

The Victorian Lyric Opera Company  
Presents

# The Mikado

Or

## The Town of Titipu



*Music by*  
Arthur Sullivan

*Book and Lyrics by*  
W.S. Gilbert

F. Scott Fitzgerald Theatre  
603 Edmonston Drive  
Rockville, Maryland

February 11, 12, 18, & 19, 2005 at 8 PM  
February 13 & 20, 2005 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.

## Coming Next!

VLOC is pleased to present

## The Yeomen of the Guard

Directed by Deborah Niezgoda

Music Directed and Conducted by Joseph Sorge

June 2005

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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!

# The Mikado

## Director

Alicia Oliver

## Assistant Director

Peter Krueger

## Music Director & Conductor

Joseph Sorge

## Artistic Director

Rosalie Santilhano

The Mikado of Japan..... Michael Galizia  
Nanki-Poo, his son..... Philip Bender  
Pooh-Bah, Lord High Everything Else ..... Bob Ashby  
Ko-Ko, Lord High Executioner..... Gary Sullivan  
Pish-Tush ..... Matt Williams  
Katisha, a Lady of the Mikado's Court..... Andrea Schewe  
Yum-Yum ..... Shaina Virginia Vatz  
Pitti-Sing..... Jennifer Spitulnik  
Peep-Bo ..... Kiersten Drumm

## Chorus

Alexandra Dilley, Rick Dupuy, Tom Goode,  
Tara Hockensmith, Deborah Jacobson, Ralph Johnson,  
Amber Kavanagh, Marianna Martindale, Don Mitchell,  
Sherry Mitchell, Tom Pondolfino, Amy Rauch,  
David Roethel, Donna Saady, Julie Stevens, Rusty Suter,  
Howard Weinstein, Clyde Wright

## Setting:

In and around Pish-Tush's Noodle House  
in Titipu, Japan. August, Year of the Ox.

*This program is made possible in part by funding from the  
Arts and Humanities Council of Montgomery County.*

# Production Staff

**Producer**  
**Lisa Freese**

Director & Choreographer..... Alicia Oliver  
Music Director & Conductor ..... Joseph Sorge  
Assistant Music Director ..... Jenny Craley Bland  
Artistic Director ..... Rosalie Santilhano  
Assistant Director & Stage Manager ..... Peter Krueger  
Lighting Designer ..... Ayun Fedorcha  
Set Designer ..... Peter Krueger  
Scenic Artist ..... B. Keith Ryder  
Dance Captains ..... Rick DuPuy, Deborah Jacobson  
Costume Designer ..... Andrea Schewe  
Costume Construction.. Deborah Jacobson, Sherry Mitchell  
Marianna Martindale, Debra Mobley, Debbie Petz  
Robin Ray, Donna Saady Andrea Schewe  
Birdie Stegmeier, Clyde Wright, Denise Young  
Master Carpenter..... William Kolodrubetz  
Set Construction & Painting ..... Phil Bender, Ed Byrdy  
Kiersten Drumm, Rick DuPuy, Tony Dwyer  
Lisa Freese, Tara Hockensmith, Dave Kaysen  
Pete Krueger, Vernon Krueger, Ralph Johnson  
Don Mitchell, Sherry Mitchell, Tom Pondolfino  
Amy Rauch, Donna Saady  
Todd Whitehead, Matt Williams  
Technical Director (Rockville Civic Center)..... Kim Haug  
Running Crew..... Tony Dwyer, Dave Kaysen  
Rehearsal Pianist..... Jenny Craley Bland  
Make-Up & Hair Designer..... Renee Silverstone  
Make-Up & Hair Assistants ..... Helene Sugarman  
Stan Sustersic  
Program ..... Leta Hall  
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**<http://www.vloc.org>**

# Musical Numbers

Overture

## Act 1

If you want to know who we are ..... *Men*  
A wand'ring minstrel, I..... *Nanki-Poo & Men*  
Our great Mikado, virtuous man..... *Pish-Tush & Men*  
Young man, despair ..... *Pooh-Bah, Nanki-Poo, & Pish-Tush*  
And have I journeyed ..... *Nanki-Poo and Pooh-Bah*  
Behold the Lord High Executioner ..... *Ko-Ko & Men*  
As some day it may happen ..... *Ko-Ko & Men*  
Comes a train of little ladies ..... *Women*  
Three little maids from school are we..... *Yum-Yum, Peep-Bo*  
*Pitti-Sing, & Women*  
So please you, sir, we much regret..... *Yum-Yum, Peep-Bo*  
*Pitti-Sing, Pooh-Bah, & Women*  
Were you not to Ko-Ko plighted..... *Yum-Yum & Nanki-Poo*  
I am so proud..... *Pooh-Bah, Ko-Ko, & Pish-Tush*  
With aspect stern and gloomy stride (Act I finale) . *Ensemble*

## Act II

Braid the raven hair..... *Pitti-Sing & Women*  
The sun, who rays are all ablaze ..... *Yum-Yum*  
Brightly dawns our wedding day..... *Yum-Yum, Pitti-Sing*  
*Nanki-Poo, & Pish-Tush*  
Here's a how-de-do ..... *Yum-Yum, Nanki-Poo, & Ko-Ko*  
Mi-ya sa-ma..... *Mikado, Katisha, & Chorus*  
A more humane Mikado..... *Mikado & Chorus*  
The criminal cried as he dropped him down.. *Ki-Ko, Pitti-Sing*  
*Pooh-Bah, & Chorus*  
See how the fates their gifts allot ..... *Mikado, Pitti-Sing*  
*Pooh-Bah, Ko-Ko, & Katisha*  
The flowers that bloom in the spring..... *Nanki-Poo, Ko-Ko*  
*Yum-Yum, Pitti-Sing, & Pooh-Bah*  
Alone, and yet alive..... *Katisha*  
Willow, Tit-Willow ..... *Ko-Ko*  
There is beauty in the bellow of the blast.... *Katisha & Ko-Ko*  
For he's gone and married Yum-Yum (Finale) ..... *Ensemble*

# The Story of the Opera

A year ago, Nanki-Poo fled from the court of his father, the Mikado of Japan, to escape marriage with Katisha. Assuming the disguise of a musician, he fell in love with Yum-Yum, but was prevented from marrying her by her guardian, Ko-Ko, who wished to marry her himself. Ko-Ko, however, has since been condemned to death for flirting. As Act I opens, Nanki-Poo is hastening to Titipu to find out whether Yum-Yum is now free to marry him. From Pooh-Bah (a corrupt and proud public official) and Pish-Tush (the owner of the local noodle house), Nanki-Poo learns that Ko-Ko has, instead, become Lord High Executioner, thus preventing the sentence of decapitation from being carried out. Ko-Ko is, in fact, going to marry Yum-Yum that very day. Suddenly a letter comes from the Mikado ordering him to execute somebody or else lose his position of Lord High Executioner. Ko-Ko is in a quandary to find someone to execute, when Nanki-Poo appears, bent upon suicide because he cannot marry Yum-Yum. The two strike a deal: Nanki-Poo will marry Yum-Yum for a month, and then will be the subject for the public execution when that month is up. There is general rejoicing in the apparent solution to the problem, marred only by Katisha's arrival, seeking Nanki-Poo. She is driven away and threatens to take the matter to the Mikado.

Act II opens with Yum-Yum's bridal tea. As all are singing a "merry madrigal," Ko-Ko announces that he has discovered a law stating that when a married man is executed his wife must be buried alive. To save Yum-Yum from that fate, Nanki-Poo decides to kill himself at once. But this again throws Ko-Ko into a quandary to find someone to execute (especially as he has heard that the Mikado is on his way to Titipu). Nanki-Poo nobly offers himself for immediate decapitation, but Ko-Ko is unable to perform the act without some practice. Another way out of the difficulty presents itself: Ko-Ko has Pooh-Bah make a false affidavit that Nanki-Poo has been executed, and bids Nanki-Poo and Yum-Yum to leave the country.

When the Mikado arrives, Ko-Ko thinks that he is there to verify that an execution has taken place, so he produces the affidavit and describes the execution with great gusto. But the Mikado has actually come at the prompting of Katisha in search of his lost son. When it is learned that the person whom Ko-Ko has supposedly executed is really the Mikado's son, Ko-Ko and his accomplices are declared guilty of "compassing the death of the Heir Apparent." The only hope for them is to admit the falsehood of the affidavit and produce Nanki-Poo alive. But, as Nanki-Poo has already married Yum-Yum and so cannot marry Katisha, Katisha will surely insist on their executions. Ko-Ko solves the problem by offering his hand to Katisha; and, after he sings her a touching ballad, she accepts him. The end of the opera comes with Nanki-Poo and Yum-Yum's joyful return to town.

## Director's Notes

Every Gilbert and Sullivan opera presents the director with a unique set of riddles to solve. Such ponderables abound in *The Mikado, or the Town of Titipu*. Given Japan's strict social order, how has Titipu gotten away with its hare-brained scheme for so long? Why are the girls coming home from school en masse? Who the heck is Pish-Tush, and why is he always on hand at just the right moment?

Slowly, a picture of life in Titipu began to take shape to me. Our Titipu is an isolated little burg tucked away in the north of Japan. It's a town of fishers and their families, a few merchants and a handful of elders. They don't see many visitors; it's a far journey from Edo and there's little to make the trip worthwhile. To the sophisticated eye, Titipu falls somewhere between Mayberry and Dogpatch.

We visit Titipu in August, when everyone in Japan travels home for o-bon, the festival of the dead (in much the same way that Americans travel home for Thanksgiving). It's the end of a long, hot workday, and proud parents are waiting for the town beauties to come from school for the summer holiday. What better place to wait than the local pub?

Which brings us to Pish-Tush. He's an enigmatic character; he knows everything and everybody, but keeps his own counsel. He's always there to lend an ear, or a shoulder to cry on, and he tells great stories. So who is Pish-Tush? Why, he's the world's best publican! Welcome to Pish-Tush's Noodle House! Run with the help of his family, including his daughter Peep-Bo, the Noodle House is the hub of the town. It's where people gather to gossip, drink, and carouse.

And where they sing! Generations of Japanese people have enjoyed singing together and hearing others sing their favorite songs. Titiputians revel in this tradition, whether they're singing their favorite drinking song, "We are Gentlemen of Japan," or having a little sing-a-long to cheer themselves up.

This production draws heavily from my own Japanese cultural heritage and childhood memories of life in Japan. There are knick-knacks collected by my mother; visual images inspired by my father's art collection; a much-mended patchwork pouch once carried by my grandfather; even the beanbag jacks I played with as a little girl.

It also draws upon my eclectic western sensibilities, and those of our wonderful company. Together, we've built a town that combines our many perspectives and quirks to create a vibrant, living landscape of personalities. Welcome to Titipu! We hope you enjoy your stay.

*Alicia Oliver*



## Members of the Orchestra

### **Violin I**

Steve Natrella\*  
Bonnie Barrows  
Carolyn Larson  
Peter Mignerey

### **Violin II**

Rachel Jayson  
Edwin Schneider  
Martin Brown

### **Viola**

Amanda Laudwein  
Victor Ontiveros

### **Cello**

Sheryl Friedlander  
David Dubov  
Andrew Schneider

### **Bass**

Pete Gallanis

### **Flute**

Louise Hill  
Jackie Miller

### **Oboe**

Lori Guess

### **Clarinet**

James Bensinger  
Laura Langbein  
Laura Bornhoeft

### **Bassoon**

Sean Gumin

### **Horn**

Kristen Zempolich  
Loren Krusberg  
James Kocsis

### **Trumpet**

Bernie Rappaport  
Curt Anstine

### **Trombone**

Steve Ward  
Frank Eliot  
Alan Potter

### **Percussion**

George Huttlin

\* *Concertmaster*

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## Under the Lights and Behind the Scenes

**Philip Bender** (Nanki-Poo) first encountered the Mikado on the frozen tundra of Grand Forks, North Dakota, where the Lucius Junius Brutus of his race was royally lost and Phil equally so as a member of the pit. Grand Forks, a cultural mecca of sorts 50 miles NORTH of Fargo, does not look kindly on careless instrumentalists and quickly taught Phil a lesson about temperature differentials by splitting his oboe in two midway through the second performance. That was it for his brief career, or so he thought, until VLOC's Titipu town band made him second trombone, a delicate office with much better benefits. He wishes to thank VLOC, Dad, Mom, Marcela and Gordon.

**Ed Byrddy** (Bunji Tagawa) ran lights for his 1948 high school production of *The Mikado*, and has been a G&S lover ever since. He has sung with over 25 G&S choruses, mostly with VLOC. He has recently created a lot of sawdust building sets.

**Jenny Craley Bland** (Assistant Music Director and rehearsal accompanist) has been accompanying VLOC's rehearsals for over a decade. She is also rehearsal accompanist for WS, and attends the Buxton G&S Festival in England every summer, serving as musical coach and accompanist for the Festival's youth production. For about 20 years she was leader of a madrigal group at the World Bank, and for several years until her retirement was conductor of the World Bank/IMF Choral Society. She has since returned to that group as Assistant Music Director and rehearsal accompanist.

**Alexandra Dilley** (La-La) graduated in 2003 with a major in music. She is currently studying with Delores Ziegler of the University of Maryland. She plans to pursue a life in the arts and is loving her first experience with the VLOC.

**Kiersten Drumm** (Peep-Bo) is thrilled to return to VLOC's stage after having played a "special girl" in *Desert Song* and a 16-year-old boy in FOC's production of *Figaro!* After being cast, she was worried about losing her sheep until someone pointed out her misunderstanding. She is pleased that Ali chose to make her part of the Pish-Tush family, although she doesn't enjoy the added cleaning chores that come with the role.

**Rick DuPuy** (Splish-Splash), a retired Latin teacher, recently returned to his native DC. Although a fan since childhood, this is only his second G&S performance; his previous outing, as *The Sorcerer's Dr. Daly*, was hailed by one reviewer as "weak and washed-out."

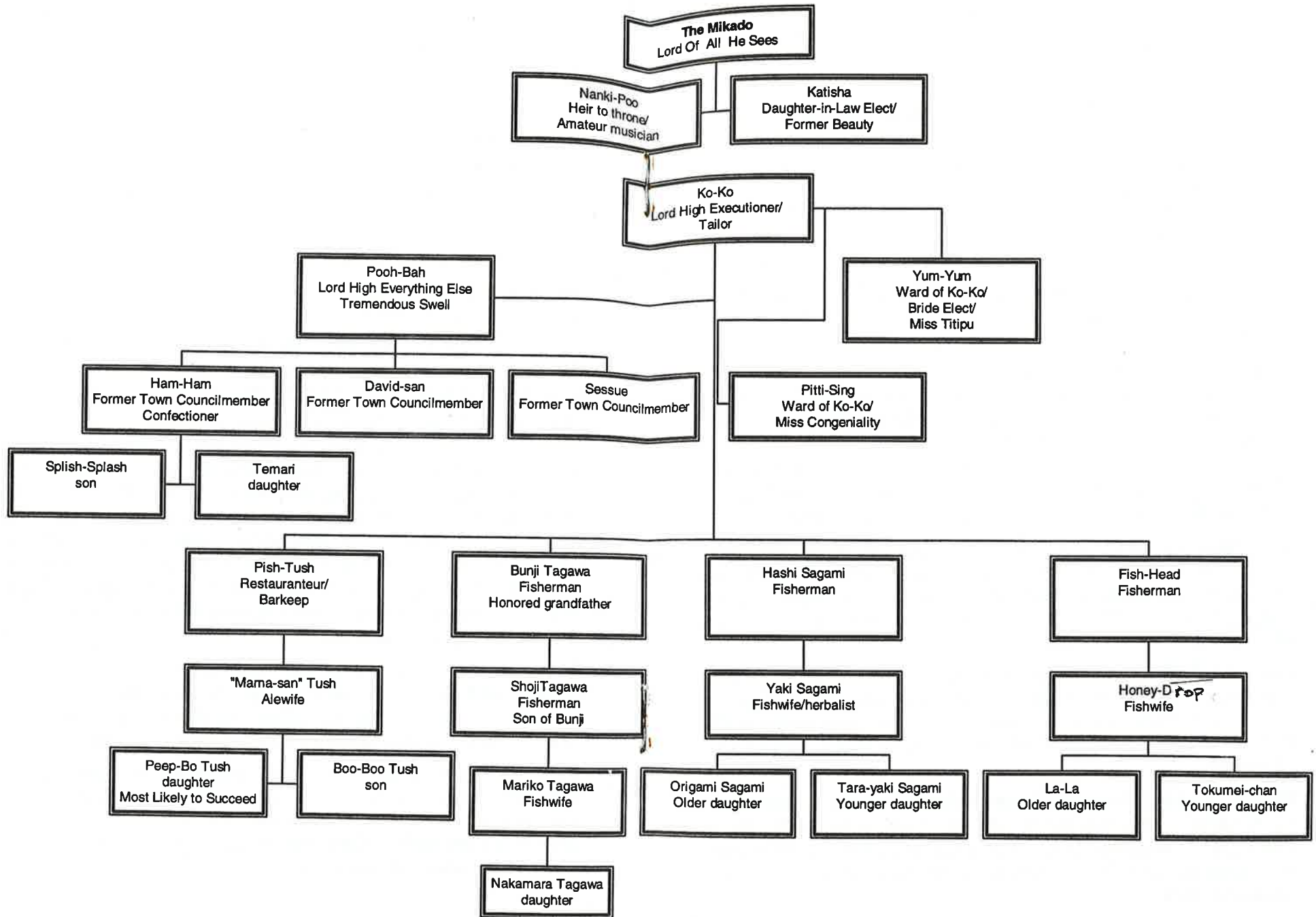
**Ayun Fedorcha** (Lighting Designer) is delighted to return to VLOC, where she has previously lit *Pirates*, *The Zoo & Trial by Jury*, *Patience*, *Mikado*, *Ruddigore*, *Die Fledermaus*, and *Merry Widow*. She freelances in the metro DC area, and is a member of the United Scenic Artists union - local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

**Michael Galizia** (Mikado) has been considering new career options since "independently wealthy" hasn't materialized yet. He has looked at heart surgeon, sex therapist, test pilot, aquatic pioneer and/or cage wrestler. Enroute to his re-engineered future, he performs regularly with VLOC (the last eight shows), Washington Savoyards, and the Forgotten Opera Company. He did a play called *Nuts* with RLT, *The Fantasticks* with CCP and *A Christmas Carol* with PGLT. This spring and early summer he will debut with Annapolis Opera and OBC.

**Tom Goode** (Ham-Ham) has appeared in several VLOC shows, including *The Magic Flute*, *Pirates*, and *Gondoliers*. He was, in his youth, an officer of the Oxford University G&S Society, and is an unpublished mystery writer.

**Tara Hockensmith** (Tera-Yaki Sagami) is making her theatrical and VLOC debut as a chorus member. She also performs with the Parkway Chorale, a workplace-affiliated ensemble. Tara enjoys reading, writing, dancing, air hockey, and the outdoors.

# The Social Order of Títipu



**Deborah Jacobson** (Temari), has worked with VLOC as a chorus member, principal, accompanist, orchestra liaison, orchestra member, assistant music director, music director and conductor. She is currently working hard to add "costumer" to that list. And then, she will take over the world.

**Ralph Johnson** (Shoji) has performed the G&S canon steadily since he and his wife, Ellen, met in a 1969 *Ruddigore* in Durham, NC. This is his 6th VLOC production. Ralph also performs regularly with the Washington Savoyards, and sings in a barbershop quartet.

**Amber Kavanagh** (Nakamara) makes her VLOC debut in *The Mikado*. Previous shows include *Madama Butterfly* with the Municipal Opera of Baltimore and scenes from *Le Nozze di Figaro*, *Carmen*, and *Gondoliers* with the UMBC Vocal Arts Ensemble.

**Pete Krueger** (Assistant Director/Set Designer) is pleased to make his debut in Set Design with this production, with many thanks to our artists and builders. He is also an actor/singer (Tolloller in the VLOC's 2003 *Iolanthe*), director (mostly recently as part of the Silver Spring Stage 2004 One Act Festival), Stage Manager (VLOC's *Pinafore*, *Desert Song*, and this *Mikado*), and Meisner-Based Acting Teacher.

**Marianna Martindale** (Origami Sagami) is proud that her Gilbert and Sullivan debut is with VLOC. A software developer by trade, Marianna spends her spare time singing with the Washington Family Theatre Singers and attempting the art of paper-folding.

**Don Mitchell** (Fish-Head) is excited to be here. His last experience with the stage involved brooms and mops...a drunk fisherman is a big step up. Don also sings with Musikanten, his church choir and studies voice with David Chapman.

**Sherry Mitchell** (Honey-Drop) is thrilled to be making her VLOC debut. She has most recently been seen in *The King and I* and *Cinderella*. She sings with her church choir and Musikanten, and is delighted to be in a show with her husband, Don.

**Alicia Oliver** (Director) made her VLOC debut as Pitti-Sing in our last *Mikado*. Last year, she sang Pamina in *The Magic Flute* and Josephine in *Pinafore*. Recent local appearances include Countess in *The Marriage of Figaro* (FOC), Iolanthe in *Iolanthe* (WS), and Casilda in *The Gondoliers* (WS). As a director, Ali specializes in new and original works. This is her first directorial foray into G&S, which indulges not only her innate love of verbosity and spectacle, but also a teeny-weeny tendency towards silliness.

**Tom Pondolfino** (Hashi) is pleased to be a Gentleman of Japan in his third VLOC show after *Pinafore* and *Desert Song*. Tom thanks Joe and Jenny for all the musical encouragement and support. Most importantly he thanks his lovely wife Amy for making it all possible.

**Amy Rauch** (Tokumei) is proud to perform again with VLOC. Other recent performances include Barbarina in FOC's *Marriage of Figaro*, and Fleta with the WS *Iolanthe*. She is also pleased that a woman nearing thirty can portray a child of ten.

**David Roethel** (David-san) is reprising his 1996 role as one of the Gentlemen of Japan in his fifth VLOC production. He has also appeared in *Pinafore*, *Pirates*, and *Desert Song*. Earlier he was in *Gondoliers* elsewhere. He is a retired CEO who enjoys singing with this affable company.

**Donna Saady** (Mariko) last served VLOC as choreographer for *Mikado*, first as choreographer for *Merry Widow*. An education director by profession, she has performed, choreographed, costume- prop- program- flyer- sound-designed, and directed drama camps for numerous area theaters. Performance dedicated to memory of Keith Alexander.

**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 vocal and acting training in her native Holland. Rosalie has served as VLOC's Artistic Director since 1991.



**Andrea Schewe** (Katisha/Costume Designer) was last seen with VLOC as the Duchess in *Gondliers*. She has now played in seven of the G&S operettas including the Fairy Queen (*Iolanthe*) and Dame Carruthers (*Yeomen*) with WS last season. Although her formal training is in singing, she makes a living designing costume patterns for the Simplicity pattern company. She loves to sing, but really thinks it is fun to decide what everyone else gets to wear.

**Joseph Sorge** (Music Director & Conductor) was last seen on the VLOC stage in *The Magic Flute*. Prior to that he appeared as Carboy in *The Zoo*, Dr. Blind in *Die Fledermaus*, Cyril in *Princess Ida*, Leonard Merrill in *Yeomen*, and in the chorus of *Orpheus*, *Pirates*, and *The Merry Widow*. He has been the music director for VLOC's productions of *The Mikado*, *The Sorcerer*, *La Vie Parisienne*, *Pirates*, *Iolanthe*, *Pinafore* and *Desert Song*.

**Jennifer Spitulnik** (Pitti-Sing) is excited to be a part of her third *Mikado*, which she has previously directed and performed in (as Ko-Ko) on separate occasions. Recent roles include Papagena in VLOC's *Magic Flute*; Mabel in *Pirates*; and Hebe in *Pinafore*. Offstage, she advertises and promotes the hell out of the GMU Center for the Arts. In May, Jennifer will marry the man she loves best, which makes her the happiest girl in the world!

**Julie Stevens** (Mrs. Pish "Mama San" Tush) is finding out if she can walk like a dainty Japanese lady. Thanks, Ali, for letting me stretch myself (especially if I can pull off the "dainty" part!). Thanks, Jim, for letting me have fun. And as always, thanks, Leta.

**Gary Sullivan** (Ko-Ko) makes his VLOC debut in his very favorite G&S role. He has an MFA in Acting from the University of Nebraska, and serves on the MP board of directors. Favorite recent roles include the Major-General in *Pirates* (SSTG); and Juror #8 in *12 Angry Men* (MP). In 2002, Gary became a one-day champion on Jeopardy! He thanks Amy, Catherine, and Rebecca for all their love and support.

**Rusty Suter** (Yaki) has performed with VLOC for the past 17 years. She is happy to visit Titipu one more time with this talented group of performers. Rusty wishes to extend a very special "thank you" to Joe and Ali who gave their all to make this a terrific show.

**Shaina Virginia Vatz** (Yum-Yum) recently returned to Maryland after graduating from the University of North Carolina at Chapel Hill. While in Carolina, she performed roles including Atalanta (*Xerxes*), Nancy (*Albert Herring*), Novice (*Suor Angelica*), and Johanna (*Sweeney Todd*). Shaina was also recently a semi-finalist in CyberSing, an international art song competition. *The Mikado* marks her first venture into operetta. She currently studies voice with Ruth Drucker and Carolyn Black-Sotir and teaches voice at Harford Community College.

**Howard Weinstein** (Sessue) has traded his role of a French Foreign Legionnaire (*Desert Song*) for that of a Gentleman of Japan in this, his second appearance with VLOC. VLOC is more than fun; it's an adventure.

**Matt Williams** (Pish-Tush) is thrilled to be part of this talented cast during his debut performance with VLOC. This is Matt's third venture into Titipu, and other favorite roles have included Axel Hammond in *The Nerd* and Smudge in *Forever Plaid* (VTC), Dick Deadeye in *Pinafore* (TAP), and the Voice of Audrey II in *Little Shop of Horrors* (AMS). Matt wishes to dedicate his performance to his grandfather's memory.

**Clyde Wright** (Boo-boo) is making his theatrical debut. His good friend, however, opened for Margaret Cho. Another friend was once almost married by MC Hammer. Another wore a manskirt to the CIA, which provoked a change in dress code. Clyde, too, wears manskirts.



## Theater Acronyms

AMS = American Music Stage, CCP = Columbia Community Players, DHT = Diamond Head Theater, FOC = Forgotten Opera Company, HOT = Hawaii Opera Theater, MP = Montgomery Playhouse, MTA = McLean Theater Alliance, OBC = Opera Bel Canto, OI = Opera International, OTNV = Opera Theater of Northern Virginia, PGLT = Prince George's Little Theater, RLT = Rockville Little Theater, SMP = St. Mark's Players, SSS = Silver Spring Stage, SSTG = Sandy Spring Theater Group, TAP = The Arlington Players, TMC = The Metropolitan Chorus, WCM = Washington Conservatory of Music, WS = The Washington Savoyards, WSC = Washington Shakespeare Company



Coming to the Rockville Civic Center!

### *Tribute*

Bridget Muehlberger directs the story of a man who - knowing that he is running out of time - wants to re-establish his relationship with the son he neglected. Written by Bernard Slade, author of *Same Time, Next Year*

April 22 - May 7, 2005

[www.rlt-online.org](http://www.rlt-online.org)

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