



*Victorian Lyric Opera Company*  
presents

**The Mikado**  
-or-  
*The Town of Titipu*

BOOK BY                      MUSIC BY  
W. S. Gilbert              Arthur S. Sullivan

---

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

---

May 29 & 30; June 5 & 6, 1992  
at 8:00 PM

May 31 & June 7, 1992  
at 3:00 PM

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is devoted to authentic productions 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. President Tim Briceland-Betts and Producer Kent Woods are always pleased to welcome new members to the organization. If you would like to become a member of VLOC as a performer, technical staff, or support member, or if you would just like to be kept informed of our activities, please sign our mailing list book in the lobby during Intermission (or after the show).

## Become a Member!

As a sponsor of VLOC,  
you'll receive for one year:

- A tax-deductible contribution!
- A free ticket to each show!
- Your name in our program!
- Press party passes!
- Our newsletters!
- Voting privileges!

\$100 and up to be a VLOC Angel  
\$50-99 to be a Patron  
\$25-49 to be a Sponsor

Won't you sign up  
at our table in the lobby?  
Or put your name on our mailing list!

# The Mikado

-or-

## The Town of Titipu

**Stage/Music Director**  
Barry Morley

**Assistant Music Director/Conductor**  
Larry Garvin

**Artistic Director**  
Rosalie Santilhano

**Choreographer/Associate Director**  
Dee Hoffman

### The Cast

The Mikado of Japan ..... Bob Patterson  
Nanki-Poo (*His Son, disguised as a wandering minstrel, and in love with Yum-Yum*)  
..... Christopher Carrico  
Ko-Ko (*Lord High Executioner of Titipu*) ..... John Perine  
Pooh-Bah (*Lord High Everything Else*) ..... Gordon Brigham  
Pish-Tush (*A Noble Lord*) ..... Gregory Robertson  
Yum-Yum (*One of Ko-Ko's Wards*) ..... Jennifer Robertson  
Pitti-Sing (*Yum-Yum's Sister*) ..... Armour Ratcliffe  
Peep-Bo (*Yum-Yum's Sister*) ..... Shirley Friedman  
Katisha (*An Elderly Lady, in love with Nanki-Poo*) ..... Rosalie Santilhano

### **A Chorus of Schoolgirls, Nobles, Guards, and Coolies**

Anne Bard, Christopher Beach, Peter E.M. Beach, Don Benson,  
Stephanie Brigham, Jenny Caughlan, Lynne Claflin,  
Fran Fleming, Joy Foust, Tom Fuchs, Virginia S. Garber,  
Barry Grinnell, Leta M. Hall, Bob Jacobson, Lyle Jaffe,  
Charlie Johnston, Louisa Kwan, Kate Lawniczak, Malinda Lloyd,  
Ron Lloyd, Barbara V. Naleszkiewicz, Victor Hugo Porras,  
Jane Price, Judith Rubinstein, Rusty Suter,  
Georgia C. Townsend, Jack Wells, Kent Woods

The action takes places at Ko-Ko's official residence.

#### **FOR YOUR INFORMATION**

**A fog machine will be used during this production. Persons who are concerned about the possibility of allergic reactions to the mist are encouraged to review the Material Safety Data Sheet at the Box Office.**

**Thank you.**

# Musical Numbers

## Overture

### Act 1

1. If You Want to Know Who We Are (*Opening Chorus & Recitative*)  
..... Nanki-Poo & Men
2. A Wand'ring Minstrel, I (*Solo & Chorus*) ..... Nanki-Poo & Men
3. Our Great Mikado, Virtuous Man (*Solo & Chorus*)  
..... Pish-Tush & Men
4. Young Man, Despair (*Recitative*)..... Nanki-Poo & Pooh-Bah
5. Behold the Lord High Executioner (*Chorus & Solo*)Ko-Ko & Men
6. Comes a Train of Little Ladies (*Chorus*) ..... Girls
7. Three Little Maids From School Are We (*Trio & Chorus*)  
..... Yum-Yum, Peep-Bo, Pitti-Sing, & Girls
8. So Please You, Sir, We Much Regret (*Quartet & Chorus*)  
..... Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, & Girls
9. Were You Not to Ko-Ko Plighted (*Duet*)Yum-Yum & Nanki-Poo
10. I Am So Proud (*Trio*) ..... Pooh-Bah, Ko-Ko, & Pish-Tush
11. With Aspect Stern and Gloomy Stride (*Finale of Act I*)  
..... Ensemble

### Act II

12. Braid the Raven Hair (*Opening Chorus & Solo*) ... Pitti-Sing & Girls
13. The Sun, Whose Rays Are All Ablaze (*Song*) ..... Yum-Yum
14. Brightly Dawns Our Wedding Day (*Madrigal*)  
..... Yum-Yum, Pitti-Sing, Nanki-Poo, & Pish-Tush
15. Here's a How-De-Do! (*Trio*) .... Yum-Yum, Nanki-Poo, & Ko-Ko
16. Mi-Ya Sa-Ma (*March of the Mikado's Troops, Chorus, & Duet*)  
..... Mikado, Katisha, Girls, & Men
17. A More Humane Mikado (*Solo & Chorus*) .Mikado, Girls, & Men
18. The Criminal Cried As He Dropped Him Down (*Trio & Chorus*)  
..... Ko-Ko, Pitti-Sing, Pooh-Bah, Girls, & Men
19. See How the Fates Their Gifts Allot (*Glee*)  
..... Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko, & Katisha
20. The Flowers That Bloom In the Spring (*Song*)  
..... Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, & Pooh-Bah
21. Alone, and Yet Alive! (*Recitative & Song*) ..... Katisha
22. Willow, Tit-Willow (*Song*) ..... Ko-Ko
23. There Is Beauty In the Bellow of the Blast (*Duet*)  
..... Katisha & Ko-Ko
24. For He's Gone and Married Yum-Yum (*Finale of Act II*)  
..... Ensemble

# Production staff

**KENT WOODS**  
 Producer

Assistant Producer..... Barry Grinnell  
 Set Design/Master Carpenter..... Gordon Brigham  
 Lighting Design..... Jonathan Lawniczak  
 Costume Design..... Kate Lawniczak  
 Technical Supervisor (Rockville Civic Center)..... Lew Dronenburg  
 Stage Manager..... Pamela Hodges  
 Assistant Stage Manager..... Gaye Freese  
 Lighting Execution..... Scott Lord  
 Rehearsal Pianists..... Jenny Bland, Nancy Ferguson  
   Judy Gardner, Louisa Kwan, Arthur Smith  
 Make-Up..... Malinda Lloyd, Lynne Claflin, Leta Hall  
   Joe Monto, Barbara Naleszkiewicz, Rusty Suter  
 Properties..... Lyle Jaffe  
 Tickets..... Caroline Hummel  
 Program..... Leta M. Hall, Pamela Hodges  
 House Manager..... Tim Briceland-Betts, Mary Reagan  
 Set Construction & Painting..... Bob & Venetta Bennett  
   Tim Briceland-Betts, Gordon Brigham, Leta Hall  
   Debbie Hansen, Kim Haug, Bob Jacobson  
   Donna & Lyle Jaffe, Gina Nowacki  
   John Perine, Judith Rubinstein, Kent Woods  
 Costume Construction..... Kate Lawniczak, Stephanie Brigham  
   Lynne Claflin, Donna Jaffe, Malinda Lloyd  
 Videotaping..... Syril Kline  
 Photography..... Tom Fuchs  
 Refreshments..... The Wooden Shoe Pastry Shop  
 Costume Storage..... Donna & Lyle Jaffe  
 Set Storage..... Gordon & Stephanie Brigham  
   Harry Leet, Rockville Civic Center

*Illustrations from Victorian Pictorial Borders, Carole Belanger, ed; Dover Publications, Inc., NY; Music stands and lights courtesy of Rockville Musical Theatre and Christ Congregational Church; Bass drum courtesy of the Naval Surface Warfare Center; Timpani courtesy of the Earle B. Wood Middle School.*

779-8391



**the YARN SHOP**     7336 Baltimore Boulevard  
 College Park, Maryland 20740

Yarns For Knitting, Crocheting, Counted Thread,  
 Crewel, Needlepoint

## The story of the Opera

Before the action begins, Nanki-Poo has fled from the court of his father, the Mikado of Japan, to escape marriage with Katisha, an elderly lady. Assuming the disguise of a musician, he has then fallen in love with a fair maiden, Yum-Yum; but he has been prevented from marrying her by her guardian, Ko-Ko, who wishes to marry her himself. Ko-Ko, however, has been condemned to death for flirting; and when Act I opens, Nanki-Poo is hastening to the court of Ko-Ko in Titipu to find out whether Yum-Yum is now free to marry him.

Nanki-Poo learns that Ko-Ko has, instead, become Lord High Executioner, thus preventing the sentence of decapitation from being carried out. Ko-Ko is, in fact, going to marry Yum-Yum that very afternoon.

Everything seems to be going well for Ko-Ko, but suddenly a letter comes from the Mikado ordering him to execute somebody or else lose his position of Lord High Executioner. He is in a quandary to find someone to execute, when Nanki-Poo appears, bent upon suicide because he cannot marry Yum-Yum. By conceding to him the right to marry Yum-Yum for a month, Ko-Ko persuades Nanki-Poo to be the subject for the public execution when that month is up. There is general rejoicing in this apparent solution to the problem, marred only by the unexpected appearance of Katisha, in quest of Nanki-Poo. She is driven away, but threatens to go to the Mikado about the matter.



**PIZZA STOP**  
PLAZA DEL MERCADO  
2231 BEL PRE RD.  
**598-3200**

PIZZA • SUBS • SALADS • DINNERS

**FREE DELIVERY**  
**WE DELIVER BEER**  
WITH FOOD ORDERS • PROOF OF AGE REQUIRED

DINNERS INCLUDE SALAD & GARLIC BREAD  
LASAGNA • MANICOTTI  
VEAL PARM. OR EGGPLANT PARM. WITH SPAGHETTI  
SPAGHETTI WITH MEATBALLS

Act II opens with Yum-Yum preparing for her marriage with Nanki-Poo. Ko-Ko then comes in with the news that he has just discovered a law stating that when a married man is executed his wife must be buried alive. To save Yum-Yum from that fate, Nanki-Poo decides to kill himself at once. But this again forces Ko-Ko to find someone to execute (especially as he has heard that the Mikado is at that moment on his way to Titipu). Nanki-Poo magnanimously offers himself for immediate decapitation, but Ko-Ko is unable to perform the act without some practice. Another way out of the difficulty presents itself: Ko-Ko has Pooh-Bah make a false affidavit that Nanki-Poo has been executed, and bids Nanki-Poo and Yum-Yum leave the country.

The Mikado soon appears. Ko-Ko thinks that the object of this visit is to see whether the execution has taken place. He accordingly produces the affidavit and describes the execution. But the Mikado has actually come at the prompting of Katisha in search of his lost son. When the Mikado learns that the person whom Ko-Ko has supposedly executed is really the Mikado's son, Ko-Ko, and his accomplices are declared guilty of "compassing the death of the Heir Apparent." The only hope for them is to admit the falsehood of the affidavit and produce Nanki-Poo alive. But, as Nanki-Poo has already married Yum-Yum and so cannot marry Katisha, Katisha will surely insist on the execution of Nanki-Poo and Yum-Yum. Ko-Ko solves the problem by offering his hand to Katisha; and, after he sings her the touching ballad of "Tit-willow," she accepts him. The end of the opera comes with Nanki-Poo revealing himself as the son of the Mikado.

 **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.**

## Under the Lights

**Anne Bard** (Chorus) makes her 1st singing appearance outside of her car. She tried to do *The Mikado* while driving, but found it hard to maneuver on stage.

**Christopher Beach** (Chorus) goes from a "Townsperson" in *Yeomen* to a "Gentleman of Japan" in his 2nd VLOC show. Chris is trying (but not too hard!) to live up to this honor.

**Peter E.M. Beach** (Chorus) has returned to the VLOC stage for his 3rd show. Fearing he was typecast as a Yeoman, Peter is demonstrating his versatility in *The Mikado*.

**Don Benson** (Chorus) is in his 2nd production of *The Mikado*. "My first time was 3rd grade as Nanki-Poo himself! Since then, my voice has dropped a bit." Don is now a baritone.

**Gordon Brigham** (Pooh-Bah) just retired as principal dancer for Big Ed's Ballet and Auto Repair. Didn't get a lot of height but his lifts were pretty stylish. Before that he was a part-time Messiah, mostly for tax purposes, for Random Evangelical Beacons, Inc. He'd go weeks without a messianic thought, his eyes clouded up, they quit bringing him offerings, and he was asked to leave his temple/cubicle. He's excited about his current project - The Lemmings Movement: An Alternative to Presidential Politics.

**Stephanie Brigham** (Chorus) is in her 10th VLOC show and her 2nd *Mikado*. She loves rehearsing and performing with her husband and friends. During the day she teaches first grade.

**Christopher Carrico** (Nanki-Poo) was last seen with VLOC as Captain Corcoran in *H.M.S. Pinafore* last season. Before *Pinafore*, Chris was seen in many lead roles in the area, his favorite roles being Che Guevara in *Evita*, Tevye in *Fiddler on the Roof*, and Nemorino in *The Elixir of Love*. In quest of the unseen truth amongst his fellow mortals, Chris also sings in a local church in Frederick. Chris would also like to take this time to thank his folks and family for their much appreciated fortitude and for dealing with this "unendurable existence." And, oh yeah, thanks be to God.

**Jenny Caughlan** (Chorus) is happy to be back in her 7th VLOC production after a five-year break. She greets all people from Akron and other alien worlds.

**Lynne (with an "e") Claflin** (Chorus), moonlights from her day job by turning Japanese in this her 3rd VLOC performance. Lynne recently appeared as a Mom in *Yeomen*, and in the unforgettable *Three Little Maidlettes*.

**Fran Fleming** (Chorus) is being rewarded for all of her years with the company by being responsible for a chorus of giggling girls. Fran hopes not to be rewarded again anytime soon.



**Joy Foust** (Chorus) is happy to be in her 2nd VLOC production and hopes to be an opera star when she "grows up."

**Shirley Friedman** (Peep-Bo) has been with VLOC for 13 years and has done many and various roles. Her daughter Lauren, age 3, goes to rehearsals with Shirley and seems to be very interested in performing. (*Editor's note: Lauren usually learns the blocking faster than some of us in the chorus.*) Shirley would like to thank her mother, Rosalie Santilhana (Katisha) for all her wonderful help and support through the years.

**Tom Fuchs** (Chorus), another VLOC regular, once again lends strong support to the tenor section of our chorus.

**Virginia S. Garber** (Chorus) was warned that if she did not turn in a bio on time, one would be written for her full of innuendo and hearsay. This will teach her that we mean it.

**Barry Grinnell** (Chorus/Assistant Producer) has played a variety of supporting roles in other VLOC G&S productions, the latest being Arac in VLOC's *Princess Ida*.

**Leta M. Hall** (Chorus), although a shy little thing in "real" life, has no trouble *pretending* to be a flibbertigibbet on stage in *The Mikado*, her 3rd appearance with VLOC.

**Bob Jacobson** (Chorus) - husband, father, weatherman - 5th VLOC show - six shows with the Juneau Alaska Lyric Opera - just for K(i)LL - bio fewer than 25 words.

**Lyle Jaffe** (Chorus) - "Tex" to his friends - thought that *The Mikado* was a western. He is sorry he's not using his 10-gallon hat on stage, but does wear his spurs under his kimono.

**Charlie Johnston** (Chorus) has gone from boy soprano to the high glory of the VLOC chorus. Other roles include Samuel (*Pirates*) and Balthazar (*Amahl and the Night Visitors*).

**Louisa Kwan** (Chorus) is in her 2nd production with VLOC. She is currently studying dance at Feet First Jazz and Tap Studio and will continue to be an active member of VLOC.

**Kate Lawniczak** (Chorus) - Maid in Japan - dedicates her performance to her long-suffering husband, four children, and McDonald's drive-through.

**Malinda Lloyd** (Chorus) most honorable spouse of Rucky Rroyd. 2nd show with VLOC - what a feet!

**Ron Lloyd** (Chorus) Rucky Rroyd: Tallest gentleman of Japan.

**Barbara V. Naleszkiewicz** (Chorus), Broadway-bound senior at Springbrook, performs her 5th and final production with VLOC. "Lord, we know what we are but know not what we may be." Willy.

**Bob Patterson** (The Mikado) is making his debut with VLOC; however, he is no stranger to Washington theatre. He was recently seen in *Kismet* at the Harlequin Dinner Theatre and played Paul in *Carnival* with the Annapolis Summer Garden Theatre. Recent roles have also included Fred in *Kiss Me, Kate* in Reston, VA; Will Parker with the Rockville Musical Theatre's *Oklahoma!*, and Ravenal in the Lazy Susan Dinner Theatre production of *Show Boat*. In his previous *Mikado* experience he has played Pooh-Bah and he is happy to have been promoted to Mikado with VLOC.

**John Perine** (Ko-Ko) is delighted to resume his sporadic string of appearances with VLOC, numbering about 15 productions over more years than he cares to admit. Principal roles have included Gama (*Princess Ida*), Bunthorne (*Patience*), Major-General (*Pirates*), Captain and Sir Joseph (*Pinafore*), Point (*Yeomen*), Robin (*Ruddigore*), and Giuseppi (*Gondoliers*). With the Washington Savoyards, he has played Ko-Ko, Bunthorne, Robin, The Duke (*Gondoliers*), and Mr. Wells (*Sorcerer*). John has also performed with the British Embassy Players Touring Group, Montgomery Light Opera, Rockville Musical Theater, and Rockville Little Theater. He seems to be in a Gilbert & Sullivan rut, but has occasionally deviated from this norm.

**Victor Hugo Porras** (Chorus) favors basic black and insists kimonos don't fit, so, with aspect stern and pot of tea, he is the only English butler found in Japan.

**Jane Price** (Chorus) is - finally! - in her first on-stage role after years of sewing, supporting, and being a Yum-Yum's Mom. She teaches English in her spare time.

**Armour Ratcliffe** (Pitti-Sing) is making her first appearance with VLOC. Tiring of winning the hearts of callow tenors, Armour is pleased to attract the notice of the more mature bass-baritone. She hopes in future to win over other such admirable men as Wilfred Shadbolt, Dick Deadeye, and the Pirate King, possibly starting a trend among G&S sopranos. Armour has performed with the New Orleans Opera, the Boston Concert Opera, and The Arlington Players. Her roles include Frasquita in *Carmen*, Lakme in *Delibes*, Rosina in *The Barber of Seville*, Abigail in Ward's *The Crucible*, Mabel in *The Pirates of Penzance*, and Elsie in *The Yeomen of the Guard*.

**Gregory Robertson** (Pish-Tush) erstwhile trumpet player, takes pride in bringing forth (in one lesson!) the remarkable natural talent of Mr. Carrico - whose name will become to the 1990s what Tommy Dorsey's was to the 1940s. Greg has also trod the boards in divers endeavors, including Bunthorne in *Patience* (U-MD Opera Theater) Aeneas in Purcell's ever-popular *Dido & Aeneas* (U-MI Summer Opera), El Gallo in *The Fantasticks* (also Michigan), the title role in *Don Giovanni* (Mich. again), and Merlin in *Camelot* (the Musicana Dinner Theater). Greg, resident of our fair city (Rockville), shares lodgings with Yum-Yum (see below), their cat Aida Lott, and their illustrious Peruvian cavy, Pigasus.

**Jennifer Robertson** (Yum-Yum) is enjoying her silliest role yet with VLOC, after having been seen as Elsie (*Yeomen of the Guard*) and Josephine (*H.M.S. Pinafore*). Jennifer received her Master's in Music from Catholic University of 1988 and sings professionally in Washington area churches, choral groups and community opera companies. VLOC has given her the opportunity to be in the spotlight and sing with other people who love to be the center of attention while making fools of themselves.

**Judith Rubinstein** (Chorus) is in her 2nd VLOC production. She is a government employee, and on Sundays, imposes scholastic trammels on little maids and little men at religious school.

**Rosalie Santilhano** (Katisha) is an accomplished G&S performer who has sung all of the contralto and most of the soprano roles in the canon. She received her voice and acting training in her native Holland. She has contributed on stage to VLOC's past productions of *The Pirates of Penzance* (Ruth), *The Mikado* (Katisha), *Iolanthe* (Fairy Queen), *H.M.S. Pinafore* (Buttercup), *The Yeomen of the Guard* (Dame Carruthers), *The Gondoliers* (the Duchess of Plaza-Toro), and as Artistic Director for *The Yeomen of the Guard* and this presentation of *The Mikado*.

**Rusty Suter** (Chorus) is delighted to be "eighteen and under" again (twice in one lifetime: a remarkable feat, attainable only by the direction of her lifelong friend and mentor, Barry Morley).

**Georgia C. Townsend** (Chorus) is in her 2nd production with VLOC. She previously performed in G&S, as well as other musical theater productions, in Dover, Delaware.

**Jack Wells** (Chorus) in his first production with VLOC, has previously appeared in roles ranging from Col. Fisby (*Teahouse of the August Moon*) to Mephistopheles in Gounod's *Faust*.

**Kent Woods** (Chorus) has performed in many VLOC productions. As producer of *The Mikado*, Kent has been far too busy to learn his part. He'll be singing baritone or tenor, depending on the person next to whom he stands in the chorus.

## **Wooden Shoe pastry shop**



*Cakes for All Occasions      Full Line of Baked Goods  
Homemade Breads without Preservatives*

11301 Georgia Avenue, Wheaton, Md. 301/942-9330  
Owners: Abraham & Rosalie Santilhano

# Glossary

## Words/Phrases in Order of Appearance

*Note from the author of the Glossary:* For authoritative explanations of all Gilbert's legal and political terms, you cannot do better than refer to Andrew Goodman's *Gilbert & Sullivan at Law*, London: Associated University Press, 1983.

**Serried** [in serried ranks assembled]: Shoulder to shoulder.

**Capstan** [We'll heave the capstan round]: A manually operated reel for hauling in ropes aboard a ship.

**As the fiddler swings us round:** The work of heaving up the anchor with a capstan was often given tempo by a man playing a fiddle. One more opportunity for you students of music.

**Decapited:** Gilbert's poetic license applied to decapitated.

**Pre-Adamite** [of Pre-Adamite ancestral descent]: Before Adam and Eve in the Garden of Eden.

**Ablutioner** [You very imperfect ablutioner]: Pooh-Bah seems to imply that Nanki-Poo needs a bath, which at first seems out of character for a Gilbertian tenor. But remember that he has been traveling for a month, or nearly, and without so much as a pocket handkerchief to mop his brow or dust his sandals. Then, too, there are just so many words that rhyme with *executioner*.

**Cut a dash:** Put on a showy display.

**Up in dates** [All children who are up in dates]: This refers to little terrors who have memorized a bunch of historic dates and can't wait to prove they know more than you. Psyche, in *Princess Ida*, had been such an exhibitionist at an earlier age.

**Guy** [who dresses like a guy]: This refers to the effigies of Guy Fawkes that are burned each November 5 in Britain. Jane W. Stedman notes that the phrase "was also current in Gilbert's day as meaning someone grotesque or ridiculously dressed - in this case the lady dresses inappropriately in attempting to look fashionable."

**Tremendous swell:** A person whose bearing and attire give every evidence of conspicuous consumption and self-esteem.

**Lucius Junius Brutus** [My father, the Lucius Junius Brutus of his race]: LJB was a Roman counsel who lived about 500 B.C. He condemned his own two sons to death when they were caught in a plot to restore the monarchy.

**Capital** [To flirt is capital]. Capital here means both wonderful and punishable by death. To pun is capital, too.

**Con fuoco** [To embrace you thus, con fuoco]: Italian phrase meaning "with fervor."

**Gioco** [Would distinctly be no gioco]: Italian for child's game, joke, fun, or jest.

**And for that I should get toco:** For today's audiences this is one of the most confusing expressions in the entire G&S canon. The OED defines toco as slang for chastisement or corporal punishment. There is good evidence that it was a common expression in Victorian England. I think we can conclude that the term was understood in the vernacular of the day, but mystifies people today. Yum-Yum can accompany toco with a finger drawn across her throat. If people still don't understand, it's their own fault for not owning a copy of the *Lexicon*.

**Distracted:** [Yum-Yum distracted]: Frantically unhappy.

**O ni! bikkuri shakkuri to!** This is the chorus's uproar for drowning out Katisha's expose. Many authorities have proposed translations. There emerges no clear-cut consensus, but a vague pattern arises somewhat along the line of "Demon, you surprise and shock us!" As for Gilbert, he says only that it is a humorous song. That ought to be good enough for us.

**Tocsin** [Though the tocsin sound, ere long]: A warning bell.

**Miya sama:** The start of the chorus at the entry of the Mikado. The words are an authentic Japanese marching song of Gilbert's day. Gilbert avers, perhaps facetiously, that it is (or was) the Japanese national anthem. The meaning is approximately as follows: "Oh, Prince, what is that fluttering in front of your horse?" A second verse, which Gilbert omits, gives this reply: "It is the imperial standard given to us to carry with us as we go to punish enemies of the Imperial Government."

**Philanthropist** [a true philanthropist]: One who does good deeds inspired by a love of mankind; just the sort of person who organizes amateur G&S performances.

**Buffer** [We only suffer to ride on a buffer]: One of those big shock absorbers you see on the ends of British railroad cars. If you've never seen one, take our word for it: they make uncomfortable riding.

**Parliamentary trains:** In 1844 the British Parliament decreed that every station on every railroad must be served by at least one third-class passenger train each day. Such journeys were obviously slow, tedious, and uncomfortable.

**Snickersnee:** An old, jocular word for a long knife or small sword; the term is from the Dutch *snik and snee*, a sailor's knife.

**Sepulchre** [Oh, sepulchre!]: A tomb, or grave, or burial vault.

[Glossary from *The Gilbert & Sullivan Lexicon* by Harry Benford; Sarah Jennings Press, Ann Arbor, Michigan.]


*Our thanks, again, to LTG for his kind assistance.*

## VLOC Board of Directors

Tim Briceland-Betts, President  
Gordon Brigham, Vice President  
Rosalie Santilhano, Artistic Director  
Barry Grinnell, Treasurer  
Leta Hall, Recording Secretary  
Shirley Friedman, Membership Secretary  
Diana Fortuna, Member at Large  
Larry Garvin, Member at Large  
Lyle Jaffe, Member at Large  
Kent Woods, Member at Large

## Honorary Board Members

Kathy Barry, National Theater  
Peter Kline, Author & Educator  
Robert Levey, Columnist, Washington Post  
Constance A. Morella, Member of Congress  
Edward Walker, WRC Radio

	<b>Principal Mutual Life Insurance Company</b>
Registered Representative	Agent
<b>Alan F. Goldkind</b>	Suite 410
Home Office	1801 Rockville Pike
The Principal Financial Group	Rockville, MD 20852
Des Moines, Iowa 50392-0200	(301) 468-0077
(800) 247-4123/FAX (515) 248-4745	

<i>Microbiologically Assisted</i> GENERAL DENTISTRY	
<b>JOSEPH DAVIDSON, D.D.S.</b>	
Hawthorn Office Park 10778 Hickory Ridge Road Columbia, Maryland 21044	Telephone: 410-997-9494 301-596-0155

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. **Angels** have donated \$100 or more; **Patrons** \$50-99; and **Sponsors** \$25-49. Space limitations prevent us from individually acknowledging contributions of less than \$25, but we do appreciate the support, and thank you for it "most politely, most politely!"

### *Angels*

Larry T. Garvin  
Norris & Joan Hekimian  
Charles Sheridan (in honor of Fred Houghteling)  
Mr. & Mrs. Foster Woods

### *Patrons*

Timothy, Deborah, and Alaina Briceland-Betts  
Peter Fisher  
Susan Ellen Holleran

### *Sponsors*

Bailer Enterprises, Inc.  
Joseph R. Beever  
Robert Bendel  
Dr. & Mrs. Maxwell Boverman  
Walter Bradley  
Herbert Daniel Brewster  
Charles & Lois Christensen  
Carol Crannell  
Dr. & Mrs. Avron Douglis  
Virginia Downes  
John & Shirley Dunsmoor  
France Fleming, Mike & Kim  
Joe & Rose Marie Flynn  
Tom & Susan Francis  
to honor Lyle & Donna Jaffe  
Mr. & Mrs. Archie Ginn  
Mr. & Mrs. Everett W. Gross  
Mr. & Mrs. D.Y. Hovsepian  
Marvin & Sandra Kahn  
Dawn & Tony Keyes

Julian Lazrus  
Harry & Helen Leet  
Hannah Lieberman  
John & Evelyn Lyding  
Patricia Meagher  
(to honor Linda Lynch)  
Violet & Frederick Mies  
Hugh & Marjorie Morris  
Herbert Pahl  
Rita Permut  
Barbara Robinson  
Francis & Merna Roche  
Margaret (Peg) Sante  
Louis Schwalb  
Leroy Schwarzkoph  
Isabelle Sneary  
Kenneth & Terry Stark  
Alison Verdi  
Dr. & Mrs. John Withers  
Marie Yudowitch

## Behind the Scenes

**Jenny Craley Bland** (Rehearsal Accompanist), when not engaged in translating or in nagging her two teenagers, involves herself in various amateur musical activities as accompanist, singer, and director. "VLOC is the craziest group I've played for," she says, "so naturally rehearsals are the high point of my week."

**Gaye Freese** (Assistant Stage Manager) is participating in her 2nd VLOC show. After being chased about by halberd-wielding yeomen in VLOC's recent *Yeomen of the Guard*, Gaye has decided to retreat to the relative safety of backstage. In order to prepare for the awesome responsibility of Assistant Stage Manager-ship, Gaye has been practicing speaking softly and exhibiting endless patience, tact, and ingenuity like her friend and mentor, Pam. In the future, Gaye will probably stick to less hazardous hobbies, such as bungee-jumping, cliff-diving, and fire-walking.

**Judy Gardner** (Rehearsal Accompanist) has been with VLOC long enough to know better, but she continues to accompany us anyway, looking only slightly glassy-eyed by the end of the rehearsal schedule. Known for her patience, good humor, and ability, Judy is faster than a speeding downbeat, more powerful than a patter baritone, and able to turn score pages in a single 16th note. In fact, it has been rumored that only able Stage Manager Pam Hodges exhibits more amazing skill and good fellowship. *(Editor's Note: This bio was written by neither Judy nor Pam. Judy - may I have a C-E-G?)*

**Larry Garvin** (Assistant Music Director/Conductor), after his recent efforts for VLOC as Jack Point and Sir Joseph, has sensibly taken a role which requires him to make no sound whatever and keep his back to the audience. The occasional temper tantrum aside, he now spends his time mumbling inaudibly about diction and volume under the pretense of helping train the chorus and principals. The Washington law firm of Shea & Gardner, doubtless operating under some misguided notion of charity, continues to employ Larry as a lawyer. During off hours, he is writing a wacky musical comedy based on the Exxon Valdez oil spill (with Roseanne Arnold as the reef).

**Pamela Hodges** (Stage Manager) believes that working backstage is, at the least, as much fun as performing onstage. While it is true that the technical personnel don't get as much outright applause for their efforts (after all, it's the nature of the beast), the camaraderie and conspiracy which is inspired between the cast and the crew (such as plotting against otherwise admired and respected company members, right, LMH?) more than makes up for any dearth of public kudos. Anyway, stage managing is easy when you have as many twin siblings as Pam does to keep things in the proper perspective!



**Dee Hoffman** (Choreographer) is in her 9th show with VLOC. After putting up with various indignities on stage, Dee is now subjected to new and different indignities while working with the chorus. We are not sure if working on these shows keep Dee sane enough for real life, or if real life is the only thing that keep her sane enough to work on these shows. We suspect the latter, since in "real life" Dee has her wonderful husband and terrific kids, her beloved Freud and chocolate chip cookies, and genuine double pirouettes (to the left).

**Jonathan Lawniczak** (Lighting Design) has been active in stage lighting ever since he discovered that running lights would allow him to 1) get out of the house with impunity; and 2) whisper in low tones to his female friends on the other headsets. He has been involved in several VLOC shows so far and, although he often threatens to retreat to the nearest monastery at our call, we are usually able to lure him back to the boards. The cast would like to thank Jon for keeping them so - **alert** - during the performances.

**Scott Lord** (Lighting Execution) is also involved in his 2nd VLOC production. Scott's previous lighting experience was during the golden age of radio (prenatally, what an achievement!) so he is very glad to be working where his efforts are more visible. Scott wishes that some of his better suggestions - Day-Glo kimonos and black light, for instance - had been taken more seriously by the rest of the crew. Someday they will see the brilliance of his "brain which teems with endless schemes both good and new for the lighting crew, poor lighting crew."

**Barry Morley** (Stage/Music Director), who has probably done more of these things than is good for him, is on his way into the setting sun.

**Announcing our next production:**

**Gilbert & Sullivan's**

**Ruddigore**

**Opening in October 1992**

**Audition dates to be announced**

## Members of the Orchestra

### VIOLIN

Bonnie Barrows,  
Concertmistress  
Carolyn Larson  
Allie Laban  
Susan Kinoy  
Jennifer Lloyd  
Jim Rodgers  
Joelle Crowder

### VIOLA

Otto Willim  
Amanda Laudwein  
Lynn Allen

### CELLO

Liz Luck  
Katie Coolbaugh  
Jeff Allen

### BASS

Dave Ross

### OBOE

Mary Ann Ruehling

### FLUTE

Pauline Summers  
Louise Hill

### CLARINET

Joe Rosen  
Irwin Papish  
Gene Sober

### FRENCH HORN

David Loomis  
Don Hunter

### BASSOON

Bryan Young

### TRUMPET

Bernie Rappaport  
Glenn Snyder  
Les Elkins  
Tom Gleason

### TROMBONE

Don Allen  
Michael Steadman

### PERCUSSION

Tom Christy  
George Huttlin

### CONTRABASS

**GLOCKENSPIEL**  
Arcangelo Spumoni

### CHINCOTEAGUE, VIRGINIA RENTAL PROPERTY

Lovely, Civil War era farmhouse located near the peaceful community of Chincoteague is available for vacations, getaways. The house has 3 bedrooms, air conditioning, screened porches, and a large yard with a majestic oak. June weeks are \$400; available through the summer and fall. Call Todd Kelly, (202) 362-1107.

The Victorian Lyric Opera Company proudly announces

# *The Great Gilbert & Sullivan Sing-Out*

*A Musical Marathon*  
honoring the sesquicentennial of Sir Arthur Sullivan

June 19, 20, and 21, 1992

VLOC invites you to be part of a unique musical program to honor the 150th anniversary of the birth of the great composer, Sir Arthur Sullivan, by singing all of the Gilbert & Sullivan operettas in one day.

Three days of special events are planned. The celebration will begin on Friday evening, June 19, 1992, with an elegant anniversary reception and buffet in honor of Sir Arthur in the mansion of the Rockville Civic Center. Early in the morning of Saturday, June 20, at F. Scott Fitzgerald Theatre, we will begin "The Great Gilbert & Sullivan Sing-Out." The "Sing-Out" will provide the opportunity for admirers of the Gilbert & Sullivan operettas to sing the complete musical scores of all 13 of the intact operettas in a single day! We believe this immense undertaking can be accomplished in a mere 16 hours, from 8:00 a.m. to midnight. On Sunday, June 21, survivors will gather for an "I can't believe I sang the whole thing" brunch.

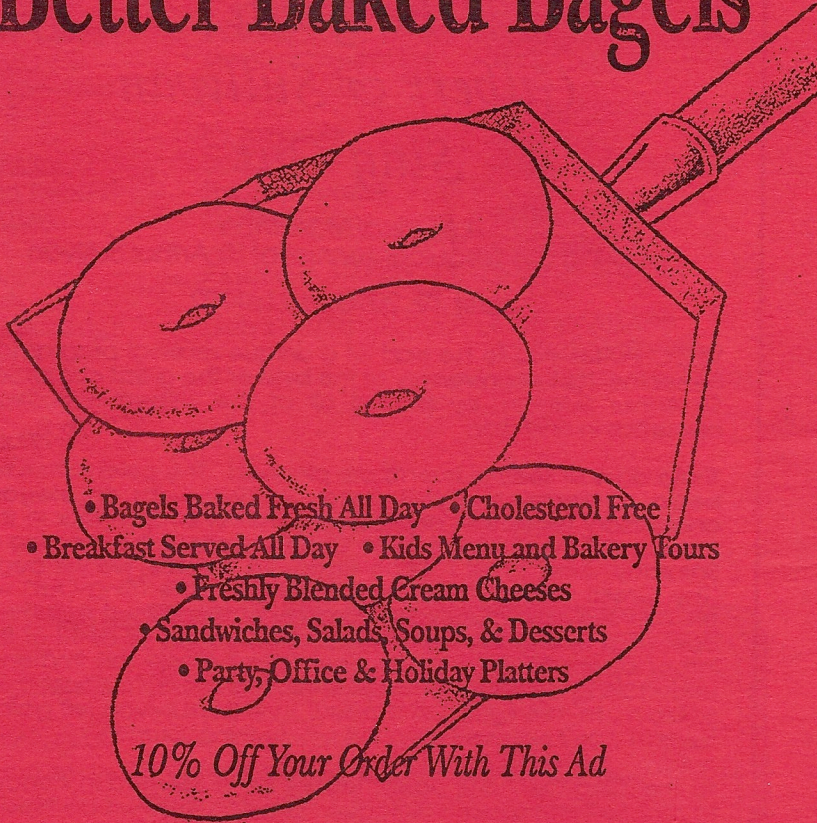
At the "Sing-Out," the operettas will be presented in concert format, without spoken dialogue. Leading roles will be filled in advance through the registration process, and chorus roles will be available to all on a first-come basis. The singers will be accompanied by piano, although for some of the operettas a small ensemble of instruments may be used.

Please join us at this once-in-a-lifetime celebration! If you are interested in participating in the "Sing-Out," please leave your name and address in the canister we have designated for this purpose in the lobby, or call 202/797-3620, and we will send you a brochure. If you are interested in attending the marathon, please call 301/445-0020 for ticket information.



CHESAPEAKE  
**BAGEL BAKERY**

# Better Baked Bagels



- Bagels Baked Fresh All Day • Cholesterol Free
- Breakfast Served All Day • Kids Menu and Bakery Tours
- Freshly Blended Cream Cheeses
- Sandwiches, Salads, Soups, & Desserts
- Party, Office & Holiday Platters

*10% Off Your Order With This Ad*

Hours: Monday - Friday: 6:30 am - 7:00 pm

Saturday: 7:00 am - 7:00 pm

Sunday: 8:00 am - 5:00 pm

**Wintergreen Plaza Rockville**

865-D Rockville Pike • 738-3788