Lesbian Choir**, Sacred Earth Singers, and the **Seattle Women's Ensemble** on May 27, 1995 at The Theatre at Burnaby South. This is the final concert in the Northwest Women's Choral Tour, an ambitious 3-city tour entitled *Under One Sky*.

The **Anna Crusis Women's Choir** is celebrating its 20th year by producing a video documentary. The ACWC has a busy season ahead including an International Women's Day benefit for Amnesty International. ACWC has booked the new Pennsylvania Convention Center for its June 3 Anniversary Gala and is inviting former members to join them in a special mass choir.

The **Asheville Gay Men's Chorus** presented its *Holiday Concert* on December 11 and, after five weeks of preparation, a *Valentine's Concert*. The highlight of the latter was the southeastern debut of Eric Helmuth's work, *Finally Here*. The AGMC and the **Charlotte Gay Men's Chorus** will join forces to present their respective spring concerts in both cities. Each chorus will perform a third of the program, with both performing a third together.

The **Atlanta Feminist Women's Chorus** is working hard toward their spring concerts April 22 and 23 under the direction of Interim Director Robert Glor. As the concerts coincide with Earth Day celebrations, music selections will reflect women's views on elements of our physical world. The weekend event also coincides with the LPGA tour in Stockbridge, Georgia, so they extend an invitation to everyone to join them for a week celebrating women and fun!

After the success of their Christmas concert, *Christmas—With Spirit*, the **Atlanta Gay Men's Chorus** is preparing for their spring concert, *Songs from the Heart—A Celebration of Love*, on April 8 at the Glenn Memorial Auditorium on the campus of Emory University. The chorus had their first annual retreat at *The Mountain* in Highlands, North Carolina during the weekend of February 10-12.

Pulitzer Prize winning playwright Tony Kushner (*Angels in America*) is honorary chairperson of "Ffortissimo", the **Boston Gay Men's Chorus** annual fundraising campaign. Kushner wrote the fundraising letter himself! Steven Smith has been named Executive Director. A former BGMC Board member, Steve has a degree in arts management and comes to the chorus from Northeastern University where he ran their concert series.

**Bridges Vocal Ensemble** of Portland, Oregon has been through great changes in the last few years. They are excited to settle down with a new director, Judy Rose, and are continuing the work of building a viable administrative structure. They are beginning to work on a concert planned

for late spring, possibly to be held in conjunction with Gay Pride '95. The group remains committed to community-building and musical excellence.

**Charis: The St. Louis Women's Chorus**, completed its recording at the Sheldon Concert Hall. Cassettes will be made available for sale during the spring. The chorus recently celebrated its second year anniversary. Charis has doubled its membership and has had the support of a strong and dedicated following of women and men. The chorus looks forward to a challenging 1995 season, beginning with their March 18 concert *Thus She Said, Thus She Did—Women in American History*.

The **Charlotte Gay Men's Chorus**

**Voices & Visions**  
**The Gateway to Progress**

1995 GALA Leadership Conference  
St. Louis, Missouri  
September 1-4, 1995

**Charis: the St. Louis Women's Chorus**, and the **Gateway Men's Chorus** invite you attend this year's leadership conference in St. Louis. Our goal in hosting the conference is to provide you with opportunities to network with leaders of other choruses, learn from their experiences, and gain useful insights into the operation of your chorus from trained professionals. And in the process, we want you to have a great time in St. Louis.

The conference will be preceded by an Institute Day on Friday, September 1. An Opening Night Concert featuring the music of Charis and the Gateway Men's Chorus will be followed by a reception for all delegates. Saturday will begin with a GALA general session followed by several sessions of concurrent workshops designed to assist you in improving your "voice" and developing or improving your chorus's vision. Saturday evening will feature a banquet, keynote address, and entertainment. Sunday will feature additional workshops and general sessions. The conference proper will close on Sunday evening with the traditional GALA fund-raising social event. This year we plan a cruise along the beautiful St. Louis riverfront complete with dinner and entertainment. The weekend will be followed by a Fund-raising Institute on Monday, September 4. In addition, special events will be planned throughout the weekend for guests and partners.

If you are interested in learning more about a particular topic or if you would be interested in facilitating a workshop session, contact the planning committee immediately. Workshop Proposals are due by April 1. Over 45 women and men from the two host choruses are working to make this an educational and memorable experience for you.

Please do not let financial considerations keep you from attending. Travel assistance for first-time delegates will be provided through the Geraghty Leadership Development Fund. In addition, community housing will be available to those who prefer not to stay in the hotel. Information regarding both of these opportunities will be included in the registration brochure which will be mailed to every chorus at the end of March.

If you have questions about the conference or need assistance in planning your stay in St. Louis, please feel free to contact the planning committee: 1995 GALA Leadership Conference, 2102 Russell Boulevard, St. Louis, MO 63104, (314) 771-4962



started its third season in January 1995 with a concert entitled *Goin' Rise Up Singin'*. They will keep busy this Spring singing with the **Asheville Gay Men's Chorus** and producing a concert with their sister chorus, **One Voice**, and a Pride Concert in June. This past September they were part of the opening concert of the 1994 GALA Leadership Conference.

The **Chicago Gay Men's Chorus** is currently rehearsing an original musical revue to be presented April 21, 22, 29 and 30 at the historic Athenaeum Theater. Called *Sidetrack, The Musical*, it will celebrate a decidedly Chicago institution. CGMC's 12th anniversary awards dinner will also be held in April. June 24 is the date for the Chorus's 1995 Pride Concert, also at the Athenaeum. After the parade on the 25th, they will begin their annual summer break.

The **Columbus Gay Men's Chorus** passed the 100 mark with 110 members performing in the Chorus' winter concert, *View to a Chill*. On March 18 and 19, the Chorus will welcome Seattle's Derivative Duo and Columbus's own 'mouth band', Throat Culture, for their spring concert, *High Voltage Vocality*. CGMC will travel to Pittsburgh on Memorial Day Weekend to perform with GALA choruses from **Pittsburgh, Cleveland and Rochester**.

**Crescendo: The Tampa Bay Womyn's Chorus** is "steppin' out" this spring! On March 18, the chorus will celebrate Womyn's Awareness Month with their "Perfect Night: Womyn Celebrating Womyn" cabaret and dance. On April 8 and 9, they will travel to Orlando to perform *Faith, Hope and Love* with the **Orlando Gay Chorus**. Their most ambitious production to date will find them sharing a stage with Nurudafina Pili Abena and Kay Gardner for two magical nights on May 19 and 20.

The **Delaware Valley Men's Chorus** is having a busy winter and spring season, including holding its second retreat in February to further the planning and visioning process of the chorus. In May, the chorus travels to Denver to do a joint concert with the **Denver Gay Men's Chorus**. In June, the Denver men return the favor, appearing with DVMC and the Greater Trenton Symphony Orchestra in *Every Long Journey* at Richardson

Auditorium, Princeton University, June 4.

The **Denver Gay Men's Chorus** has been awarded grants totaling \$22,000 from three different organizations. In December, DGMC hosted New York based soprano Faith Esham at its Christmas Concert at Boettcher Concert Hall. The audience of roughly 2,000 represented the largest one-night sales in its 13-year history. In May DGMC will be joined by the **Delaware Valley Men's Chorus** and the Colorado Wind Ensemble for *Something for Everyone*, a concert featuring Randall Thompson's *Testament of Freedom*.

To celebrate its tenth anniversary, the **Denver Women's Chorus** is proud to release its premier CD, *A Decade of Daring*. *A Decade of Daring* reflects the diversity and views of the women who form the DWC. Breaking from the framework of traditional choral works, the DWC shares spiritual, feminist and political perspectives through a broad spectrum of musical offerings. DWC is committed to music which respects the lifestyle, cultural and religious differences within and without our community.

**Desert Voices** continues its "Many Visions, One Voice" season with *Some Enchanted Evening* on March 25. This follows a fantastic winter show and "Afterglow" at which performers mingled with donors, subscribers, and advertisers over fine finger foods and libations. They'll be reaching out to educate the community again in May with a concert for a congregation that is currently discussing issues of sexuality. They have recently been awarded Tucson/Pima Arts Council "Incubator" office space.

In September 1994 the **Edmonton Vocal Minority** was awarded a GALA Commission Grant for a work from composer Richard Link. Since then, they have had the opportunity to perform two new compositions. The first is *Freedom is Near!*, a gift to EVM from singer-songwriter Gil Cote. It will be premiered on April 29 at *Alberta Sings OUT!*, featuring choruses from several cities, including **Bridge City Chorus** and the **Rocky Mountain Singers**. The second work is by composer Kathy Kennedy and will be performed in June.

The **Ensemble Vocal Ganymede** will be participating in a choral competition organized by the Association Regionale des Chorales de l'Ile de Montreal (ARCIM) which will take place during the weekend of March 24-26. Ganymede will perform on Saturday, March 25 at 7:30 pm. This year, the ARCIM competition concerts are free of charge and are open to the public. The concerts will be held in the College Jean Eudes, 3535 Rosemont, Montreal.

The Spring Concert of the **Gay Men's Chorus of Los Angeles**, *Touching the Heart*, will honor the life and work of Paul Monette and feature the LA premiere of *When We No Longer Touch*. It will be performed on March 15 at the Irvine Barclay Theatre and on March 18 at the Alex Theater. GMCLA will join the **San Francisco Gay Men's Chorus** for a joint concert on April 22 at Davies Symphony Hall.

The **Gay Men's Chorus of Washington** made its debut in Washington's newly renovated Lincoln Theatre with a country and western holiday concert, *Snowflakes and Spurs*, in December. A special Valentines concert in February showcased small ensembles from GMCW and the **Lesbian and Gay Chorus of Washington**. GMCW returns to the Lincoln on March 24 and 25 for a program of African and African-American music, *Live at the Lincoln*, featuring special guests New Arts Six of Dallas, Texas.

The **Indianapolis Women's Chorus** and the **Indianapolis Men's Chorus** will give their first ever joint concert April 1. The concert, entitled *Fools for Love*, will present a combination of individual and joint performances by each of the choruses. It will feature Daniel Pinkham's *Wedding Cantata* and will be held at the Warren Performing Arts Center on April 1 and 2. Michael Hayden is directing both choruses.

The **Lehigh Valley Gay Men's Chorus** has been selected as one of the performers at this year's MAYFAIR Festival in Allentown, PA. It is believed that LVGMC will be the first gay ensemble to perform at MAYFAIR. The twelve-member, eight-month old chorus made their public debut with a holiday concert at the Stonewall in Allentown and will also be appearing at an AIDS fund-raiser in March and at the Lehigh Valley

Pridefest on June 11.

With a fully staged extravaganza, *A Grand Night for Singing*, the **Lesbian/Gay Chorus of San Francisco** will celebrate the 100th anniversary of the births of Lorenz Hart and Oscar Hammerstein II at the Cowell Theater, Fort Mason, San Francisco on March 24-25. The chorus will then prepare for San Francisco's 17th Annual Pride Concert scheduled for June 16.

Following a highly-acclaimed holiday concert, the **Lesbian and Gay Chorus of Salt Lake City** began its season with their annual retreat in a cozy, canyon cabin. The retreat featured a vocal workshop by singer Judy Fjell and a work session with former GALA Board member Jim Peck. The chorus has grown to over forty members and is preparing for a pride concert in conjunction with Utah Pride, and its appearance in Tampa in '96.

The **Lesbian and Gay Chorus of Washington, DC** is planning an April 8th benefit concert with the Fabulous Flirtations on the campus of the

University of the District of Columbia. They will be performing for the More Light Conference of Presbyterians in Baltimore on April 28th. LGCW's spring concert, *Visions*, featuring music of gay and lesbian composers and arrangers will be held June 2-3 at Gallaudet University.

Beginning its third season, the **Maine Gay Men's Chorus** produced a highly successful, completely sold-out Holiday concert series. Their Spring concert program, *MGMC Onstage*, with guest soprano Rhee Michelle, will be presented March 24 and 25 in Portland and April 2 at the University of Maine in Orono. The program, *A Night at the Opera and Broadway*, will include a wonderful staged performance of *Trial by Jury*.

Baltimore's **New Wave Singers** will present a musical production of Cole Porter's *Kiss Me Kate* on May 19 and 20, 1995, with transgender character roles. This promises to be a fun event and is designed to help raise funds for their trip to GALA V in Tampa. For more information, you may call (410) 488-2326.

The **New York City Gay Men's Chorus**, under the direction of Gary Miller, welcomes guest artists from the world of opera in a diverse program entitled *Operantics: Divas, Dueling Tenors, and other Grand Musical Diversions!* on March 26 at Carnegie Hall. Soprano Roberta Peters, mezzo-soprano Frederica von Stade, and tenor Jerry Hadley will be performing; the evening will be hosted by playwright Terrance McNally.


The **Philadelphia Gay Men's Chorus** sang their Holiday Concert, *Come, My Joy*, to a packed house. This concert was followed with a performance for the residents of Betak, an AIDS hospice. The group had a spot in the Peoples' Music Network's festival *Common Threads* in an evening that included singer Pete Seeger. Their Winter concert period concluded on February 2 with a joint benefit concert with the **Anna Crusic Women's Choir** and the Gospel Music Preservation Alliance.

The **Rainbow Chorus** of Fort Collins, Colorado, plans a fun, frolicking, and fiscally favorable fund-raiser on May 20 and 21, *Pansies Pandemonium and Flower Mania*. They invite volunteers to join them for a day of sunshine and salesmanship as they peddle petals at their bedding plant site.

On December 12, 1994, the **Renaissance City Choir** performed their annual Holiday Concert to another sellout crowd at Trinity Cathedral in Pittsburgh. This year's concert sold out several days in advance to the surprise of the choir and disappointment of some patrons. On May 28, 1995, the Renaissance City Choir will host the **Rochester Gay Men's Chorus**, the **North Coast Men's Chorus**, and the **Columbus Gay Men's Chorus** at their Tenth Anniversary Concert.

The **River City Mixed Chorus** in Omaha, NE is still riding high from their last concert performances on January 13th and 14th. RCMC performed both times to near-capacity crowds. Spring plans include concert performances on June 3 and 4 as well as during the upcoming display of the AIDS Memorial Quilt.

The **Rochester Women's Community Chorus** is off to an exciting New Year. They collaborated with the **Rochester Gay Men's Chorus** for a holiday spectac-



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ular called *Swell the Hallelujahs*. The audience of more than 800 especially enjoyed the gospel version of the *Hallelujah Chorus*. RWCC sang for a kickoff reception for a concert by Sweet Honey in the Rock.

The **Rocky Mountain Singers'** Christmas concerts have become part of tradition in Calgary's lesbian and gay community. In December, the RMS received many well-deserved plaudits for their entertaining and richly musical performance. The group returned to practice looking forward to two concerts with the **Edmonton Vocal Minority** (in April). They are now rehearsing their first original commissioned piece (by Minneapolis composer and **One Voice** Director, Paul Siskind).

**RoseA Cappella** of Brussels is now in its third year of activity. Rehearsals are at 8 PM on odd Sundays at the Tels Quels Meeting Point, at 81 Rue-Marche-au-Charbon near the world famous Grande Place. Visitors from other choruses are welcome at the rehearsals. In May the chorale will participate in the European Festival of Gay and Lesbian Choruses in

The Netherlands.

The **Seattle Women's Ensemble** will be hosting the premiere performance of *Under One Sky*, the Pacific Northwest Women's Choral Tour, on April 22 at the Temple de Hirsch.

The **Silicon Valley Gay Men's Chorus** has reincorporated under the name **Rainbow Pride Performing Arts of San Jose** in order to serve as an umbrella organization for Valley performing arts groups. The new artistic director, Buddy Symes, prepared the group to perform *I Hear Music* on February 18 and 19 in celebration of Black History Month. Soloist Linda Tillery joined them for both performances.

The **South Florida Lambda Chorale** has been working hard to produce their Pride concert, *Our Love is Soaring*, on June 17 and 18 at the Lincoln Theater on South Beach. They are proud to announce that they will be joined by Holly Near. The Chorale will also be performing at a fund-raiser for the City of Hope at the Jackie Gleason Theater for the Performing Arts on Miami Beach in April.

The **Southwest Florida Gay and Lesbian Chorus** reached two milestones with their December holiday concert: with 42 voices onstage, they almost doubled their membership since their first concert in June 1993, and they expanded to two concert dates, Saturday night and Sunday afternoon. The chorus will present their *Regards to Broadway* concert March 25 at the Arcade Theatre in Fort Myers. The June Pride concert will also be presented twice. For information, call (813) 458-1382.

The **Syracuse Gay and Lesbian Chorus** is preparing for an exciting spring season which will feature two "firsts" for the chorus. The SGLC will perform its first commissioned work, *Donna Minkowitz Meets Pat Robertson* by *Ten Percent Review* creator Tom Wilson-Weinberg. They will tape this work and others for their first recording project. In December the SGLC performed its holiday concert, *All We Want for Christmas*, to its largest single night audience ever.

The **Tampa Bay Gay Men's Chorus** presents *Jammin' Jazz Jubilee* on Saturday, June 10 in the 2500-seat Festival Hall of the Tampa Bay

Performing Arts Center. Two-time Grammy award-winner Diane Schur will join the chorus as they present a retrospective of that uniquely American musical art form—jazz!

The **Turtle Creek Chorale** turned 15 in February. The birthday celebration included performances with the **Women's Chorus of Dallas** and Ballet Dallas, a bonus concert by Chanticleer, and a new CD recording entitled *Family* to be released in June. Upcoming concerts feature all-German repertoire with the Fort Worth Symphony. Preparations are underway for July performances in Barcelona, Berlin and Prague.

On December 9, 1994, the **Twin Cities Gay Men's Chorus** presented *Christmas Memories* to a sold out hall. The concert featured arrangements by the interim director Craig Carnahan; pianist Timothy DePrey; **Vox** member Stephen Houtz; Alan Shorter, director of OUT LOUD; and Tom Larson, who appeared as Julia Child in his arrangement of *Julia's Magical Fruitcake*. TCGMC also announces the appointment of its new permanent Director Craig Carnahan. Congratulations Craig!

The **Vancouver Lesbian and Gay Choir's** next concert will be *The Earth, the Air, the Fire, the Water* on June 24.

Their former accompanist found, in his debut concert as music director, that good theater acoustics may come with a catch. The fixed stage set at their Valentine's program venue was a kitchen. Luckily, the audience at *Flavors of Love* liked both the singing and the aprons.

After a very successful close to 1994 with *STARS: A Masked Ball*, where over 800 people welcomed the New Year, the **Vancouver Men's Chorus** went right to work rehearsing for their upcoming Spring concert, *VMC Greatest Hits: Volume 1*. February saw another first with the chorus when they accompanied Bob McGrath and Canadian composer David Foster in *The Rainbow Connection* at the Annual Variety Club Telethon. Plans are also well underway for *An Evening Affair*, their second annual AIDS fund-raiser.

The **West Coast Singers** marked Valentine's Day with a February 11 concert, *The Food of Love*. This was their first concert in their new venue, Westwood Presbyterian Church, which offers very flexible space in an acoustically-sensitive setting. The group also recently elected new officers, with a new Board Chair, Todd Bayer, replacing Christopher Ramirez, who had served with distinction in that post for eight years. Chris has been hired by the Singers to fill the newly created position of Manager.

## GALA Requests Bids for 1997 Leadership Conference

GALA Choruses is seeking bids from choruses interested in hosting the 1997 Leadership Conference. Proposal Guidelines are available from the GALA office. Choruses interested in hosting the 1997 Conference should be aware that duties such as processing registrations, producing conference brochures, and contracting with hotels, will be handled by the GALA staff. As a consequence, host choruses will be free to focus more of their efforts on programming, outreach, and hospitality. Letters of intent are due in the GALA office by April 21 and proposals are due by May 15. A final decision as to the location of the 1997 Leadership Conference will be made at the 1995 conference in St. Louis on Sunday, September 3. Please call (202) 467-5830 to request proposal guidelines.

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of the Arts and Cultural Events

For your free copy, call Jill at 202 546 1549.

The **Denver Women's Chorus** is beginning the search for a new

**Musical Director.**

Interested individuals can call (303) 274-4177 or write: Denver Women's Chorus, PO Box 2638 Denver, CO 80202, for an application.

DESERT VOICES

is searching for an

ARTISTIC DIRECTOR

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Send inquiries or resumes to:

Desert Voices Search Committee  
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Tucson, AZ 85717-0036  
(602) 791-9662

## Life-Affirming, Humorous, and/or Rhythmic Texts Needed!

Composer Gwyneth Walker has been contracted to write one of the six commissions for our GALA V Festival in Tampa. Given the lateness of our request to her, she has asked our help in coming up with an appropriate text to set to music for our SATB Festival Chorus. If you have any suggestions, please mail them to Gary Miller, 23 West 85th Street, 2B, New York, NY 10024, no later than May 1, 1995. We'll take care of any necessary legal requirements. Your help will be greatly appreciated!

## Chorus Recordings

The following compact discs are currently available from GALA's participating choruses:

- Anna Crusis Women's Choir  
*But We Fight for Roses Too!*  
*Fresh Cut*
- Boston Gay Men's Chorus  
*Visions: Words for the Future*
- Columbus Gay Men's Chorus  
*Stepping Out* (June 1995)
- Delaware Valley Men's Chorus, et al.  
*Love is Best, Vol. 1*
- Denver Women's Chorus  
*A Decade of Daring*
- L'Ensemble Vocal Ganymede  
*Concert de Noel*
- Gay Men's Chorus of Houston  
*To Friends and To Life*  
(September 1995)
- Gay Men's Chorus of Los Angeles  
*Diversity*  
*Hidden Legacies*
- Gay Men's Chorus of Washington, DC  
*Singing Free*
- Heartland Men's Chorus  
*A Song for Christmas*
- Lavender Light: The Black and People of  
All Colors Lesbian and Gay Gospel  
Choir  
*Lavender Light*
- Lesbian/Gay Chorus of San Francisco  
*Together in Harmony*

- Lesbian and Gay Chorus of Washington, DC  
*We Shall Not Give Up the Fight*
- Muse: Cincinnati's Women Chorus  
*Coming Into Our Voice*
- New York City Gay Men's Chorus  
*A Festival of Song*  
*Christmas Comes New*  
*Love Lives On*  
*New York, New York!*
- San Francisco Gay Men's Chorus  
*Brahms, Bernstein & the Boys!*  
*How Fair This Place*  
*SFGMC Tours America '81*  
*Our Gay Apparel* (Fall 1995)
- Seattle Men's Chorus  
*Holiday Traditions*  
*Over the Rainbow!*  
*Snowbound*  
*Swellegant Elegance* (with Philandros)
- South Coast Chorale  
*Christmastime*
- Sydney Gay and Lesbian Choir  
*Something to Sing About*
- Turtle Creek Chorale  
*From the Heart*  
*John Rutter's Requiem*  
(with the Women's Chorus of Dallas)  
*Peace*  
*Postcards*  
*A Roamin' Holiday*  
*Testament*  
*United We Sing*  
*When We No Longer Touch*
- Twin Cities Gay Men's Chorus  
*Hand in Hand*
- Vancouver Men's Chorus  
*Signature*  
*Song for a Windy Night*
- Windy City Gay Chorus  
*Don We Now*  
*Mostly Love*
- Women's Chorus of Dallas  
*Our Turn*  
*John Rutter's Requiem*  
(with the Turtle Creek Chorale)

For additions and corrections: call:  
Phone: (202) 467-5830

## Concert Calendar

- Apr. 1-2 **Indianapolis Women's Chorus and Indianapolis Men's Chorus, Fools for Love**
- Apr. 2 **Maine Gay Men's Chorus, MGMC Onstage**
- Apr. 8 **Atlanta Gay Men's Chorus, Songs from the Heart**

- Apr. 8-9 **Lesbian and Gay Chorus of Washington, DC with The Fabulous Flirtations**
- Apr. 21-22 **Crescendo: The Tampa Bay Womyn's Chorus, Faith, Hope and Love, with the Orlando Gay Chorus**
- Apr. 22 **Chicago Gay Men's Chorus, Sidetrack, The Musical 29, and 30**
- Apr. 22 **Gay Men's Chorus of Los Angeles with the San Francisco Gay Men's Chorus**
- Apr. 22-23 **Seattle Women's Ensemble, Under One Sky with A Vancouver Women's Chorus, the Portland Lesbian Choir, and the Sacred Earth Singers**
- Apr. 22-23 **Atlanta Feminist Women's Chorus**
- Apr. 28 **Lesbian and Gay Chorus of Washington, DC, Denver Gay Men's Chorus, Something for Everyone, with the Delaware Valley Men's Chorus and the Colorado Wind Ensemble**
- May 6 **Portland Lesbian Choir, Under One Sky with A Vancouver Women's Chorus, Seattle Women's Ensemble, and the Sacred Earth Singers.**
- May 13, 14 and 19 **Vox**
- May 19-20 **Crescendo: the Tampa Bay Womyn's Chorus New Wave Singers of Baltimore, Kiss Me Kate**
- May 20 **Charis: the St. Louis Women's Chorus**
- May 27 **Lehigh Valley Gay Men's Chorus**
- May 27 **A Vancouver Women's Chorus, Under One Sky with the Portland Lesbian Choir, Seattle Women's Ensemble, and the Sacred Earth Singers.**
- May 28 **Renaissance City Choir, Tenth Anniversary Concert with the Rochester Gay Men's Chorus, North Coast Men's Chorus and Columbus Gay Men's Chorus**
- May 30 **Turtle Creek Chorale, with the Fort Worth Symphony**

*Board Elections from page 5*  
tional packet outlining job duties and responsibilities, time and financial commitments, and the election process. Interested individuals should submit a letter of intent and a résumé to the GALA office by July 1, 1995. All résumés received by that date will be mailed to individual GALA choruses for review by the first of August. Although nominations will be accepted from the floor, all candidates are strongly encouraged to indicate their desire to run and submit the required material by July 1, 1995. This will allow ample time for the Board and participating choruses to review the candidates' qualifications and make appropriate, informed decisions in this very important matter. As in the past, candidates will give a three minute speech the morning of elections. The new board members will be announced later that day and will be expected to attend a day long board meeting on Monday, September 4th.

Serving as a member of GALA's Board is a tremendous way to assume a leadership position with a dynamic, international organization. If you've got the interest, the skills, and the commitment, why not give it a shot?

## Calling All Ensembles

GALA Choruses  
is planning  
a Spectacular Weekend for You!

**October 20-22, 1995  
Washington, DC**

- Performances by small ensembles
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- Vocal coaching for individual ensembles
- Other workshops

For more information,  
call the GALA Choruses' Office  
at 202-476-5830



# RH

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Audio tape of sample works available upon request



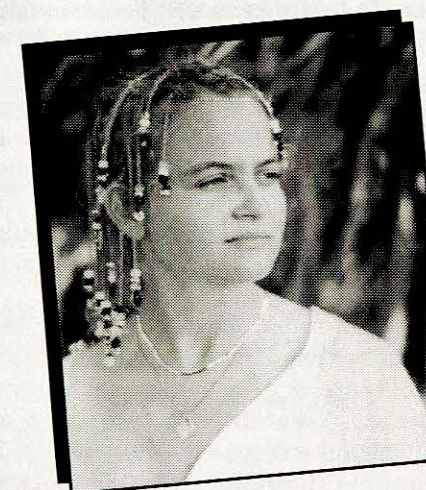
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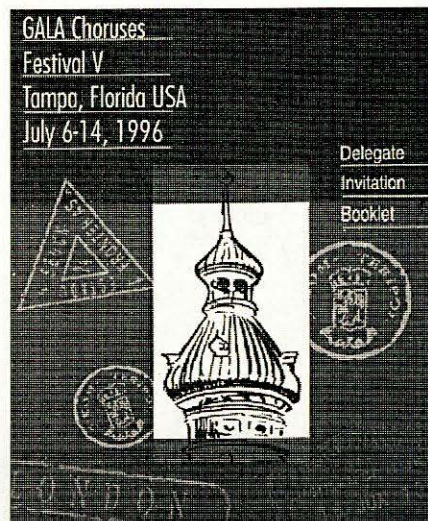


# Festivalgram



## Delegate Booklets Distributed

Over 7,200 Delegate Invitation Booklets were distributed to all GALA member choruses during the last week of December 1994.



The twenty-four page booklet provides a description of the activities that will take place during Festival week as well as the various registration and lodging reservation forms.

## 90 Choruses and Counting!

As of March 1, 1995, there are 90 choruses officially registered to perform. In order to accommodate the number of choruses wishing to perform, the late night ensemble slots have been converted to 30-minute performing slots. All chorus ensembles will now perform during the opening night social on Saturday, July 6.

The chorus registration period will close on July 1, 1995. Choruses interested in performing at Festival V must be registered by July 1, 1995.

## Women-for-Women Concert

There will be a special concert on Friday evening, July 12, which fea-

tures the "women of GALA". Women's choruses and women from mixed choruses will be invited to participate in this concert. Groups may choose to repeat music performed during their regular 30-minute set or can perform entirely different music. Tickets for the event will be marketed to the women's community in the Tampa Bay area.

## Workshops and More

In response to feedback from the GALA network, a limited number of music-related workshops will be added to the already busy schedule. Noted guest conductors and composers will be presenting a series of 60-90 minute workshops during the lunch and dinner breaks. In addition, a series of networking sessions for affinity groups will be scheduled. Details about the workshops and affinity networking sessions will be announced at the Leadership Conference in St. Louis.

## A Word About Hotel Space

The most commonly asked question during the past several months has been "I need to reserve a block of rooms for my chorus...how do I do it?"

1. Complete one copy of the lodging reservation form found on page 21 of the Delegate Invitation Booklet. (Use your name and mailing address)
2. Write a cover letter that provides a request for the total number of rooms that you would like to block. Provide a listing of names in your cover letter (one name per room requested). If you want all the rooms in the same hotel, make sure that you state that in your cover letter.
3. You must provide a credit card number either on the form or in your cover letter. The credit card will not be charged at this time (during April 1996 you will have the opportunity to update the hotel computer system

with the names of the people actually staying in the room and the "real" credit card number to guarantee the room).

3. Fax the cover letter and the sample form to the housing bureau at 813-221-6881.

4. Allow 2-3 weeks to receive your confirmation.

## Travel Partner Information

Negotiations are currently underway with airlines, car rental agencies and travel agencies. The summer 1995 edition of the GALAgram will include all details related to official Festival V travel partners. If you are the person responsible for making travel arrangements for your chorus, we ask that you strongly consider using the official Festival travel partners.

## Promo Video Planned

Scenario: your chorus has already decided to come to the Festival but you have to convince "festival-virgins" why they should give up a week of vacation (not to mention lots of money) to come to Tampa, Florida during July.

Solution: The GALA Festival V Promotional Video!

Currently in production, this fifteen-minute video will provide a glimpse of the performing venues, the Convention Center (site of the exciting opening ceremonies), popular gay and lesbian night spots and the Busch Gardens theme park, site of "gay and lesbian night" on Thursday, July 11, 1996.

The video will debut at the Leadership Conference in St. Louis. Every GALA chorus in attendance at the conference will receive a complimentary copy of the video. Choruses that do not send a representative to the Leadership Conference will be mailed a video in mid-September 1995.

## Position Announcement

The Sacramento Men's Chorus (SMC) seeks a Music Director; the position opening on July 1, 1996. Competitive applicants should have choral conducting experience and be familiar with TTBB literature. Arranging abilities are a welcome extra.

Responsibilities include conducting weekly rehearsals and all performances as well as selection of themes and music for three programs annually.

This is a permanent, part-time position. Salary commensurate with experience. Sacramento Men's Chorus is a GALA chorus of approximately 40 voices and a smaller ensemble. SMC is an equal opportunity employer. Resumes and a letter of interest should be submitted by June 1, 1995 to:

Director Search  
SACRAMENTO MEN'S CHORUS  
P.O. BOX 188726  
Sacramento CA 95818

## Publications

GALA Choruses is pleased to announce the availability of the following publications:

*The Combined Commissioned Works of Gay Men's Choruses within the GALA Choruses Network—* September 1991

*Embracing Diversity—A Guide for GALA Choruses/Membership Roster—* Spring/Summer 1995 Issue

*TTBB Repertoire Listings for New and Emerging Choruses*

Call (202) 467-5830 to place a publications order.

## Office Wish List

GALA Choruses' office in Washington, DC is in need of the following equipment:

- Computer capable of running Windows software
- Desktop Copier
- Laser Printer
- File Cabinets
- Bookshelves

Please contact GALA Choruses at

(202) 467-5830

if you are able to make a contribution.

## For Advertising Information

Please Call:  
202-467-5830

# Composers:

The men of the San Francisco Gay Men's Chorus are looking for a composer to write a major work, 40 minutes in length.

## The details:

1. Submit 2 representative scores of your compositions with performance tapes to the address below prior to April 15, 1995. Please clearly label all materials sent with your name and return address.
2. From these submissions, a short list of 4 composers will be given, prior to May 15, 1995 a Prospectus detailing elements and characteristics of the composition we are commissioning as well as input from chorus members as to specific elements and components they wish expressed in this composition. Text will be determined in an agreement between the composer and the Artistic Director.
3. The 4 composers will then submit, prior to July 15, 1995, a sketch of the work as they see it and by August 15, 1995, one of the 4 will be selected as composer of the commission. The final composition will be completed by December 15, 1995. Remuneration for the commission, not to exceed \$15,000.00, will be negotiated between the composer and the SFGMC's General Manager, Carolyn Morton.
4. The composition will premiere in San Francisco in April of 1996, be recorded in the Spring of 1996, and released and performed at GALA V in Tampa, Florida in July, 1996. All performance and recording rights for the composition will remain the property of The San Francisco Gay Men's Chorus for a period not to exceed one year from its premiere performance.

For further information call Artistic Director Dr. Stan Hill at (415) 863-4472

The San Francisco Gay Men's Chorus  
1519 Mission Street - San Francisco, California 94103

Golden Gate Performing Arts, Inc. ("GGPA"), d.b.a. The San Francisco Gay Men's Chorus, reserves the right to reject any and all submissions received under the above invitation, and to cancel the invitation at any time prior to final selection. The dates and amounts stated in the invitation above are approximations and estimates provided for the composer's information only. Nothing stated in this invitation or submitted to GGPA in response to it shall constitute the terms of an offer or contract between the composer and GGPA. Any material submitted to GGPA under the terms of this invitation shall remain the property of GGPA and will not be returned unless it is clearly labeled with a name and return address.

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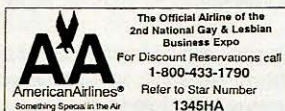
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