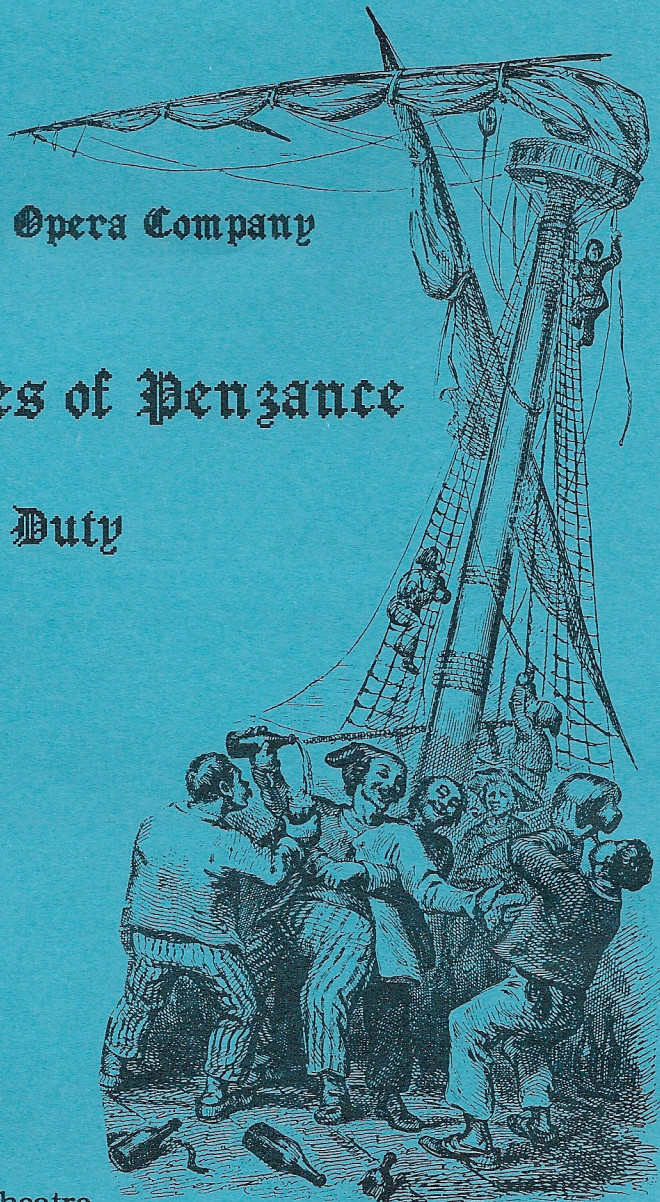


Victorian Lyric Opera Company
presents

The Pirates of Penzance

- or -

The Slave of Duty



BOOK BY
W.S. GILBERT

MUSIC BY
ARTHUR S. SULLIVAN

F. Scott Fitzgerald Theatre
Rockville, Maryland

January 28 & 29, February 4 & 5, 1994 at 8:00 PM
January 30 & February 6, 1994 at 2:00 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 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 as a performer, technical staff or support member; or would just like to be kept informed of our activities, please sign our mailing list in the lobby during Intermission (or after the show).

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The Pirates of Penzance

-or-

The Slave of Duty

Director
Barry Morley

Music Director/Conductor
Michael Hughes

Choreographer
Malinda Lloyd

Artistic Director
Rosalie Santilhano

The Cast

Major-General Stanley..... Greg Robertson
The Sergeant of Police..... Roger Thiel
The Pirate King..... Gordon Brigham
Samuel (*the Pirate King's Lieutenant*)..... Jamie Zavitz
Frederic (*an apprentice pirate*)..... Walt Frasier
Mabel (*Major-General Stanley's daughter*)..... Jennifer Robertson
Edith (*Mabel's sister*)..... Ellen Myers*
Kate (*Mabel's sister*)..... Julie Kearney
Isabel (*Mabel's sister*)..... Leta Hall
Ruth (*a piratical maid of all work*)..... Roberta Mosier

Chorus of Pirates, Police Constables, and Daughters

Don Benson, Stephanie Brigham, William G.S. Brown
Tom Campbell, Lynne Claflin, Cynthia Decker, Lisa Fisher
Fran Fleming, Julia Frank, Gaye Freese, Tom Fuchs,
Virginia Garber, Tom Goode, Barry Grinnell*
Warren Houghteling, Nathan Lewis, Edith Livingstone
Todd Long*, Gina Nowacki, Victor Hugo Porras
Anton Quist*, Maureen Roul, Grant Schmick
Kim Saderholm, Rusty Suter, Natalie Thompson
Lou Wiot, Kent Woods

* understudy

Scene I: A cove on Penzance Bay

Scene II: Tremordan Castle

Time: 1875

Musical Numbers

Overture

Act I

1. Pour, o pour the pirate sherry (*Opening Chorus and Solo*)
..... Pirates & Samuel
2. When Frederic was a little lad (*Solo*)..... Ruth
3. Oh, better far to live and die (*Solo & Chorus*)
..... Pirate King & Pirates
4. Oh, false one, you have deceived me! (*Recitative & Duet*)
..... Frederic & Ruth
5. Climbing over rocky mountain (*Chorus & Soli*)
..... Girls, Edith, & Kate
6. Stop, ladies, pray! (*Recitative & Chorus*)
..... Frederic, Edith, Kate, & Girls
7. Oh, is there not one maiden breast (*Solo & Chorus*)
..... Frederic & Girls
8. Poor wandering one! (*Solo & Chorus*)..... Mabel & Girls
9. What ought we to do (*Soli & Chorus*)
..... Edith, Kate, Mabel, Frederic & Girls
10. How beautifully blue the sky (*Chattering Chorus & Duet*)
..... Girls, Mabel, & Frederic
11. Stay, we must not lose our senses (*Recitative & Chorus*)
..... Frederic, Girls, & Pirates
12. Hold, monsters! (*Recitative & Chorus*)
..... Mabel, Samuel, Major-General, Girls, & Pirates
13. I am the very model of a modern Major-General (*Solo & Chorus*)
..... Major-General, Girls, & Pirates
14. Oh, men of dark and dismal fate (*Finale of Act I*)..... Ensemble

Act II

15. Oh, dry the glistening tear (*Opening Chorus & Solo*).... Girls & Mabel
16. Then, Frederic, let your escort lion-hearted (*Recitative*)
..... Major-General & Frederic
17. When the foeman bares his steel (*Soli & Chorus*)
..... Sergeant, Mabel, Edith, Major-General, Police, & Girls
18. Now for the pirates' lair! (*Recitative*)
..... Frederic, Pirate King, & Ruth
19. When you had left our pirate fold (*Soli, Trio, & Chant*)
..... Ruth, Frederic, & Pirate King
20. Away, away! My heart's on fire! (*Trio*)
..... Ruth, Frederic, & Pirate King
21. All is prepared (*Recitative*)..... Mabel & Frederic

- 22. Stay, Frederic, stay! (*Duet*)..... Mabel & Frederic
- 23. No, I am brave! (*Recitative, Solo, & Chorus*)
.....Mabel, Sergeant, & Police
- 24. When a felon's not engaged (*Solo & Chorus*).....Sergeant & Police
- 25. A rollicking band of pirates we (*Chorus & Solo*)
.....Pirates, Sergeant, & Police
- 26. With cat-like tread, upon our prey we steal (*Chorus & Solo*)
.....Pirates, Police, & Samuel
- 27. Hush, hush! Not a word (*Recitative, Chorus & Solo*)
..... Frederic, Pirates, Police, & Major-General
- 28. Sighing softly to the river (*Ballad & Finale of Act II*)
.....Major-General & Ensemble



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Conductor/Musical Director..... Michael Hughes
Artistic Director..... Rosalie Santilhano
Technical Director..... Jonathan Lawniczak
Set Design/Master Carpenter..... Timothy Briceland-Betts
Lighting Design..... Jonathan Lawniczak
Lighting Execution..... Scott Lord
Choreographer..... Malinda Lloyd
Costume Construction..... Edith Livingstone
Technical Director (Rockville Civic Center)..... Lewis Dronenburg
Stage Manager..... Pamela Hodges
Ass't Stage Managers..... Lisa Lalliss-Skogsberg, Kate Lawniczak
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Box Office..... Lyle Jaffe
Technical Crew..... Kimberly Arthur, Tony Dwyer
Ella Haendler, Steve Skogsberg
Orchestra Managers..... Bernie Rappaport
Mary Ann Ruehling, Gene Sober
Rehearsal Pianists..... Jenny Bland, Judy Gardner
Make-Up..... Malinda Lloyd, Rusty Suter
Tickets..... Pamela Hodges
Program..... Leta Hall, Pamela Hodges
Set Construction and Painting..... Kimberly Arthur
Tim Briceland-Betts, Bill Brown,
Lynne Claffin, Lisa Fisher, Gaye Freese, Leta Hall
Donna Jaffe, Lyle Jaffe, Todd Long, Anton Quist, Roger Thiel
Videotaping..... Falls Church Cable Television
Photography..... Joel Hoffman
Refreshments..... The Wooden Shoe Pastry Shoppe
Costume Storage..... Donna & Lyle Jaffe
Set Storage..... Gordon & Stephanie Brigham, Harry Leet
Rockville Civic Center

Illustrations from Victorian Pictorial Borders, Carole Belanger, ed; Dover Publications, Inc., NY; Music stands and lights courtesy of Rockville Musical Theatre and Christ Congregational Church; Tympani courtesy of the National Concert Band of America.

The Story of the Opera

The infamous Pirates of Penzance have come ashore to celebrate the coming of age of Frederic, one of their band. Years before, Frederic had been apprenticed to the pirates due to an error made by his nurserymaid, Ruth. She inaccurately heard her master's instructions and apprenticed the boy to a pirate instead of to a pilot. Realizing her mistake, she stayed on as one of the crew. For Frederic, freedom from his indentures is to be a happy release, for he loathes the idea of piracy. He insists that, once free, he intends to exterminate the pirates, despite their lack of success, which he knows is caused by their being too tender-hearted to those they capture, since they never rob orphans. At the turn of the tide the pirates depart, leaving Frederick and Ruth in the cove. Ruth attempts to woo her ward, but they are interrupted by a party of beautiful young girls. Frederic spurns the elderly Ruth and rushes to hide. But he is soon forced to disclose himself as the girls begin to remove clothing for a paddle. They are shocked and refuse his entreaties of love, except for Mabel, who takes pity on him. Frederic attempts to warn them, but suddenly the girls are surrounded by the pirates, who contemplate mass-marriage. They do not anticipate the sudden arrival of the girls' father, Major-General Stanley, who is annoyed to hear of the pirates' intentions. He evades the dilemma by deceit, telling the Pirate King that he is an orphan. The pirates, saddened at his plight, immediately return his daughters.

Major-General Stanley is filled with remorse at the lies he told the pirates. He feels that he has brought dishonor on his ancestors. Meanwhile, Frederic has organized an expedition to destroy the pirates. This consists of a patrol of nervous police constables and a worried Sergeant of Police. As they leave to prepare for the terrifying encounter, Frederic is left alone. He is interrupted by the Pirate King and Ruth who have arrived at the castle to share with him a strange paradox. It seems that Frederic was born in a leap year on the 29th of February and therefore – despite being 21 years old – in birthdays he is only 5 1/4. His apprenticeship agreement states that he is under contract until his 21st birthday, so he is technically still a pirate and it is his duty to return to the pirate band. He is also forced to reveal the ploy by which Major-General Stanley deluded the pirates. The Pirate King is enraged and decides to attack the castle that very night. The police go out to arrest the pirates, but they are defeated. The Sergeant, however, now turns the tables by commanding the pirates to yield in the name of Queen Victoria, which they do instantly. All seems lost for them until Ruth reveals that they are really noblemen. The Major-General encourages them to resume their former responsibilities and gives them his consent to marry his many daughters.



NOTICE

SMOKING is NOT PERMITTED in THE THEATER.

EMERGENCY EXITS ARE LOCATED AT THE SIDES OF THE STAGE AND IN THE LOBBY.

AUDIENCE MEMBERS ARE NOT PERMITTED IN THE BACKSTAGE AREA.

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Under the Lights

Peter Beach (Constable Dunstable) is participating in his 5th VLOC performance. He has purchased a home near Penzance and hopes his neighbors will be wards of chancery rather than the rough pirates with whom he is obliged to associate.

Don Benson (Squint-the-pirate) wishes to thank all those that joined him in singing "Sign Your Name Across My Heart," especially Stephanie and Rusty (his twin sister).

Gordon Brigham (The Pirate King) would like to confess that beneath his exterior lies the soul of an Edwardian lady. He has fine, strong thoughts that he keeps to himself, looking off, avoiding direct sunlight, stroking his lace garment, distracted. His days are spent as a manicurist and towel-boy at a local barber shop, and when his shoulder is not set to his work, so to speak, he recites Robert Blake silently to himself, while holding one of his several Chinese porcelain objects.

Stephanie Brigham (Stefanie) is performing in her 13th VLOC show. In real life she is married to the Pirate King, whom she met in this group, and teaches 1st grade.

William G.S. Brown (Stubby) is in his 5th VLOC production and looks forward to *Pirates* as a means to express his repressed piratical nature - right!

Tom Campbell (Constable Porter) appears in his 1st VLOC show. Previously, Tom has acted with Montgomery Playhouse. He and his wife Ann were "conjugal matrimonified" this August.

Lynne (with an "e") Claffin (Myrtle), who secretly wished to be the coveted Pirate King, appears as Myrtle - the first woman chorister on the stage - in this her 6th (gasp) VLOC performance.

Cynthia Decker (Rose) is pleased to add her role as one of the Major-General's daughters to other sterling performances as 2nd-Green-Fairy in *Iolanthe* and 4th-Lovesick-Maiden-on-the-Right in *Patience*.

Lisa Fisher (Constance) is in her 1st creative endeavor with VLOC. She has not yet told her family that she will be on stage in front of hundreds of people in her nightgown.

Fran Fleming (Charlotte) is happy to be back in VLOC productions after sorely missing a year. She is beginning her 22nd year in G&S operas and becoming a "senior" young maiden.

Julia Frank (Julia) has a day job as a psychiatrist at George Washington University. At night she moonlights as the mother of three aspiring daughters - whose father is *not* a Major-General.

Walt Frasier (Frederic) is appearing in his first VLOC production, but has been seen frequently on the Montgomery College stage in

such roles as Harold Hill (*The Music Man*), Karl Franz (*The Student Prince*), Jack (*Where's Charlie*), and Gasper (*Amahl and the Night Visitors*). Walt would like to thank VLOC for this opportunity to branch out into the community and wants to invite everyone to his next MC production, *Candide*.

Gaye Freese (Victoria/Co-Producer) can't leave well enough alone. "Sure," she says, "I love to produce." But after producing *Patience*, Gaye couldn't wait to climb over rocky mountain and back on stage. Previously, Gaye has been awed by the tower warders in *Yeomen of the Guard* and impressed by the very welcome gentry in *Ruddigore*. "If only they could be pirates," she sighs.

Virginia Garber (Arabella) is enjoying her 5th production with VLOC. When not climbing over rocky mountains, Virginia serves as French translator & chief travel organizer at the National Zoo.

Tom Goode (Constable Pointdextre), in a long, illustrious career, has sung more G&S roles in one day than can be crammed into a mingy 25-word bio.

Barry Grinnell (Constable Willis) has been a regular member of the cast in VLOC's productions since 1985 and has played the role of Treasurer since 1986.

Leta Hall (Isabel) specializes in roles that require either a tiara or rose petals, appearing as Ruth in VLOC's *Ruddigore*, the Countess in *Don't Drink the Water*, and as Glinda in *The Wiz*. Leta enjoys theater because it reinforces her belief that "Sleep is the enemy of art." When not performing she studies voice with Victoria Gau and volunteers for The *Other* Opera Company.

Warren Houghteling (Constable Meryll) grew up watching his father perform G&S with VLOC and other companies. In accordance with another family tradition, he is also *way* too tall.

Julie Kearney (Kate) has finally made her way to musical theater after many years of solo and ensemble singing. She is delighted to be making her stage debut with VLOC. Julie's singing activities include the Oratorio Society of Washington, Take Note! (a cappella jazz), and private vocal study. By day, she works at the American Symphony Orchestra League, which combines her love of music and constant activity.

Nathan Lewis (Black Jack) makes his musical debut as a member of the chorus. In his 1st VLOC production, he makes a "Bountiful" contribution, fresh from the Silver Spring Stage.

Edith Livingstone (Cordelia/Costume Coordinator) is delighted to be making her 4th appearance in a VLOC production of *Pirates*. A "marching in her nightgown" specialist, she was heavily recruited for the women's drill team/chorus. When not turning her house into a sweatshop, Edith spends her days as a health care consultant with Williams, Thacher, & Rand.

Todd Long (The dread pirate Westley) is in his 1st production with VLOC. He previously played the role of the Carpenter in the Altoona Symphony's production of *H.M.S. Pinafore*.

Roberta Mosier (Ruth) is "more than merry" to be adding another G&S contralto to her repertoire, which also includes *Katisha* (*Mikado*), *Buttercup* (*Pinafore*), and *Lady Jane* (*Patience*). She was seen recently as Ma Moss in The Other Opera Company's production of Copland's *The Tender Land*. She has performed with the Open Theater of Northern Virginia, Cleveland Opera Theater, and others in roles ranging from The Mother in *The Counsel* to Bloody Mary in *South Pacific*.

Ellen Myers (Edith) moved to Washington just in time find herself performing in *Pirates*. Before that she sang her way through Aspen, Boston, Philly, and Oberlin, OH, but she thinks she'll be hanging around DC for a while. She recently appeared in The Other Opera Company's production of Copland's *The Tender Land*. In addition to attending rehearsals, Ellen teaches voice, plays piano, and groups her sheet music by "tall music" and "short music."

Gina Nowacki (Eugenie) is participating in her umpteenth VLOC show and her 2nd production of *Pirates*. She devoutly hopes that some "pirate sherry" will be left by the end of the run.

Victor Porras (Pirate Butler) studied at the National Conservatory of Dramatic Arts. He has appeared in several VLOC productions since 1988. Victor was born in Guatemala.

Anton Quist (Mad Cat) only recently opened his Washington area fan club (703-525-9264), but he finds Washington loves him even more than he loves Washington!

Greg Robertson (Major-General Stanley) has trod the boards in divers endeavors, including *The Duke of Dunstable* and *Pish-Tush* (VLOC), *Bunthorne* (U-MD Opera Theater), *Aeneas* in Purcell's ever-popular *Dido & Aeneas* (U-MI Summer Opera), *El Gallo* in *The Fantasticks* (also Michigan), the title role in *Don Giovanni* (Mich. again), and *Merlin* in *Camelot* (the Musicana Dinner Theater). Greg lives with his wife Jennifer, their cat Aida Lott, and their illustrious peruvian cavy, Pigasus.

Jennifer Robertson (Mabel) is pleased to play a leading lady with spunk, as opposed to the ditzes she has played for VLOC, namely *Josephine* in *Pinafore*, *Elsie* in *Yeomen*, and *Yum-Yum* in *The Mikado*. Luckily, she is able to call on facets of her true personality to transition from airhead to self-adoring diva. Jennifer teaches voice, sings with the Washington Opera Chorus, in weddings and concerts, and with husband Greg. She says that playing her husband's daughter is very Freudian, indeed.

Maureen Roult (Zara) wanted to use her skills as a Hungarian dancer, so she suggested that we relocate the setting for the show. She says *The Pirates of Ploiești* would sell a lot of tickets.

Kim Saderholm (Priscilla) performed in *Pinafore* and *The Mikado* in high school. Off-stage, she has a BA in Horticulture from Berea College, 2 children, and is a school bus driver.

Grant Schmick (Constable Tarara) first came to VLOC in 1991 for *H.M.S. Pinafore* and keeps returning for the back rubs.

Rusty Suter (Nancy/Make-up) is rapidly becoming one of VLOC's oldest members both in age and tenure. How to make someone look 20 years younger? Make-up, lots and lots of make-up!

Roger Thiel (Sergeant of Police) received his original voice training with Dorothy Remington and has studied since with Ron Oaks, initially at the Tourtorskys Academy of Music. This is his 23rd show in about as many years. His favorite G&S role is the Judge in *Trial By Jury*. Non-G&S shows have included *The Beggar's Opera*, *Madam Butterfly*, and 1972's *Senior Prom*. He played the Colonel in VLOC's recent *Patience*, but appreciates this role despite the demotion in rank.

Natalie Thompson (Elizabeth) is enjoying her 1st performance with VLOC. She hopes to climb over rocky mountain and skip those rivulets and fountain without breaking her neck

Lou Wiot (Euphemia) is "threading long and leafy mazes" a 3rd time with VLOC and still claiming to be younger than her father, the Major-General. Oh, sure!

Kent Woods (Constable Murgatroyd) has, on behalf of VLOC, successfully impersonated a dragoon, a yeoman, a pirate, a sailor, a warrior, a juror, a ghost, a lord, and a gentlemen of Japan. During the day, Kent impersonates a lawyer while frantically serving as VLOC's President.

Jamie Zavitz (Samuel) has appeared with VLOC in *Princess Ida*, *Yeoman*, and another *Pirates*. (Of course, this *Pirates* is more exciting because he got promoted!) He feels especially suited to the role of an English pirate. That is, well, he's never been to London, or off this continent, or even on a boat. But he did see a pirate movie once. (Note: Please be aware that Jamie teaches middle school. The noisy student sitting near you is one of his, who was made to come and see this show.)

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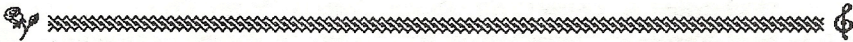
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Behind the Scenes

Tony Dwyer (Tech Crew) considers *Pirates* his 3rd show as a VLOC techie, despite having been lured onstage briefly as Bunthorne's solicitor in last season's *Patience*.

Ella Haendler (Tech Crew), a techie extraordinaire for years with Silver Spring Stage, Source, and Northstarr, defines success as getting through a show unnoticed by an ebullient audience.

Pamela Hodges (Stage Manager/Producer) has been so completely crazed dealing with this show that she inadvertently sent her bio to the *Washington Post*, where it was printed in the Help Wanted section on Saint Swithin's Day. Go figure. *Pirates* is Pam's 11th consecutive VLOC production.

Michael Hughes (Music Director/Conductor) is delighted to be waving his baton at such a talented group of performers. While not his 1st time in front of a pit orchestra and theater cast (having directed, conducted, or performed in over 45 productions), this is Michael's first G&S presentation. Having recently completed a Masters in Conducting, Michael plans to become more active in conducting in the area, including more theatrical productions and orchestral and choral concerts.

Lisa Lalliss-Skogsberg (Assistant Stage Manager) & **Steve Skogsberg** (Tech Crew) hail from Idaho where they were active in theater. Locally they have worked on make up and lighting for The Arlington Players, Hexagon, and Dominion Stage. They are newlyweds and say that they look forward to working with this fun and friendly group again.

Jon Lawniczak (Technical Director/Lighting Design) is starting his 5th season with VLOC. His recent designs include The Source's *Girl's Guide to Chaos* and the Theater for Persons with Developmental Disabilities *Walking that Prideful Walk*. His designs for VLOC include *Ruddigore*, *Mikado*, *Pinafore*, *Princess Ida*, *Pirates* (1990), and *Iolanthe*. He received his graduate-level training at the University of Michigan.

Kate & Robert Lawniczak (Assistant Stage Manager/Props), a mother-son team, are conspiring to infest VLOC with their entire family, thereby eliminating the expense of babysitters. Bobby is 12, attends White Oak Middle School, and has 3 crazy brothers. He works backstage so he can see his parents once in a while.

Scott Lord (Lighting Execution) is now an old hand at lighting VLOC shows. He has been with us for *Yeomen*, *Mikado*, *Ruddigore*, and *Patience*. Whew! After those toughies, the rest of the G&S canon should be easy.

Barry Morley (Director) has been watching, performing in, and directing G&S for as long as he, or anyone else, can remember. Recently, he directed *Yeoman* and *The Mikado* for VLOC and music directed a summer production of *Trial By Jury* for What-A-GASS. Barry is constantly amazed by the VLOC chorus. "Is that how I blocked this?" he has been known to ask.

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 voice and acting training in her native Holland. She performed in VLOC's past productions of *Pirates* (Ruth), *The Mikado* (Katisha), *Iolanthe* (Fairy Queen), *Pinafore* (Buttercup), *Yeomen* (Dame Carruthers), and *The Gondoliers* (the Duchess of Plaza-Toro). Rosalie has served as VLOC's Artistic Director since 1991.

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Glossary

Words/Phrases in Order of Appearance

Cunarder: A ship of the Cunard fleet, presumably a passenger liner.

Handspike: A wooden pole used as a lever, usually in a capstan. To ship a handspike means to put it in place in the capstan. (A capstan is a reel on a vertical axis, used to pull in lines.)

Custom House [Can it be Custom House?]: This refers to the customs patrol (equivalent to our Coast Guard).

Parsonified, conjugally matrimonified: Some of Gilbert's finest creations, which you may interpret as referring to marriage before a parson.

Wards in chancery: Wards of the Court of Chancery. This perhaps explains why Major-General Stanley could be the father of so many girls all between the ages of 18 and 22. How he managed to have this lovely collection farmed out to him has never been explained.

Sat a gee [You'll say a better Major-General has never sat a gee]: In 19-century England *gee* was a commonly used slang word for horse. So "sat a gee" means "rode a horse."

Gildest [thou gildest e'en the pirate's trade]: Make more attractive.

Emollient [All hail, Divine Emollient]: Something that soothes or assuages.

Escutcheon [having brought dishonour on the family escutcheon]: A family shield displaying heraldic insignia.

Tarantara: Simulated sound of a trumpet. In a letter to Sullivan dated August 6, 1879, Gilbert explained that the word serves as a "talisman" to help the police maintain their courage. (The stage directions instruct the policemen to hold up their truncheons to imitate trumpets or bugles when they sing the word.)

Coster [When the coster's finished jumping on his mother]: *Coster* is usually defined as short for *costermonger*: a street vendor of fruit, fish, vegetables, etc. The examples of usage shown in the OED strongly imply that costermongers enjoyed a reputation for uncouth, bullying behavior.

Life-preserver [Your life-preserver - you may want to hit!]: A loaded short stick for self-defence. They were perhaps called "life-preservers" because they could stun a victim without killing him - equivalent to a blackjack.

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

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