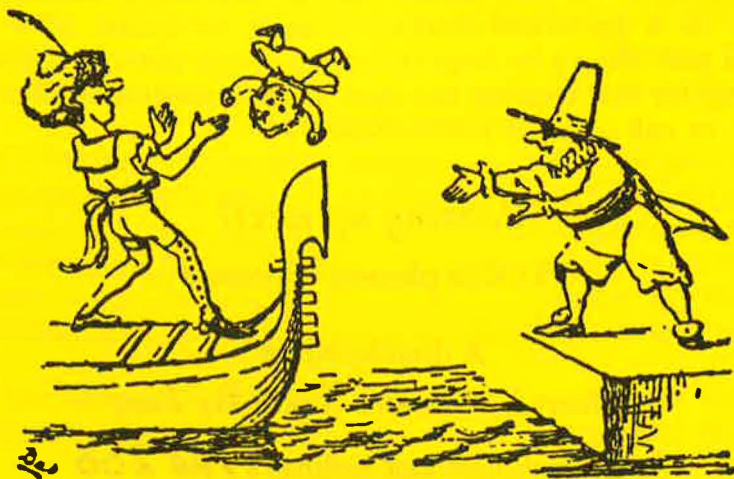


The Victorian Lyric Opera Company
presents

The Gondoliers

, or ,

The King of Barataria



Book and Lyrics by
W.S. Gilbert

Music by
Arthur Sullivan

F. Scott Fitzgerald Theatre
603 Edmonston Drive
Rockville, Maryland

June 7, 8, 14 & 15, 2002 at 8 PM
June 9 & 16, 2002 at 2 PM

Get Involved

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is primarily 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 donor, or if you would just like to be kept informed of our activities, please sign up for our mailing list during Intermission or after the show, or call us at 301-879-0220.

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The Gondoliers

OR

The King of Barataria

Director
Gay Hill

Music Director & Conductor
Catherine Huntress-Reeve

Artistic Director
Rosalie Santilhana

The Duke of Plaza Toro (*a Grandee of Spain*) David Williams
Luiz (*his Attendant*) Thomas Barth
Don Alhambra del Bolero Gordon Brigham

Venetian Gondoliers:

Marco Palmieri (*Guiseppe's brother*) Shawn Perry
Giuseppe Palmieri (*Marco's brother*) Michael Galizia
Antonio Jonathan Schultz
Francesco Barry Hilton
Giorgio George Hunter
Annibale Joseph Sorge

The Duchess of Plaza Toro Andrea Schewe
Casilda (*her Daughter*) Christine Wagner

Contadine:

Gianetta Denise Young
Tessa Karen Rice
Fiametta Nazia Chaudhry
Vittoria Rachael Goldman
Giulia Deborah Jacobson
Inez Rusty Suter

Chorus of Gondoliers and Contadine

Janet Booth, Ed Byrby, Gaye Freese, Tom Goode
Richard Gorbitt, Bill Gribbon, Lyle Jaffe, Deborah Peetz
Julie Stevens, Meghan Williams, Janice Zucker

Setting:

Act I: The Piazzetta, Venice

Act II: A Garden in Barataria (Three Months Later)

The Story of the Opera

Two Gondoliers, Marco and Giuseppe, have turned the heads of the contadine and cannot decide whom to marry, so they will solve the problem by a game of chance. In the ensuing game Marco catches Gianetta, and Giuseppe, Tessa. Everyone runs off to get married. The Duke and Duchess of Plaza-Toro, their daughter Casilda, and the drummer Luiz arrive. The Duke explains that when Casilda was a baby she was married by proxy to the infant son of the King of Barataria. The King subsequently became a Wesleyan Methodist and the Grand Inquisitor, determined that such an innovation should not happen there, stole the prince. A fortnight later the King was killed. Casilda, therefore, is now Queen of Barataria. But the new King's whereabouts are not known. Casilda, unfortunately, is in love with someone else - Luiz - and they are both despondent at the thought of being separated. Don Alhambra, the Grand Inquisitor and explains that when he stole the Prince, he brought him to Venice and placed him with a gondolier, who had a son of the same age. The Gondolier muddled up the two children, and when the Inquisitor went to fetch the royal child he found it impossible to tell which was which. The only person who can possibly tell is Inez, the Prince's foster mother and Luiz's mother. Luiz is sent to fetch her. Giuseppe and Marco now return with their new-wed wives. Don Alhambra informs them that either Giuseppe or Marco is the King, and that until the mystery is solved they must rule as one individual. They may take all their friends with them - all, that is, except the ladies, who must stay behind.

Both Marco and Giuseppe have ideas on Republican government, and they have reorganized the state on these principles and as the act opens they are seen cleaning the royal crown and scepter whilst they sit on the royal throne. The contadine arrive. Though they know they were forbidden to come, Tessa and Gianetta want to know which of them is queen. Don Alhambra announces that the King is married to Casilda, and is a bigamist if he has married a contadina. The Duke instructs Marco and Giuseppe on the demeanor of a king, which they try to adopt. They are then left alone with Casilda, but their wives come in, and they all discuss the problem of who is married and who is not. They are interrupted by Don Alhambra. Inez has been found. She confesses that when she took care of the prince she substituted her own son and so Luiz, the child she called "son" is none other than the King! Luiz and Casilda are reunited, as are the Gondoliers and their contadine, and everything ends happily.

Musical Numbers

Overture

Act I

1. List and learn (Opening Chorus & Soli)
.....Contadine & Gondoliers
2. From the sunny Spanish shore (Soli & Quartet)
.....Duke, Duchess, Casilda, & Luiz
3. In enterprise of martial kind (Solo & Quartet)
.....Duke, Duchess, Casilda, & Luiz
4. O rapture, when alone together (Recitative & Duet)
.....Casilda & Luiz
5. There was a time (Duet)Luiz & Casilda
6. I stole the prince (Solo & Quartet)
.....Don Alhambra, Casilda, Duchess, Luiz, & Duke
7. But, bless my heart (Recitative).... Casilda & Don Alhambra
8. Try we life-long (Quintet)
.....Casilda, Duchess, Luiz, Duke, & Don Alhambra
9. Bridegroom and bride (Chorus And Solo)
.....Contadine, Gondoliers, & Tessa
10. Kind sir, you cannot have the heart (Finale of Act I)
.....Ensemble

Act II

11. Of happiness the very pith (Chorus & Soli)
.....Men, Marco, & Giuseppe
12. Rising early in the morning (Solo & Chorus)
.....Giuseppe & Men
13. Here we are, at the risk (Scena).....Contadine & Gondoliers
14. Dance a cachucha (Chorus)Contadine & Gondoliers
15. There lived a king (Solo & Trio)
.....Don Alhambra, Marco, & Giuseppe
16. In a contemplative fashion (Quartet)
.....Gianetta, Tessa, Marco, & Giuseppe
17. With ducal pomp (Chorus & Soli)Men, Duke, & Duchess
18. On the day when I was wedded (Solo)Duchess
19. To help unhappy commoners (Duet)Duke & Duchess
20. I am a courtier (Quintet & Gavotte)
.....Duke, Marco, Giuseppe, Casilda, & Duchess
21. Here's a case unprecedented (Finale of Act II)Ensemble

Under the Lights

Thomas Barth (Luiz) is happy to make his debut with VLOC by reprising the role of "his Grace's private drum," and even more happy for another opportunity to appear on stage with his own Casilda. Previous G&S credits include *Pirates* (Major-General), *Grand Duke* (Tannhauser), as well as *Ruddigore*, *Ida*, *Iolanthe* and *Mikado* (ensemble).

Janet Booth (Chorus) is joining VLOC for the first time. She earned a Master of Music from the University of Connecticut in 1991. After a long hiatus she is thrilled to be singing again. She studies voice with Kate Huntress-Reeve and lives in Northern Virginia. Janet is a web designer with Apple Computer.

Gordon Brigham (Don Alhambra) is the author of the little-read yet penultimate '80's self-help book, *How to Be About Being There For Yourself*. He finished out that disappointing decade nurturing his wounds and softly mumbling Neil Diamond anthems to himself while attending any and all "workshops." His latest scheme involves fast-food pudding emporiums - "Puddin-tastic." Look for them soon. They'll all be in Laurel and Bladensburg. He asks for your prayers.

Ed Byrde (Chorus & Carpenter) appears in his 3rd *Gondoliers* during nearly 25 years of performing in G&S operettas. He is pleased to be a part of a congenial cast who enjoy responding to enthusiastic direction. He joins other cast members and construction volunteers, fascinated with power tools, in building scenery and sets for VLOC shows.

Nazia Chaudhry (Fiametta) is delighted to be performing with VLOC, after recently performing the role of Chloe in *Ida* with the Washington Savoyards. Her other credits include *Jekyll & Hyde*, *The Musical* (Emma Understudy), *An Evening with Bobby McFerrin*, *Porgy & Bess in Concert*, *Dido and Aeneas*, *Cendrillon*, and *Ballad of Baby Doe*. Nazia has been selected to be a member of the original cast of *Rumpelstiltskin's Daughter*, a new musical premiering in Maryland this fall.

Gaye Freese (Chorus & Costumer) recently appeared as Leoni, the singing housemaid, in *La Vie Parisienne*, Isabel in VLOC's *Pirates* for VLOC, and Queen Isabella in Kopit's *Chamber Music* for the Georgetown G&S Society. Isabella is her only appearance (so far) as a regular, royal queen, but she's exploring it as a career option.

Michael Galizia (Giuseppe) really appreciates all of the support he got during this his first show with VLOC. He is a recent arrival from Hawaii where he sang comprimario roles and chorus with the Hawaii Opera Theater as well as lead roles at the Diamond Theater. He looks forward to doing more shows locally and particularly with VLOC. During the day, he is an active duty Navy Cryptologist serving as an Operations Chief for a Network Security Division assigned to a large Government agency (don't ask!)

Rachael Goldman (Vittoria) is in her 2nd show with VLOC and she is so excited to be here. She studies voice with Chrissellene Petropolous and is a music teacher in Fairfax County. She would like to thank her family and friends for their support, and the cast and crew of *Gondoliers* for making rehearsals so much fun.

Tom Goode (Chorus) has appeared only infrequently with VLOC since the notorious sheep incident, but older fans may remember him as Dick Deadeye (*Pinafore*), Guy Who Sings "Why Who Are You Who Ask This Question?" (*Mikado*), and Fourth Jawa (*Sorcerer*).

Richard Gorbitt (Chorus) is pleased to be making his 4th appearance with VLOC. An English man wandering around DC, he's now getting concerned that he has discovered he likes peanut butter and jelly sandwiches, soft pretzels and Pop-Tarts®, however he refuses to like root beer.

Bill Gribbin (Chorus) performed with VLOC in *Patience* and has sung with the Children's Chorus of the Washington Opera in *Parsifal* and *Turandot*. A veteran of several young actors' groups, he plays piano and guitar, skis and swims (without drowning), and collects antique swords.

Barry Hilton (Francesco), a bathtub baritone of no fixed abode, has performed G&S roles before friendly audiences in Tokyo and Manhattan as well as with Washington-area community groups. This is his 6th VLOC appearance.

George Hunter (Georgio) happily joins VLOC to enliven his drab existence as a newly-retired geek. Previous roles were with the Washington Savoyards, as the Carpenter's Mate in *Pinafore* and in the Police Quartet in *Pirates*. He's been an intimidating Commendatore and a booming Uno Zingarro with the hardly-known Baltimore-Washington Metropolitan Repertory Opera. George has also sung with the Master Chorale of Washington and with church choirs, once in Leipzig at the more-famous Gewandhaus.

Deborah Jacobson (Giulia) could not be happier to be ending her marathon season - 5 operettas in 9 months - with *Gondoliers*. She has wanted to be in a production of *Gondoliers* since junior high, and is eternally grateful to VLOC for finally giving her the opportunity!

Lyle Jaffe (Chorus) has participated in VLOC productions for over 20 years and enjoys working with so many talented and fun people. He thanks all who support VLOC with their participation and patronage so we can continue to present quality theater at affordable prices.

Deborah Peetz (Chorus), one of the forever young Contadinas, is pleased to be back on stage with VLOC and their wonderful crew. Quite a change from her transgendered roles in Elden Street Players' *Threepenny Opera*! Debbie also has performed with the Washington Savoyards, Opera Theater of Northern Virginia and Opera International plus concerts with the NOVA Chorus (Alexandria NVCC) and the Metropolitan Chorus (Arlington).

Shawn Thomas Perry (Marco) is delighted to be performing with VLOC again, having last appeared as Frick in VLOC's *La Vie Parisienne* earlier this year. He also performs with the Washington Savoyards, most recently as Gama in *Ida*.

Foreman in *Trial*. No matter what he does, however, no one will ever forget his memorable portrayal of the Headless Horseman in VLOC's *Ruddigore*.

Karen Rice (Tessa) is thrilled to return to VLOC again after playing Hebe in *Pinafore*. She was most recently seen as Sacharissa in the Washington Savoyard's production of *Ida*. Karen has many G&S credits including: Pitti-Sing (*Mikado*), Phoebe (*Yeomen*), Angelina (*Trial*), Tessa and Giannetta (*Gondoliers*). She last performed Tessa at the 6th International G&S Festival in Buxton, England and is thrilled to perform this delightful role again! In the DC Metro area, Karen has performed with Interact Theatre, Opera Theatre of Northern Virginia, Opera Americana, the Smithsonian's National Portrait Gallery, and the Maryland Shakespeare Festival.

Andrea Schewe (Duchess) is happy to be in her 6th VLOC show. She is also regularly seen in "serious" opera roles such as Miss Todd in Menotti's *Old Maid and the Thief* and Isabella in Rossini's *Italian Girl in Algiers*, both with the Mount Vernon Players. She just performed a special piece *Ladies First* for the Friday Morning Music Club as part of the citywide celebration: Jackie Kennedy's Washington. She thanks her husband and sons for their support.

Jonathan Schultz (Antonio) is pleased to be performing in his first VLOC show. He has performed in several shows with the Washington Savoyards, appearing as Leonard Meryll in *Yeomen* and Annibale in *Gondoliers*. Jonathan has also performed the role of Lensky in *Eugene Onegin* with The Washington Conservatory of Music. He has participated in the Crittenden Opera Studio, and is a member of The Aria Club of Greater Washington.

Joseph Sorge (Annibale) was music director for VLOC's recent production of *La Vie Parisienne* as well as last season's *Mikado*. He is very glad to shed the mantle of responsibility and play a gay gondolier. He is also grateful for his Italian heritage, which gave him the necessary insight to play the part.

Julie Stevens (Chorus) is pleased to be working on her 8th plus show with VLOC. Though she has to *act* like a girl,

she is not too dismayed and hopes this experience will stretch her acting muscles (without stretching them too far). Thanks, Leta.

Rusty Suter (Inez) has been ruthlessly scheming for the coveted role of Inez for nearly 20 years now. Biding her time in the chorus, she plotted and planned – even appearing a few years ago as Hebe to further her aims – and let nothing stand in the way of her ultimate goal. Sincerely though, she appreciates this opportunity and thanks Gay, Kate, and Ira for their faith in her.

Christine Wagner (Casilda) is a recent Chicago transplant. Her last performance there was with Light Opera Works in *Countess Maritza*. She has also performed with North Star Opera and Opera Colorado. Favorite roles include Patience in *Patience and Sarah* and Tuptim in *The King and I*. Words cannot express her joy at doing *Gondoliers* again with her husband, Tom.

David Williams (Duke) is in his 4th VLOC production having appeared as Urbain this season in *La Vie Parisienne*, Pooh-Bah in last year's *Mikado*, and Hildebrand in a recent *Ida*. He was also seen earlier this season as Dick Deadeye in the Washington Savoyard's *Pinafore*. A retired international journalist and diplomat, David has sung with Washington Concert Opera and performed principal roles with Opera International, Opera Theatre of Northern Virginia and the Vienna Light Opera.

Meghan A. Williams (Chorus) received her Bachelor of Fine Arts degree with a Music Minor at the University of Minnesota-Duluth. She has also performed in numerous local productions. Meghan is tickled to perform with this wonderful group of people again!

Denise Young (Gianetta) has appeared with VLOC in numerous roles including The Baroness in *La Vie Parisienne*, Yum-Yum in *The Mikado*, and Rosalinda in *Die Fledermaus*. She has also appeared with the Washington Savoyards, Opera International, and Opera Camerata of Washington. Concert appearances include the Friday Morning Music Club Chorale, Georgetown Symphony and the Metropolitan Chorus. She has also served backstage

with several companies as costume designer, producer and stage hand.

Janice Zucker (Chorus) is excited to be in her first VLOC production. A recent graduate of GMU with a degree in musical theater, her other credits include *Into the Woods*, *Once Upon a Mattress*, and *The Last Night of Ballyhoo*. Thanks to Paul and Rachel for all your love and support!

The G&S Archive

Did that song go by too fast? Do you have questions about G&S that you just can't get answered? Then point your browser to the *Gilbert and Sullivan Archive* at <http://diamond.boisestate.edu/gas>. A wonderful resource for every G&S fan, it contains plot summaries, librettos – so that you can check those words that just fly by in the patter songs – pictures of the original Savoyards, downloadable music files, and much, much more.

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VLOC Recycles

If you don't wish to keep your program,
please leave it on the table in the lobby.

Thank you!

Behind the Scenes

Tony Dwyer (Crew) helped power the gondola in VLOC's last *Gondoliers*, and expects no less this time. He appeared on stage once as Bunthorne's Solicitor, but likes the crew's lighter rehearsal schedule.

Ayun Fedorcha (Lighting Designer) is delighted to return to VLOC where she has previously lit *Patience*, *Mikado*, *Ruddigore*, *Die Fledermaus*, and *Merry Widow*. She freelances in the metro DC area, and is a member of the United Scenic Artist union - local 829.

Lisa Freese (Producer) can always find a way to be involved in a VLOC show whether it is on stage or behind the scenes. Thanks to everyone for making this an easy show to produce and much love to her two 'boys' Kerry and Layne.

Kerry Freese (Light Board Operator) went to Venice in 1999 as research for his work on this show. Unfortunately VLOC doesn't cover 'business expenses'.....

Ira Haber (Stage Manager) has been seen performing the roles of Prosper in *La Vie Parisienne*, Sullivan in *A Gilbert & Sullivan Drawing Room*, Major Murgatroyd in *Patience*, and Frosch in *Die Fledermaus*. This time, however, having been in *Gondoliers* twice, he decided he'd rather watch from the rarified atmosphere of the lighting booth.

Gay Hill (Stage Director & Set Designer) is revisiting one of her earliest experiences in theater, a time 30 years ago when she played the Duchess with a group that preceded VLOC. Since then she has been involved with many groups, exploring all the facets of theater arts, on stage and back stage. She has directed *Six Characters in Search of an Author*, *The Enchanted*, *Into the Woods*, *Quilters* (a Ruby Griffith winner), *Fools*, *A Midsummer Night's Dream*, and numerous productions of her own adaptation of *A Christmas Carol*. Her set designs include, *The Phantom Toll Booth*, *Inherit the Wind*, *To Kill a Mockingbird*, and VLOC's production of *Die Fledermaus*. Other favorite roles include Pish Tush in *Mikado*, Ivan in *Fledermaus* and the Jury

Catherine Huntress-Reeve (Music Director & Conductor) directed VLOC's *Orpheus*, and a double bill of *Trial & Sorcerer*, the World Bank and International Monetary Fund's productions of *Iolanthe* and *Pirates*, and the Washington Savoyards recent productions of *Pinafore* and *Yeomen* as well as appearing for them as the Baroness von Krakenfeldt (*Grand Duke*), Mad Margaret (*Ruddigore*), and the title role in *Iolanthe*. Her extensive performing experience includes opera, musical theater, oratorio, and recitals on the East Coast and across the midwest. She is a member of the voice faculty of the Washington Conservatory of Music.

William Kolodrubetz (Carpenter) is once again creating sawdust! He is delighted to be working on his 6th consecutive production. Locally William has been associated with the American Century Theater, Elden Street Players, Potomac Theater Company, Dominion Stage, and the Washington Savoyards, Ltd. Many thanks to Debbie, Pete, Cayetano, and Willie.

Todd & Aroostine MacDowell Long (Choreographers) are pleased to be working together again and back at VLOC. The Longs jointly choreographed 1995's *Pinafore*, while Aroostine choreographed and produced 1998's award-winning *Orpheus in the Underworld*. Aroostine assisted Todd for his directorial efforts on *Pirates* and *Pinafore* for the Fiddlehead Theatre Company in Norwood, Massachusetts. They would both like to thank their daughter Katie for tolerating their theater habit!

Eugenia Sorgnit (Scene Painter Assistant) is one of the founders of Prince Georges' Little Theatre, and was named NVTAs Actress of the Year in 2000. Setting such glories aside, she spent days hovering over flats on Gay's dining room table.

Sue Stockly (Props) is working on her second show with VLOC. She originally hails from New Mexico, where she had a short-lived acting career in productions at the Don Juan Playhouse and Los Alamos high school many years ago. She loves to shop, so props is a natural avocation.

GLOSSARY

(in order of occurrence)

Act I:

Till then, enjoy your dolce far niente - delightful idleness

With pleasure, nobody contradicente - if nobody disagrees

Ben venuti - welcome

Gondolieri carissimi! Siamo contadine! - Dearest gondoliers! We are peasant girls!

Servitori umilissimi! - most humble servants!

Per chi questi fiori bellissimi? - For whom are these most beautiful flowers?

Per voi, bei signori, O eccellentissimi! - For you, dear gentlemen, oh most excellent ones!

I ciel! - Oh, heaven!

Buon giorno, cavalieri - Good morning, gentlemen

Siamo gondolieri/poveri gondolieri - We are gondoliers/poor gondoliers

Signorina, io t'amo!/Contadine siamo - Lady, I love you! Peasant girls are we.

Since we were short-coated - wearing children's cloths

Castilian Hilalgo of 95 quarterings - Spanish nobleman, with 95 families in his heraldic shield, representing a fabulous array of noble ancestry.

The halberdiers are mercenary people - Guardsmen armed with ax-like spears

Married by proxy - with someone acting on your behalf, in your absence

very knowing, overflowing, easygoing Paladin - heroic, chivalrous knight of old

To men of grosser clay - of less distinguished and noble blood (clay = body)

Jimp, isn't she - Slender and elegant

teach him the trade of a Timoneer - from French *timonier*, helmsman or steersman

lying a corpse on his humble bier - the stand on which a corpse or coffin is placed

your objections are not insuperable - impossible to overcome

'tis a glorious thing, I ween, to be a regular Royal Queen! - I fancy, or believe

She'll bear away the bell - take first prize; win the contest

the Chancellor in his peruke - powdered wig

Aristocrat who banks with Coutts - long-established London bank, used by royalty

the noble lord who cleans the plate - silver or gold tableware or ornaments

Act II:

Of happiness the very pith in Barataria you may see - essence

This form of government we find / The beau ideal of its kind - model of excellence

we may hold a Royal Levée - a court reception or gathering, in morning or early afternoon

spend an hour in titivating all our Gentlemen-in-Waiting - sprucing up, smartening

the Garter or the Thistle or the Bath - high orders of knighthood

toddle of in semi-state - dressed for ordinary ceremonial occasions; but no crown, etc.

Dance a cachuca, fandango, bolero - lively Spanish dances

Xeres we'll drink Manzanilla, Montero - Xeres is sherry, the other are varieties of it

Tuck in his tuppenny - schoolboy slang used in leapfrog, meaning "duck his head," tuppenny meaning two-penny coin, referring to the head

at junket or at jink - words for merrymaking

must be content with toddy - drink of distilled spirits, sugar, and hot water. Rich people drank wine, while beer and distilled spirits were drunk by the less well-off.

Lord Chancellors were cheap as sprats - small fish, like anchovies or sardines

up goes the price of shoddy - cheap fabric made from reclaimed wool

I tried to tame your great progenitor - father

with double-shotted guns and colours nailed unto the mast - cannons loaded with twice the usual shot (a reckless tactic) and flag nailed so it cannot be lowered in surrender

MPs baroneted, sham colonels gazetted - Members of Parliament raised to the rank of baronet (above knight); The London Gazette listed government appointments

Quote me as their great double-barrel - one with a hyphenated name, signifying status

I set ... upon the direction of several Companies bubble - a delusive scheme

merrily crying our "preme," "stali" - calls used by gondoliers to avoid collisions

This glossary was provided by The Gilbert & Sullivan Very Light Company of Minneapolis, Minnesota.



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