

The Victorian Lyric Opera Company
presents

Die Fledermaus

Music by
Johann Strauss

English Adaptation by
Ruth and Thomas Martin

F. Scott Fitzgerald Theatre
603 Edmonston Drive
Rockville, Maryland

February 11, 12, 18, 19, 24, 25, & 26, 2000 at 8 PM
February 13 & 20, 2000 at 2 PM

Be A Member

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is devoted to authentic productions of the comic operas of Gilbert & Sullivan and other operettas of that era 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 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 during Intermission or after the show, or call us at 301-879-0220.



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Die Fledermaus

Director

Deborah Niezgoda

Music Director & Conductor

Sharon Haugen

Artistic Director

Rosalie Santilhano

Rosalinda (<i>wife of Gabriel Eisenstein</i>).....	Adina Kazyak-Ordoñez (February 11, 13, 19, 24 & 26) Denise Young (Preview, February 12, 18, 20 & 25)
Adele (<i>her maid</i>).....	Katherine Osborne (Preview, February 12, 18, 20 & 25) Amanda Louise Perry (February 11, 13, 19, 24 & 26)
Alfred (<i>a romantic tenor</i>).....	Philip Bender
Gabriel Eisenstein (<i>a banker</i>).....	Paul McIlvaine
Dr. Blind (<i>Eisenstein's attorney</i>).....	Joe Sorge
Falke (<i>Eisenstein's best friend</i>).....	Douglas Walter
Sally (<i>Adele's sister</i>).....	Lisa Freese
Prince Orlofsky (<i>visiting royalty</i>).....	Melissa Unkel
Frank (<i>prison warden</i>).....	Julio Martinez
Frosch (<i>jailer</i>).....	Ira Haber
Ivan (<i>Major Domo</i>).....	Shawn Perry
Party Soloist.....	Emily McCullough
Party Dancer.....	Aleksandra Ordoñez
Party Accompanist.....	Jenny Bland

Chorus of Guests at the Party

Dave Bradley, Stephanie Brigham, Les Elkins, Gaye Freese
Virginia Garber, Tom Goode, Barry Grinnell, Donna Jaffe, Lyle Jaffe
Julie Anne Jarrard, Charlie Johnston, Frank Kesterman
Doe B. Kim, Gina Nowacki, Deborah Peetz, Debra Raden, Julie Repeta
Maureen Roul, Julie Stevens, Rusty Suter, Peter Wolfe, Kent Woods

Setting: Late 19th century, Vienna, Austria

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The Story of the Opera

Act I: The scene is an empty room in the home of Gabriel von Eisenstein, and the first sounds heard are the dulcet, off-stage notes of a tenor serenading Rosalinda. Adele, the maid, enters reading a letter from her sister, a ballet dancer, telling her that she has been invited to a party that night. Adele sadly wishes she could, but even though she tearfully pleads the excuse of a sick aunt, Rosalinda will not give her permission to take the night off because her husband must begin his five-day jail term that evening. The serenading tenor enters moments later and turns out to be Alfred, who once had loved Rosalinda, and now has returned, hoping for another chance. He promises to leave only if Rosalinda will promise to see him when her husband is safely in jail. Unable to resist the thrill of his "high C", Rosalinda consents.

Enter Gabriel von Eisenstein with his ineffectual lawyer, Dr. Blind, who has managed to get the sentence increased to eight days. A trio ensues in which Eisenstein and Blind continue to blame each other and Rosalinda attempts to make peace. Dr. Falke arrives. He is an old friend of Eisenstein's but bears him a grudge. Several years earlier, Eisenstein, and Falke, attended a masquerade in Vienna. Both tipsy from champagne, Eisenstein - as a practical joke - left Falke, dressed as a bat, asleep on a bench "with his wings folded" outside the courts, where he was seen by all. Hence the name of the opera. While Rosalinda goes off to find Eisenstein an old suit to wear to jail Falke persuades him to postpone surrendering and go instead to a ball that Prince Orlofsky is giving. Rosalinda returns with the suit and of course, no criminal would be caught dead in it so off Eisenstein goes to find something suitable. Falke bets Rosalinda that Eisenstein will come back dressed to the nines. She takes the bet and is shocked when Eisenstein returns in evening attire. His excuse is 'a lot of business dinners take place in jail these days.' Rosalinda, distracted by thoughts of her upcoming rendezvous with Alfred, accepts this explanation and sings a touching farewell. For losing the bet, Rosalinda must follow the instructions Falke sends to her.

With all the others gone, Alfred returns for his rendezvous with Rosalinda. They are interrupted by Frank, the new Governor of the prison, who has become impatient for his new prisoner and so is calling for him personally before he goes off to a party. For appearance's sake Rosalinda fobs Alfred off on him as her husband, and so it is Alfred who must go to jail.

Act II: The party at Orlofsky's is in progress. The Prince, very rich and very bored, is the host. Adele appears, wearing one of her mistress's ball-gowns and meets her sister Sally who denies any knowledge of a letter inviting Adele to the party. Eisenstein, posing as Marquis Renard, recognizes Adele, but she brazenly out the situation, insisting that she is a successful actress. Frank arrives and is introduced as Chevalier Chagrin. He and Eisenstein become fast friends and quite popular with the ladies.

Rosalinda arrives, in disguise, and is introduced as a Hungarian countess who must remain masked because she has a very jealous husband. Eisenstein romances his own wife, and she succeeds in taking his repeater-watch away from him - a souvenir to be used as evidence of his misbehavior. In the general merriment that follows, Eisenstein leads the guests in a song praising champagne and everyone dances. The party breaks up at dawn, and it is only then that Eisenstein and Frank - prisoner and jailer - remember that they have business to attend to.

Act III: Alfred has spent the night in a cell, supervised by Frosch, the merry drunken jailer. Off-stage, from Cell No. 12, comes the tenor voice of Alfred, who has spent the night there under the name of Eisenstein. Frank, still tipsy, arrives to take over. Frosch reports that the prisoner in No. 12 has called for a lawyer, and so Dr. Blind has been sent for. But the first visitors to show up are Adele and her sister Sally. Adele admits that she is only a chambermaid but asks Frank, or the Chevalier Chagrin as she knows him, to further her acting career. Next, enter Eisenstein, who is delighted to learn that his new friend the Chevalier Chagrin is really the new prison governor. However, he cannot believe that Eisenstein is already in jail. Dr. Blind arrives and Eisenstein manages to disguise himself in the lawyer's professional garb. Rosalinda and Alfred meet in the common room and Eisenstein proceeds to examine them under the lawyer's guise. He gets the story of their rendezvous out of them, discloses his identity, and accuses them of infidelity. Rosalinda, however, has Eisenstein's watch to prove his unfaithfulness. Eventually everyone's true identity is revealed. Falke confesses that the evening was all the revenge of the bat and a good joke on everyone, aided by - of course - Champagne.



Musical Numbers

Overture

Act 1

1. Turtle-dove who flew aloft (Introduction)..... Alfred & Adele
- 1a. Ah, my lady says (Duet) Rosalinda & Adele
2. When these lawyers don't deliver (Trio).. Rosalinda, Eisenstein & Blind
3. Come along to the ball (Duet)..... Falke & Eisenstein
4. To part is such sweet sorrow (Trio).....Rosalinda, Adele & Eisenstein
5. Drink, my darling (Finale of Act I).....Rosalinda, Alfred & Frank

Act II

6. What a job to be here (Entr'acte & Chorus)..... Party Guests
7. From time to time I entertain (Couplets)Prince Orlofsky
8. My friends, your kind attention (Ensemble & Couplets)
Adele, Orlofsky, Eisenstein, Falke & Chorus
9. How engaging, how capricious (Duet) Rosalinda & Eisenstein
10. Voice of my homeland (Csárdás)Rosalinda
11. Champagne's delicious bubbles (Finale of Act II) Ensemble

Act III

12. Entr'acte
13. Melodrama..... Frank
14. Ever since I was a baby (Couplets)..... Adele, Sally & Frank
15. To judge his expression (Trio)..... Rosalinda, Alfred & Eisenstein
16. Oh, Eisenstein, you master-mind (Finale of Act III)..... Ensemble

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Music Director & Conductor Sharon Haugen
Choreographer Lorri Shealy Unumb
Artistic Director Rosalie Santilhano
Stage Managers Pamela P. Hodges, Mollie Toms
Light Board Operator Kerry Freese
Set Design Gay Hill
Scenic Artist Dianne Hutchinson
Master Carpenter..... Les Elkins
Lighting Design..... Ayun Fedorcha
Costumers Gaye Freese, Lisa Freese, Denise Young
Dance Captains Julie Repeta, Joe Sorge
Technical Director (Rockville Civic Center)..... Kim Haug
Rehearsal Pianist/Act II Pianist..... Jenny Bland
Make-Up The Cast
Hair Stylist..... Nell Sydavar
Tickets and Box Office Merle Haber
Program Leta Hall
Publicity..... Bill Rippey
Construction/Painting & Running Crew..... Marcela Bender, Ed Byrby
Adrian Davis, Andrew Ducore, Tony Dwyer, Les Elkins
James & Earle Douglass, Will Fain, Kathryn Fong
Tom Fuchs, Mike Hutchinson, Deborah Jacobsen
David Kaysen, William Kolodrubetz, Caetano & Robert Ordoñez
Samson Melamed, Sarah Patterson, Debbie Peetz, Sean Perry
Shawn Perry, Jr., Kris Price, Bill Rippey, Josh Scullen
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Under the Lights

Philip Bender (Alfred) is pleased as prosciutto to return to VLOC after a visit down-river to the blood letting at Signature Theater's *Sweeney Todd*. Last seen with VLOC in *Princess Ida*, Phil has turned over the long and sharp sword of Prince Hilarion for a more hands-on approach to tonight's heroine. In May, Phil will return to arms as Captain Fitzbattleaxe in *Utopia, Limited* with the Washington Savoyards.

Dave Bradley (Chorus) is making his 2nd appearance in a VLOC production, having first appeared as a member of the chorus in *Pinafore* last June. Dave also sang in the chorus in the Washington Savoyards' productions of *Mikado* and *Sorcerer* last season, and he has previously appeared in productions by the Washington Revels, Teatro de la Luna, and the British Embassy Players.

Stephanie Brigham (Chorus) is performing in her 21st VLOC production. She has enjoyed bringing her 20-month-old daughter Grace to some rehearsals. Grace is, however, not quite ready to waltz. Stephanie met her husband Gordon and her daughter's daycare provider Mollie in VLOC. She teaches first grade.

Les Elkins (Chorus/Master Carpenter) is on stage again with VLOC for the 9th time. For this show he's glad that the chorus isn't on until the second act, so he has that much longer to build.

Gaye Freese (Chorus/Costumer) once again finds herself humming songs from the show at her sewing machine. As the line between performing and costuming gets more blurred, Gaye must occasionally be stopped from bringing hand sewing on stage with her. She is thinking of having her sewing machine tuned to a pleasant, singable E^b.

Lisa Freese (Sally/Costumer) is thrilled to be performing in her 11th VLOC show.... somehow she always ends up dancing when can-can music starts to play. Recently she appeared with Silver Spring Stage in the One-Act Festival and as soprano soloist for the Vaughan Williams Mass in G Minor with The Metropolitan Chorus. She is currently enjoying her well-earned demotion to Vice-President of the VLOC board and thanks her eternally patient husband (most politely) for his love and support.

Virginia Garber (Chorus) spends most of her time when not in a VLOC show, caring for her multiplicity of cats. She is delighted to learn so many ways to waltz for *Die Fledermaus* and, as in *Merry Widow*, is greatly enjoying partying on stage.

Tom Goode (Chorus) has appeared with several VLOC choruses, and has also appeared as Dick Deadeye in *Pinafore*, the Ghost of a Jawa in *Sorcerer*, and "the guy with the sheep" in *Orpheus*.

Barry Grinnell (Chorus) has been singing and performing with VLOC on and off since 1985. Barry finds that his work with VLOC has provided a good balance from his day-to-day routine as an accountant, and he looks forward to many more years of choral and stage work.

Ira Haber (Frosch) is delighted to be in his 10th show with VLOC, especially since it means working with Ms. Niezgoda and Ms. Haugen. He has also been seen acting and singing with the Washington Savoyards, Opera Theater of Northern Virginia, Opera International, West End Dinner Theater, and the Bach Society of Baltimore. He dedicates his performance to the memories of two of his biggest fans: his mother, Trudy Haber, and her dear friend, Essie Rotkin.

Donna Jaffe (Chorus) decided 15 years ago who her favorite waltzing partner is, ever since she met him doing *Yeomen* in 1985. She plans to keep waltzing with Lyle on and off-stage for a good long time yet.

Lyle Jaffe (Chorus) has been having fun in VLOC since 1978. He continues to participate in other community affairs and spends most of that time in his long affair with his partner, Donna.

Julie Anne Jarrard (Chorus) Julie Anne studied voice for six years with Dr. Lucinda Schultz at Armstrong Atlantic State University in Savannah, Georgia. She has performed with the Augusta Opera Chorus and the Armstrong Masquers. *Die Fledermaus* is Julie Anne's first VLOC production.

Charlie Johnston (Chorus) has been involved with music and the theater all of his life, from school productions, church choirs, as a choir director to playing in dance and concert bands and orchestras. He has appeared in at least 8 Gilbert & Sullivan works and 4 operas.

Frank Kesterman (Chorus) last appeared with VLOC in *Merry Widow* and in 11 consecutive G&S operas with Washington Savoyards. Musical comedy roles were performed with Damascus (*Pajama Game*); Rockville Musical Theatre (*Hello Dolly*, *Fiorello*, *Clear Day*); Montgomery College (*West Side Story*, *Vagabond King*); Georgetown University (*South Pacific*), and Trinity Theatre (*Anything Goes*).

Doe B. Kim (Chorus) is delighted to be joining VLOC for the first time. He has been seen at RMT, RCP, and recently provided music direction for SSTG's *Into the Woods*. Thanks go to his sister Sol, the supreme opera diva in Boston, for peaking his interest in this wonderful style of music.

Julio Martinez (Frank) was born in Madrid, Spain and raised in Mexico City, where he attended the National Conservatory. He has appeared with VLOC as Baron Zeta in *The Merry Widow* and as Sergeant Meryll in *Yeomen*. He also performs with Opera International, Montgomery Playhouse, and Teatro de La Luna. He has found a home and good friends in VLOC, where he enjoys performing because - as he says - it keeps him young.

Emily McCullough (Chorus) is a sophomore at Sherwood HS. She is a member of the County and State Junior Honor Choruses and Vocal Ensemble and has appeared in *The Wizard of Oz*, *The Sound of Music*, *Big River* and Sherwood's *Rock and Roll Revival*. Emily plans to study voice and acting in college.

Paul McIlvaine [Eisenstein], tenor, is no stranger to *Die Fledermaus*. He first performed the role of Prince Orlofsky with the National Lyric Opera Company at the French Embassy. He subsequently performed the role of Alfredo with Opera Americana in their production *Fledermaus 20050*. This is his first appearance with VLOC and his first portrayal of Eisenstein.

Gina Nowacki (Chorus) has been singing with VLOC since 1988 and was last seen in VLOC's 1998 production of *Orpheus*. She is pleased to be at a party where there are both champagne and handsome men. Now... which way were those champagne baths?

Adina Kazyak Ordoñez (Rosalinda - February 11, 13, 19, 24, & 26), a native of Washington, DC, began her vocal training at the early age of 12 under the tutelage of internationally renowned baritone, Richard Gratton. She entered the Preparatory Department of the Peabody Conservatory at age 13. Adina has won critical acclaim for her performances as Yum-Yum in the Arlington Player's *Mikado*, Josephine in *Pinafore*, and recently at Phyllis in *Iolanthe* (both with the Washington Savoyards). She made her debut with VLOC last year in the title role of *Princess Ida*.

Aleksandra Ordoñez (Chorus/Solo Dancer) is delighted to be making her debut on the operatic stage. This is also her debut as a choreographer (of her solo dance piece). Aleksandra studies ballet at the studios of the Maryland Youth Ballet. She recently appeared as a mouse in MYB's *The Nutcracker*.

Katherine Osborne (Adele - Preview, February 12, 18, 20 & 25) most recently appeared in the title role in *Iolanthe* with the Washington Savoyards. Katherine earned a Bachelor of Music degree from Stetson University in DeLand, Florida where she appeared as Despina in *Così Fan Tutte*, Elvira in *Don Giovanni*, and Ida in *Die Fledermaus*. Originally from New Orleans, LA where she was active in community theater, she sang the title role in *Cinderella* with Salem Community Theater and was a frequent soloist at Christ Church Cathedral. She was a Regional Semi-Finalist in the 1998 Metropolitan Opera National Council Auditions and three-time winner in the National Association of Teachers of Singing Regional Competition. In her spare time, Katherine enjoys Irish Dancing with the Blackthorn Ceili Dancers and performing with her husband James, a pianist, around the Washington area.

Deborah Peetz (Chorus) enjoys dancing almost as much as singing and is very pleased to be participating in this production. Last year (pre-millennium) included time in Fairy Land with *Iolanthe* (Washington

Savoyards) and a summer singing/sightseeing tour in Italy with The Metropolitan Chorus. While working at the RAND Corporation is always rewarding, it's the singing and dancing that keeps one sane.

Amanda Louise Perry (Adele - Preview, February 12, 18, 20 & 25) makes her debut with VLOC in *Die Fledermaus*. A recent graduate of Indiana University's School of Music, Amanda has performed such roles as Diana in *Orphee aux Enfers*, Sally in *Die Fledermaus*, Eliza Doolittle in *My Fair Lady*, Marian Paroo in *The Music Man*, Hope Harcourt in *Anything Goes*, and Cinderella in *Into the Woods*. She wishes to thank her family and friends for their support.

Shawn Perry (Ivan) is delighted to be performing in his first VLOC production. He was most recently seen as one of the chorus of peers in the Washington Savoyard's production of *Iolanthe*. Prior to this Shawn performed for several years in the musical group, Works in Progress, at various folk venues around the Washington area. He is an alumnus of the Wildwood Summer Theatre and sings weekly with the music ministry of St. Jerome's Catholic Church in Hyattsville, MD.

Debra Raden (Chorus) is a newcomer to VLOC. She is a student at Quince Orchard High School, where she appeared as a Hot Box Girl in *Guys & Dolls*. She also played this role at the Castle Theater in Wellinborough, England. She is very excited to be part of this company.

Julie Repeta (Chorus/Dance Captain), having enjoyed VLOC's *Orpheus*, is happy to return to such talented directors. Rockville Musical Theatre's *My Fair Lady* was her 7th with that company preceded by *Godspell* with Damascus Theatre Company. Retired after twenty-six years of teaching math and directing school musicals, she now teaches algebra to a real captive audience at the Montgomery County Detention Center.

Maureen Roult (Chorus/Stage Mother) is enjoying being back with VLOC after a three-year hiatus. It was a very lovely gesture for the company to select such a dance-filled show to welcome her back. Singing and a dance - it's too much happiness!

Joe Sorge (Dr. Blind/Dance Captain) was last seen on stage as Cyril in VLOC's *Princess Ida*. He also appeared in VLOC's *Yeomen*, *Orpheus*, *Pirates*, and *Merry Widow*. He has 25 years of local community theater experience with leading roles in *Oklahoma*, *Annie Get Your Gun*, *West Side Story*, *Kiss Me Kate*, *1776*, *The Fantasticks*, *Company*, and *Brigadoon*. He directs the staff chorus of the National Education Association and the choir at Holy Redeemer Catholic Church in College Park and sings with The Metropolitan Chorus of Arlington, Virginia. He was also the music director for VLOC's *Mikado* in 1996 and *Sorcerer* in 1997.

Julie Stevens (Chorus) is enjoying her 3rd VLOC production. She has previously appeared in *Princess Ida* (in the men's chorus) and in *Pinafore*. By day, she is a super secretary and, by weekend, a mild-mannered performer. (Thanks, Leta)

Rusty Suter (Chorus) is delighted to be able to perform again with VLOC in her 20-something show. Rusty wishes to dedicate this show to her dear friend and fellow VLOC member, Malinda Lloyd, who lost her battle with cancer last September.

Melissa Unkel (Prince Orlofsky) recently completed her Master of Opera Performance degree at the University of Maryland. A native of Kansas, Melissa graduated summa cum laude from Wichita State University where she was seen in the roles of Susanna, Despina, Papagena, and Belinda. During her time with the Maryland Opera Studio, she sang the roles of Arminda in *La Finta Giardiniera*, and the Foreign Singer/Lady with a Hatbox in *Postcard from Morocco*, in addition to performing scenes from *La Cenerentola*, *La Clemenza di Tito*, *Partenope*, and *Boccaccio*. This summer, she was seen as Blanche in *Dialogues of the Carmelites* and Lola in *Cavalleria Rusticana* at Opera in the Ozarks. Most recently, she sang in the Fabulous Frimlfest with the IN Series, and Actor II in the children's opera *Les Moose* with Opera Theatre of Northern Virginia.

Douglas Walter (Falke) is making his debut with VLOC in the role of Falke. He has sung locally with the Opera Theater of Northern Virginia and Opera Piccola. He also has appeared as *La Traviata's* Alfredo with the Greater Miami Opera, the Harrisburg Civic Opera, and as Frederick in *Pirates* with the Sinfonicon Opera Company of Williamsburg. He is a student of Marilyn Cotlow and lives in Washington, DC where he is an attorney with the American Psychological Association.

Peter Wolfe (Chorus) sang in several operettas as part of the Columbia-Barnard Gilbert & Sullivan Society in the late 1950s. He has since sung in many large classical music choruses, including over 20 years in the Paul Hill Chorale.

Kent Woods (Chorus) has performed with VLOC for 11 years in many different roles. However, *Die Fledermaus* has provided him with his first real opportunity to waltz on stage, and he wishes to thank all his dance partners for their encouragement and support.

Denise Young (Rosalinda - Preview, February 12, 18, 20 & 25/Costumer) returns to VLOC after playing Lady Psyche in last season's *Princess Ida* and appearing in *The Merry Widow*, and *Trial/Sorcerer*. She appeared in Washington Savoyards' *Sorcerer* and *Iolanthe* last season and will be playing Nekaya in their upcoming *Utopia, Limited*. Other groups she has performed with include Opera International, Maryland Opera Society, PG Opera and Opera Camerata of Washington. When not singing, Denise sews - costuming *Merry Widow*, *Trial/Sorcerer*, *Pirates* and *Princess Ida*.

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Steve Ward
Frank Rusco
Brian Pribe

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George Huttlin
Justin Bloom

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AUDIENCE MEMBERS are not permitted in the backstage area.

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Behind the Scenes

Jenny Craley Bland (Rehearsal Pianist/Party Accompanist) finally gets her chance to be up there on stage as accompanist for the performers at Prince Orlofsky's ball! Oh, joy! Oh, rapture! Oops, wrong show...

Ayun Fedorcha (Lighting Designer) is delighted to be working with VLOC and Debbie again after having a wonderful time on *The Merry Widow* several years ago. Ayun freelances in the Metro DC area and was nominated for a Helen Hayes Award for her work on Abel Lopez's *La Chunga* at Gala Hispanic Theatre. Ayun is a frequent designer at the Round House Theatre and her work there on *Turn of the Screw* and *The Lion in Winter* as well as for the Washington Shakespeare Company for *Metamorphosis* received a Mary Goldwater Award from the Theatre Lobby last spring.

Kerry Freese (Light Board Operator) has been watching VLOC's shows from the light booth for several years now, but won't admit to having theater as a hobby. He says his real hobby is historical re-enactment, and he claims that he's only here to watch his wife, Lisa, and sister, Gaye, perform. He thinks that the light booth gives him a good view.

Sharon Haugen (Music Director/Conductor) is a native Minnesotan, where she received a BS degree in Instrumental Music Education from Mankato State University and earned graduate credits in Choral Conducting and Vocal Pedagogy at the University of Minnesota. She has served as Music Director for over 30 productions, including VLOC's *Orpheus* and *Princess Ida*, and served as Assistant Music Director for the Washington Savoyards recent *Iolanthe*. Sharon is a private teacher of piano, voice, and wind instruments.

Pamela P. Hodges (Stage Manager) is convinced that some are simply born to tech. She sat out the 1998-1999 season, and found a new appreciation for the quiet moments, unseen by the audience, that more than make up for the absence of the glories that go with acting or performing in the orchestra. It is with great joy that Stage Mommy returns refreshed to VLOC for an 11th season.

Deborah Niezgodá (Director) is delighted to return to VLOC. She directed their production of *The Merry Widow* in 1996. Locally she has directed *A Little Night Music*, *The Impresario*, *The Stoned Guest*, *La Serva Padrona*, and *Hansel and Gretel* for The Other Opera Company; *Brundibar* for Washington Opera's Children's Camp; *Barber of Seville*, *L'Oca del Cairo*, *Chanticleer*, and *The Jumping Frog of Calaveras County* for Opera Theatre of Northern Virginia, and *Ruddigore* for Georgetown G&S Society. She has worked at the Goodspeed Opera House, Equity Library Theatre, American Ballet Theatre Studios, and Source Theatre. She also served as Artistic Associate for the American Playwrights Theatre.

Bill Rippey (Producer) is up to 5 shows produced or co-produced (how time flies) since October 1998. He thanks the computer industry for inventing word processor and spreadsheet software, computer-generated faxes, but most of all, e-mail! Over the past six years he has also appeared in shows with Damascus Theatre Company, VLOC, Rockville Musical Theatre, and Hexagon.

Rosalie Santilhano (Artistic Director/Chorus) having done most of the alto and soprano leads in the canon, decided it was time to officially retire from the stage after doing *Katisha* in VLOC's production of *Mikado* in 1992. She has not, however, entirely left the theater as she has been the company's artistic director since 1991 and directed VLOC's *Mikado* in 1996. When the company decided to do *Die Fledermaus*, her favorite operetta, she had to be in it. She is singing in the chorus and enjoying every bit of it!

Mollie Toms (Stage Manager) recently appeared as an extra in the Mel Gibson film *The Patriot*, during location filming in South Carolina. She is, of course, completely unchanged by this brush with fame and remains the same down-to-earth person she was before. Except that she feels that she should have her own trailer and an entourage now. Is that too much to ask? Welcome back, Pam!

Lorri Shealy Unumb (Choreographer) is delighted to be working with VLOC for the first time. Other local choreography and performance credits include: Rockville Musical Theater's *My Fair Lady*; Hexagon's *Oaf of Office*, *Of Thee We Zing*, and *20,000 Leaks Under D.C.*; Bethesda Little Theater's *Gershwin By George*; St. Mark's Players' *West Side Story*; and the British Embassy Players' *Olde Time Music Hall*. Lorri is a native of South Carolina, where she performed in *A Chorus Line*, *Finian's Rainbow*, and numerous other musical productions. A runner-up in the Miss South Carolina Pageant, she is a former dance teacher, flag twirler, stage choir choreographer, and world-champion clogger. Lorri now works as an attorney at the U.S. Department of Justice and teaches part-time at George Washington University Law School. Look for her in Hexagon 2000 (March) and in American Music Stage's production of *Guys and Dolls* (April).



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Rockville Band, Rockville Little Theater, Rockville Musical Theater, and
Silver Spring Stage for their efforts on its behalf.

Special Note: Long Delayed Credits

If you saw our recent production of *Pinafore*, you enjoyed the naval architecture of David Kaysen and the master rigging of Pete Silvia. VLOC regrets the omission of their names from the *Pinafore* program.



The Board of Directors would like to take this opportunity to thank those individuals who support VLOC 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!" If you are not on this list and should be, please let us know.

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