

SPRING CONCERT 2025

The*70s Show



DR. STAN HILL ARTISTIC DIRECTOR

KURT JORDAN PRINCIPAL ACCOMPANIST

FRIDAY, APRIL 11 | 7 PM

SATURDAY, APRIL 12 | 7 PM

& SUNDAY, APRIL 13 | 3 PM

PALM SPRINGS CULTURAL CENTER

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VALLEY
MEN'S
CHORUS Men



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We pledge our unwavering support to the LGBTQIA+ community through grants, sponsorships and scholarships with the intent to lift up the queer community and bolster critically needed services and organizations. Furthermore, we are committed to providing a safe space for all who visit Acrisure Arena for a concert, to cheer on our Coachella Valley Firebirds or skate on the ice at the Berger Foundation Iceplex. All are welcome here.



onevalleyfoundation.org

WELCOME!



Welcome back to the 1970s as you enjoy Modern Men's 2025 Spring concert **The 70s Show!** Ah, the 70s – era of home décor in brown, orange, and avocado green. Macrame was all the rage. Space Invaders ate our quarters at the arcade, and the first personal computers were introduced. FM radio stations reached their heyday playing music from ABBA, Fleetwood Mac, The Doobie Brothers, The Carpenters, Chicago, the Bee Gees, and so many more artists. TV stations broadcast shows like *All In The Family*, *Mary Tyler Moore*, *Soap*, *The Waltons*, and *Columbo*. It was also the era of long gas lines, double-digit inflation, and rampant pollution of air, water, and land. Those were the days!

For the LGBT+ community, the 1970s began a time to celebrate newfound freedom after Stonewall, increasing awareness and visibility of our place in American society as we “came out of the closet”. Supportive musicians like Diana Ross, Donna Summer, David Bowie, and Elton John helped clear a path for artists like Sylvester, Freddie Mercury, and Steve Grossman.

It is crucial for us to remember our history and the challenges we faced and overcame in the 1970s, as some of those challenges are beginning to resurface. The current Administration is taking steps to regress American society to pre-Stonewall, including attacks on Transgender brothers and sisters, denouncing equality and inclusion, removal of LGBT+-related terms from government web sites, and the exclusion of LGBT+ themes from public performances. The sudden cancellation of the Gay Men's Chorus of Washington DC at the Kennedy Center is an example of the latter. And the revisionist history of The Village People by its main member who claims it was never a “gay-themed” group underscores the current pressure to distance from the gay community. (You may notice that there are no songs from The Village People in today's concert.)

Yet we continue to sing. We continue to speak up. We continue to cherish our friends and neighbors in the Coachella Valley. Modern Men continues to reach out to community organizations in the area. We recently performed the National Anthem for the Coachella Firebirds for their Pride Night and performed at the Roost Lounge to benefit the Roost Foundation during their “Nest Fest” celebrations.

We look back at the 70s with feelings of joy and excitement and invite you to join in the celebration. Ongoing support from our donors, sponsors, and patrons like you has kept our voices alive to share messages of humanity and harmony, spirituality and silliness, passion and peace. And Disco!

On behalf of the Board of Directors, our chorus members, and our staff, thank you for your continued support of Modern Men, Coachella Valley Men's Chorus.

Greg Chrzczon

Board President, Modern Men

FROM THE PODIUM

For many of us who were born in the 40s and 50s, the 70s were seminal years for the beginnings of careers, families, house buying, graduate education and a host of life-changing events. Some of us got drafted, others joined counter-culture movements around the nation and still others eschewed popular temptations and dug into demanding employment that would shape the rest of our lives. And all through the magic of our first transistor radios, music was available to us 24/7. Music became an audio metaphor for our exploding hormones and wildly ranging emotions. Remember 45s with that funny plastic thing that kept getting lost? Ah, memories.

But with the memories of decades past, we create new experiences which will resonate throughout our lives with just a few bars of music that was so central to our early years. So, this concert is designed to tweak some of those emotions that flooded our daily life back when.

And speaking of memories, it is your continued support of Modern Men that allows us to create new and dynamic memories by singing musical favorites from the past, giving current repertoire our own interpretation, and exploring the rapidly increasing body of newly composed music that will become the memories of the future.

It is all because of you. You Light Up Our Lives with your support, and yes, We've Only Just Begun. We, as a chorus Believe in Music to enlighten us, to bring us joy and to nudge us back to another time. You are the impetus for all we do, and you are sincerely appreciated. After all, Memories Light the Corners of Our Mind and it is our hope that you enjoy today's performance.

Thank you for making it possible for us to perform for you.



Dr. Stan Hill, PhD

Artistic Director

Modern Men: Coachella Valley Men's Chorus

OUR MISSION

Modern Men: Coachella Valley Men's Chorus promotes harmony through outstanding performances, entertains and empowers our audiences, and embraces diversity through community outreach.



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Dr. Stan Hill ARTISTIC DIRECTOR

Kurt Jordan PRINCIPAL ACCOMPANIST

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Dale Boss
Tom Burtch
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John Corr
LT Cousineau
Nick DiRamio
Zach Herries
Russell Long
Mike Lukschu
Darin MacLeod
Rich Meyers
Richard Miller
Van L. Neel⁺
Adam Ramirez[#]
Daniel Taveras[#]
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Paul Trombley
Nathan Truesdell^{*}
Brandon Vara
Daniel Walthall[#]
Jared Watson

TENOR 2

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Ken Forney
David Frazier
Alan Frith-Smith
Gregg Glaviano
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Michael Richerson[#]
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BIOGRAPHIES



Dr. Stan Hill ARTISTIC DIRECTOR

Since joining Modern Men as Artistic Director in August 2016, and in his 56th year conducting, Dr. Stan Hill brings to Coachella Valley audiences his witty, humanistic and iconoclastic approach to choral music and conducting. Well known in choral circles nationally, Stan served for 11 years as Artistic Director of the San Francisco Gay

Men's Chorus and then for 12 years as Artistic Director of Minnesota's Twin Cities Gay Men's Chorus before moving to Palm Springs in 2012.

A dynamic conductor, arranger, clinician and vocal coach, Stan's career spans the entire spectrum of elementary, secondary, university, church and community choruses. He has conducted every configuration of vocal ensemble and chorus with every combination of instrumentation from small ensembles to full symphony orchestras.

Dr. Hill has commissioned and premiered some of the most successful music in the gay men's chorus repertoire, including *Naked Man*, *Exile*, *ExtrABBAganza*, *Misbehavin'!*, *Metamorphosis*, *Through a Glass, Darkly*, *The Kushner Trilogy*, *MOMENTum* and many others. He has produced 13 CDs, several videos, and has written countless arrangements for men's choruses. In 2012, Hill was honored with the Gay and Lesbian Association (GALA) of Choruses' highest accolade: The Lifetime Achievement Award. In July 2016 Stan conducted the 20th Anniversary performance of *Naked Man* with over 350 singers and full orchestra for the opening blockbuster concert of the GALA conference in Denver. In October 2016 Stan was recognized by the San Francisco Gay Men's Chorus (SFGMC) with the honorific Conductor Laureate for the work he did to make SFGMC the extraordinary ensemble it is today, and for his tireless efforts for the chorus and community during the worst days of the AIDS pandemic. Stan is a member of the National Association of Teachers of Singing (NATS), and was on the voice faculty of California State University, Fullerton for four years. He is published in the 1986 edition of the *NATS Journal*. As a Choral Artistic Director, he brings a unique perspective on vocal pedagogy to his chorus rehearsals and assists singers with vocal problems.

A native of Southern California, Stan earned his Bachelor of Music and Master of Music, both in conducting, from California State University, Fullerton, where he studied under noted choral directors Harold Decker and David Thorsen. He earned his PhD from the University of Illinois at Urbana-Champaign, completing his dissertation on Laryngeal Physiology.



Kurt Jordan PRINCIPAL ACCOMPANIST

Kurt developed an intense interest in learning the piano after having seen *The Phantom of the Opera* with his parents at age 10. He studied under the guidance of Joann Algier throughout middle and high school, during which time he discovered a love of music using multiple pianos. This passion was further explored at Azusa Pacific University while studying with Dr. Robert Sage. Kurt performed several recitals of material he arranged for two and three pianos, the recordings of which have received radio play in Los Angeles, Santa Barbara, Santa Cruz, Boston, Austin and Beirut. In 2009, Kurt had the honor of

performing the West Coast premiere of Alvin Curran's 7.5 hour long piano song cycle, *Inner Cities 1-13*, as well as the U.S. premiere of movement 14 at Burning Man in 2013. Kurt graduated from Azusa Pacific University in 2010 with a BA in Music Theory and Composition. Kurt has composed several large-scale works for piano solo, a song cycle for piano and soprano and most recently, a piano sonata.



Tom McGillis SIGN LANGUAGE INTERPRETER

Tom McGillis is an American Sign Language interpreter, providing services to the deaf community of the Coachella Valley in a wide variety of settings: arts and culture, academic, medical, conferences, meetings, social gatherings, and other events. Tom's career in American Sign Language interpretation, with a focus on interpreting artistic performances, spans more than 40 years.

He is the founder and principal of Stage Hands, LLC, a referral agency for interpreters for arts and cultural events.

This season marks Tom's seventh as American Sign Language interpreter for Modern Men. From 1988 until 2016, he served as the principal American Sign Language interpreter for the New York City Gay Men's Chorus.

His local theater credits include *Mr. Parker* (Dezarts Performs), *Next to Normal* (CV Rep), *The Mouse Trap*, *Nonsense Amen*, *Escape to Margaritaville*, and *The Last Five Years* (Desert Theater Works), and *The Rocky Horror Show*, and *Those Musclebound Cowboys of Snake Pit Gulch* (Desert Rose Playhouse). Tom has also interpreted concerts at Palm Springs Pride, Rock the Park (Palm Springs), Concerts in the Park (Palm Desert), and Voices of Kentuckiana. His prior theatrical interpreting credits include *Forever Plaid* at the Paper Mill Playhouse in Millburn, NJ, *The Christmas Revels* at Symphony Space in New York City, and several productions at the Very Special Arts Theater Company and the George Street Playhouse in New Brunswick, NJ. Tom has also voice interpreted signed performances, including *Progress* at the Hudson Guild Theater and Handstone Productions' *Anna and Danilo*, both in New York City.

Tom studied artistic interpreting at the Juilliard School and is a graduate of the interpreter training program at the New York Society for the Deaf, both in New York City. Tom has served on advisory boards and panels to help increase access, particularly in employment and the arts. He has presented workshops for the Gay and Lesbian Association of Choruses on issues in interpreting choral performances.

Tom holds a Master's in Business Administration degree from Baruch College of the City University of New York. In addition to Interpreting and advocacy on behalf of the deaf community, he has had a long career in human resources, serving most recently as Vice President of Human Resources for an international marketing research company. A New Jersey native, he lived in New York City for more than 30 years before moving to Palm Springs with his husband, Donald Gardenier (MM Baritone), in 2016.

BIOGRAPHIES



Ron Wheeler PRODUCER

Ron has been involved in singing, acting and production since he was a child. He started in the world of theater as a child in productions for Junior University in San Bernardino performing in *The Wizard of Oz* and *Pinocchio*. As a teenager he became involved with San Bernardino Civic Light Opera learning from professionals in the back of the house as well as front of house. As an adult he has played many leading roles such as Harry Roat in *Wait Until Dark*, Garry Lejeune in *Noises Off*, Jed in *Fifth of July*, Charlie Brown in *You're a*

Good Man Charlie Brown, Mayor Shinn in *The Music Man*, the Tin Man in *The Wizard of Oz*, Angie in *Gypsy* as well as credits for choreography and direction in *Fiddler on the Roof*, *A Christmas Carol* and *Gypsy*. Ron was previously the producer for the Palm Springs Gay Men's Chorus as well as Harmonic Voices. He has been the producer for *Modern Men* since 2016.



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Be A STAR! Support Modern Men with a Donation

Thank you for supporting us by attending our show!

The combination of ticket sales, member dues and the support of donors allow us to generate the funds required for our beloved chorus to continue performing for our community in the Coachella Valley. As with many non-profit arts organizations, we continue to feel the pressure of increasing costs for all of the items in our budget.

Your generosity helps us meet the day-to-day needs of the chorus, while also allowing us to plan for our continued growth. As we enter our eleventh year, we continue to promote harmony through outstanding performances, entertaining and empowering our audiences, and embracing diversity through our community outreach.

Whether you are a first-time donor, or a long-term supporter, your gift will directly impact our ability to deliver on the mission of Modern Men.

To make a donation online, use the QR code below or go to www.modernmen.org/support-us.



Donations can also be made by mail:

Modern Men, 611 S. Palm Canyon Dr., Suite 7058, Palm Springs, CA 92264

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PRODUCTION STAFF

Producer	Ron Wheeler
Rehearsal Accompanist	Kurt Jordan
ASL Interpreter	Tom McGillis
Projection Design	Mark Duebner Design
Sound Design	PropsAV
Lighting Design	Peter B. Kostrobala
Choreography	Steve Valdez
Costumes	Kirk Dow
Spotlight Operator	Chad Barth
Projections Operator	Joe Vignali
Graphic Design/Program	Mark Duebner Design
Marketing Committee	Alexei Barnes (co- chair), Jerald Miller (co- chair), Mark Duebner, Gregg Glaviano, Peter Gordon, Frank Mallalieu, David Pearson, Thomas Soule, Nathan Truesdell, Brandon Vara, Rich Winnie

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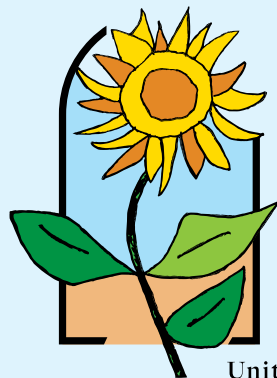
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Palm Springs Gay Men's Chorus and Desert Winds Freedom Band for the use of their stage platforms
and other equipment.

Butch Zein, ASL coach

Mitch Laks, Steve Carson, Roger Hunt, and Peter Kostrobala for securing and managing
our February and March all-day rehearsals at the Four Seasons Clubhouse in Palm Springs.

John Bolton and the Plaza Theater

Matthew Lawton, photographer

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THE *70s SHOW

ACT ONE

OPENING

Play That Funky Music White Boy _____ Wild Cherry, 1976
I Believe in Music _____ Gallery, 1972
I'd Like to Teach the World To Sing _____ The New Seekers, 1972
I've Got the Music in Me _____ The Kiki Dee Band, 1974

HAVE A NICE DAY

Rainy Days & Mondays _____ The Carpenters, 1971
Everything is Beautiful _____ Ray Stevens, 1970
Have You Never Been Mellow _____ Olivia Newton-John, 1975
Top of the World _____ The Carpenters, 1972
The Candy Man _____ Sammy Davis Jr. 1972

Soloists: FRIDAY - Paul Sherman; SATURDAY - David Palus; SUNDAY - Larry Wray

ELTON JOHN MEDLEY

Your Song _____ 1970
Goodbye Yellow Brick Road _____ 1973
Candle in the Wind _____ 1973

Soloists: FRIDAY - LT Cousineau; SATURDAY - James Beck; SUNDAY - Jim Gnaster
Honky Cat _____ 1972

Steven White, Soprano Sax; Dennis Chase, Alto Sax; Chris Burns, Alto Sax;
Todd McIntyre, Tenor Sax; Mike Kalb, Baritone Sax

'70'S CLASSICS

Bohemian Rhapsody* _____ Queen, 1975
Soloists: FRIDAY - John Corr; SATURDAY - Zach Herries; SUNDAY - Russell Long
Let It Be _____ The Beatles, 1970
It's Too Late _____ Carole King, 1971
Fire and Rain _____ James Taylor, 1974
The Way We Were _____ Barbra Streisand, 1974
You've Got a Friend _____ James Taylor, 1971

OUR SPECIAL GUESTS

I Feel the Earth Move _____ Carole King, 1971
Sir Duke _____ Stevie Wonder, 1976
I Wish _____ Stevie Wonder, 1976

BACKBEATS: Gregg Glaviano, vocals and Rich Meyers, keyboard and vocals

DRAG ANTHEMS

Ain't No Mountain High Enough _____ Diana Ross, 1970
Maybe This Time _____ Liza Minnelli, 1972
Lady Marmalade _____ La Belle, 1974
Enough is Enough _____ Donna Summer/Barbra Streisand, 1978

INTERMISSION

SPRING CONCERT 2025

ACT TWO

DISCO MEDLEY

Dancin' Queen _____ ABBA, 1977
That's the Way (I Like It) _____ KC & the Sunshine Band, 1975
Stayin' Alive _____ Bee Gees, 1978
Funkytown _____ Lipps, Inc., 1980
Celebration _____ Kool & the Gang, 1980
Turn the Beat Around _____ Vicki Sue Robinson, 1976
You Should Be Dancin' _____ Bee Gees, 1976
MacArthur Park _____ Donna Summer, 1978
Hot Stuff _____ Donna Summer, 1979

'70'S MOMENTS

You Light Up My Life _____ Debbie Boone, 1974
Torn Between Two Lovers _____ Mary McGregor, 1977
Soloists: Richard Elander & Matt Walker
Fifty Ways to Leave Your Lover _____ Paul Simon, 1976

THE CARPENTERS

Superstar _____ 1971
Sing _____ 1973
For All We Know _____ 1970
Close To You _____ 1970
We've Only Just Begun _____ 1970

FAMILY

Lean On Me _____ Bill Withers, 1972
United We Stand _____ The Broth'hd of Man, 1970
I'll Be There _____ The Jackson 5, 1975
Soloists: FRIDAY - Rich Pedine; SATURDAY - Matt Browning; SUNDAY - Bill Spera
We Are Family _____ Sister Sledge, 1979

FINALE

Gimme, Gimme, Gimme (A Man After Midnight) _____ ABBA, 1979
Mamma Mia _____ ABBA, 1975

DANCERS (The Dancing Queens)

Jimmy Ashmore, Paul Cady (dance captain), John Corr, Vinny Cousineau,
Peter Gordon, Kirk Ryder (dance captain), Jared Watson, Doug Wong

MUSICIANS

Kurt Jordan - Piano; Mike Johnson - Guitar; Bill Saitta - Bass; Andy Fraga - Drum Set;
Rich Meyers - Synth

All arrangements by David Maddux; *Arrangement by Kathleen McGuire



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OPENING

To Gerard: Wella, Wella, we'll always be your Bass buddies.

– Greg Brown and Kirk Ryder

70'S CLASSICS

These next few songs are dedicated to my mom, Linda Beck. I'm everything I am because she loved me. Thank you mom. For never giving up on me and seeing the best in me even when I couldn't see it. From here to the moon and back again. Love from your son,

– James Beck

To Our Dearest Friend Rhet—You bring kindness, generosity and happiness to all the lives you touch. For that, we are forever grateful, and we all love you!

– Jimmy G., Kevin, and John

DRAG ANTHEMS

As the ultimate Drag Diva, Barbra Streisand says "Enough is Enough is Enough." Let's stop putting down those folks whose world view doesn't match ours and meet all people where they are in life's journey and celebrate the joy present everywhere.

– Tom Burtch and Neil Austin

COMPOSERS & LYRICISTS

Play That Funky Music White Boy by Rob Parissi; I Believe in Music by Mac Davis; I'd Like to Teach the World to Sing by Roger Cook & Roger Greenaway; I've Got the Music in Me by Bias Boshell; Rainy Days & Mondays, We've Only Just Begun by Paul Williams & Roger Nichols; Everything is Beautiful by Ray Stevens; Have You Never Been Mellow by John Farrar; Top of the World by Richard Carpenter & John Bettis; The Candy Man by Leslie Bricusse & Anthony Newley; Your Song, Goodbye Yellow Brick Road, Candle in the Wind, Honky Cat by Elton John & Bernie Taupin; Bohemian Rhapsody by Freddie Mercury; Let It Be by Paul McCartney & John Lennon; It's Too Late by Toni Stern & Carole King; Fire and Rain by James Taylor; The Way We Were by Alan & Marilyn Bergman and Marvin Hamlisch; You've Got a Friend by James Taylor; I Feel the Earth Move by Carole King; Sir Duke, I Wish by Stevie Wonder; Ain't No Mountain High Enough by Nick Ashford & Valerie Simpson; Maybe This Time by John Kander & Fred Ebb; Lady Marmalade by Bob Crewe & Kenny Nolan; Enough is Enough by Paul Jabara & Bruce Roberts; Dancin' Queen, Gimme, Gimme, Gimme (A Man After Midnight), Mamma Mia by Benny Andersson, Björn Ulvæus & Stig Anderson; That's the Way (I Like It) by Rick Finch & Harry Wayne Casey; Stayin' Alive, You Should Be Dancin' by Barry, Robin & Maurice Gibb; Funkytown by Steven Greenberg; Celebration by Kool and the Gang; Turn the Beat Around by Gerald Jackson & Peter Jackson; MacArthur Park by Jimmy Webb; Hot Stuff by Pete Bellotte, Harold Faltermeyer & Keith Forsey; You Light Up My Life by Joseph Brooks; Torn Between Two Lovers by Peter Yarrow & Phillip Jarrell; Fifty Ways to Leave Your Lover by Paul Simon; Superstar by Bonnie Bramlett & Leon Russell; Sing by Joe Raposo; For All We Know by Fred Karlin & Robb Wilson; Close To You by Burt Bacharach & Hal David; Lean On Me by Bill Withers; United We Stand by Tony Hiller & Peter Simon; I'll Be There by Berry Gordy, Hal Davis, Bob West & Willie Hutch; We Are Family by Bernard Edwards & Nile Rodgers

This is dedicated to my 1970s friends who are still with us and those who are gone. It was a joy ride and what a time we had. Thank you!

– Bill Ciffairy

DISCO MEDLEY

To my partner Jerry Gabaldon for bringing so much music and dance into my life.

– Steve Carson

FAMILY

To my sisters Steph, Deb, and Jen. We are family. I got all my sisters with me! Thanks for all you do. Love you!

– Chris Cochran

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– Dr. Stan Hill, PhD

WHY WE SING

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8:30 pm | New member auditions

AUDITIONS

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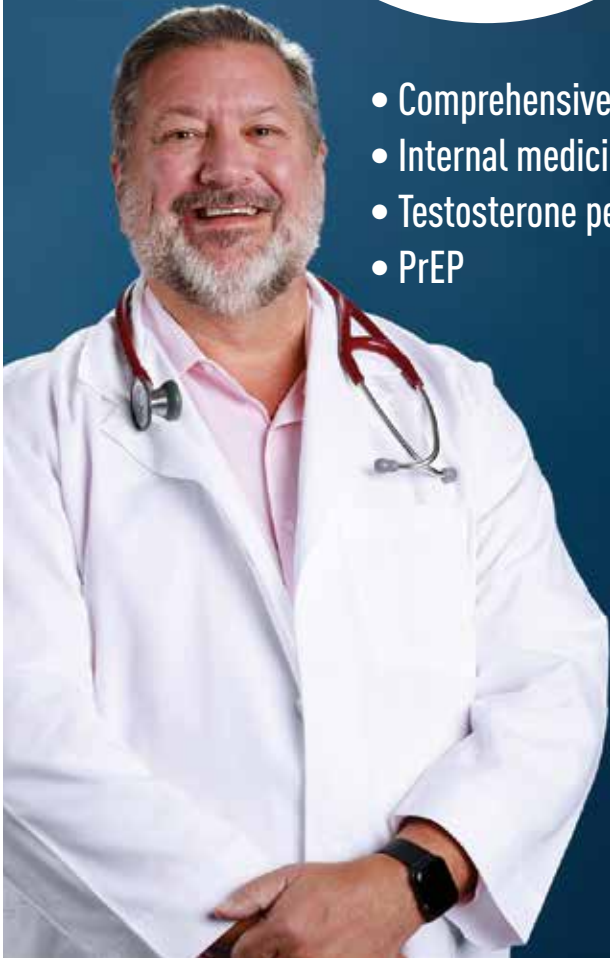


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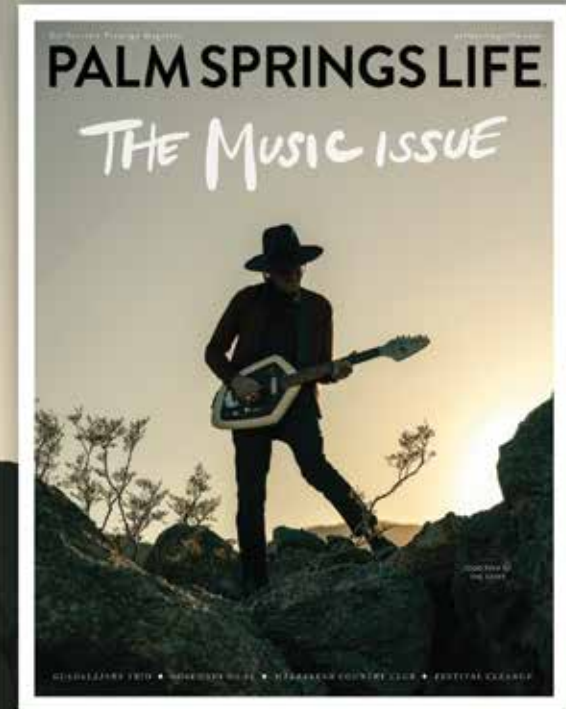
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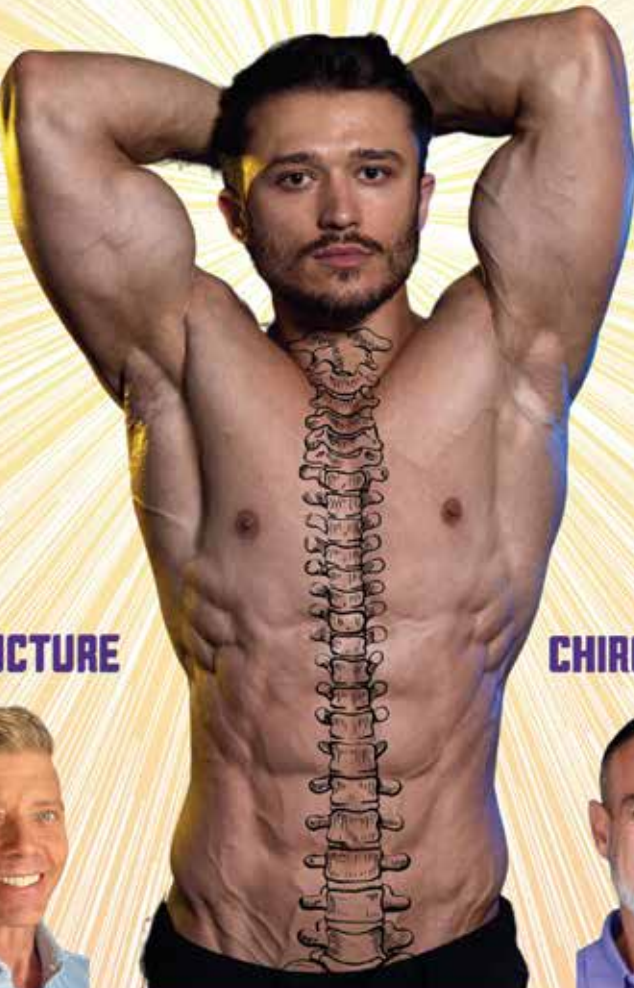
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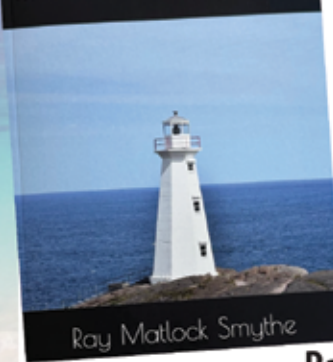
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- Leukemia, Lymphoma & Myeloma
- Lung Cancer Surgery
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- Spinal Fusion
- Stroke

In the coming year, we pledge to keep doing our best to *be the best*, delivering compassionate, high-quality, leading edge care to the Coachella Valley. Thank you, one and all. You are, and always will be, our inspiration to reach new heights.

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