A detailed black and white illustration of a ship's deck. In the foreground, a group of crew members are gathered, some holding mugs and appearing to be in a celebratory mood. One man in the center is being embraced. In the background, the ship's masts and rigging are visible, with several crew members climbing or working on them. The sea is visible in the distance.

Victorian Lyric Opera Company  
presents  
**The Pirates of Penzance**  
- or -  
The Slave of Duty

Book By  
W.S. Gilbert

Music By  
Arthur S. Sullivan

**F. Scott Fitzgerald Theatre**  
Rockville, Maryland

June 15th, 16th, 21st, 22nd, and 23rd at 8:00 P.M.

June 17th at 3:00 P.M.

June 23rd at 2:00 P.M.



The VICTORIAN LYRIC OPERA COMPAY, based in Rockville, is devoted to authentic productons of the Comic Operas of Gilbert and Sullivan and encourages the promotion of these evergreen works of the Musical Theatre. The company is a community-based group and derives its operating finances from ticket sales, member dues, and individual donations. The Board of Directors would like to take this opportunity to thank those individuals who continue to show their support of the VICTORIAN LYRIC OPERA COMPANY through their generous donations.

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Artistic Director Marion Scodari and Producer Lyle Jaffe are always pleased to welcome new staff members to the organization. If you would like to become a member of VLOC as performer, technical staff, or support member, or you would just like to be kept informed of our activities, please fill out the enclosed form and leave it in the lobby as you depart . . . "with cat-like tread" . . .



## NOTICE

**SMOKING is NOT permitted in the Theatre.**  
**EMERGENCY EXITS are located at the sides of the stage and in the lobby.**  
**AUDIENCE MEMBERS are NOT permitted in the backstage area.**

**Thank you.**



## THE STORY

Although *Pirates of Penzance* is less complicated than most Gilbert and Sullivan operas, two essential twists must be kept in mind: (1) Frederic was born in leap year on February 29th. Thus, he has a birthday only once in four years. At a critical point in the opera he realizes that he is, going by birthdays, only five. (2) The pirates are all orphans and therefore show mercy to any orphans they encounter. Since everyone has learned this, the pirates are rendered practically powerless.

**ACT I.** The pirates are celebrating Frederic's 21st birthday (in actuality his fifth plus one year). Frederic announces that he has now worked out his apprenticeship and will leave the pirates, dedicating his life to their extermination. The pirates bid him farewell and leave. Ruth remains to woo the naive Frederic, assuring him that she is quite attractive. She is interrupted by a bevy of beautiful maidens, all of whom are wards of Major-General Stanley. Frederic, seeing their beauty, spurns Ruth and offers himself to whichever maiden will accept him. Mabel does. In the midst of all this the pirates return, force themselves on the beautiful maidens and determine to marry them. Just in time the Major-General arrives, realizes who the pirates are, convinces them that he is an orphan, and gets his daughters off the hook. The act ends as Ruth makes a last desperate attempt to woo Frederic.

**ACT II.** The Major-General is inconsolable because of his lie that he is an orphan. Frederic, however, informs him that a company of police are ready to begin their expedition of extermination. The Police arrive. Despite urging from the ebullient young ladies, they show little enthusiasm for the task ahead. They finally go off aroused to something less than fighting pitch. But now Ruth and the Pirate King arrive to tell Frederic that his apprenticeship was to last until his 21st birthday, *not* his 21st year. Appealing to his sense of duty, they convince Frederic that he must rejoin their band. A pirate once more, he is duty-bound to reveal that Major-General Stanley is no orphan. The King and Ruth swear immediate vengeance. Frederic bids farewell to Mabel who summons the police who arrive just in time to hide from the pirates who arrive just in time to hide from the Major-General. The pirates seize the Major-General, the girls plead for mercy, the police intervene, and the pirates rout them handily. The Sergeant of Police, however, invokes the name of Queen Victoria, and the pirates submit. Ruth now reveals that the pirates are all noblemen who have gone wrong which, of course, (in typical Gilbertian fashion) makes everything all right.



## MUSICAL NUMBERS

No.

Overture.....

### ACT I

1. "Pour, O Pour the Pirate Sherry" (Opening Chorus and Solo)...*Pirates and Samuel*
2. "When Frederic Was A Little Lad" (Solo).....*Ruth*
3. "Oh, Better Far to Live and Die" (Solo and Chorus).....*Pirate King and Pirates*
4. "Oh, False One, You Have Deceived Me!" (Recitative and Duet)  
.....*Frederic and Ruth*
5. "Climbing over Rocky Mountain" (Chorus and Solos).....*Girls, Edith, and Kate*
6. "Stop, Ladies, Pray!" (Recitative and Chorus).....*Frederic, Edith, Kate, and Girls*
7. "Oh, Is There Not One Maiden Breast" (Solos and Chorus)  
.....*Frederic, Mabel, and Girls*
8. "Poor Wandering One!" (Solo and Chorus).....*Mabel and Girls*
9. "What Ought We to Do" (Solos and Chorus).....*Edith, Kate, and Girls*
10. "How Beautifully Blue the Sky" (Chattering Chorus and Duet)  
.....*Girls, Mabel, and Frederic*
11. "Stay, We Must Not Lose Our Senses" (Recitative and Chorus)  
.....*Frederic, Girls, and Pirates*
12. "Hold, Monsters!" (Recitative and Chorus)  
.....*Mabel, Samuel, Major-General, Girls, and Pirates*
13. "I Am the Very Model of A Modern Major-General" (Solo and Chorus)  
.....*Major-General, Girls, and Pirates*
14. "Oh, Men of Dark and Dismal Fate" (Finale of Act I) .....*Ensemble*

### ACT II

15. "Oh, Dry the Glistening Tear" (Opening Chorus and Solo).....*Girls and Mabel*
16. "Then, Frederic, Let Your Escort Lion-Hearted" (Recitative)  
.....*Major-General and Frederic*
17. "When the Foeman Bears His Steel" (Solos and Chorus)  
.....*Sergeant, Mabel, Edith, Major-General, Police, and Girls*
18. "Now For the Pirates' Lair!" (Recitative).....*Frederic*
19. "When You Had Left Our Pirate Fold" (Solos, Trio, and Chant)  
.....*Ruth, Frederic, and Pirate King*
20. "Away, Away! My Heart's on Fire" (Trio).....*Ruth, Pirate King, and Frederic*
21. "All Is Prepared" (Recitative).....*Mabel and Frederic*
22. "Stay, Frederic, Stay!" (Duet).....*Mabel and Frederic*
23. "No, I Am Brave!" (Recitative, Solo, and Chorus).....*Mabel, Sergeant, and Police*
24. "When A Felon's Not Engaged In His Employment" (Solo and Chorus)  
.....*Sergeant and Police*
25. "A Rollicking Band of Pirates We" (Chorus and Solo)  
.....*Pirates, Sergeant, and Police*
26. "With Cat-like Tread, Upon Our Prey We Steal" (Chorus and Solo)  
.....*Pirates, Police, and Samuel*
27. "Hush, Hush! Not A Word" (Recitative, Chorus, and Solo)  
.....*Frederic, Pirates, Police, and Major-General*
28. "Sighing Softly to the River" (Ballad and Finale of Act II)  
.....*Major-General and Ensemble*



## MEMBERS OF THE ORCHESTRA

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Carolyn Larson  
Mark Deuser  
Maurine Beasley

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P.O. Box 10391  
Rockville, MD 20850**



## PRODUCTION STAFF

### PRODUCER

Lyle Jaffe

Stage Manager.....Pam Hodges  
Set Design.....Tim Briceland-Betts, Ed Wiot  
Set Construction.....Sean Doherty, Barry Grinnell, Pam Hodges,  
Bob Jacobson, Jared Jacobson, Randy Jacobson, Donna Jaffe, Lyle Jaffe,  
William Kolodrubetz, Erik Kreil, Gina Nowcki, Ed Wiot, Kent Woods,  
Jamie Zavitz; Fossilized Fuel Softball Team: Deb Briceland-Betts,  
Tim Briceland-Betts, Barb Cheney, Missy McBride, Mark Schipper,  
Joanne Wambake  
Technical Director (Rockville Civic Center).....Lew Dronenburg  
Lighting Design.....Jonathan Lawniczak  
Lighting Execution.....Debbie Abeshouse, Joy Adler,  
Sean Doherty, Lori Whited  
Costumes.....Ann Beer, Edith Livingstone, Bridget MacKillop  
Make-up.....Pat Sexton, Angie Shorta  
Properties.....Jim Parker  
Assistants to the Directors.....Gordon Brigham, Jamie Zavitz  
Assistants to the Stage Manager.....William Kolodrubetz, Gilly Powers  
Rehearsal Pianist.....Judy Gardner  
Tickets.....Caroline Hummel  
House Manager.....Mary Sue Merritt  
Publicity.....Richard Beer, Pam Hodges, Jim Parker, Marion Scodari  
Program.....Pam Hodges  
Videotaping.....Deb Briceland-Betts  
Refreshments.....Donna Jaffe, Lyle Jaffe, Gary Pricer  
Entertainment Committee Chairperson.....Ann Beer  
Assisted by.....Laura Cline, Susan Frampton, Claudia Hanlon,  
Helen Jacobson, Kate Surman  
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Set Storage.....Harry Leet

House Crew aprons courtesy of Mary Sue Merritt.

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## UNDER THE LIGHTS

GORDON BRIGHAM (The Pirate King) considers himself a Love-Soldier for the Lord. He can recite the "Scouts' Oath" and "mean" it and his personal habits are beyond "approach." He feels as though his personality is a gosh-awful case of sunburn and everyone he meets is a pair of well-meaning but rough hands. His favorite expressions are "Don't toy with me, D'Artagnan," and "Oh, no!" In his spare time he thinks "bad thoughts" about Piper Laurie.

SHIRLEY A. FRIEDMAN (Kate) has been with VLOC for twelve years. She has only missed two shows, one when she got married, and one when she delivered a beautiful baby girl, Lauren Anne. This is Shirley's third production of *The Pirates of Penzance*, and her second time playing the role of Kate. Shirley also has sung in shows with the Washington Savoyards. She hopes to keep the family tradition alive. Her mother, Rosalie Santilhano, (Ruth) has been with the company since the very beginning, and many years before that with other companies. Hopefully, Lauren will enjoy singing and performing Gilbert and Sullivan as much as her mother and grandmother.

BARRY GRINNELL (Sergeant of Police) started his theatrical career as a peer in VLOC's 1985 production of *Iolanthe*. In subsequent productions, Barry has been a part of the rabble in *Yeoman of the Guard*, one of the jurors in *Trial by Jury*, and one of the sailors in *H.M.S. Pinafore*. In more recent VLOC productions Barry played the Grand Inquisitor in *The Gondoliers*, and Private Willis in the 1990 production of *Iolanthe*. When he is not juggling the company's books as VLOC's treasurer, Barry documents the Federal government's work in this area as an auditor with the U.S. General Accounting Office

LINDA KIRK (Mabel) is appearing in her second VLOC production of *Pirates*. Although she has sung numerous roles with the company, she feels that her greatest accomplishment is still being able to fit into The Costume, designed and created (and worn!) by Marion Scodari, VLOC's Artistic Director, when she performed the role of Mabel. When not dieting, Linda can be heard singing with the Washington Opera Chorus and with the Creative Opera Ensemble, a group which performs children's opera in local schools, at the Smithsonian, for the National Park Service, Wolf Trap and the Kennedy Center. Linda likes singing for children, she says, because, "they laugh at everything you do. And they're shorter than I am."

PETER KLINE (Major-General Stanley) See "Behind the Scenes."



UNDER THE LIGHTS, cont.

DARYL LANDIS (Frederic), a North Carolina native, moved to the DC area in 1984, principally to accommodate wife Sharon's educational pursuits, but also for a change. And a change is what he got, for since May 8 he has had a second set of diapers to change in the form of daughter Sara, just arrived to complement Stuart, nearly three years old. After studying music at Eastern Mennonite College in Harrisonburg, VA, and graduate work at Winthroy College in Rockhill, SC, Daryl found equal excitement in the custom housing business, which has become his primary career. A newcomer to G&S, he finds the VLOC productions a refreshing experience, having spent most of his time until now dabbling in classical music and opera.

LINDA LYNCH (Ruth) is appearing in her fourth production with VLOC. Her other roles include Lady Jane in *Patience*, the Duchess in *The Gondoliers*, and the Fairy Queen in *Iolanthe*. Linda is the mother of three and has been a teacher for quite a few years in a private girls' school in Bethesda. Unlike the aforementioned Linda Kirk, Ms. Lynch had no fear of fitting in her costume "a-tall." She continues to fight for her right to be any size she jolly well pleases.

BARBARA VERONICA NALESZKIEWICZ (Isabel) is in her first show with VLOC at the prime age of 16. She finds VLOC to be a great experience and hopes to be in it in the near future. Some of her past shows were *West Side Story*, *Annie Get Your Gun*, *Annie, Bye Bye Birdie*, *Peter Pan*, and *The Wizard of Oz*. She enjoys being in Springbrook High School's theater-related activities such as a dramatic reading (Forenzics) and Shakespearean Troupe. She would like to thank Mr. Tony Leach, her chorus teacher, for stretching her range from Alto to Soprano I. Recently, Barbara received a 2-week scholarship for Goucher College's Musical Theatre Summer Program. She hopes to one day become a successful, happy actress/ businesswoman.

Special Note: VLOC would like to express special thanks to everyone who went above and beyond the requirements of normal constabulary duty to acquire additional police costumes needed for "special effects" requested by the directors of this production.



UNDER THE LIGHTS, cont.

JOHN PERINE (Major-General Stanley) has performed intermittently with VLOC for many years dating back to an early production of *Hadlron Hall*. In our last performance of *H.M.S. Pinafore* John stepped into the role of the Captain just four days prior to opening night and literally "saved the show." Other roles he has sung for us are Giuseppe Palmieri, Bunthorne, and Lt. Cholmondely. When not performing with VLOC you may find him doing similar roles with the Washington Savoyards. John has often been sidetracked by a variety of roles in light opera, modern musicals, and straight drama, surviving bloody but unbowed. To maintain his sanity (and standard of living) he develops computer software and accepts refreshment at any hand, however lowly.

SHERYL RUPPERT (Edith). Going from "tripping daintily" to "climbing over rocky mountains," Sheryl is happily returning to VLOC after having played Celia in *Iolanthe*. While studying at the Crittenden Opera Studio, she has also performed such roles as Susannah in *The Marriage of Figaro*, Despina in *Così Fan Tutte*, and Gretel in *Hansel and Gretel*. Musical comedy roles include Guenevere in *Camelot*, Antonia in *Man of La Mancha*, and Rosa Bud in *The Mystery of Edwin Drood*. She also studies at the Shakespeare Theater at the Folger in Washington, DC. Currently involved as an Emergency Foster Parent for Fairfax County, she also takes care of her own children (although of a furrier sort . . . three poodles!).

ROSALIE SANTILHANO (Ruth), a native of Holland, received her vocal training in Europe in the Bel-Canto style. Over there, she sang in operettas and operas. After immigrating to the good ol' US of A, she was introduced to Gilbert and Sullivan, and has been in love with it ever since. She has done all the contralto and most of the soprano roles with different opera companies. Her daughter Shirley shares her fondness for G&S and is playing the role of Kate in this production.

KENT WOODS (Samuel) got his theatrical start at the age of six, playing Old King Cole in a Sunday School production. Reviews of this performance prompted a lengthy hiatus, which ended with Mr. Woods' return to the stage as a grenadier guard in VLOC's production of *Patience* and as a lord of the realm in *Iolanthe*. Mr. Woods feels that his experience as an attorney and his recent dabblings in real estate provide valuable background for his portrayal of a pirate ringleader. In playing Samuel, the Pirate King's lieutenant, he has discovered ferocious and bloodthirsty aspects to his personality that may compel him to abandon his government position for private sector legal work.



## BEHIND THE SCENES

LYLE JAFFE (Producer) is a long-time member of VLOC who has produced the company's performances at the National Theater's "Monday Night" series and arranged facilities for "Gilbert & Sullivan A la Carte." Lyle and his lovely bride Donna took VLOC on their honeymoon when the company performed *H.M.S. Pinafore* in Annapolis three years ago. The honeymoon is still going strong.

JUDY GARDNER (Rehearsal Pianist) acquired the accompanying experience (and mind-reading skills) necessary to assist VLOC through rehearsals and A la Carte performances from some 20 years of working with theater groups, choruses, a Black Gospel choir, and a symphony orchestra and chorale. While studying toward her degree in Italian from the University of Hartford, she spent a good deal of time pursuing her musical interests at the Hartt College of Music and in Rome. She hopes to eventually do all 13 operettas so she'll at least have a shot at answering Peter Kline's G&S trivia questions.

PAM HODGES (Stage Manager) has been with VLOC since 1988. This is her fourth show with the company, and she is eager to begin work on her fifth, *H.M.S. Pinafore*. Some would say it takes a rather warped person to willingly stand in a dark corner for three hours a night, reading cryptic instructions into a headset. . . then again, Pam has worked for the Department of the Navy for most of her post-college life. She says stage managing keeps her relatively sane. Go figure.

PETER KLINE (Stage Director) has directed over 70 major productions, including the complete works of Gilbert and Sullivan. He has published ten books, many of them on theater, including one on staging Gilbert and Sullivan. Mr. Kline believes Gilbert and Sullivan is the ideal family entertainment, that it has continuing relevance to the problems of today, and that if our daily headlines read a little less like a Gilbertian plot we would all be living in a better world. But until such a world exists (and he would advocate that it should), let us content ourselves with laughing at what we've got via these Victorian masterpieces, for a little laughter goes much farther than a thousand serious pontifications in making things safe for children, small animals, and other manifestations of creative wisdom in the universe.



*BEHIND THE SCENES, cont.*

SYRIL L. KLINE (Stage Director) is proud to present her real bio for this program, because she is the only one in VLOC who has absolutely nothing to hide! Having hidden under a bushel for years, she has appeared with VLOC as Tessa, Lady Saphir, Leila, Peep Bo, Edith and Zorah; founded G&S A la Carte, and served as pste President of VLOC, as well as having had roles with Damascus Theatre Co., Shir Chadash Chorale, and Prince Georges Civic Opera. Syril is a professional writer, curriculum designer, corporate and educational trainer who works and plays well with her husband Peter Kline, who is her partner in literally everything she does! Syril's two children, Seth and Jonathan, appear in this production as a pirate "go-fer" and a shark, respectively.

The Victorian Lyric Opera Company wishes to extend its sincere thanks to Christ Congregational Church, for the use of its rooms for our rehearsals, and to all those who joined our support ranks subsequent to the early deadline for this program. Though your name may not be mentioned here, your efforts on behalf of this production have contributed greatly to its success. We love you!



## DID GILBERT GOOF? LEAP YEAR AND *THE PIRATES OF PENZANCE*

Here's one for Gilbert and Sullivan trivia fans.

In *The Pirates of Penzance*, one of librettist William S. Gilbert's principal comic conventions revolves around the fact that protagonist Frederic was born on a Leap Year Day -- in this instance, apparently February 29, 1856. When he was indentured as a lad to a band of pirates, the terms of his servitude were that he was bound to the buccaneers until he reached his 21st birthday.

As the show opens on his 21st birthday, which would be February 28, 1877, he is celebrating his imminent release. Or so he thinks, until his colleagues tell him the terms of his indenture are just as they say -- he must stay on until the 21st anniversary of his actual *birthdate*: February 29th. This sends Frederic and his betrothed Mabel reeling, as the Pirate King delightedly informs Frederic that he is really "only five and a little bit over." The lovers quickly multiply the years times four and lament that they cannot be united in marriage until 1940.

In fact, the bad news was probably even worse. In counting ahead to when Frederic would reach the 21st Leap Year after his birth, they (and their librettist) apparently did not realize a peculiar quirk of the calendar, even though it has been in existence since 1582. That was when Pope Gregory XIII ordered the abolition of the Julian calendar and its replacement with the Gregorian calendar, which was adopted gradually in the Western world, belatedly in Protestant countries such as England, which finally accepted it in 1752. The Gregorian calendar designates one year in every four as a leap year by adding a 29th day to February, except in century years, unless the year is divisible by 400. Gilbert, writing *The Pirates of Penzance* in the late 1870s, apparently did not realize what was coming or, more accurately, not coming in a little over 20 years. Although the year 1900 fell into the "every fourth year" pattern for leap year, the number 1900 is not divisible by 400 and, therefore, 1900 was not a leap year.

So Frederic would have had an 8-year wait between his 10th and 11th birthdays: from 1896 to 1904. The 21st birthday he and Mabel yearned for, when he would be free and they could wed, would not have been in 1940, after all. It would have been in 1944!

One hopes that if the devoted lovers managed to wait until 1940, when by normal reckoning Frederic would have been 84, they could have held on until 1944, when he reached the ripe old age of 88.



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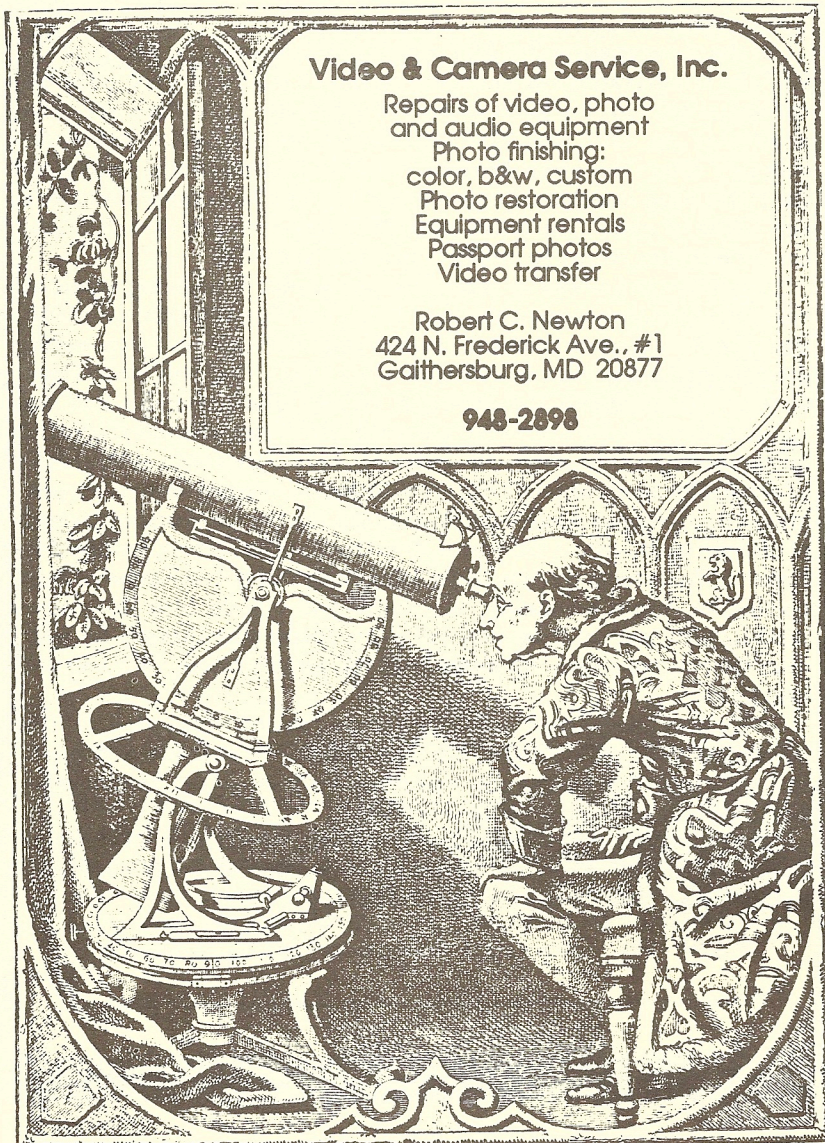
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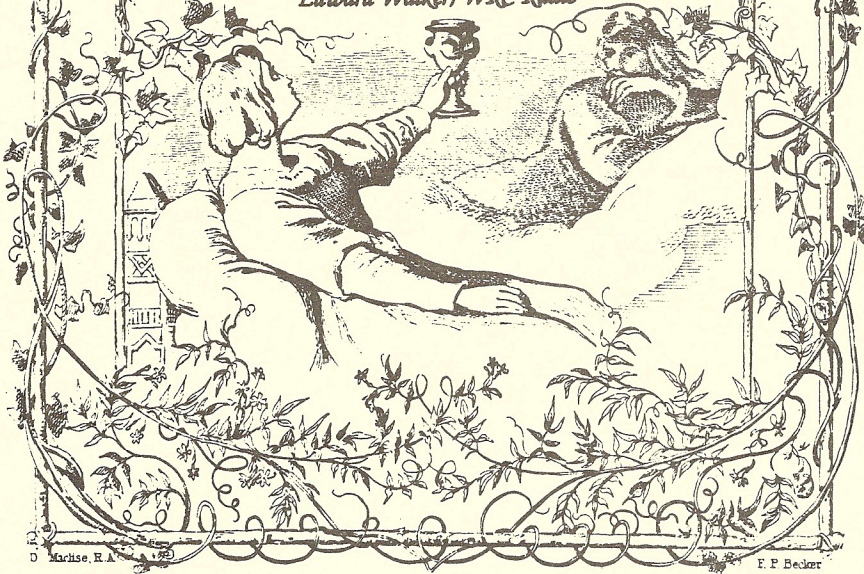


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