

Victorian Lyric Opera Company  
presents

The Yeomen  
of the Guard  
-or-  
The Merryman  
and his Maid

BOOK BY  
W.S. GILBERT  
MUSIC BY  
ARTHUR S. SULLIVAN

F. Scott Fitzgerald Theatre  
Rockville, Maryland

February 7, 8, 14, & 15 at 8:00 PM  
February 9 and 16 at 3:00 PM



The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is devoted to authentic productions of the Comic Operas of Gilbert and Sullivan and encourages the promotion of these evergreen works of the Musical Theatre. The company is a community-based group and derives its operating finances from ticket sales, member dues, and individual donations. President Tim Briceland-Betts and Producer Lyle Jaffe are always pleased to welcome new staff 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 book in the lobby during Intermission (or after the show).

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# Musical Numbers

No.

Overture .....

## Act I

1. When maiden loves, she sits & sighs (INTRODUCTION & SONG)  
.....Phoebe
2. Tower Warders, Under Orders (DOUBLE CHORUS)  
..... *People & Yeomen, with Solo 1st & 2nd Yeomen*
3. When our gallant Norman foes (SONG WITH CHORUS)  
.....*Dame Carruthers & Yeomen*
4. Alas! I waver to & fro (TRIO) ..... *Phoebe, Leonard, & Meryll*
5. Is life a boon? (BALLAD) ..... *Fairfax*
6. Here's a man of jollity (CHORUS) ..... *People, Elsie & Jack Point*
7. I have a song to sing, O! (DUET) ..... *Elsie & Point*
8. How say you, maiden, will you wed? (TRIO)  
..... *Elsie, Point, & Lieutenant*
9. I've jibe and joke (SONG) ..... *Point*
10. 'Tis done! I am a bride! (RECITATIVE & SONG) ..... *Elsie*
11. Were I thy bride (SONG) ..... *Phoebe*
12. Oh, Sergeant Meryll, is it true (FINALE OF ACT I) ..... *Ensemble*

## Act II

13. Night has spread her pall once more (CHORUS & SOLO)  
..... *People, Yeomen, & Dame Carruthers*
14. Oh! a private buffoon is a light-hearted loon (SONG) ..... *Point*
15. Hereupon we're both agreed (DUET) ..... *Point & Wilfred*
16. Free from his fetters grim (BALLAD) ..... *Fairfax*
17. Strange adventure! (QUARTET)  
.....*Kate, Dame Carruthers, Fairfax, & Sgt. Meryll*
18. Hark! What was that, sir? (SCENE) . *Elsie, Phoebe, Dame Carruthers,  
Fairfax, Wilfred, Point, Lieutenant, Sgt. Meryll, & Chorus*
19. A man who would woo a fair maid (TRIO) .. *Fairfax, Elsie, & Phoebe*
20. When a wooer goes a-wooing (QUARTET)  
..... *Elsie, Phoebe, Fairfax, & Point*
21. Rapture, rapture! (DUET) ..... *Dame Carruthers & Sgt. Meryll*
22. Comes the pretty young bride (FINALE) ..... *Ensemble*



## Production Staff

**LYLE JAFFE**  
Producer

Assistant Musical Director ..... Elizabeth Greene  
Stage Manager ..... Pamela Hodges  
Set Design ..... Fred Hetzel  
Lighting Design ..... Lew Dronenburg  
Costume Design ..... Edith Livingstone  
Technical Director (Rockville Civic Center) ..... Lew Dronenburg  
Technical Crew ..... Jason Grove, Leta M. Hall, Debbie Hansen,  
Melissa Lillie, Scott Lord, Ken Lovingood,  
Gilly Powers, Buffy Warren  
Rehearsal Pianists ..... Jenny Bland, Nancy Ferguson, Judy Gardner,  
Louisa Kwan  
Make-up ..... Pat Sexton, Ed Wiot  
Properties ..... Gaye Freese, Jamie Zavitz  
Publicity ..... Tim Briceland-Betts, Diana Fortuna,  
Barry Grinnell, Lyle & Donna Jaffe  
Tickets ..... Caroline Hummel  
Program ..... Pamela Hodges, Leta M. Hall  
House Manager ..... Hannah Lieberman  
Assistant House Manager ..... Jackie Sanders  
Set Construction . . . Tim Briceland-Betts, Gordon Brigham, Fred Hetzel,  
Warren Houghteling, Erik Kreil, Eric Trueblood  
Set Painting . . . . . Gaye Freese, Tom Fuchs, Debbie Hansen,  
Donna Jaffe, Lyle Jaffe, Judith Rubinstein  
Costume Construction ..... Edith Livingstone  
Videotaping ..... Fairfax Cable Television, Cyril Kline  
Photography ..... Tom Fuchs  
Refreshments ..... The Wooden Shoe Pastry Shoppe  
Reception Committee ..... Barry Grinnell  
Costume Storage ..... Donna & Lyle Jaffe  
Set Storage ..... Harry Leet, Rockville Civic Center

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## The Story of the Opera

Colonel Fairfax is under sentence of death, and this is the day fixed for his execution. A scoundrelly relative has preferred a charge of sorcery against him in order to inherit the fortune which comes to him should Fairfax die unmarried. Fortunately, the Colonel has two good friends in the Tower, the Lieutenant in charge and Sergeant Meryll of the Guards, to say nothing of the latter's daughter, Phoebe, who is in love with the dashing and handsome prisoner. Meryll's son, Leonard, has been appointed a Yeoman, and his father plans to keep him in hiding, get Fairfax out of his cell, and introduce him among the Yeomen as his "brave son, Leonard, with whose exploits all England is ringing." To Phoebe is entrusted the delicate task of getting the dungeon keys from Wilfred Shadbolt, the jailer, described by her father as "thy sour-faced admirer."

Meanwhile, Fairfax has explained the reason for his predicament to his friend the Lieutenant, who undertakes to find him a wife in a hurry, so that the unscrupulous kinsman may be thwarted in his scheme to inherit. A reprieve has been issued, but the said kinsman has succeeded in delaying its delivery until after the time fixed for the execution.

And now a pair of wandering comedians come into the story – Jack Point and Elsie Maynard – and the Lieutenant arrives on the scene in time to prevent their being roughly handled by a boisterous crowd. He induces Elsie to consent to a brief marriage with Fairfax by the offer of a hundred crowns, badly needed by Elsie for her sick mother. Jack Point designs to marry Elsie himself, but, on being assured that the bridegroom will certainly be dead within the hour, agrees to the plan, and shortly thereafter is appointed Jester to the Lieutenant.

The wily Phoebe successfully steals the keys from Wilfred, Fairfax is shaved and dressed as a Yeoman, the crowd assembles, the Yeomen are drawn up in line, the headsman and the block are in place, and all is ready for the execution when, amid a scene of wild excitement, it is discovered that Fairfax has escaped. Jack Point is in despair and Elsie, stunned by realization of her position, faints in the arms of Fairfax as the curtain falls on the first act.



The second act opens with the confession of the Yeomen that their search for the criminal has been in vain, while Dame Carruthers and crowd deride them for their failure. Elsie has been nursed back to health by the Dame, who reveals that the girl has talked in the sleep, and that from her disjointed murmurs it can be clearly gathered that she was married to Fairfax, who, still in his character of Leonard, is agreeably reassured to find that his bride is the lovely Elsie.

Now Point concocts a scheme with Wilfred to free Elsie from her present quandary, in pursuance of which scheme Wilfred fires a shot, and when the whole crowd gathers to find out what is the matter, the two conspirators declare that they discovered Fairfax in the act of escaping and shot him dead as he tried to swim the river, whereupon the citizens hail Wilfred as a hero.

Point eagerly proposes to Elsie, but Fairfax, as Leonard, calmly steps in and carries her off, leaving both Point and Phoebe in despair. From the hysterical outburst of the latter, her lover Wilfred learns the truth, and Phoebe consents to marry him as the price of his silence in regard to the plot. The Dame has also heard the revelation, and promptly takes possession of Meryll, whom she has been pursuing for years, on the same terms.

Elsie enters for her wedding to the supposed Leonard. But the delayed reprieve has arrived – Fairfax is alive, and free! Once more she is plunged into despair, but soon recognizes her husband, and all is set for a happy ending when the disconsolate Point arrives, and the curtain falls upon his sorrow and his final collapse amid the merriment of the crowd.

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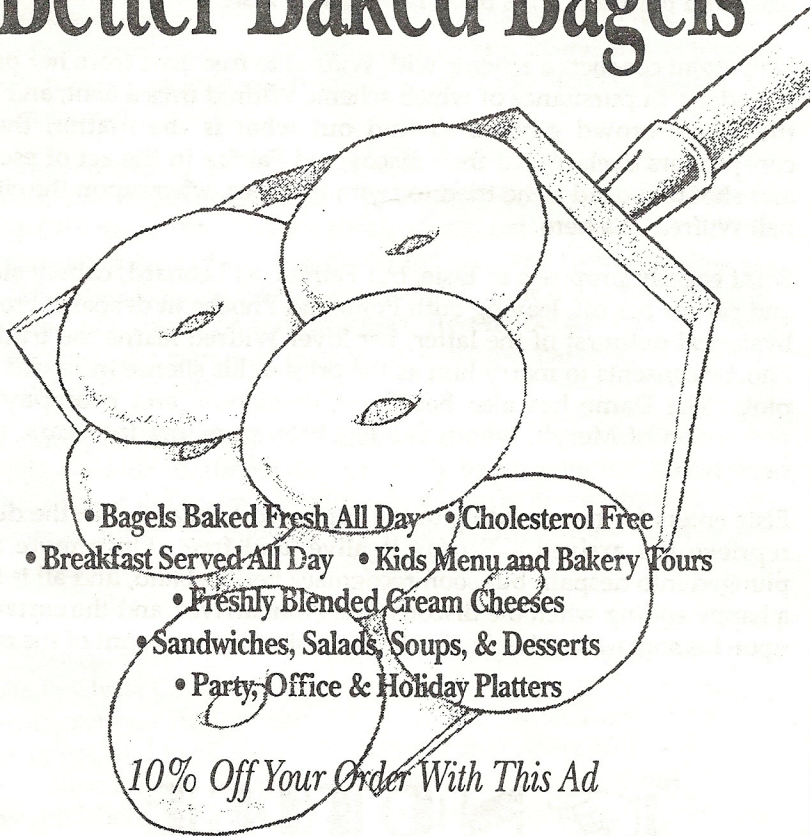
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## Under the Lights

**ALEXANDRA ALPER** (Townschild) is in her first VLOC appearance, although she is no stranger to G&S, having starred in Glen Echo's summer theatre camp as the Captain in *Pinafore* and Dame Carruthers in *Yeomen*.

**CHRISTOPHER A. BEACH** (First Citizen). This is Chris's first appearance with VLOC. He says it's great to be part of something that was such a joy to see as a child when he lived overseas, where G&S is the lifeblood of embassy community entertainment.

**PETER E.M. BEACH** (Yeoman) This second time with VLOC (the first show was *Pirates*) British-born Peter felt he should follow a *real* ancestor who served in the Tower (1341-43) and enjoy being a make-believe Yeoman.

**DON BENSON** (Yeoman) This is Don's first production. He wishes to thank Barry for the opportunity to work with him and the VLOC gang.

**GORDON BRIGHAM** (Wilfred Shadbolt) spent the last five years trying to be all things to all people, but kept leaving out the Laplanders and never could fathom Podiatry. This followed many fruitless years of trying to come to terms with his "inner demons." They kept breaking their promises, missing appointments, and besides, as Gordon often said, "Those guys are so darn scary!" The process of default has left him flailing heartily behind the dubious parapet of Gilbert & Sullivan, full of gratitude and armed with a grin.

**STEPHANIE BRIGHAM** (Townsperson) is in her ninth VLOC show. Her father raised her on G&S, singing *all* the parts in the car. She feels indebted to the company, for this is where she met her husband, Gordon.

**KEVIN CAUGHLAN** (Yeoman) has sung in three VLOC productions besides *Yeomen*. These include *Sorcerer* (1979) and *Ruddigore* (where he met his wife). Kevin is a lifelong lover of G&S operettas.

**LYNNE** (with an "e") **CLAFLIN** (Townsperson) The Eternal Chorus Member, *Yeomen* is Lynne's second VLOC production, following *Pinafore*, fulfilling a childhood dream. Lynne comes to VLOC from the Durham (NC) Savoyards where she appeared in *Ruddigore*.

**ERIN DAHLBERG** (Townsperson) According to K(i)LL sources, this young lady joins VLOC fresh from a two-week run with Ernestine's *Elegant Elephants*, but disliked working for peanuts.



**DAVID DOHENY** (Yeoman) returns to the stage as a Yeoman after an absence of four decades, during which he has pursued a career of studying G&S, when not interrupted by periodic calls to the Bar.

**JIM FANELL** (Headman) Always interested in the theatre, this is Jim's first production with VLOC. He is very excited and thrilled to be here and hopes to do more in the future.

**JAMES E. FELTEN** (Sergeant Meryll), a Minnesota native, has performed Brecht, Shakespeare, Sophocles, Beethoven, Brahms, Handel, political theater, and many G&S roles during a checkered career in Ithaca, Tuscon, and the Washington area. He counted Brutus and Oedipus Rex among his roles at Cornell University. Locally, he has been seen with VLOC and the the Washington Savoyards, most recently as Pooh-Bah in VLOC's *Mikado* (1988) and Lord Mountararat in *Iolanthe* (1990). Having played Wilfred and the Lieutenant in earlier realizations of *Yeomen*, Jim is happy to complete his progress from young goat to old goat. To have fun, he does astrophysics at Goddard Space Flight Center.

**FRAN FLEMING** (Townsperson), fast approaching "senior" status in VLOC, has performed in most of the G&S opera over the past 19 years as a 10-year member of the Washington Savoyards, Ltd., and a 12-year member of VLOC.

**DIANA FORTUNA** (Phoebe Meryll) is in her fourth show with VLOC. She has previously played Chloe and half of Hebe (and narrowly escaped playing Ida). She has performed in New York with the American Chamber Opera Company, the Bel Canto Opera, the New York Gilbert & Sullivan Players, the Village Light Opera Group, the New York University Summer Musical Theatre, and the Barnard Gilbert & Sullivan Society.

**JOANNA C. FOUCHEUX** (Townschild) is making her stage debut with VLOC. A fifth grader, Joanna likes to draw, dance, and play basketball. Her father, Rick, is a professional actor.

**JOY FOUST** (Townsperson) performs courtesy of the New York Metropolitan Opera Company and RCA Records (NOT!) This is her debut performance with VLOC.

**GAYE FREESE** (Townsperson) is in her first VLOC show. After passing up Sheena Easton's role in *Man of La Mancha*, Gaye is still heard to sigh "Ah, me..."

**VIRGINIA GARBER** (Townsperson), a newcomer to VLOC, is now a devoted member of the chorus. Her experience includes a Bachelor of



Music degree and 30 years in the Westmoreland Congregational Church choirs.

**LARRY GARVIN** (Jack Point) After his all-too-memorable appearance as Sir Joseph Porter in June's *Pinafore*, Larry brazenly revisits the VLOC stage as the jester (or, as his friends like to point out, the fool). He has appeared in G&S with such groups as the Yale G&S Society, the University of Michigan G&S Society, the Connecticut G&S Society, the Chicago G&S Society, the Georgetown G&S Society, and the St. Bede Players, all of which have shown remarkably rapid recovery since his departure. By day, Larry adds to the general repute of the legal profession through his work at Washington's otherwise respectable Shea & Gardner; by night, he toils away at his hobby of recasting the Chilton's auto repair manuals into sonnet form.

**LETA M. HALL** (Townsperson) Usually a devoted audience member, this is Leta's second appearance with VLOC (after playing a dotting aunt in *Pinafore*). Leta recently appeared as a guest in *The Wedding*. She regrets not having the word "Yeo-babe" in her bio.

**JAN HORWITZ** (Townsperson) is in her second VLOC production after a forced respite due to an unfortunate injury. If you see Jan before the show, wish her luck, but don't say "break a leg!"

**JIM HUMMEL** (Chess Player) has been in chorus or has sung minor bass parts in many VLOC productions since its second year. In real life, he is a mathematician at the University of Maryland.

**DONNA JAFFE** (Townsperson/Scenic Artist) met her husband doing the 1985 production of *Yeomen*, married him during the 1987 production of *Pinafore*, and continues to block herself as close to him as possible at all times.

**LYLE JAFFE** (Second Yeoman/Producer) This long-time member of VLOC never leaves home without his appetite or without an idea of where the social gathering that follows the Friday night rehearsal will take place. Lyle has worked with VLOC since the company's founding in 1978. The last time VLOC performed this opera he was introduced to his future bride, Donna, who is the scenic artist for this production. Lyle, who last produced VLOC's 1990 *The Pirates of Penzance*, attributes his enthusiasm for VLOC and G&S to his wife, a dedicated board to directors, and to the many friendships he has made during the history of this company.



**ROBERT KIMBALL, JR.** (Leonard Meryll/Townsperson) is a veteran of VLOC, having been Edwin in our first production: *Trial By Jury*. Other roles include: Luiz, Captain Corcoran, and Nanki-Poo. Bob is retiring the young tenor roles to go on to some (fun) character roles. He is proud that one of his students, Chris Carrico, will sing Nanki-Poo in our next production (*The Mikado*). Bob has sung numerous roles, from opera to the musical, but now enjoys concert, oratorio, and church work. Bob works as a soloist at Faith United Methodist Church, a stylist at Tres Chic, and a voice teacher in his 100-year-old house in Frederick, Maryland.

**MEREDITH KINNER** (Townschild), a fifth grader, is very happy to be in her first adult production [her words, not ours! -ed.]. She was also the Wicked Queen in *Snow White*.

**LINDA KIRK** (Elsie Maynard, Feb. 7, 8, & 9), whose magnificent singing is equaled by her acting and stage charisma, has long been a mainstay of VLOC. Linda joins the cast of this production in order to complete our required quota of singers with non-Maryland accents. Although neither from Maryland nor Michigan, she fits in beautifully with the rest of the company. Linda has appeared recently in "Divas: The Concert" and "All Souls By the Zoo" as a soloist. She also appears regularly with the Washington Opera Chorus and has been in previous VLOC productions of *Pirates* (Mabel) and *Yeomen* (Elsie). When cast members are tempted to tease her about her altitudinal impairment, we remember that this wench carries a dagger.

**LOUISA KWAN** (Townsperson) has studied piano and dance since age 5. She was a soloist with Indiana University Dance Company, an choreographer of the Derrick Young Dance Group. Other credits include *Pippin*, *Little Mary Sunshine*, and *Godspell*.

**DARYL LANDIS** (Colonel Fairfax), a North Carolina native, moved to the DC area in 1984, principally to accommodate wife Sharon's educational pursuits, but also for a change. After studying music at Eastern Mennonite College in Harrisonburg, Virginia, and graduate work at Winthrop College in Rockhill, SC, Daryl found equal excitement in the custom housing business, which has become his primary career. A relative newcomer to G&S, he finds the VLOC productions a refreshing experience, having spent most of his time until now dabbing in classical music and opera.

**BOBBY LAWNICZAK** (Townschild/Thief) This is the feisty fourth grader's first show with VLOC. He is a third-generation theatre bum (not including politicians or lighting designers. [Hi, Dad!]).



**KATE LAWNICZAK** (Second Citizen/Thief) When not dragging unsuspecting family members into VLOC productions, Kate relaxes by climbing trees with her four boys and hassling the VLOC twins.

**EDITH LIVINGSTONE** (Townsperson/Costumes) is amazed to be singing in the chorus of her fifteenth production with VLOC. She is living proof that practice makes perfect.

**MALINDA LLOYD** (Townsperson) claims she owes her success in VLOC to the three harpies found stage right and the tall, grape-eating, mustachioed Yeoman.

**RON LLOYD** (Yeoman) New to VLOC this season, Ron attributes his enthusiasm as a Yeoman to grapes, electric chairs, and all that marching.

**LYNN LOSKAMP** (Kate) This is Lynn's first production with VLOC, or with *any* staging company for that matter. "I've got a lot of experience singing in choruses. You know, standing on stage for two hours, in the same spot, wearing the standard white blouse and long black skirt singing very somber requiems and masses. But this Gilbert & Sullivan stuff is quite a change of pace for me! I was simply delighted to be cast at all, much less be in the chorus." Lynn presently studies voice with Richard Wood of Bethesda and is the soprano section leader for St. Dunstan's in Bethesda.

**LINDA LYNCH** (Dame Carruthers) is a good friend to many in this company. Her sunny personality, honesty, and fresh humor are much valued (no, she didn't write this; one of her castmates did). If you have to go onstage nervous, she's the one you want next to you. She's played a bunch of these butt-of-the-joke contralto roles with grace and humor, and we're grateful. As the Pirate King says, she's an "inestimable treasure."

**BRII-ANNA MASON** (Townsperson) This is Brie-anna's first production with VLOC and, as her friends have found out, she is a "bloodthirsty little maiden."

**TOM MORRIS** (Yeoman) is in his second VLOC production. He is enjoying his last weeks of (very) spare time before flying off to the "land down under" at the University of Melbourne.

**BARBARA VERONICA NALESZKIEWICZ** (Townsperson) Our long-brown-haired chorus girl is in her fourth show with VLOC. She would like to thank God for everything and hopes to make it on Broadway someday.



**MAX A. NELSON** (Townschild), age 7, is in Ms. Schweitzer's first grade class at Woodlin Elementary School. Max loves to act, and appeared in a commercial last year.

**MORGAN G. NELSON** (Townschild), age 10, is a fifth grader at Woodlin Elementary School. She has been dancing since she was 4 years old. Last year she performed a solo tap dance at a national competition.

**GINA NOWACKI** (Townsperson) has been singing with VLOC since 1988. When not performing, she can generally be found backstage splashing scene paint on both sets and unwary cast members.

**VICTOR HUGO PORRAS** (Priest) Our talisman's convivial backstage contortions saccharifies ever our sourest selections into a salubrious state.

**RUSS REIFF** (Sir Richard Cholmondely) played the Carpenter's Mate in our last production, *Pinafore*. You all treated him nicely for his performance which, like most bass roles, was a small part. This greatly inflated Russ's ego, which hardly required any encouragement. In this production, his role is expanded to that of Sir Richard Cholmondely, the Lieutenant of the Tower (he's the one dressed like a James Brown look alike contest participant). If Russ does a fine job today, instead of thunderous applause, which he deems appropriate only for mere mortals, we ask that you howl like wolves for him. Russ likes strange things and we like to humor him periodically. Please. Just a few harmless noises will make him bearable for the rest of this production.

**JENNIFER ROBERTSON** (Elsie Maynard, Feb 14, 15, 16) is enjoying her second production with VLOC. She was last seen last season as Josephine in *Pinafore*, and is looking forward to playing Yum-Yum in VLOC's *Mikado* this spring. Jennifer was bitten by the musical theatre bug as a teenager performing in choruses of *The Pirates of Penzance* and *Patience*, as well as in many other musicals. This early interest eventually led her to pursue a Master's of Music from Catholic University in 1988. Jennifer and her husband, handsome tenor Gregory Robertson met while singing as professional church soloists and continue to ply their trade each Sunday morning and for weddings and other special occasions. [For brevity's sake, we cut this sentence: "Along the way, she has performed roles including Anne in *A Little Night Music*, Susanna and Barbarina in *The Marriage of Figaro*, and Aldonza in *Man of La Mancha*." -ed.]

**CHARLES SENS** (Yeoman) returns to VLOC following his debut in Paris and the Salzburg Mozart Festival, as well as his appearance in The Arlington Players' Production of *Yeomen*.



**RUSTY SUTER** (Townsperson) is in her eighth consecutive production with VLOC. You know how it is: those bad pennies keep turning up, or in other words, you can't keep a good woman down.

**GEORGIA TOWNSEND** (Townsperson) According to K(i)LL sources, this talented soprano is always found in a cluster of altos desperately seeking their G-note.

**LAUREN WAGNER** (Townschild) is a fifth grader at Woodlin Elementary School in Silver Spring. This is her first show with VLOC. Lauren is naturally frenzied ... but not with despair.

**KENT WOODS** (Yeoman) Although he plays a simple guardsman in this production, Kent recalls without repining that he was Samuel in VLOC's *Pirates* and Prince Guron in VLOC's *Princess Ida*.

**JAMIE ZAVITZ** (First Yeoman), a Yeoman of the First Degree, is in his third VLOC production. Having played an immoral pirate in *The Pirates of Penzance* and then an equally immoral Nobleman in *Princess Ida*, Jamie has found that the comparative respectability of being a Yeoman is comparatively insufferable (although the Yeomen of the Tower Guard are in first place in England's Division One Soccer League). Jamie is still waiting for that perfect role which will propel him to stardom; however, as long as composers and writers keep making singing, speaking, and acting the prerequisites for roles, he will have to stay with VLOC (not because VLOC is bad, but because they obviously feel sorry for him), so he keeps coming back.



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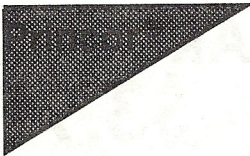
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## Behind the Scenes

**LEW DRONENBURG** (Lighting Designer) comes to VLOC with more years of theatrical experience (both onstage and off) than he is willing to admit. Currently Lew is Technical Supervisor for the City of Rockville's F. Scott Fitzgerald Theatre. In an effort to retain his artistic sanity through design, coupled with a severe disregard for anything so insignificant as eating or sleeping, Lew "welcomes" the opportunity to design lights for *Yeomen*. Just look for the little guy sitting in the back of the house, sobbing "That's not the way it's supposed to look..."

**FRED HETZEL** (Set Designer) is a fine artist whose landscapes, portraits, and still lifes adorn the walls of many patrons. This is his maiden voyage in set design. Recently he has ventured into the design and execution of miniature medieval ruins, four of which have been on display in administrative areas of the National Gallery.

**PAMELA HODGES** (Stage Manager) has been in the dark, so to speak, for almost four years now. She feels that some degree of craziness in life is necessary to keep on from going truly insane. To that end, she is donning her sometimes lopsided headset for a seventh production with VLOC. Pam believes that her job is not so much to corral people into some semblance of order before the curtain rises on another show, as it is to gently nudge things into place while being as silently invisible as possible (think about that when you hear a disembodied voice over the PA system...).

**DEE HOFFMAN** (Choreographer/Associate Director) is in her eighth show with VLOC. She's been thrown overboard from a British sailing vessel; had a fight with a fairy queen; hidden behind trees with some men mumbling "Tarantara;" broken up a fist fight about a right-down regular, regular, regular, regular queen; been chased by some silly schoolgirls with umbrellas; and managed a crowd cheering "for the rattle of a complicated battle." So far during *this Yeomen*, she hasn't been trampled by the men with the halberts... but then the show isn't over yet! In real life, Dee speaks southern, works on double pirouettes to the left, reads Freud, and eats chocolate chip cookies with her husband and kids.



**BARRY MORLEY** (Stage/Music Director) first performed Gilbert and Sullivan in 1946. Since 1953 he has been both a music and stage director, often at the same time. He became VLOC's music director in 1985, under the loving but demanding scrutiny of the VLOC orchestra, which plays it right no matter what he does. Barry may be best known for having more downbeats per measure than any other conductor since Lully, who died from one downbeat too many.

**ROSALIE SANTILHANO** (Artistic Director/Associate Director) This is Rosalie's first attempt at Artistic Direction. She received her voice and acting training in her native Holland, where she was a professional singer. She is an accomplished G&S performer, having done all the contralto and most of the soprano roles in the repertoire. In our next production, *The Mikado*, besides being the Artistic Director, Rosalie will also perform the role of Katisha.

### Members of the Orchestra

#### VIOLIN

Bonnie Barrows,  
*Concertmistress*  
Carolyn Larson  
Susan Berkery  
Alice Laban

#### VIOLA

Amanda Laudwein  
Otto Willim  
Lynne Allen

#### CELLO

Andy Rice  
Liz Luck  
Virginia Gardner

#### BASS

Dave Ross  
Paul Hettich

#### OBOE

Carl Gardner

#### FLUTE

Pauline Summers  
Louise Hill

#### CLARINET

Gene Sober  
Susan Braun

#### BASSOON

Donald Vogler

#### FRENCH HORN

Don Hunter  
Lorin Krusberg

#### TRUMPET

Bernie Rappaport  
Tom Gleason  
Les Elkins  
Glenn Snyder

#### TROMBONE

Earl Zastrow  
Don Allen

#### PERCUSSION

Tom Christy  
Bonny Hilditch



## Program Notes

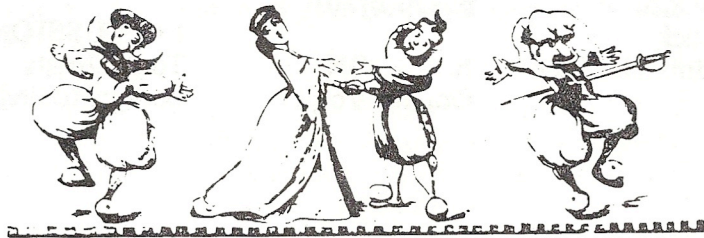
For their eleventh collaboration, Gilbert & Sullivan turned to a more serious subject than they had used before. Gilbert sought to get away from the established formula that made his partnership with Sullivan so popular. When he hit on the setting of the Tower of London for his next opera, he found something that Sullivan liked very much. Here was a chance for Sullivan to write music verging on grand opera, and a chance for Gilbert to explore less whimsically drawn characters, against a somber background.

Though *The Yeomen of the Guard* is a serious work, its characters derive from the sense of absurdity and topsy-turveydom that had motivated Gilbert in the earlier operas. Sergeant Meryll and Dame Carruthers make a pair of lovers not too far removed from Ko-Ko and Katisha. The blase Colonel Fairfax greets death with the heroic respect that only an operetta tenor can, but once free he behaves like a real scoundrel, playing a game of deception with the naive Elsie (while quietly ignoring the heartbreak of Jack Point)

In the character of Jack Point, Gilbert's work rose to the level of true drama. Point avoids sentimentality precisely because he must attempt humor throughout the opera – humor which nearly always fails. In the rare moments when he reveals his true feelings, they have real poignancy because they are so concisely expressed.

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The Victorian Lyric Opera Company wishes to extend its sincere thanks to Christ Congregational Church for the use of its rooms for our rehearsals, to the City of Rockville Recreation Department, and to all those who joined our support ranks after the deadline for this program. Though your name may not be mentioned here, your efforts on our behalf for this program have contributed greatly to its success. We love you!





## Glossary

*Words/Phrases in order of appearance*

**YEOMAN.** An archer or cavalry soldier recruited from among the nation's farmers and countrymen. The Yeomen of the Guard was originated in 1485 as a bodyguard for the monarch.

**LITTLE EASE.** A narrow place of confinement; specifically, the name of a dungeon cell in the White Tower. It is sufficiently small that the prisoner can neither stand up nor lie down.

**BEAUCHAMP TOWER.** One of the main towers of the Tower of London. It is pronounced "BEE-chum."

**PIKEMEN.** Soldiers armed with spears (of the jabbing, not throwing, variety).

**AUTUMN** [In the autumn of our life]. Referring to post-middle age years. Members of the corps were selected from among recently retired warrant (i.e., low-level) military officers.

**REPINING** [We recall without repining all the heat of bygone noon]. The phrase means that they recall their bygone passions but are just as happy to have outgrown them.

**BLUNDERBORE** [Or it's not good enough for the old Blunderbore]. This was the "cruel giant in *Jack the Giant Killer* cycle of folk tales, who imprisoned Jack," according to *The New Century Cyclopaedia of Names*.

**KEEP** [I was born in the old keep]. A keep is the strong, innermost structure in a fort or castle. In this case, the reference is probably to the White Tower, the oldest part of the Tower of London.

**A-SUING** [A queen to save her head would come a-suing]. Seeking justice, but not easily found in those days.

**STANDARD** [as a reward for his valor in saving his standard]. A consecrated battle flag. A *standard* would be carried by a cavalry regiment; what the infantry carried would be called the *colors*. Neither is carried any longer except perhaps in parades.

**GRIM OLD KING.** Death.

**CROWN** [a hundred crowns to boot]. The crown was a British coin worth five shillings or one quarter of a pound sterling. One hundred crowns would be worth £25 – a lot of money in those bad old days. For example, ancient records show that the lieutenant the Tower was then paid £100 per year (plus luxurious lodging), putting him in a class with



London's wealthier burgesses. £5 would represent three or four months wages for a laborer.

**VAPOUR** [If you vapour vapidly]. As a verb: to pass off as a gas – from which we derive, figuratively, to talk idly or brag.

**VAPIDLY** [Rhymes with rapidly]. Without animation or flavor. No pizzazz.

**QUIDDITY** [Give us quip and quiddity]. A trifling nicety of speech, perhaps revealing the essential nature of something.

**POPINJAY** [It's a song of a popinjay, bravely born]. Vain, empty-headed fop, decked out in ornamental finery.

**BRAVELY** [bravely born]. Referring to *brave* in the sense of being noble.

**POTHER** [What is this pother?]. Confusion, hustle, disturbance.

**ELECTUARY**. "A medicine compounded with honey, syrup, or conserves to disguise the taste," this comes from a Greek word meaning to lick up and applies to any sweetened medicine – spoon-lickin' good.

**MARRY** [Marry, sir, I have a pretty wit]. Indeed; or why, to be sure. The word is an abbreviated derivative of an oath involving the Virgin Mary, and is often thrown in to add gentle emphasis – like "you know".

**EXTEMPORE** [I can rhyme you extempore]. Without previous thought or preparation.

**WINNOW** [winnow all my folly]. Sift through.

**GILD** [always gild the philosophic pill]. Pills used to be gilded, i.e., lightly covered with a layer of sugar, to make swallowing less unpleasant. The expression is now taken to mean "to make a disagreeable task less offensive."

**A LIVE ASS** [a live ass is better than a dead lion.]. Phoebe has her sayings mixed up. The Bible has (Eccles. IX:4) that a living dog is better than a dead lion; whereas the Italians assure that a live ass is worth more than a dead doctor. No matter; she has a good point.

**HALBERT**. A medieval weapon combining an axe blade and spear on a long handle. You can still see them carried by the Swiss Guards at the Vatican.



**IMMURED** [Of all immured within these walls]. Imprisoned, walled in.

**MARKS** [A thousand marks to him]. A medieval English coin with 13.33 shillings or two-thirds of a pound sterling. That reward would have amounted to more than six years of the lieutenant's salary.

**FETTER** [fetter and chain]. Leg irons.

**JERRY** [jerry-jailing]. *Jerry* is used as a prefix to denote poor workmanship or shoddy material.

**PERPEND** [so hold thy peace and perpend]. To think or ponder (about what is going to be proposed).

**ARQUEBUS** {Are-kew-bus}. One of the earliest forms of hand-guns. Because of its size and weight, it was usually fired from a supporting crutch.

**GYVES** (Jives) [Gyves that no smith can weld]. These are usually leg irons, but in this case he means hand cuffs.

**TUSH** [Tush, old lady]. Our English friends might define this as "pshaw". Here in America we'd be more like to say "baloney," or even worse.

**KIRTLE** [or I'll swallow my kirtle]. "A kind of short gown or jacket: an outer petticoat." The expression is equivalent to "I'll eat my hat."

**FIG** [a fig for this Fairfax!]. Equivalent to a snap of the fingers. The expression supposedly has its roots in the 12th century. It seems that the Milanese, in revolting against Frederick Barbarossa (emperor of the Holy Roman Empire), had the temerity to drive his queen out of town riding backwards on a mule. The Mikado would have applauded Frederick's revenge. Upon recapturing the city he "compelled all his prisoners, on pain of death, to extract with his (or her) teeth a fig from the fundament of a mule, and the thing being done, to say in announcement '*ecco la fica*' [behold! the fig]. Thus *far la fica* became a universal mode of derision." The same reference explains the meaning of *far la fica*. It is "a gesture of contempt made by thrusting forth the thumb between the fore and middle fingers." How little one knows of the finer things of life until one reads a G&S lexicon!

**LIME** [his twig he'll so carefully lime]. To cover with a sticky substance. People really used to catch birds that way...



**CLOY** [sweets that ever cloy]. Become too much of a good thing. To induce loathing through overindulgence.

**MICKLE** ['Tis but mickle Sister reaps!]. This old Scottish word means either large or small depending on the context. *Mickle's* more correct interpretation is *big* or *many*; but it has been misused so often that you never know what to expect. In this case, Gilbert certainly meant to say "little".

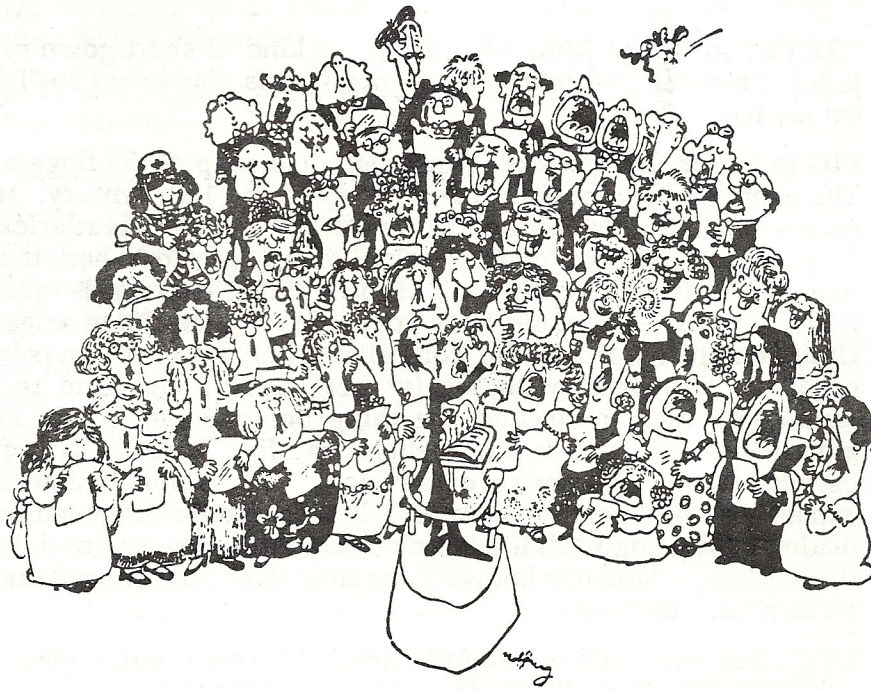
**AN** [what he'd do an he dared]. This is an archaic form of *if*, which appears regularly in old English literature, including Shakespeare.

**CLOYED** [With happiness my soul is cloyed]. Overloaded. One of Gilbert's favorite words.

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

*Our thanks to LTG for his kind assistance.*

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The Victorian Lyric Opera Company proudly announces

# *The Great Gilbert & Sullivan Sing-Out*

*A Musical Marathon*

honoring the sesquicentennial of Sir Arthur Sullivan

June 19, 20, and 21, 1992

VLOC invites you to be part of a unique musical program to honor the 150th anniversary of the birth of the great composer, Sir Arthur Sullivan, by singing all of the Gilbert and Sullivan operettas in one day.

Three days of special events are planned. The celebration will begin on Friday evening, June 19, 1992, with an elegant anniversary reception and buffet in honor of Sir Arthur in the mansion of the Rockville Civic Center. Early on the morning of Saturday, June 20, at F. Scott Fitzgerald Theater, we will begin "The Great Gilbert & Sullivan Sing-Out." The "Sing-Out" will provide the opportunity for admirers of the Gilbert & Sullivan operettas to sing the complete musical scores of all 13 of the intact operettas in a single day! We believe this immense undertaking can be accomplished in a mere 16 hours, from 8:00 a.m. to midnight. On Sunday, June 21, survivors will gather for an "I can't believe I sang the whole thing" brunch.

At the "Sing-Out", the operettas will be presented in a concert format, without spoken dialogue. Leading roles will be filled in advance through the registration process, and chorus roles will be available to all on a first-come basis. The singers will be accompanied by piano, although for some of the operettas a small ensemble of instruments may be used.

Please join us at this once-in-a-lifetime celebration! If you are interested in participating in the "Sing-Out", please leave your name and address in the canister we have designated for this purpose in the lobby, or call 202/797-3620, and we will send you a brochure. If you are interested in attending the marathon, please call 301/445-0020 for ticket information.





**Announcing  
our next production:**

***The Mikado***

May 29 & 30; June 5 & 6 at 8:00 PM  
May 31 and June 7 at 3:00 PM

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F. Scott Fitzgerald Theatre  
Rockville Civic Center  
Tickets and Info: (301) 445-0020