



*Victorian Lyric Opera Company
presents*

H.M.S. Pinafore
or
The Lass Who Loved A Sailor

Book by W.S. Gilbert

Music by Arthur Sullivan

June 16 - 18 and 23 - 25, 1995

F. Scott Fitzgerald Theatre
Rockville Civic Center
Rockville, Maryland



VLOC Proudly Announces Its Next Season
THE MERRY WIDOW
and
THE MIKADO

Next year VLOC will try something new -- the beloved operetta *The Merry Widow*. Gilbert & Sullivan is and will continue to be VLOC's mainstay, but this winter we'll venture to Paris to sample the gorgeous music of Franz Lehar. Parisian society meets the lovely (and rich) widow, but who will get control of her millions -- France or her impoverished homeland? With its comic confusion, vivacious can-can girls, and enchanting score, you'll find out why this romantic Viennese operetta has charmed millions.

Then we'll make a rousing return to Gilbert & Sullivan with the immortal *Mikado* -- just in time for the "flowers that bloom in the spring."

The Merry Widow: January 26, 27, February 2, 3 - 8 p.m.
January 28, February 4 - 2 p.m.

The Mikado: May 10, 11, 16, 17, 18 - 8 p.m.
May 12, 19 - 2 p.m.

Call 301-879-0220 for ticket information, or put your name on our mailing list by signing up in the lobby.

SPONSOR A COSTUME!

Presenting *The Merry Widow* will require extra resources for VLOC, especially for costumes that create the feeling of turn-of-the-century Paris salons. Give us a hand by sponsoring a costume. For a \$50 contribution, you will make it possible for VLOC to present a beautiful chorus costume. A \$100 contribution furnishes a sumptuous costume for a leading character. Costume sponsors will be specially noted in the show's program. Just send your contribution to VLOC, P.O. Box 10391, Rockville, MD 20849, and say you'd like to sponsor a costume.

VLOC truly appreciates the help of all its contributors. We couldn't do it without you!

HMS Pinafore

-or-

The Lass Who Loved a Sailor

Director

Malinda Lloyd

Music Director/Conductor

Michael Plant

Choreographer/Assistant Director

Todd Long

Artistic Director

Rosalie Santilhano

The Cast

Sir Joseph Porter, KCB (*First Lord of the Admiralty*)..... Gordon Brigham
Captain Corcoran (*Commanding HMS Pinafore*)..... John Perine
Ralph Rackstraw (*Able Seaman*)..... Chris Carrico
Dick Deadeye (*Able Seaman*)..... Tom Goode
Bill Bobstay (*Boatswain*)..... Todd Long
Bob Becket (*Carpenter's Mate*)..... Charles Sheridan
Josephine (*the Captain's Daughter*)..... Lisa Lockhart
Hebe (*Sir Joseph's First Cousin*)..... Rusty Suter
Little Buttercup (*a Portsmouth Bumboat Woman*)..... Karen Mercedes

Chorus of Sailors and Female Relatives

Stephanie Brigham, William G.S. Brown, Lynne Claflin
Paige Duncan*, Les Elkins, Laurice Fattal, Lisa Fisher
Fran Fleming, Gaye Freese, Tom Fuchs, Virginia Garber
Julia Lukas Gorman, Ira Haber, Leta Hall, Barry Hilton
Donna Jaffe, Lyle Jaffe, Charlie Johnston, Kate Lawniczak
Aroostine McDowell-Long, Bill Rippey, Vinnie Quintero
David Roethel, Andrea Schewe, Jack Wells
Lisa Wright-Matthews

Setting: The H.M.S. Pinafore, Portsmouth Harbor

Time: Circa 1900

Act I: From daybreak to sunset

Act II: Later that evening

*understudy

WARNING: Audience members with respiratory difficulties, including asthma, are requested not to sit in the front four rows of the theatre, as the use of the smoke machine may cause an adverse reaction.

Musical Numbers

Overture

Act I

1. We sail the ocean blue (*Introduction & Opening Chorus*) Sailors
2. I'm called Little Buttercup (*Recitative & Aria*).....Buttercup
- 2a. But tell me who's the youth (*Recitative*)..Buttercup & Boatswain
3. The nightingale (*Midrigal*)..... Ralph & Sailors
- 3a. A maiden fair to see (*Ballad*)..... Ralph & Sailors
4. My gallant crew (*Recitative & Song*)..Captain Corcoran & Sailors
- 4a. Sir, you are sad! (*Recitative*).....Buttercup & Captain Corcoran
5. Sorry her lot (*Ballad*).....Josephine
6. Over the bright blue sea (*Barcarolle*)..... Female Relatives
7. Sir Joseph's barge is seen (*Chorus*)... Sailors & Female Relatives
8. Now give three cheers (*Salutation*)..... Captain Corcoran
Sir Joseph, Cousin Hebe, & Chorus
9. When I was a lad (*Song*).....Sir Joseph & Chorus
- 9a. For I hold that on the seas (*Song*)..... Sir Joseph, Cousin Hebe
Female Relatives, & Sailors
10. A British tar (*Glee*)..... Ralph, Boatswain, Carpenter's Mate
& Sailors
11. Refrain, audacious tar (*Duet*).....Josephine & Ralph
12. Can I survive this overbearing? (*Finale of Act I*)..... Ensemble

Act II

13. Fair moon, to thee I sing (*Song*)..... Captain Corcoran
14. Things are seldom what they seem (*Duet*)
.....Buttercup & Captain Corcoran
15. The hours creep on apace (*Scena*).....Josephine
16. Nevermind the why and wherefore (*Trio*)
.....Josephine, Captain & Sir Joseph
17. Kind Captain, I've important information (*Duet*)
.....Dick Deadeye & Captain
18. Carefully on tiptoe stealing (*Soli & Chorus*)..... Ensemble
19. Farewell, my own! (*Octet & Chorus*)..... Ensemble
20. A many years ago (*Song*).....Buttercup
21. Oh joy, oh rapture unforeseen! (*Finale of Act II*)..... Ensemble

Production Staff

Producers
Barry Grinnell & Lyle Jaffe

Director..... Malinda Lloyd
Conductor/Music Director..... Michael Plant
Assistant Director..... Todd Long
Choreographers..... Todd & Aroostine McDowell Long
Artistic Director..... Rosalie Santilhano
Stage Manager..... Pam Hodges
Assistant Stage Manager..... Mollie Toms
Set Design..... Malinda Lloyd
Lighting Design..... Scott Lord
Master Carpenter..... Ron Lloyd
Master Electrician..... Shannon Mangialetti
Costumers..... Lisa Fisher, Gaye Freese
Costume Assistants.. Stacey Abbott, Andrea Schewe, Mollie Toms
Technical Director (Rockville Civic Center)..... Lew Dronenburg
Technical Crew..... Kim Arthur, Scott Bryant, Tony Dwyer,
Jenny Farley, David Kaysen, Jeff Lord, David Quigley
Orchestra Managers..... Bernard Rappaport
Mary Ann Ruehling, Gene Sober
Rehearsal Pianist..... Jenny Bland
Make-Up..... Malinda Lloyd, Rusty Suter
Tickets..... Caroline & Jim Hummel
Program..... Leta Hall
Publicity..... Kent Woods
Set Construction (Shipwrights)..... Gordon Brigham, Bill Brown,
Les Elkins, Ira Haber, Lyle Jaffe, David Kaysen, Bill Rippey
Set Painting..... Bill Brown, Tom Fuchs
Debbie Hansen, Judith Rubinstein, Linda Weaver (Backdrop)
Videotaping..... Falls Church Cable Television
Photography..... Joel Hoffman
Refreshments..... The Wooden Shoe Pastry Shoppe
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; tympani courtesy of the City of Rockville, Arts Division of the Department of Recreation and Parks.

The Story of the Opera

Ralph Rackstraw, a humble sailor, loves Josephine, the daughter of his commanding officer, Captain Corcoran. Likewise, Little Buttercup, a peddler-woman, loves the Captain. Class pride, however, stands in the way of the inclinations of the Corcorans to reciprocate Ralph's and Buttercup's affections. The Captain has, in fact, arranged a marriage between his daughter and Sir Joseph Porter, First Lord of the Admiralty, who socially outranks the Corcorans. When Act I opens, the sailors are preparing the ship for Sir Joseph's inspection. The generally happy atmosphere on deck is marred only by Little Buttercup's hints of a secret she is hiding, by the misanthropic grumbling of Dick Deadeye, and by the love-lorn complaints of Ralph and Josephine. Sir Joseph appears, attended by a train of his relatives, who follow him wherever he goes. He explains how he became first Lord of the Admiralty and examines the crew, patronizingly encouraging them to feel that they are everyone's equal, except his. Josephine finds him insufferable; and, when Ralph again pleads his suit and finally threatens suicide, she agrees to elope.

Act II opens with the Captain in despair at the demoralization of his crew and the coldness of his daughter towards Sir Joseph. Sir Joseph appears and tells the Captain that Josephine has thoroughly discouraged him; he wishes to call the match off. The Captain suggests that perhaps his daughter feels herself socially inferior to Sir Joseph, and urges him to assure her that inequality of social rank should not be considered a barrier to marriage. This Sir Joseph does, not realizing that he thus pleads his rival's case. He mistakenly believes that she accepts him and they all join in happy song. Meanwhile, Dick Deadeye has made his way to the Captain, and informs him of the planned elopement. The Captain intercepts the elopers; and is so incensed that he cries, "Dammel!" Unfortunately, Sir Joseph and his relatives hear him and are horrified at his swearing; Sir Joseph sends him to his cabin in disgrace. But when Sir Joseph learns from Ralph that Josephine was eloping, he angrily orders Ralph put in irons. Little Buttercup now comes out with her secret, which solves the whole difficulty: she confesses that many years ago she had charge of nursing and bringing up Ralph and the Captain when they were babies. Inadvertently, she mixed them up; so the one who now was Ralph really should be the Captain, and the one now the Captain should be Ralph. The error is immediately rectified. The sudden reversal in the social status of Ralph and the Corcorans removes Sir Joseph as a suitor for Josephine's hand and permits her to marry Ralph, and her father to marry Buttercup. Sir Joseph resigns himself to marrying his cousin, Hebe.



NOTICE

SMOKING is NOT PERMITTED IN THE THEATER.

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 Georgetown Gilbert & Sullivan Society
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Sweeney Todd

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&

Gilbert & Sullivan's

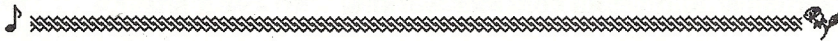
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Under the Lights

Gordon Brigham (Sir Joseph) considers himself a Love-Soldier for the Lord. He can recite the "Scout's Oath" and "mean" it, and his personal habits are beyond "approach." He feels as though his personality has a gosh-awful case of sunburn and everyone he meets is a pair of well-meaning but rough hands. His favorite expressions are "Tote dat barge" and "Hey, don't tote dat barge!" In his spare time, he has "bad thoughts" about Stephanie Brigham.

Stephanie Brigham (Cousin Camilla) is performing in her 15th VLOC show and her 1st *Pinafore*. She is married to Sir Joseph, whom she met in this company, and teaches 1st grade.

William G.S. Brown (Sailor Pete), an apprentice sailor of 58 summers, hopes this 6th production with VLOC will finally advance him to a being a full-fledged sailor (on the HMS *Pinafore*).

Christopher Carrico (Ralph Rackstraw) is performing his 3rd role for VLOC; Nanki-Poo in *The Mikado* and Captain Corcoran in the last production of *Pinafore*. Since then he has kept busy singing with the Washington Opera and St. Matthews Cathedral, both in DC. Other roles he holds dearly in his not so distant past, include Nemorino in *L'elisir D'amore*, Che in *Evita*, and Tevye in *Fiddler on the Roof*. Chris would like to tip his hat to his family and friends for their continued undying support. Thanks, Bob.

Lynne (with an "e") Claflin (Cousin Cleo) is coming full circle to where she began. This round and rosy cousin is appearing in her 10th VLOC show and will be watching for falling lights!

Paige-Anne Duncan (Sister Sarinda/Understudy for Josephine) is a recent college graduate an history teacher in her 1st VLOC production. She wishes to apologize to all cats and cat owners everywhere.

Les Elkins (Sailor Tristen) has played trumpet in nearly a score of pit bands and orchestras in the area. He is currently learning how the other half lives.

Laurice Fattal (Meg) is excited to be in her 1st VLOC production. She recently played Valenciennes in *The Merry Widow* and appeared in *Bells Are Ringing*, *Candide*, *Me and My Girl*, and *The Student Prince*.

Lisa Fisher (Sister Simplicity/Costumer) loves to sing and clothe others. We all consider her a "clean young woman." She has very big hair, but we don't hold it against her. Actually, it doesn't either. She considers measuring inseams a "near religious experience" and we all consider working with her a shear,

seamless pleasure. She's easy to spot on stage - she's the slinky one. Also, she'll cross the country at the drop of a hat.

Fran Fleming (Aunt Audra) is relieved to be able to act her age in this show after trying to be a young maiden for over 20 years in G&S operas.

Gaye Freese (Sister Sybil/Costumer) is naturally adept at being things that start with "s": sister, singer, seamstress, soprano (not to mention sassy - because she's too shy). She hopes to supplement this list and solicits suggestions.

Tom Fuchs (Sailor Willie) has sung with VLOC since its 1979 *Sorcerer* and has sung in all but 3 G&S operettas. Tom, a "music hall tenor," sings with 3 other groups.

Virginia Garber (Aunt Abigail), used to "mothering" 6 cats, is discovering all sorts of new avenues with a grown daughter, Constance, in *Pinafore*.

Tom Goode (Dick Deadeye) was once an officer of the Oxford University Gilbert & Sullivan Society, and participated in the marathon G&S sing-through in Paignton in 1978, as well as VLOC's own Great Gilbert & Sullivan Sing-Out. He also performed for a season with the Opera Grottesquique Theatre of Smyrna, Delaware. This is his 4th appearance with VLOC, and his 1st as a principal. He is currently taking voice lessons from his dog, Chaucer.

Julia Lukas Gorman (Mattie), having once been typecast for being prim and proper, finds her role as a wharfwoman very "stimulating"!?!

Ira Haber (Sailor Ernest) is in his 2nd VLOC production and is delighted to have a part he can really immerse himself in. He denies rumors that his part was rigged, and wishes to demonstrate the importance of being earnest.

Leta Hall (Cousin Chloe) recently appeared as Maggie in Silver Spring Stage's *The Man Who Came to Dinner*. She is trying to remember that *Pinafore* has more singing and less snappy banter.

Barry Hilton (Sailor Jake) ran away to sea 28 years ago, trying vainly to forget. He appreciates being salvaged by VLOC for this, his 1st Washington-area stage appearance.

Donna Jaffe (Aunt Anastasia) played a sailor in her last production of *Pinafore* (but what the heck, it's how she met her husband, Lyle).

Lyle Jaffe (Sailor Clive), specializes in doing VLOC's water-oriented shows recently appearing as Antonio in *Gondoliers* - because like most sailors he is superstitious and thinks it lucky.

Charlie Johnston (Sailor Clyde) began his musical career early. He started as a boy soprano and moved up (or down!) to such roles as Samuel (*Pirates*) and Balthazar (*Amahl & the Night Visitors*).

Kate Lawniczak (Aunt Anabelle) thanks her 4 fabulous boys with a full 14th century frenzy for not fussing about fast food on rehearsal nights. She hopes there is good G&S where she's headed, although the Company will Never (No, Never!) be as good as it is here.

Lisa Lockhart (Josephine), originally from Albany, NY, is a graduate of the Boston Conservatory of Music. A top winner in the 1994 Paul Robeson Vocal Competition, Lisa was sponsored in recital by the Urban Philharmonic Society of Washington, DC this past February. Lisa is a regular performer at the "IN" Series and Opera in the Chapel Series at Mount Vernon, and has appeared with a number of other area companies, including The Other Opera Company, Opera Americana, Signature Theater, The Potomac Valley Opera Company, and others. Lisa looks forward to her next G&S experience; she will appear with the Washington Savoyards as the Princess of Monte Carlo in *The Grand Duke*. She is a grateful student of Elizabeth Vrenios, who chairs the music department at the American University and co-directs the Richard Crittenden Opera Studio.

Karen Mercedes (Little Buttercup) is delighted to be making her G&S debut in Pinafore. She was seen most recently as Mommy in Cedar Lane Stage's production of Albee's *The American Dream* and as Lily Chatterton in Montgomery Playhouse's *Two Into One*. Karen wishes to thank her voice teacher, the miracle worker Wendy Glaubitz of Falls Church.

John Perine (Captain Corcoran) is delighted to continue his sporadic string of appearances with VLOC, now totaling 20 shows over the last 15 years. Principal roles have included the Lord Chancellor, KoKo, Bunthorne, King Gama, Robin, Major-General Stanley, Captain Corcoran, Sir Joseph, Jack Point, and Giuseppe. (And, of course, Rupert in the 1979 Haddon Hall - you didn't remember?) He has also performed with the Washington Savoyards and other local theater groups ("Ah, but recently?" "Oh no, years and years ago.").

Vinnie Quintero (Sailor Artie) is thrilled to be making his VLOC debut. Recent area credits include *Jesus Christ Superstar*, *Godspell*, *Sweeney Todd*, *Bye-Bye Birdie*, *Pippin*, *Oliver*, *The Medium*, *The Boyfriend*, *Pirates*, and *The Mikado*. Love and thanks to family and friends.

Bill Rippey (Sailor Tom) thanks VLOC since "tar" being pretty darn close to "star." He tapped danced with Feet First until he discovered singing, and the rest is his story.

David Roethel (Sailor Jack) is reprising his G&S experience after an interval of several years spent racing sports cars, traveling abroad, and earning a living as an association executive.

Andrea Schewe (Cousin Constance) was last seen wearing a red wig in *Gondoliers*. Before that she soloed with the Grace Chorale Society in Brooklyn and other groups in New York.

Charles Sheridan (Carpenter's Mate) returns to the VLOC stage after 12 years as a member of VLOC's loyal audience. Having given up his day job resolving other people's disputes, Charlie now pursues harmony in all things. Well, in most things - he would love to be Dick Deadeye and take on the whole crew of the Pinafore. (Belay those marline-spikes ye swabs - he means musically!)

Rusty Suter (Cousin Hebe) joined the company many years ago (when she was young and charming) to allow her hang out with two men she greatly admires: Barry Morley (who recently directed *Gondoliers*) and Gordon Brigham. She has contributed to VLOC's "look" by serving as half of its make-up team for the past several shows as well as appearing in the women's chorus. She's not sure which is harder - singing her 1st solos or putting lipstick and eyeliner on the men's chorus!

Jack Wells (Sailor Tim) is in his 3rd VLOC show and hopes to have better luck picking up a wharf woman than he did with those silly contadine in *The Gondoliers*.

Lisa Wright-Matthews (Sister Sara) is in her 1st VLOC show. She has 2 jobs, 4 boys, and 1 exhausted husband. She has performed with Cortland Reperatory Theatre and Merry-Go-Round Playhouse in upstate NY.

Be A Member

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is devoted to presenting of the comic operas of Gilbert and Sullivan and other operettas of that era and encourages the production 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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if you should be in this list and are not, please let us know!

Behind the Scenes

Pam Hodges (Stage Manager) is, as usual, in the dark, where she has successfully hidden herself for the past 14 shows.

Malinda Lloyd (Director) has found herself inexplicably drawn to the stage since she recited "The Little Acorn" at the tender age of 4. In the intervening decades, she has directed, produced, designed make-up, choreography, and sets for a plethora of shows, taught drama and sang and danced her way from Seattle, WA to Washington, DC. In her spare time she writes novels, teaches English and plays with her two granddaughters. She received a Master of Arts in Creative Writing from Johns Hopkins this spring.

Ron Lloyd (Master Carpenter), a nuclear engineer, little realized oh so many years ago that he would be building carousels, forests, streetfronts, fire escapes and 40' ships. Being married to a director/crazy woman (not necessarily in that order) has given him grey hair, a wonderful laugh, and the ability to conquer enormous projects with a hammer and saw when not singing and dancing with his wife.

Todd Long (Boatswain/Assistant Director/Choreographer) decided that he didn't have enough to do last show, so he'd try to do it all in this one. Before his rise from the ranks of mere thespain endeavors to assisting at the helm, Todd enjoyed being an object of desire as Strephon in *Iolanthe* and Guiseppe Palmieri in *The Gondoliers*. He wishes to thank the S, C, and A and the Sailors, as well as his kindred spirit - the stage manager. I love you Katie and Aroostine!

Aroostine McDowell-Long (Maggie/Choreographer) thoroughly enjoyed first 1st chance to perform with her husband Todd and VLOC. She has previously worked with dance companies in North Carolina, Gettysburg, Hershey, Penn State, and Alexandria. (However, Aroostine's dance experience did not quite prepare her for running after her 2-year-old daughter, Katie, at rehearsals.) She would particularly like to thank Mary Graham, Mollie, the grandparents, and other "baby-sitters" for making her participation possible. I love you Todd and Katie.

Scott Lord (Lighting Designer) first came to VLOC as Lighting Executioner for *Yeomen*, and has stayed for every show since. Scott enjoys the simple pleasures of the crew: hanging lights in high places, hanging around with the stage manager, and going to the hardware store.

Nancy McSlarrow (Make-up) holds a BA (with a minor in drama) from Oklahoma City University. She has been Make-up Coordinator for the St. Andrews Players (Arlington) productions

of *The Silver Whistle*, *The King and I*, *Joseph and the Amazing Technicolor Dreamcoat*, *A Man for All Seasons*, and *Major Barbara*.

Michael Plant (Music Director/Conductor) previously music directed and conducted *The Gondoliers* for VLOC. He grew up on Long Island, NY and attended the Oberlin Conservatory where he studied trombone with Raymond Premru and conducting with Robert Spano and Peter Joffe. Here in DC, Michael is also Music Director at the Ashton United Methodist Church. He will also be music directing and conducting VLOC's upcoming *The Merry Widow*.

Rosalie Santilhano (Artistic Director) 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 performed in VLOC's past productions of *Pirates* (Ruth), *The Mikado* (Katisha), *Iolanthe* (Fairy Queen), *Pinafore* (Buttercup), *Yeomen* (Dame Carruthers), and *The Gondoliers* (the Duchess). Rosalie has served as VLOC's Artistic Director since 1991.

Mollie Toms (Assistant Stage Manager), in accepting the ASM position, said "Being an ASM would be perfection!" She could have said "Being ASM would be nice" or "I'd like to be ASM." But, no, for her being an ASM would be *perfection*. In her free time Mollie collects black and white pets and quotes the show *Friends*.

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Glossary

Words/Phrases in Order of Appearance

Treacle (TREE-kul) [I've treacle and toffee]: molasses

Conies : The term can mean either rabbit meat or rabbit fur. In the context, meat seems more likely.

Polonies: Collins English Dictionary says this is "A kind of partly-cooked sausage." William Hyder says the word is a corruption of Bologna, the city of its origin. The American corruption is *baloney*.

Nine-pounders [Bang-bang the loud nine-pounders go]: Cannon firing a nine-pound ball. In this case, they are merely firing blanks as a salute.

Writs [I served the writs with a smile so bland]: To serve a writ means to deliver a summons ordering a person to appear in court.

Topman [There's not a smarter topman in the navy]: One of those agile sailors who is sent aloft when work, such as reefing sails needs to be done up in the rigging.

Grog [see that extra grog is served out to the ship's company at seven bells]: Grog is rum thinned with cold water. The standard mix is one part rum, two parts water.

Fain [I would fain see you smile]: Gladly

Highlows [Highlows pass as patent leathers]: Highlows are variously described as high shoes reaching over the ankles, and as low boots. In the present context we can take them as being workaday shoes.

Gillow's [And everything that isn't old, from Gillow's]: A smart London store for furniture and gewgaws. The store is now named Waring and Gillow.

Hymen [Hymen will defray the fare]: The Greek god of marriage.

Damme {Rhymes with clammy.} [Why damme, it's too bad!]: A contraction of *damn me!* (Shocking!)

Baby-farming [I practiced baby-farming]: Collins Dictionary defines a baby farmer as "one who, for a fee, accepts on a relatively large scale the care of infants but is indifferent as to their welfare." Buttercup, however, couldn't be accused of being indifferent. He notes that "except for her one great carelessness, Buttercup seems quite an affectionate, matronly sort of woman."

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

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