

Victorian Lyric Opera Company
presents

Orpheus in the Underworld



Original Book and Lyrics by
Hector Crémieux

Music by
Jacques Offenbach

Translation by
Thomas Petiet

F. Scott Fitzgerald Theatre
Rockville, Maryland

February 20, 21, 26, 27, & 28 and March 6 & 7, 1998 at 8 PM
March 1 & 8, 1998 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 you would just like to be kept informed of our activities, please sign our mailing list in the lobby during Intermission or after the show or call us at 301-879-0220.

Coming up next!

VLOC is pleased to present
Gilbert & Sullivan's

Yeomen of the Guard

Directed by Pamela Leighton-Billik
Music Directed and Conducted by Larry Garvin
Auditions: March 11 & 13, 1998
Performances: June 12 - 14, 19 - 21, & 26 - 28, 1998
For audition information or to reserve tickets,
please call 301-879-0220



Orpheus in the Underworld

Director
Catherine Huntress-Reeve

Artistic Director
Rosalie Santilhano

Music Director & Conductor
Sharon Haugen

Chorographers
Aroostine McDowell Long & Todd Allen Long

The Cast

Aristeus/Pluto	Todd Allen Long
Cupid	Maris Wicker
Diana	Suzanne Mebane
Eurydice	Rebecca Ocampo (Feb. 19, 21, 26, 28 & Mar. 7) Armour Ratcliffe (Feb. 20, 27, and Mar. 1, 6, & 8)
Orpheus	Sean Bajkowski
John Styx	John Perine
Juno	Winona Stanback
Jupiter	Gordon Brigham
Minerva	Julia Lukas Gorman
Public Opinion	E. Sullivan Dillon
Venus	Jeanne Mellish
Adonis, an Olympian to sigh for	Les Elkins
Aglaia, the bright Grace	Gina Nowacki
Apollo, god of the sun	Andy Krulwich
Atropos the inflexible, a Fate	Nancy Helman Shneiderman
Bacchus, god of wine	Joe Sorge
Calliope, Muse of epic poetry and Orpheus' mother	Donna Jaffe
Clio, Muse of history	Rusty Suter
Clothos the spinner, a Fate	Darlene Allen
Cybele, imported Phrygian goddess	Leta Hall
Erato, Muse of love poetry	Lisa Freese
Euterpe, Muse of lyric poetry and the flute	Debbie Peetz
Euphrosyne, the mirthful Grace	Deborah Zubow Prindle
Hebe, cup-bearer to the gods	Tamarisk Dana Cardwell
Hestia, goddess of hearth	Stephanie Brigham
Icarus, who flew too high	John Perine
Lachesis the apportioner, a Fate	Virginia Garber
Mars, god of war	Tony Rigopoulos
Melpomene, Muse of Tragedy	Osa Oyegun
Mercury, winged messenger of the gods	Ira Haber
Morpheus, god of sleep	Tom Goode
Neptune, god of the sea	Barry Grinnell
Prometheus, who brought humankind fire	Lyle Jaffe
Terpsichore, Muse of the dance	Joy Ryan
Thalia, the festive Grace	Julie Repeta
Urania, Muse of astronomy	Gaye Freese
Vesta, goddess of the family	Sherry Felice
Vulcan, the smith	Charlie Johnson
Furies	Julieta Banan, Diane Sachacoff, Lisa Troshinsky

The Story of the Opera

Act I

Scene 1, A field in Greece
Scene 2, Mount Olympus

The play is prefaced with poetry spoken by Public Opinion who warns of the dangers of marital infidelity. The opening finds Eurydice singing about a planned tryst with her lover, Aristeus, entitled "THE HAPPY WOMAN." Her husband Orpheus enters and they fight about her affair and his overly indulgent devotion to music. Orpheus and Eurydice sing "THIS IS THE END," expressing their mutual disgust. Eurydice asks for divine intervention to unite her with her lover, but Orpheus refuses to let her out of the marriage. Aristeus (actually Pluto in disguise) enters and sings his ballad, "WELL, HELLO, HERE I AM (THOUGH I LOOK A LITTLE FUNNY)", about his love of nature, fun, and Eurydice in particular. When Eurydice returns, Pluto reveals himself as the Lord of the Dead and convinces her to die so that they can be together whereupon she sings, "'TIS SMILING DEATH." Orpheus enters and is thrilled to find Eurydice's note indicating that she has gone to Hades. But Public Opinion shows up and reminds him that his is a "tragic myth." Public Opinion instructs him to go to Mount Olympus and ask Jupiter to help get Eurydice back. Orpheus and Public Opinion sing "COME, COME, THE IMMORTALS ARE WAITING."

On Mount Olympus the gods' chorus is found awakening to "THE SUN, THE SUN, THE DAY HALCYON," about the romantic adventures of the gods. Diana enters and sings "A SALUTE TO DIANA" with Jupiter and the chorus. She's lamenting the disappearance of her lover, Acteon, until Jupiter informs her that he changed Acteon into a stag, which she then shot. So she decides to laugh it off. Jupiter then admonishes the gods for their many romances. Knowing that Jupiter's own trysts are many, the gods find his directives hypocritical and consider rebellion. Mercury enters and informs the ensemble of Pluto's running off with Eurydice. Pluto arrives with the Furies, protesting his innocence of any "ravishment." The gods lament about their boring lives on Mount Olympus and talk of revolution in "TO ARMS, TO ARMS, OLYMPIAN DIVINITIES." Jupiter accuses Pluto of running off with Orpheus' wife, but is reminded of his own romantic record in "TO CAPTURE ALCMENE'S AFFECTIONS." Public Opinion appears with Orpheus, who is reluctantly attempting to get his wife back. Pluto leads the ensemble in singing "HE'S APPROACHING, HE'S ADVANCING TO CONFRONT ME," the beginning of the first act finale. Jupiter declares that he is going to Hades to get Eurydice, and all the ensemble ask to come with him to get away from the boredom of Mount Olympus. So it's agreed that all concerned will go to the Underworld.

The second act opens in Hades, in a small room where Eurydice is kept prisoner. Her disgusting, old, disfigured jailer John Styx declares that he is in love with her and sings of his former glory and his quick worldly demise in "WHEN I WAS RULER OF THE NATION." She quickly realizes that she can turn his affections to her advantage and attempts to get him drunk. He leaves to get more wine and Pluto and Jupiter show up outside her door. When Pluto lures John Styx away with the offer of a bottle of wine, Jupiter peeks through the keyhole and spies a lovely woman whom he instantly desires, not knowing that she is actually Eurydice, whom he came

Act II

Scene 1, Hades
Scene 2, The same

to Hades to rescue. Smitten, Jupiter turns himself into a fly and enters the room through the keyhole to woo her and the romantic duet, "THERE IS SOMETHING THAT IS HUMMING" ensues. Jupiter wins Eurydice's affections and reveals himself as the ruler of the gods. He then leaves quickly when John Styx returns with the wine. Eurydice succeeds in getting John Styx inebriated enough to steal his keys and escape. John Styx reprises his "WHEN I WAS RULER OF THE NATION" while Pluto laments having lost Eurydice. The gods' chorus enters and sings of their newfound happiness and drunkenness in "TO WINE WE SING" in praise of Hades' new resident, Bacchus, god of wine and entertainment. A "HYMN TO BACCHUS" ensues, which is followed by the minuet, "THIS IS A CHARMING DANCE," and the can-can. Jupiter finally realizes that his new love is actually Eurydice. Orpheus and Public Opinion show up, with Public Opinion insisting that Orpheus and Eurydice be brought back together again. Pluto and Jupiter still both want Eurydice, however, and ask the gods to vote on her future. All the gods except Juno abstain on the vote, with Juno voting for Eurydice to return to Earth with Orpheus. So Eurydice and Orpheus reluctantly agree to follow Public Opinion's advice and Juno's solitary vote. However, there is a stipulation that Orpheus cannot look back at Eurydice while they are walking out of Hades as described by the chorus in "NOW BEGIN YOUR RETURN TO THE EARTH," the beginning of the second act finale. In an attempt to get Eurydice back, Jupiter hits Orpheus with a thunderbolt, causing him to look back on their way out of Hades. Thus Orpheus loses Eurydice, and Jupiter and Pluto soon begin threatening divine civil war in a fight for her. Public Opinion intervenes and decides that Eurydice must remain with John Styx.

There will be a brief 10-minute intermission between Acts I and II.



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**Announcing
The 2nd Great Gilbert & Sullivan Sing Out!**

August 29 & 30, 1998
The F. Scott Fitzgerald Theatre
Rockville Civic Center
Rockville, Maryland

In 1992, the Victorian Lyric Opera Company organized the Great Gilbert & Sullivan Sing Out in which performers from all over the US and Canada got together and in one day sang all of the extant Gilbert & Sullivan operettas. Neither overtures nor dialogue were used and staging ranged from straight concert versions to whimsical or tender. This musical marathon set off at 8:00 am and ran through the day, reaching its conclusion a little after midnight. Many participants sang in their favorite shows only and sat in the audience for other and a few hardy souls sang straight through. Friendships were formed and acquaintances were renewed. It was a day of camaraderie and beautiful music and VLOC has been asked several times "When are you doing it again?!" We now have an answer - The 2nd Great Gilbert & Sullivan Sing Out will be held on August 29th and 30th at the F. Scott Fitzgerald Theatre of the Rockville Civic Center. The event will begin with a reception on Friday evening, August 29th and we'll sing on Saturday, August 30th.

Any participant is welcome to sing in the chorus of any show and the organizing committee will choose leads from the registering participants. If you can't sing - or even hum a little - and would like to be an audience member please come and attend this unique event. Bring your scores and follow along in the music, bring your cameras, bring your Gilbert-and-Sullivan-loving friends! The registration cost is \$40 for participants and \$10 for audience members for any four-show segment of the day. Or you can enjoy the whole day as an audience member for \$20. Registration will soon be open and you will find a registration form in the brochure.

If you have any questions about the 2nd Great Gilbert & Sullivan Sing Out, please contact VLOC at 301-879-0220 and ask for the Sing-Out brochure, or check our website at <http://www.vw.net/users/vloc>.

If you're a G&S fanatic - and you know if you are - or if you'd just enjoy a day of wonderful music and biting satire, mark your calendars for the 2nd Great Gilbert & Sullivan Sing Out!

2nd Great Gilbert & Sullivan Sing Out Organizing Committee
Leta Hall, Dawn Crum, Gaye Freese
Lisa Freese, Larry Garvin, Pam Hodges, and Denise Young

Production Staff

**Producer
Aroostine McDowell Long**

Director.....Catherine Huntress-Reeve
Musical Director & Conductor..... Sharon Haugen
Choreographers..... Aroostine McDowell Long & Todd Allen Long
Artistic Director..... Rosalie Santilhano
Translator..... Thomas Petiet, Comic Opera Guild (Michigan)
Stage Manager..... Pamela Hodges
Assistant Stage Manager.....Mollie Toms
Set and Properties Design..... Anna K. Soderberg
Master Carpenter.....Les Elkins
Lighting Design.....Tom Reed
Costumers..... Lisa Freese, Gaye Freese, Denise Young
Technical Director (Rockville Civic Center)..... Kim Haug
Technical Crew..... Tony Dwyer, Kerry Freese, Bill Rippey, Anna K. Soderberg
Orchestra Manager.....Amanda Laudwein
Rehearsal Pianist..... Jenny Bland
Make-Up..... The Cast
Tickets and Box Office.....Merle Haber
Program.....Leta Hall
Greek Mythology Consultant..... Gina Nowacki
Publicity..... Ira Haber
Set Construction/Painting..... Les Elkins, Sean Bajkowski, Tony Dwyer
Sharon Haugen, Catherine Huntress-Reeve, David Kaysen
The Long Family, Debbie Peetz, John Perine, Tony Rigopolous, Bill Rippey
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Under the Lights

Darlene Sharon Allen (Clothos) has enjoyed being back on stage with VLOC; from Princess Inez in 1989 to a Fate in 1998, she's still "spinning a tale!" She sings with Zemer Chai, RMT, and Masterworks and studies voice with Robert Kimball. She says: I miss you, Elizabeth.

Sean Bajkowski (Orpheus), an occasional Georgetown law student, is very grateful to VLOC for giving an out-of-shape has-been (O.K., "never-was") tenor a shot at glory in Rockville. He hopes they don't regret that (too much). He can't wait to smash that @#\$\$ violin to pieces, preferably at the last curtain call in full Hendrix regalia. Seriously, he would like to thank his (few but loyal) fans and especially Jessica, without whom he would never have had the strength to get up on stage again after a nearly three-year absence (no, that show didn't count...).

Julietta Banan (Fury), an 18-year old college student, has been in drama productions since she was 4. She is also a dancer at the Metropolitan Ballet Theatre and Academy and an actress in the new local soap drama, *Perfect Angels*, airing in May 1998. Her goal is to be a news anchorwoman and she hopes to continue dancing and singing for many years.

Gordon Brigham (Jupiter) was paper-trained by his maternal grandmother and obedience-trained by his maiden aunt Elva. He has clear eyes, tartar-free teeth, and a good coat. (Double-breasted). He tells us he has appeared in dozens of plays "on yonder side of the big water." When asked for "specifics," he dons his special hat and replies "East England and Rome." He met his wife Stephanie in this company and a lot of other very nice people that were already married, like John Perine.

Stephanie Brigham (Hestia) is performing in her 19th VLOC show. She is married to Jupiter, whom she met in her third show, teaches first grade, and carries a little cutie she hopes to meet in June.

Tamarisk Dana Cardwell (Hebe) has performed in *Oklahoma* and *Murder Most Foul* with the Woodbridge High School Drama Department. This is her first performance with VLOC.

E. Sullivan Dillon (Public Opinion) hails from Chicago, Illinois. She is a veteran of the oratorio, operetta, and opera stages. She is a graduate of Southern Illinois University and has studied with Dr. Gail Tremiere at DePaul University, Carlos Montanae at Indiana University, and Professors Frances Crawford and William Miller at the University of Illinois. She is currently studying with Taso Vrenios and Jane Tavernier of American University and Catholic University of America. She dedicates this performance to her mother with special thanks for all her continued love and support. She is excited to be working with such a creative and talented cast. *Viel Gluck!*

Les Elkins (Adonis/Master Carpenter) continues his chorus presence with VLOC, and as master carpenter gets to play with power tools more than normal. He also notes that in this production the question "What is my motivation?" always seems to be answered with Bullfinch's *Mythology*.

Sherry Felice (Vesta) has been active in theater playing Marian Peroo in *The Music Man* and other supporting roles as well as singing with the Laurel Oratorio Society.

Gaye Freese (Urania/Costumer) has costumed and appeared in several VLOC productions (including *Pirates*, in which she appeared as Isabel) and advocated doing *Orpheus* because costuming could be accomplished by giving the cast white bed sheets and staplers. She hopes our next show will be the modern dress *Yeomen*.

Lisa Freese (Erato/Costumer) joined this company looking for friends and "styling tips." She's found a friend or two, has a frightening mastery of "highlights" and somehow managed to troll for a husband in a roundabout way.

Virginia Garber (Lachesis) is greatly enjoying spinning out the lives of her fellow gods & goddesses in her role as one of the three Fates. She finds participating in the Bacchanale an exciting change from her duties in the Office of Horticulture at the Zoo.

Thomas Goode (Morpheus) is proud to be playing the title role in his 7th VLOC show, despite the printer's error on the program. He hopes his performance will be judged "impressively narcotic." He would like to thank his wife, Jane, his daughter, Tory, and his dog, Chaucer, from whom he takes voice lessons.

Julia Lukas Gorman (Minerva) is thrilled to be playing a role that lets her true nature show through (Goddess? Lush?) This is her 5th VLOC production and as usual she's having a ball (or is that bacchanale?). Her previous roles include Peep-Bo in the 1996 *Mikado* and Vittoria in *Gondoliers*. Julia is pursuing her musical studies under the tutelage of Phyllis Joyce and presented a solo recital last spring. Many thanks and much love to Martin.

Barry Grinnell (Neptune) since 1985 has played the fuddy-duddy butler in *Sorcerer*, a cuckolded diplomat in *Merry Widow*, the philosophical Private Willis in *Iolanthe*, the brave Sergeant in *Pirates* and the empathetic Grand Inquisitor in *Gondoliers*. He relishes this chance to play the god Neptune.

Ira Haber (Mercury) in his 7th VLOC show is delighted to be playing the god of thievery and cleverness, which he feels is an obvious example of typecasting. Although he has studied music for over 35 years, he confesses to being totally unaware that Orff and Bach had ever written a French operetta.

Leta Hall (Cybele) has recently performed roles ranging from Dame Hannah in *Ruddigore* to poor Flora in Tennessee William's *27 Wagons Full of Cotton*. Because Cybele is Phrygian, playing her allows Leta to be both a world and underworld traveler - all without leaving Maryland. Amazing thing, the stage.

Donna Jaffe (Calliope) joined VLOC in 1985 and has been cavorting in the chorus ever since. She started as a tenor (oh horror!) and has now made it up as far as "Metro-Soprano."

Lyle Jaffe (Prometheus) has been active with VLOC for nearly 20 years, most of which he has shared with the lovely goddess, Donna. Lyle played the simple-minded Usher in *Trial* and in other VLOC shows he has played the Major in *Patience*, the 2nd Yeoman in *Yeomen* and Private Willis in *Iolanthe*.

Charlie Johnston (Vulcan) started his musical career young and has been in nine G&S productions and two operas, directed choirs, played in bands and orchestras, and soloed many times. At this point he accepts roles that fit his age - that way not much make-up is required.

Andy Krulwich (Apollo) is pleased to be performing in the 3rd VLOC show. He has appeared previously in the chorus of VLOC's *Mikado*, *Trial by Jury* & *The Sorcerer* and the Washington Savoyards' *Pinafore*.

Todd Allen Long (Aristeus/Pluto/Choreographer) is proud to return to the VLOC stage for his 8th production. Favorite roles with VLOC include Strephon in *Iolanthe*, Giuseppe in *Gondoliers*, and Pish-Tush in *Mikado*. He has also appeared locally with the Washington Savoyards and The Arlington Players. Todd wishes to thank all his VLOC colleagues for the past four years of mayhem, especially everybody's favorite Stage Mommy. He especially wishes to thank the women behind the man: Aroostine & Katie, wife and daughter. Look out Boston; here we come!

Suzanne Mebane (Diana), originally a "Jersey Girl," played the NYC musical scene with the Queen's Opera and Trenton Opera Companies and the Anna Moffo master class series while studying voice with Edna Lind of the Metropolitan Opera. Since migrating south to northern Virginia, she has sung with Opera International and Potomac Valley Opera Company under the vocal direction of Richard Wilmer. By day, Suzanne shares her love of vocal music by teaching at the Lab School of Washington, DC.

Jeanne Mellish (Venus) is happy to make her debut with VLOC (naturally wearing pink!). A "good Catholic (University) girl" finishing her master's degree, she finds the role of Venus to be a real "stretch." A supporter of American opera, her roles range from the traditional *Amahl & the Night Visitors* and *Tartuffe* to the obscure minimalistic operas of Tom Johnson and the premier of Jackson Hill's *Locust Valley Lovesong*. In addition to singing, she is a therapist, office assistant, and server extraordinaire.

Gina Nowacki (Aglaiia) has been performing with VLOC since 1988. She is enjoying her tour of the underworld immensely, but all the same, she wishes she had brought along her Baedeker.

Rebecca Ocampo (Eurydice) received her BA and Master's degrees in music from the University of Maryland and is currently working there on her doctorate in music. She has performed extensively in recital, oratorio, and opera throughout the mid-Atlantic region of the US with the Washington Opera, the Baltimore Opera, the Friday Morning Music Club, the Concert Artists of Baltimore, the Choral Arts Society of Baltimore, the Mercersburg Chamber Symphony, the Brevard Music Center, and the Florentine Opera Company.

Osa Oyegun (Melpomene) has performed in *Oklahoma* and *Cabaret* with Montgomery College and performed in a production of *The Importance of Being Ernest*. This is her first production with VLOC. She sends her thanks to her siblings: Darling and Ona, her friends, the cast of *Orpheus*, and to God.

Debbie Peetz (Euterpe) is rejoicing well with her trusty flute as the muse of lyric poetry and song. Before Orpheus, there was Gilbert & Sullivan: *Pinafore* (WS), *Trial by Jury* (VLOC), *Sorcerer* (VLOC & LTA), and more. She also sings with Arlington Metropolitan Chorus, NOVA Community Chorus and the Chapel Choir at Immanuel Church-on-the-Hill (Alexandria) but spends her workdays with the RaDiUS database at RAND.

John Perine (Icarus/John Styx) continues to enjoy performing with VLOC, appearing in over 20 productions since the group was formed. Principal roles have included the Lord Chancellor, KoKo, Bunthorne, King Gama, the Duke of Plaza Toro, Robin Oakapple, Major General Stanley, Captain Corcoran, Sir Joseph Porter, Jack Point, the Lieutenant, Guiseppi, and Dr. Daly. He has also performed with other local theater groups, most recently appearing as Charlie in RMT's *Annie Get Your Gun*.

Deborah Zubow Prindle (Euphrosyne) made her theatre debut in Warsaw, Poland in spring of 1997 with the Mermaid Players, where she played a wide range of comic roles in *The Dining Room* by A.R. Guerneu. This is her first season with VLOC.

Armour Ratcliffe (Eurydice) is a native of New Orleans, LA. She studied at Wellesley College and privately with Marilyn Cotlow, and has concertized in the United States, Europe, and Japan. She has sung with the New Orleans Opera, Washington Opera, Opera Burlington (Vermont), and Opera Piccola (VA). Her roles include the Queen of the Night (Mozart's *Magic Flute*), Laetitia (Menotti's *Old Maid and the Thief*), and Susanna (Mozart's *Marriage of Figaro*). She was a 1996 finalist in the Luxembourg Coloratura Competition and has also sung the Gilbert & Sullivan roles of Mabel and Elsie. She is delighted to be back with VLOC; she missed everybody in the company since her last appearance as Pitti-Sing in 1992.

Julie Repeta (Thalia) is making her debut with VLOC and she is inspired by its extraordinary talent. Her most recent thespian endeavors have been with Rockville Musical Theatre. By day she can be found teaching 6th grade math at Farquahar Middle School and directing her 14th annual musical *The Sound of Music*.

Tony Rigopoulos (Mars) has studied voice and music, has sung and performed in a variety dance band, and enjoys composing and playing guitar and piano. Tony is an aspiring tenor and loves the outdoors. He would like to thank his wonderful family for their continued support.

Joy Ryan (Terpsichore) returns to theater while continuing her day job as a trial lawyer. Past theater credits include directing and singing and acting roles with Island Theatre Workshop in Massachusetts and stage management and chorus with several opera companies.

Diane Sachacoff (Fury) has been dancing since she was 3 in tap, ballet, jazz, and modern dance. She is also a student and the Secretary of the SGA at Montgomery College. She performs with the MC dance company around the area as well as in the new soap opera, *Perfect Angels*, premiering in May. She thanks her family for their love and support.

Nancy Helman Shneiderman (Atropos) has appeared with Shir Chadash Chorale, Hexagon, the Alexandria Singers, the Washington Revels, Men and Women of Gospel, and premiered in the opera *Touro*. Her original vocal cassette *Like a Tree: Songs and Life-Cycle Celebrations for All People* holds seven awards from the Mid-Atlantic Song Contest for gospel, folk, and novelty.

Joe Sorge (Bacchus) was last seen on stage as a scurvy pirate in VLOC's production of *Pirates* and as St. Brioche in VLOC's *Merry Widow*. He has 24 years of 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. He also sings with the Arlington Metropolitan Chorus in addition to being Chairman of its Board of Directors. Joe was also Music Director for VLOC's production of *Mikado* in 1996 and *Sorcerer* in 1997.

Winona Stanback (Juno) graduated from the University of Maryland with a BA in vocal performance. While there, she received a Creative and Performing Arts Scholarship and was an Ulrich Competition winner. In 1992, Carmen Balthrop invited Winona to accompany her to Moscow where she participated in master classes conducted by Ms. Balthrop. She also sang in a recital with students from Moscow Conservatory. In 1997 she was a soloist with the Metropolitan AME Church Choir in a program which proceeded the Inauguration Prayer Service. Winona is a soprano soloist at St. Luke's Episcopal Church in Washington and frequently appears in the area as a soloist and recitalist.

Rusty Suter (Clio) has missed only one VLOC production in the past 10 years. She wishes to extend appreciation to the directors for continuing to allow this "old" broad to perform with the very talented actors that grace this stage. Also, she is thankful for her family's constant love and support.

Maris Wicker (Cupid) began performing at an early age as a piano accompanist for her father, a singer and Broadway veteran. She later studied piano at the Mozarteum in Salzburg, Austria and the New England Conservatory. Her stage credits include Carolyn (the woman who hears voices) in *To Whom It May Concern*, Frances Black in *Light Up the Sky*, and Agnes in *Dancing at Lughnasa*, in productions in her hometown of Richmond, VA (where she also practiced law). She is delighted to be making her stage debut in the area with VLOC in such an immortal role. She gives special thanks to her voice teacher, Susan Dash, and dedicates her performances, with love, to her son, Branson Skinner.



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Otto Willim

Viola
David Zajic
Amanda Laudwein*

Cello
Charles Finney
Sheryl Friedlander
Thurston Griggs

Bass
Sue Lyon
David Ross

Oboe
Gwen Earle

Flute
Susan Brockman
Louise Hill
Susan Moser

Clarinet
Eugene Sober
Sue Shapiro

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Brett Louis

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Bernard Rappaport
Curtis Amstine
Nicholas Sandifer

French Horn
Don Hunter
Lauren Krusberg

Trombone
Jim Stewart
Steven Ward

Percussion
George Huttlin

Piano
Jenny Bland

* * * * *

NOTICE

SMOKING is not permitted in the theater.

AUDIENCE MEMBERS are not permitted in the backstage area at any time.

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Behind the Scenes

Jenny Craley Bland (Rehearsal and performance pianist) retired from the World Bank but continues to maintain links there, both as a free-lance translator and as a Director of the Bank/Fund Choral Society and Orchestra. She also leads a madrigal group based at the World Bank, "Jenny and Friends," now nearing its 20th year. Outside the Bank, she is a member of the choir of All Saints Church in Chevy Chase, and is the regular rehearsal accompanist for VLOC.

Sharon Haugen (Music Director and 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 and adds *Orpheus* to her list of favorite shows. Sharon is a private teacher of piano, voice, and wind instruments

Pamela Hodges (Stage Manager) returns to the darkness and safety of the wings for her 19th consecutive VLOC production. This June, Pam will have stage-managed community theater for 10 years. By 1999, she figures she will have enough knowledge (and anecdotes) to write a book on the subject...the question is, handbook or exposé?

Catherine Huntress-Reeve (Director) directed the Washington Savoyards recent productions of *Pinafore* and *Yeomen* as well as appearing in many roles, including the Baroness von Krakenfeldt (*Grand Duke*), Mad Margaret (*Ruddigore*), and as the title role in *Iolanthe*. She has directed *Iolanthe* and *Pirates* for the World Bank and International Monetary Fund. In addition to her extensive performing experience, Kate has served as Artistic Director for Opera Americana and has staged *The Beggar's Opera*, *The Magic Flute*, and *Amahl and the Night Visitors* for that company, as well as the late Russell Woollen's *The Decorator* at the Kennedy Center's Terrace Theatre. She is a member of the voice faculty of the Washington Conservatory of Music.

Aroostine McDowell Long (Producer/Choreographer) enjoyed working on the can-can with her 4-year old daughter, Katie. Although she has assisted VLOC in various iterations, she last choreographed and appeared in VLOC's *Pinafore* as a dancer of ill repute. She thanks her husband, Todd, Lord of the Underworld, for all his production help, as well as the entire cast and staff. "Down we go!"

Tom Reed (Lighting Designer) is lighting his first VLOC show, his home group being RMT. With RMT Tom has served as Lighting Designer, Stage Manager, Music Director, and Orchestra Member. By day, he is Human Resources Director for the NIH Clinical Center.

Rosalie Santilhano (Artistic Director) is an accomplished G&S performer who has sung the entire contralto and most of the soprano roles in the canon. She received her vocal and acting training in her native Holland. She performed in VLOC's past productions of *Pirates* (Ruth), *Mikado* (Katisha), *Iolanthe* (the Fairy Queen), *Pinafore* (Buttercup), *Yeomen* (Dame Carruthers), and *Gondoliers* (the Duchess). Rosalie has served as VLOC's Artistic Director since 1991.

Anna K. Soderberg (Set & Properties Design) directs for The Playwrights Forum and is a founding member of The Open Circle Theatre Ensemble. You can see her on stage in The Washington Revels upcoming Mayfair. Thank you to all the cast and crew.

Mollie Toms (Assistant Stage Manager) has been with VLOC since its most recent *Gondoliers*, when she figured out that the only way to stop her housemate from telling endless theater stories was to join the group and say "Yes, I know, I was there."

Denise Young (Costumer) counts herself among that select crowd of VLOCers who never know when to say when. Finding herself with two spare minutes together, she quickly volunteered to costume the men of our cast (and to manage the house one weekend). Previously she whiled away the hours costuming VLOC's productions of *Merry Widow*, *Trial by Jury & Sorcerer*, and *Pirates*.

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