



*Victorian Lyric Opera Company
presents*

Ruddigore

or The Witch's Curse

Book by William S. Gilbert **Music by** Arthur Sullivan

Directed by Andrew Joffe **Music Direction by** Victoria Gau

October 9, 10, 16, & 17, 1992
at 8 p.m.

October 11 & 18, 1992
at 2 p.m.

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

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 Theater. The company is a community-based group and derives its operating finances from ticket sales, member dues, and individual donations. VLOC is always pleased to welcome new members to the organization. If you would like to become a member as a performer, technical staff or support member, or would just like to be kept informed of our activities, please sign our mailing list in the lobby during Intermission (or after the show).

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Ruddigore

-or-

The Witch's Curse

Director

Andrew Joffe

Music Director/Conductor

Victoria Gau

Choreographer

Dee Hoffman

Artistic Director

Rosalie Santilhano

The Cast

Sir Ruthven Murgatroyd (*disguised as Robin Oakapple*)..... John Perine
Richard Dauntless (*his foster brother*)..... Joel Sorensen
Sir Despard Murgatroyd (*a wicked baronet*)..... Larry Garvin
Old Adam Goodheart (*Robin's servant*)..... Larry Bostian
Rose Maybud (*a village maiden*)..... Rose Drance
Mad Margaret Xina Lowe
Dame Hannah (*Rose's Aunt*)..... Shirley Friedmann
Zorah (*a professional bridesmaid*)..... Diana Veilleux
Ruth (*a professional bridesmaid*)..... Leta Hall
Sir Rupert Murgatroyd, first baronet..... Himself
Sir Jasper Murgatroyd, third baronet..... Himself
Sir Lionel Murgatroyd, sixth baronet..... Himself
Sir Conrad Murgatroyd, twelfth baronet..... Himself
Sir Desmond Murgatroyd, sixteenth baronet..... Himself
Sir Gilbert Murgatroyd, eighteenth baronet..... Himself
Sir Mervyn Murgatroyd, twentieth baronet..... Himself
Sir Roderic Murgatroyd, twenty-first baronet.... Gordon Brigham

Chorus of Officers, Ancestors, Bridesmaids, Villagers

Stephanie Brigham, Lynne Claflin, Mattie Condray Janet de Lyon,
Joy Foust, Gaye Freese, Tom Fuchs Virginia S. Garber,
Jack Goldklang, Rebecca Green, Donna Jaffe Lyle Jaffe,
Bob Jacobson, David King, Robert Kinney, Jon Klein
Edith Livingstone, Walton Moody, Gail Okunski
Victor Hugo Porras, Maureen Roulit, Judith Rubinstein
Eileen Scott, Kathryn Scott, Charles Sens, Sharon Stewart
John Veilleux, Martha White, Laura Whitmore, Kent Woods

Act One: Rederring, Cornwall, a fishing village

Act Two: The Picture Gallery in Ruddigore Castle

Time: May, 1868

Musical Numbers

Overture

Act One

1. Fair is Rose (*Opening Chorus & Solo*)..... Bridesmaids & Zorah
2. Sir Rupert Murgatroyd (*Song*)..... Hannah & Bridesmaids
3. If somebody there chanced to be (*Song*)..... Rose
4. I know a youth (*Duet*)..... Robin & Rose
5. From the briny sea (*Chorus*)..... Bridesmaids
6. I shipped, d'ye see, in a Revenue sloop (*Song*)
..... Richard & Bridesmaids
7. My boy, you may take it from me (*Song*)..... Robin
8. The battle's roar is over (*Duet*)..... Richard & Rose
9. If well his suit has sped (*Entrance of Bridesmaids*)..... Bridesmaids
10. In sailing o'er life's ocean wide (*Trio*). Richard, Robin, & Rose
11. Cheerily carols the lark (*Recitative & Aria*)..... Margaret
12. Welcome, gentry (*Chorus*)..... Chorus
13. Oh, why am I moody and sad? (*Song*).... Sir Despard & Chorus
14. You understand? (*Duet*)..... Sir Despard & Richard
15. Hail the bride (*Finale of Act I*)..... Ensemble

Act Two

16. I once was as meek (*Duet*)..... Robin & Adam
17. Happily coupled are we (*Duet & Chorus*)Richard, Rose, & Chorus
18. In bygone days (*Ballad*) Rose & Chorus, Robin, & Richard
19. Painted emblems of a race (*Chorus & Soli*)
..... Ghosts, Robin, & Sir Roderic
20. When the night winds howls (*Song & Chorus*). Roderic & Ghosts
21. He yields! (*Chorus*)..... Ghosts
22. I once was a very abandoned person (*Duet*)
..... Despard & Margaret
23. My eyes are fully open (*Trio*)..... Robin, Despard, & Margaret
24. There grew a little flower (*Ballad*)..... Hannah & Roderic
25. When a man has been a naughty baronet (*Finale of Act II*)
..... Ensemble

Production Staff

PAMELA P. HODGES
LETA M. HALL
Producers

Lighting Designer..... Jonathan Lawniczak
Assistant Lighting Designer..... Scott Lord
Set Designer..... Fred Hetzel
Costume Designer..... Edith Livingstone
Technical Supervisor (Rockville Civic Center)... Lew Dronenburg
Stage Manager..... Pamela Hodges
Assistant Stage Manager..... Christopher Beach
Technical Crew..... Scott Lord, Mimi Clark
Tony Dwyer, David Kaysen, Erica McLean
Rehearsal Pianists..... Jenny Bland, Judy Gardner
Make-Up..... Malinda Lloyd, Rusty Suter
Properties..... Tony Dwyer
Box Office..... Barry Grinnell, Caroline Hummel
Isabella Sneary
Program..... Leta Hall, Pamela Hodges
House Manager..... Georgia Townsend
Set Construction and Painting..... Tim Briceland-Betts
Lynne Claflin, Fred Hetzel, Donna Jaffe
Videotaping..... Fairfax Cable Television
Photography..... Tom Fuchs
Refreshments..... Wooden Shoe Pastry Shoppe
Costume Storage..... Donna & Lyle Jaffe
Set Storage..... Gordon & Stephanie Brigham, Harry Leet
Rockville Civic Center

Cover illustration from *Victorian Pictorial Borders*, Carol Belanger Grafton, 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; Tympani courtesy of the Columbia Concert Band.

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The Story of the Opera

The village of Rederring in Cornwall possesses a chorus of professional bridesmaids, but their services are not in demand due to the reluctance of pretty Rose Maybud to marry. The elderly Dame Hannah is asked to get married simply to employ the bridesmaids, but she relates how a witch roasted on the village green had cursed the baronets of Ruddigore – of whom Hannah's former suitor had been one – and of the need for each baronet to commit a daily crime or perish.

Robin Oakapple, a young farmer in the village, loves Rose Maybud but, despite her own feelings of affection, she refuses to declare her love due to her excessively correct behavior. Unknown to the villagers, Robin is really Sir Ruthven Murgatroyd, the true Baronet of Ruddigore. He refuses to take his title because of the curse attached to it. The only person who knows of this, apart from Robin's servant, is Robin's half-brother, Richard Dauntless, a sailor who has just returned from a spell at sea. After recounting his adventures, Richard agrees to approach Rose on Robin's behalf. However, he falls in love with Rose himself and when Robin and the bridesmaids appear, they find the two together. But when Rose learns more of Robin's and Richard's prospects, she rejects Richard and accepts Robin.

Mad Margaret is also a resident of Rederring. Her madness is caused by her love for Robin's younger brother – Sir Despard Murgatroyd – who has become Baronet of Ruddigore, believing his older brother to be dead. Sir Despard rides into the village where he is approached by Richard, who informs him of Robin's true identity. The wedding of Rose and Robin is about to begin when Sir Despard interrupts and claims Robin as his elder brother and therefore the true heir to Ruddigore and its curse. Robin, now exposed, rushes off, leaving Richard to approach Rose and Sir Despard to be reunited with Margaret.

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.

As Act II begins, Robin and his servant - Adam Goodheart - have taken up residence at Ruddigore Castle, but neither relishes the prospect. In despair at his plight, Robin appeals to his ancestors whose ghostly forms step from the picture frames in the gallery. Sir Roderic, one of these, demands an account of Robin's daily crimes, but is not impressed by the trivial list. The ancestors insist that he should kidnap a woman or perish, and Robin has no choice but to comply. He sends Adam to carry out the deed and then receives visitors, Sir Despard and Margaret, who have begun a reformed life together.

They advise Robin to desist from his life of crime, and he decides to defy his ancestors and suffer the consequences. But he has forgotten about Adam's mission and is mortified to find that Adam has carried off Dame Hannah, who proves to be a handful for the two of them. Robin calls to Sir Roderic for aid, only to be further chastised when his ancestor recognizes Dame Hannah as his former lover! The situation is rectified when Robin realizes that a Baronet of Ruddigore can only die by refusing to commit a daily crime and such a refusal is the same as suicide which is itself a crime - so the baronets had no need to die at all!

The curse is now lifted. Rose returns to Robin, Roderic claims Dame Hannah, Richard approaches a chief bridesmaid, Zorah, and so three weddings are planned - to the delight of the many bridesmaids!

NOTICE

SMOKING is NOT permitted in the Theater.

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Under the Lights

Larry Bostian (Old Adam) played a First Life Guard in the 1981 Durham (NC) Savoyards production of an obscure G&S operetta, *Utopia, Limited*, and had not recovered sufficiently to try G&S again until this year. In the interim he helped to organize a small community chorus in North Carolina, and for the past 5 years he has sung with the Takoma Park Singers, not to mention (almost) nightly lullabies for this three small sons.

Gordon Brigham (Sir Roderic) runs a passiveness training seminar for fascists and new car salespersons. In his spare time he sits in a small dark room holding his latest Franklin Mint Exclusive, wearing a fedora and a party dress, watching John Garfield movies and having "thoughts" about Bette Davis.

Stephanie Brigham (Chorus), veteran of 11 VLOC shows, met her husband in the company, performed in 8 shows with him, and *finally* is his partner on stage (albeit only in the first act).

Lynne (with an "e") Claflin (Chorus), daughter of the Log Lady and sister of Chris and Bernard, hopeful Lynne wasn't "mad" enough for Mad Margaret (even after the Great G&S Sing-Out)!

Mattie Condray (Chorus) had to join the cast of *Ruddigore* to continue bridesmaiding after September's GG&SS's *Trial By Jury*. Offstage (when she is), Mattie protects out-of-town directors.

Janet de Lyon (Chorus) has performed with the Washington Opera (*La Boheme*), NSO (*Ivan the Terrible & Alexander Nevsky*), Paul Hill Chorale, as a Guest Artist for the UN Year of Peace, and won the Sheridan Broadcast Networks On-Air Vocal Competition.

Rose Drance (Rose Maybud) is making her debut with VLOC. Yes, her name is Rose. A recent graduate from the University of Dayton, Rose hopes to put her Music Education degree to good use, while aspiring to take on new heights (literally!) in opera/musical theater. Her most recent performance was the title role in *The True Story of Cinderella* at Glen Echo's Adventure Theater. Rose wishes to thank Mom and Dad and Shirley for their support and encouragement.

Joy Foust (Chorus) won acclaim at The Great Gilbert & Sullivan Sing-Out for her performance as Sacharissa. "It was grueling," she said. "There was so much music to learn."

Gaye Freese (Chorus) has been busy pondering the old saying "Three times a bridesmaid..." and practicing catching bouquets. Gaye has worked both on- and backstage for VLOC recently.

Shirley Friedman (Dame Hannah) besides appearing in a number of soprano and contralto roles for VLOC (most recently as Buttercup in *H.M.S. Pinafore* and Peep-Bo in *The Mikado*) was also the first Step-sister in Glen Echo's production of *The True Story of Cinderella*. For Shirley, VLOC is a family legacy: Artistic Director Rosalie Santilhano is both Shirley's mother and her predecessor in several roles. We hope Lauren, Shirley's 3-year old daughter, will continue the tradition.

Tom Fuchs (Chorus) has sung with VLOC since its 2nd production in 1978. He has sung all of G&S except *Iolanthe*, *Grand Duke*, and *Utopia, Limited*. He is also VLOC's photographer.

Virginia S. Garber (Chorus) considered asking Leta to write this, but reconsidered. She *hoped* for: "*Ruddigore* is Virginia's 3rd VLOC show. She has several lively cats," but feared otherwise...

Larry Garvin (Sir Despard) has clawed his way back onto the VLOC stage, after a tour of duty as the conductor of *The Mikado*. VLOC audiences may remember him - all too well - as Jack Point in *Yeomen* and Sir Joseph in *H.M.S. Pinafore*. This is Larry's 19th G&S production (and 2nd in two weeks); rumor has it that he's finally figured out which one wrote the words and which the music. (Actually, both were written by Bacon.)

Jack Goldklang (Chorus) is making his VLOC debut although he has survived 4 other local G&S productions as well as *The Beggar's Opera* (which made it all possible).

Rebecca Green (Chorus) is in her 1st production with VLOC, but she has been in several plays at school including *Fame* and *Smile*. She also studies voice.

Leta Hall (Ruth/Co-Producer), after participating in 3 previous productions and the Sing-Out, is a confirmed G&S maniac. Despite reports to the contrary, this hopping about and warbling really keeps her young. Or at least *younger*. So, she wishes to thank a couple of baritones (and a tenor) for the fine examples and, er, encouragement they provide. [Please note the absence of a G&S quote in this bio, something achieved only through an exercise of willpower.]

Donna Jaffe (Chorus) met her husband during *Yeomen*, married him during *Pinafore*, and continues to block herself as close to him as possible at all times.

Lyle Jaffe (Chorus), when not on stage, is a part-time brain surgeon and fry cook. In the meantime, he shuffles papers for a respectable government agency.

David King (Chorus) is happy to be making his first appearance with VLOC since the early 80s when he played trumpet in the orchestra for several productions.

Robert Kinney (Chorus) lists his last major role as Horton the Elephant in a musical adaptation of Dr. Seuss' *Green Eggs and Ham*. *Ruddigore* is his VLOC/G&S debut.

Jon Klein (Chorus) comes to VLOC from many school productions including his role as Bob in *Smile*. (This leaves four words for another bio.)

Xina Lowe (Mad Margaret) has gone mad before ... as Abigail in *The Crucible*, and Cunegonde in *Candide* ... and hopes someday to go mad as Lady Macbeth. (But, she insists, the greatest insanity is Real Life, in which she is married to a band director and raising a budding stunt artist.) Other - saner - roles include Susanna in *Figaro*, the title role in *Rose Marie*, and Casilda in *Gondoliers*. *Ruddigore* is Xina's first G&S production in many years, and her first with VLOC.

Walton Moody (Chorus) has been in many of the Saint Mark's Player's G&S and other productions. In the daytime, this ghost materializes into an Air Force historian.

Gail Okunski (Chorus) is making her enthusiastic debut with VLOC. Gail states that rehearsals are a welcome respite from the daily screams of little children (she's a pediatric nurse).

John Perine (Robin) continues his sporadic string of appearances with VLOC, numbering about 15 productions over several years. Principal roles have included Ko-Ko, King Gama, Bunthorne, Major-General Stanley, Captain Corcoran, Sir Joseph Porter, Jack Point, and Giuseppi. With the Washington Savoyards, he has played Ko-Ko, Bunthorne, Robin, The Duke of Plaza-Toro, and Mr. Wells. He seems to be in a G&S rut, but has occasionally deviated from this norm with other local groups.

Victor Hugo Porras (Chorus), studied at the Bellas Artes School of Drama in Mexico. He has appeared in several VLOC productions since 1988. Victor was born in Guatemala.

Maureen Roult (Chorus) is making her VLOC debut in *Ruddigore*. When she's not singing, she's probably dancing, especially Middle Eastern (as Nájyah) or Hungarian, with Tisza Ensemble.

Judith Rubinstein (Chorus) is in her 3rd VLOC production. She has also sung with several community choruses. She teaches religious school to children who are honest and active and most attractive.

Eileen Scott (Chorus) is making her 1st appearance with VLOC. She's abandoning the safety of her drum set to actually stand up on stage.

Kathryn Scott (Chorus) prefers the genteel life of pouring tea, potting geraniums, and performing in G&S musicales, but alas, toils for a living at the American Nurses Association.

Charles Sens (Chorus) was dead on stage once (*Bartley, Riders to the Sea*), but never a ghost! He anticipates being a departed Baronet with cloying guiltiness of one accurst in days of yore.

Joel Sorensen (Richard Dauntless) holds a Bachelor's in voice performance from the Oberlin College Conservatory and a

Master's in voice performance and opera theater from UNC-Greensboro. Previous roles include Herr Vogelsang (*Die Schauspieldirektor*), Ferrando (*Così fan tutte*), Nemorino (*L'Elisir d'amore*), and Peter Quint (*The Turn of the Screw*). He recently appeared in *Cox and Box/Die Fledermaus* with The Other Opera Company and will appear as Joseph Schweik in *The Good Soldier Schweik* with the Opera Theater of Northern Virginia in March.

Sharon Stewart (Chorus) is happy to be moving more towards opera as she debuts with VLOC. Favorite roles in musicals include Fiona in *Brigadoon* and Hodel in *Fiddler*.

Diana Veilleux (Zorah) is no stranger to G&S operettas, having previously tripped and trained as a member of the chorus in such notables as *H.M.S. Pinafore*, *The Mikado*, *Patience*, and *Yeomen of the Guard*, and flitted hither and thither as Queen of the Fairies in *Iolanthe*. In her less ethereal moments, Ms. Veilleux portrays a labor and employment attorney at a Washington law firm. This is her 1st appearance with VLOC.

John Veilleux (Chorus), Silver Spring denizen, is thrilled to bring G&S home to Maryland after exile in DC, with the Georgetown G&S Society, and Virginia, with The Arlington Players.

Martha White (Chorus) has appeared as Wendy (*Peter Pan*), Charlotte (*Oliver!*), and as a featured singer in *Another Opening, Another Show*. She is an allergist, wife, and mother of two.

Laura Whitmore (Chorus) was last seen as Nina in Theatre J's *A Night in the Ukraine*. She's happy to be singing in her 1st G&S operetta.

Kent Woods (Chorus), a VLOC veteran, has also appeared as Samuel (*Pirates*) and Guron (*Princess Ida*). His acting may be a bit "stiff," but that can only heighten the realism of the 2nd act.

Members of the Orchestra

VIOLIN

Cecilie Jones

concertmistress

Catherine Thompson

Louise Hyde

Allie Laban

Gail M. Henderson

VIOLA

Otto Willim

Amanda Laudwein

CELLO

Liz Luck

Barbara

Shellenberger

BASS

Dave Ross

OBOE

Mary Ann Ruehling

FLUTE

Pauline Summers

Louise Hill

CLARINET

Gene Sober +

Steve Tretter

Kirt Vener (sub)

FRENCH HORN

Lorin Krusberg

Don Hunter

BASSOON

Bill Sniffin*

Paul Chassy**

CORNET

Bernie Rappaport +

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Behind the Scenes

Christopher Beach (Assistant Stage Manager) cannot describe how much of a guiding star Pam Hodges has been during this production. "She's everything one could want in a Producer/Stage Manager. I want to be just like her."

Mimi Clark (Technical Crew) holds 2 jobs and volunteers at the Round House Theatre. This is her 2nd show with VLOC.

Tony Dwyer (Props/Technical Crew) is new to VLOC, a long-time computer jock and long-ago college theater dilettante.

Victoria Gau (Music Director/Conductor) is one of the founding directors of "The Other Opera Company", which debuted with a recent production of *Cox and Box*. She holds a Master's in Conducting from the Oberlin Conservatory of Music and recently moved to Bethesda from Cleveland, Ohio where she was an Associate Artist with the Cleveland Opera and conductor of the Akron Youth Symphony. She also guest-conducted the Heights Civic Orchestra and the Akron Symphony. Since moving to the area, she has music directed for the Barrie School, the Georgetown Gilbert & Sullivan Society's production of *The Mikado*, and conducted *Iolanthe* in The Great Gilbert & Sullivan Sing-Out.

Pamela Hodges (Stage Manager/Producer) believes she has finally found her niche. She prefers the relative anonymity of the so-called "thankless" jobs because she doesn't have to get in front of a bunch of people (or worse, a loaded camera) to do them. *Ruddigore* is Pam's 9th production. She plans to continue calling shows, dodging cameras, and singing tenor in the wings as long as VLOC will have her, which she hopes will be a very long time, indeed.

Fred Hetzel (Set Designer) is surprised to have been requested to come up with another set for VLOC since he's had no previous experience in set design prior to *The Yeomen of the Guard* last February. The only explanation he's been able to arrive at for this is "They're either blind or desperate." When Fred is not scurrying beneath the unrelenting flail of VLOC, his occupation is that of painter, sculptor, and ceramic tilemaker.

Dee Hoffman (Choreographer) has worked with VLOC in 10 productions, and has been dancing so long she can no longer count past eight. So fearless is she that in recent shows she has even worked with armed choristers (parasol-wielding Japanese schoolgirls and halbert-carrying yeomen). At the request of certain cast members, Dee did not use any of her trademark double back flips in *Ruddigore*. "We'll only cut respectable capers," she agreed, "This'll be one of my blameless dances."

Andrew Joffe (Director) is Associate Artistic Director of the American Chamber Opera Company in New York, for whom he has staged such works as Menotti's *The Medium*, Rimsky-Korsakov's *Mozart and Salieri*, and many premieres. He is co-founder of the radio company Exit 3 Productions, and his work as writer-director-producer includes the NPR-distributed comedy series *Visit New Grimston, Anyway* and a jazz-based radio drama *The Horn of Gabriel*, airing nationally in December. A translator, adaptor, and author of opera libretti, he is librettist for a trilogy based on the works of Saki, set by composer Jorge Martin, for which he is a finalist in the 1992 National Opera Association Competition.

Jonathan Lawniczak (Lighting Design) has been brightening theaters across the nation since 1974 when he lit *South Pacific*. Jon has become VLOC's resident designer after he lit our production of *Iolanthe* in 1990. (Actually we just keep him around to fulfil our quota of Michiganders in the company.) Jon is very excited about this production of *Ruddigore*, since we're finally letting him use smoke and mirrors - something he's very familiar with in his real life job as a lobbyist.

Edith Livingstone (Costume Design/Chorus) is pleased to continue her long association with VLOC by both designing and constructing costumes and singing in the chorus. Although sometimes heard to mutter "Let them go naked!", she usually enjoys the dual challenge of on- and offstage responsibilities. Edith would like to thank Sue Merritt for her inspiration and guidance. In her spare time, Edith is a health care consultant with Williams, Thacher & Rand, an employee benefit consulting firm.

Scott Lord (Lighting Execution) is lighting his 2nd VLOC production, although he is *still* paying for requiring a certain scared-of-heights cast member to go up onto the catwalk. (Editor's note: Thanks for the flowers, Scott.)

Erica McLean (Technical Crew) returns to VLOC's light booth to add that special something that will enhance our efforts....

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The Victorian Lyric Opera Company wishes to extend its sincere thanks to Christ Congregational Church, for the use of its rooms for our rehearsals, to the City of Rockville Recreation Department, and to all those who joined our support ranks subsequent to the 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!

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!"

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Director's Notes

Andrew Joffe

Ruddigore is the perfect show for Halloween, not only for its complement of ghosts and spirits, but also because its initial run was something of a nightmare for its creators.

Shortly after *Ruddygore* (the original spelling) premiered in 1887, an acquaintance of Gilbert angered the author by using the word "Bloodygore" interchangeably with the show's title. "By that reasoning," snapped Gilbert, "my remarking that I admire your ruddy complexion is the same as saying I like your bloody cheek. Well, it isn't, and I don't!" The very name of the piece was thought tasteless and unfit for decent society. (Gilbert insisted that it merely meant "red blood".) But this was the least of it.

Coming after the huge success of *The Mikado*, *Ruddigore* was considered a disappointment. In fact, when Gilbert and Sullivan took their bows on opening night, they were greeted with cries of "Bring back *The Mikado*!" (Gilbert angrily threatened to change the show's subtitle to "Not So Good As *The Mikado*".)

If *Ruddigore* is not as good as *The Mikado* (and what is?), it has many merits, including a full ration of what one of our company members refers to as "Gilbertian requirements": that is, the need the characters feel to act by compulsion. (Here, the love philtre, the exaggerated sense of duty, and the Mikado's laws of draconian etiquette.) Sullivan's score is marvelously atmospheric; the tenor's exhilarating first entrance contains sea music surpassing even that in *H.M.S. Pinafore*; there are two lovely duets; and the first act finale madrigal is better than its counterpart in *The Mikado*. *Ruddigore* has arguably the best female role of the whole series, Mad Margaret, and is unusual in that it is the only time the patter baritone gets the ingenue. And, finally, *Ruddigore* contains possibly the single best scene Gilbert & Sullivan ever wrote, the "dead of the night's high noon."

And then again, who can resist a wicked baronet, an evil curse, and an entire portrait gallery of ghostly ancestors who step from their frames to torment their poor descendant? Gilbert's mordant humor runs wild here, and Sullivan's music matches him. So enjoy - after all, it is Halloween.

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Glossary

Words/Phrases in Order of Appearance

Ween [what took place, I ween]: Think, fancy, imagine, or believe – one by one, or all at once.

Hereaway [Is there none hereaway whom thou couldst love?]: In these parts.

Workhouse: A place where poor people were lodged and given work. Workhouses were little better than jails. Residents were in social disgrace.

Fain [I would fain consult you]: Like to.

Welkin [Let the welkin ring]: Heavens.

Revenue sloop: A patrol boat that cruises along the coast to discourage smugglers who are intent upon evading customs and excise duties (taxes).

Cytherean {sith-er-EE-en} [Cytherean posies]: Related to Cythera, the ancient name for the Greek island of Cerigo, famous for a temple of Aphrodite (Venus). Thus, Cytherean posies are flowers gathered to advance an affair of the heart.

Fisht! [But that's all gone. Fisht!]: An otherwise meaningless word but said in a sibilant way expressive of rapid motion, like *whoosh!*

Bart [When I'm a bad Bart]: Baronet. One of the standard abbreviations for baronet that would be appended to the full name, thus: "Sir Ruthven Murgatroyd, Bart." An alternative abbreviation is "Bt." Next time you write to a baronet be sure to keep this in mind. "Dear Bart" won't do.

Taradiddles [I will tell taradiddles]: Fibs or yarns. Relatively innocuous little lies.

Blameless dances: In Victorian England some extreme social reformers condemned *all* dancing as improper. Despard and Margaret know they are skating on thin ice.

Spleen and vapours [Suffering much from spleen and vapours]: Melancholy and nervous weakness.

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

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