

The Victorian Lyric Opera Company
presents

H.M.S. PINAFORE

~ OR ~

THE LASS WHO LOVED A SAILOR

Book and Lyrics by
W.S. Gilbert

Music by
Arthur Sullivan

F. Scott Fitzgerald Theatre
603 Edmonston Drive
Rockville, Maryland

June 11, 12, 18, 19, 25, & 26, 1999 at 8 PM
June 13, 20, & 27, 1999 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 if you would just like to be kept informed of our activities, please sign our mailing list during Intermission or after the show, or call us at 301-879-0220.



Coming up next!

VLOC is pleased to present

Johann Strauss's

Die Fledermans

Performances February – March 2000

* * *

Gilbert & Sullivan's

Ruddigore

Performances June 2000

For audition information or to reserve tickets,
please call 301-879-0220

H.M.S. PINAFORE ~ OR ~ THE LASS WHO LOVED A SAILOR

Director

Pamela Leighton-Bilik

Music Director & Conductor

Catherine Huntress-Reeve

Artistic Director

Rosalie Santilhano

Sir Joseph Porter, KCB (*First Lord of the Admiralty*)..... Pablo Zylberglait
Captain Corcoran (*of the HMS Pinafore*)..... Bill Melling
Rafe Rackstraw (*Able Seaman*)..... Dan Snyder
Dick Deadeye (*Able Seaman*)..... A.G. Murphy
Bill Bobstay (*Boatswain*)..... Barry Hilton
Bob Becket (*Carpenter*)..... David Haavik
Tom Tucker (*Midshipmite*)..... Brett E. Maites
Josephine Corcoran (*the Captain's Daughter*)..... Kelly Lynn Quinn
Hebe (*Sir Joseph's First Cousin*)..... Karen Rice
Little Buttercup (*Mrs. Cripps, a Bumboat Woman*)..... Linda Nadeau

Sailors

Dave Bradley, Edward Byrde, Les Elkins
Ralph Johnson, Tom Lane, Steven Roth, J. Marshall Wolman

Sir Joseph's Sisters, Cousins, and Aunts

Lynn Anslow, Fran Fleming, Virginia Garber, Jennifer Gavin
Alexandra Huntress-Reeve, Lillian McMath, Anna K. Soderberg
Rusty Suter, Julie Stevens, Helen Sydavar, Mary Anna Vineyard, Ivy Zola

SETTING: Aboard the Pinafore in Portsmouth Harbour



MUSICAL NUMBERS

Overture

ACT 1

1. We sail the ocean blue (Introduction & Opening Chorus) *Sailors*
2. I'm called Little Buttercup (Recitative & Aria)..... *Buttercup*
- 2a. But tell me who's the youth (Recitative) *Buttercup & Boatswain*
3. The Nightingale (Madrigal) *Ralph & Sailors*
4. My gallant crew (Recitative & Song) *Captain Corcoran & Sailors*
- 4a. Sir, you are sad! (Recitative)..... *Buttercup & Captain Corcoran*
5. Sorry her lot (Ballad)..... *Josephine*
6. Over the bright blue sea (Barcarolle)..... *Women*
7. Sir Joseph's barge is seen (Chorus) *Sailors & Women*
8. Now give three cheers *Capt Corcoran, Sir Joseph, Hebe, & Chorus*
9. When I was a lad (Song)..... *Sir Joseph & Chorus*
- 9a. For I hold that on the seas (Reprise) *Sir Joseph, Hebe, & Chorus*
10. A British Tar (Glee) *Ralph, Boatswain, Carpenter & Sailors*
11. Refrain, audacious tar (Duet)..... *Josephine & Ralph*
12. Can I survive this overbearing? (Finale of Act 1) *Ensemble*

ACT 2

13. Fair moon, to thee I sing (Song) *Captain Corcoran*
14. Things are seldom what they seem (Duet)... *Buttercup & Capt Corcoran*
15. The hours creep on apace (Scena) *Josephine*
16. Never mind the why and wherefore (Trio)..... *Josephine*
Captain Corcoran, & Sir Joseph
17. Kind Captain, I've important information (Duet)
Captain Corcoran & Dick Deadeye
18. Carefully on tiptoe stealing (Soli & Chorus) *Josephine, Hebe*
Ralph, & Sailors
19. Farewell, my own! (Octet & Chorus)..... *Sir Joseph, Capt Corcoran*
Josephine, Hebe, Ralph, Buttercup
Boatswain, Dick Deadeye, & Chorus
20. A many years ago (Song)..... *Buttercup & Chorus*
21. Oh joy, oh rapture unforeseen! (Finale) *Ensemble*

THE STORY OF THE OPERA

Before Act I opens, Ralph Rackstraw, a humble sailor, has fallen in love with Josephine, the daughter of his commanding officer, Captain Corcoran. Likewise, Little Buttercup, a peddler-woman, has fallen in love with the Captain. Class pride, however, stands in the way of the inclinations of the Corcorans to reciprocate Ralph's and Buttercup's affections. The Captain has been arranging a marriage between his daughter and Sir Joseph Porter, First Lord of the Admiralty, who socially outranks the Corcorans. When Act I opens, the sailors are preparing the ship for Sir Joseph's inspection. The generally happy atmosphere on deck is marred only by Little Buttercup's hints of a dark secret she is hiding, by the misanthropic grumbling of Dick Deadeye, and by the love-lorn complaints of Ralph and Josephine. Sir Joseph appears, attended by a train of his relatives, who follow him wherever he goes. He explains how he became First Lord of the Admiralty and examines the crew, patronizingly encouraging them to feel that they are everyone's equal, except his. Josephine finds him insufferable; and when Ralph again pleads his suit and finally threatens suicide, she agrees to elope. The act ends with the general rejoicing of the sailors at Ralph's success; but Dick Deadeye croaks a warning that their hopes will be frustrated.

Act II opens with the Captain in despair at the demoralization of his crew and the coldness of his daughter towards Sir Joseph. Little Buttercup tries to comfort him and prophesies a change in store. But Sir Joseph soon appears and tells the Captain that Josephine has discouraged him thoroughly in his suit; he wishes to call off the match. The Captain suggests that perhaps his daughter feels herself inferior in social rank to Sir Joseph, and urges him to assure her that inequality of social rank should not be considered a barrier to marriage. This Sir Joseph does, not realizing that his words are as applicable to Josephine in relation to Ralph as they are to himself in relation to Josephine. He thinks that she accepts him, whereas actually she is reaffirming her acceptance of Ralph; and they all join in happy song. Meanwhile, Dick Deadeye has made his way to the Captain, and informs him of the planned elopement of his daughter with Ralph. The Captain intercepts the elopers and is so incensed that he cries, "Dammel!" Unfortunately, Sir Joseph and his relatives hear him and are horrified at his swearing; Sir Joseph sends him to his cabin in disgrace. But when he learns from Ralph that Josephine was eloping, he angrily orders Ralph put in irons. Little Buttercup now comes out with her secret, which solves the whole difficulty: she confesses that many years ago she had charge of nursing and bringing up Ralph and the Captain when they were babies. Inadvertently, she mixed them up; so the one who now is Ralph really should be the Captain, and the one now the Captain should be Ralph. The error is immediately rectified. The sudden reversal in the social status of Ralph and the Corcorans removes Sir Joseph as a suitor for Josephine's hand and permits her to marry Ralph, and her father to marry Buttercup. Sir Joseph resigns himself to marrying his cousin, Hebe.

PRODUCTION STAFF

Producer
Bill Rippey

Director Pamela Leighton-Bilik
Music Director & Conductor Catherine Huntress-Reeve
Artistic Director Rosalie Santilhana
Stage Manager Mollie Toms
Assistant Stage Manager Lisa Freese
Light Board Operators Kerry Freese, Gaye Freese
Set Design Holly Beck
Master Carpenter Les Elkins
Lighting Design John Lindsay, Robert Ferrera
Costumer Jennifer Gavin
Technical Director (Rockville Civic Center) Kim Haug
Technical Crew Tony Dwyer, Bill Rippey
Orchestra Manager Amanda Laudwein
Rehearsal Pianists Jenny Bland, Grace Jong
Make-Up The Cast
Tickets and Box Office Merle Haber
Program Leta Hall
Publicity Bill Rippey
Set Construction/Painting Ed Byrdy, Les Elkins, Lisa & Kerry Freese
David Haavik, Barry Hilton, Lyle Jaffe
David Kaysen, Tom Lane, Lillian McMath
Gina Nowaki, Nancy Postman, Bill Rippey
Maureen Roult, Anna Soderberg
Julie Stevens, Nell Sydavar, Mollie Toms
Mary Anna Vineyard, Jay Wolman, Kent Woods
Properties Lynn Anslow, Julie Stevens
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UNDER THE LIGHTS

Lynn Anslow (Chorus) is happy finally to be *on* stage for a G&S production, having spent the past two years working backstage for the Washington Savoyards. This is Lynn's maiden voyage with VLOC.

Dave Bradley (Chorus) is making his 1st appearance in a VLOC production. Just last month Dave completed his 1st season with the Washington Savoyards, as a chorus member in *Sorcerer*, and, last November, in *Mikado*. Dave also has appeared in productions presented by the Washington Revels, Teatro de la Luna, and the British Embassy Players.

Edward Byrdy (Chorus) is getting his sea legs performing with VLOC, adding *Pinafore* to his repertory of 7 G&S operas. He has been in numerous productions with the Savoyards and VLOC in the provinces of Montgomery County over the past 20 years.

Les Elkins (Chorus/Master Carpenter) tried to prepare for this role by catching up with the Aubreys and revisiting some of the Hornblowers. In any event, he didn't have the time.

Fran Fleming (Chorus) has been in *Pinafore* enough times to span all the generations of sisters, cousins, and aunts. In real life, her favorite role is that of grandmother to 3-year-old Colin and almost 1-year-old Megan.

Virginia Garber (Chorus), in her 16th production with VLOC, is delighted to take some time away from her cats at home and her work at the Zoo to "gaily trip" and "lightly skip" her way through *Pinafore*.

Jennifer Gavin (Chorus/Costumer) is a Colorado native and a recent addition to VLOC. Past musical forays include writing for and performing in the Denver revue *Politics Unusual* and singing in the all-Denver Post rock and soul band "The Corrections." Currently she lives in Rockville and is a publications director for the US Department of Transportation.

David Haavik (Carpenter) has performed in community choruses with the Minnesota, Mississippi and National Symphony Orchestras. He has worked with the late Robert Shaw, toured Europe, performed in Carnegie Hall, and has been recorded on four CDs, including the Grammy Award-winning *Of Rage and Remembrance*. David commutes on rollerblades and skates each year in the *NorthShore Inline Marathon*.

Barry Hilton (Boatswain) is a free-lance geezer bon vivant who, in the 32 years since he ran away to sea in search of sweet Lethe, has practiced a variety of arts (including, among other things, acting, ballistics, computer geekery, diplomacy, econometrics, editing, forensic investigation, pedagogy, singing, social work, and translation) for paying customers in a variety of places (including Viet Nam, France, China, Japan, Singapore, and Hong Kong). This is his 6th Washington-area appearance.

Alexandra Huntress-Reeve (Chorus) made her operatic debut at eight months, in a carry-on role. She has since appeared singing "ABCDEFG" with a riverboat band, and in a rain-soaked audience-participation hula.

Ralph Johnson (Chorus) has been performing G&S since 1969, mostly with the Washington Savoyards. He also sings in a barbershop quartet, "Rendezvous." Ralph thanks his wife, Ellen, and daughter, Sandra for their patient support.

Tom Lane (Chorus) is marking his 10th year doing theater, his 6th year in this theater, his 2nd year with VLOC, and his 1st time at sea. Those are all his ordinals.

Brett E. Maites (Midshipmite) is 12 and has performed in many plays. He first appeared in *Peter Pan* as Captain Hook and then in *Annie*, *Grease*, *Patients*, and *Trial by Jury*. Brett would like to thank his parents, family, and Pamela Leighton-Bilik.

Lillian McMath (Chorus) is happy to join VLOC for this delightful production. Previous stage appearances included *Pajama Game*, *Driving Forces* and numerous cabaret performances.

Bill Melling (Captain Corporan) is an aspiring playwright and long-time church cantor and this is his 2nd stage appearance. He is by day a legislation program analyst with the US Bureau of Primary Health Care in Bethesda, and is happily married to his wonderful wife Doreen, a lieutenant commander in the US Public Health Service's Commissioned Corps with FDA. Bill's pride and joy is his six-year-old daughter, Tara Marie. Raised in Baltimore, Bill is a big Oriole fan, and as a bass baritone enjoys listening to opera masters Ramey, Terfel, and Pinza.

A.G. Murphy (Dick Deadeye) is no stranger to that role, having played it many times. He directed a now-legendary *Iolanthe* for the Barnard College/Columbia University G&S Society in 1966, which featured a young Jill Eikenberry in the title role, John (Bowzer) Bauman (later of the rock revival group Sha Na Na) in the role of Mountarat, and Albert Bergeret (now artistic director of the New York Gilbert & Sullivan Players) as a chorus tenor!

Linda Nadeau (Little Buttercup) began her performing career at the age of 4 with an unsolicited tap solo during a group dance recital. Last seen here as Lady Blanche, she's performed opera and G&S roles throughout New England and Michigan. Linda loves the peculiar, so finds herself at home in a world that includes love affairs with ghosts, babies switched "at birth" (never mind the 15-year age difference), and 45-year-olds pretending to be 20.

Kelly Lynn Quinn (Josephine) who is sailing for her 1st time with the VLOC on the *Pinafore*, wants to thank all of the special people in her life for their constant support—"Mille Grazie!" Some of her most recent and favorite performances include her roles as: Adele in *Die Fledermaus* with the Baltimore/Washington Metropolitan Repertory Opera Company, Rosa

Bud in *The Mystery of Edwin Drood* with Germantown Stage, Maria in *The Sound of Music* at The Lazy Susan, and Laretta in *Gianni Schicchi*, at CUA.

Karen Rice (Hebe) has performed in many G&S productions, including *Mikado*, *Gondoliers*, *Yeomen*, *Utopia*, *Grand Duke*, *Pinafore*, and *Trial*. Her most recent role was the Housewife in the Paradigm Players production of *Working* at Arena Stage. She has performed with Opera Theater of Northern Virginia, Opera Americana, the Maryland Shakespeare Festival, and the Harlequin Dinner Theatre. Karen also works at the Smithsonian National Portrait Gallery performing portraits in music.

Steven Roth (Chorus) graduated from Franklin & Marshall College last spring, and has performed with the Washington Revels and the Alexandria Chorale since then. This is his 1st VLOC production.

Dan Snyder (Ralph Rackstraw) is making his VLOC debut. He has performed several roles in Gilbert and Sullivan as well as other music in the light opera tradition. Dan regularly performs with the Washington Opera, Opera International, the Laurel Oratorio Society, and other venues for opera and oratorio in the Baltimore/Washington area. Recently Dan displayed great versatility in performing arias of Franz Lehár at the Hungarian Embassy, and Pinkerton in Puccini's *Madame Butterfly* with Municipal Opera of Baltimore.

Anna K. Soderberg (Chorus) is enjoying her onstage VLOC debut after designing sets/props for *Orpheus* last year. She is grateful to her wonderful parents, her wacky sister, her amazing brother, and her loving beau (on stage and off).

Julie Stevens (Chorus) is a master of disguise. She is usually seen as a mild-mannered government worker, but in a flash can turn herself into a medieval soldier for *Princess Ida* or a demure relation for *Pinafore*.

Rusty Suter (Chorus) is happy to be "over the bright blue sea," once again in her 3rd VLOC production of *Pinafore*. She's been sailing so long that she's a grandmother, but still tries to be a sister, cousin, or aunt.

Helen Sydavar (Chorus) saw VLOC's *Orpheus* and thought "I can do this." After some voice lessons and a nervous audition, she is on the stage instead of in the audience.

Mary Anna Vineyard (Chorus) is still new to G&S musicals, this being only her 3rd, but she's already hooked! She's sung all her life but loves the acting and story line of shows.

J. Marshall Wolman (Chorus) is in his 1st production with VLOC, his 2nd of *Pinafore* (Dick Deadeye, GG&SS '98), and his 3rd Gilbert and Sullivan show. Offstage, Jay is a second-year student at GULC.

Ivy Zola (Chorus) is 14 and working on her 5th G&S. She appeared as a bridesmaid in *Trial* and in *Iolanthe* at the 3rd International Gilbert & Sullivan Festival in 1997. Ivy would like to thank her parents, Kate, Jenny, and Ms. Bilik for all of their love and support.

Pablo Zylberglait (Sir Joseph Porter) is making his 2nd appearance (yet in his 3rd role?!) with VLOC. You may remember him as the pirate who became a policeman with a very peculiar gait. Pablo is fresh from his performance as Lord Tolloller with the Georgetown Gilbert & Sullivan Society, and has appeared often with that group in their productions of *Patience* (as a very affected Bunthorne), *Pinafore*, *Ruddigore* (as a very pious bishop), and even *Anything Goes*. He has further performed with the Washington Savoyards in *Patience* and *Pinafore*, and with the Washington Theater Troupe in *The Fantasticks*, where he played Matt.

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NOTICE

SMOKING is not permitted in the theater.

AUDIENCE MEMBERS are not permitted in the backstage area.

EMERGENCY EXITS are located at the sides of the stage and in the lobby.

Thank you.

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BEHIND THE SCENES

Jenny Craley Bland (Rehearsal Pianist) has accompanied *three* productions of *Pinafore* in rehearsal and/or performance during the past year. She vows *never* to play it again. What, never? Well ... hardly ever.

Catherine Huntress-Reeve (Music Director/Conductor) has previously directed VLOC's productions of *Princess Ida*, *Orpheus in the Underworld* and a double bill of *Trial & Sorcerer*, the World Bank and International Monetary Fund's *Iolanthe* and *Pirates*, and the Washington Savoyards' *Pinafore* and *Yeomen*, as well as preparing the Washington Opera Children's Chorus for 7 years. She has conducted G&S for the Midland (MI) Music Society and conducted *South Pacific* and *Fiddler* for Teen-Aged Musicals, Inc. She also has served as music director for productions for The Children's Theatre of Arlington, McLean Kids Summer Workshop, Alden Theatre, and All Saints Players (Chevy Chase). She is a member of the voice faculty of the Washington Conservatory of Music.

Pamela Leighton-Bilik (Director) is a graduate of the Interlochen Arts Academy, a *magna cum laude* graduate of Ithaca College, and has an MA in Communication Arts and Theatre from the University of Maryland. Formerly music director for "An Evening of G&S" at the British Embassy, her directing credits include *Patience*, a Gala at the British Embassy, and the *Mikado* for the Washington Savoyards. She also directed VLOC's 1998 *Yeomen*. Her work as Guest Director at the International Gilbert & Sullivan Festival in England includes children's productions of *Trial*, *Pinafore*, and an adult production of *Trial*; she returns to the Festival in July to direct a children's production of *Patience* and an adult production of *Gondoliers*.

Bill Rippey (Producer) feels fortunate to be learning the producing ropes aboard two ship shape vessels, Damascus Theatre Company and VLOC. He wishes to thank AT&T for improving rotary dial phones before his apprenticeship set sail. Over the past six years he has appeared in shows with Rockville Musical Theatre, Hexagon, DTC, and VLOC. He thanks Elli, Shelly, Lisa, and all Board members and volunteers who would walk the plank to launch a good show.

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. She has 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.

Mollie Toms (Stage Manager) likes to think of stage management as an amateur commando mission: she dresses all in black, whispers coded orders over high-tech equipment, and hopes never to be discovered in the course of "the job."

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VLOC would like to extend its sincere thanks to:
Scott Bloom, Christ Congregational Church
Grace Episcopal Church, Hughes United Methodist Church
Rockville Band, and Rockville Musical Theater
for their efforts on its behalf.

SPECIAL NOTE

Lost Pinafore Song Discovered!

In April, G&S scholars Bruce I. Miller and Helga J. Perry announced their discovery of most of the missing orchestral parts for a "lost" musical number in *Pinafore*. This ballad was to have been sung by Captain Corcoran to Josephine in the scene immediately following her entrance song, "Sorry her lot." (Josephine joined him in duet for the refrain.) The words begin, "Reflect, my child" and can be found in a version printed by Ian Bradley in all editions of his *Annotated Gilbert and Sullivan*. The first live public performance with full orchestra will be given at the International G&S Festival in Buxton, England, on July 29th, and the soloists will be former D'Oyly Carte Opera Company stars. This will be included in a lecture to be given by the discoverers, "Gilbert & Sullivan Rarities: Music From The Cutting Room Floor" at 3 p.m. in the Paxton Theatre. Details regarding this discovery can be found in the G&S Archive (<http://math.idbsu.edu/gas/GaS.html>). VLOC congratulates Bruce Miller & Helga Perry for this wonderful contribution to the world of Gilbert and Sullivan.

The Board of Directors would like to take this opportunity to thank those individuals who support VLOC through their generous donations. **Angels** have donated \$100 or more; **Patrons** \$50-99; and **Sponsors** \$25-49. Space limitations prevent us from individually acknowledging contributions of less than \$25, but we do appreciate the support and thank you for it "most politely, most politely!"

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GLOSSARY

Able Seaman: A sailor certified as possessing all-around nautical capabilities; one step above the lowest rating, or ordinary seaman. Such seamen are more often referred to as "A.B.s," short for *able-bodied* seamen.

Deadeye [Dick Deadeye]: A deadeye is a round block of wood with three holes drilled through the flat face. They are used in pairs as a crude block-and-tackle to apply tension to the shrouds of a mast.

Bumboat (Buttercup is described as a bumboat woman): A boat that goes from ship to ship in a harbor, selling articles to seafarers.

Jacky [I've snuff and tobacco and excellent jacky]: This one is controversial. Most authorities are split between gin and chewing tobacco. Martyn Green ventures that it is rum-soaked chewing tobacco. Gilbert in his Bab Ballad "The King of Canoodle-Dum" tells of a cannibal king who orders that "every lady, and every lady's lord should masticate jacky (a kind of tobacco), and scatter its juices abroad."

Treacle {TREE-kul} [I've treacle and toffee]: The mundane meaning is simply molasses — which is the residual products of the sugar refining process. But the word has an older and more romantic meaning; an antidote for the bite of wild beasts. Venice treacle, for example, was a compound of 64 drugs in honey — which sounds like the electuary mentioned in *Yeomen*.

Articled Clerk (Make that second word rhyme with bark.): An apprentice who has signed articles of indenture (or covenant) to a law firm. The apprentice is bound to serve for a fixed number of years, during which time he (or, now, she) learns the law.

Pass examination: An examination to be successfully completed before becoming a solicitor.

Pocket borough: A borough is a town represented in Parliament. A pocket borough was one that was effectively under the voting control of an individual or family. British laws now make the term obsolete.

Topman [There's not a smarter topman in the navy]: One of those agile sailors who is sent aloft when work, such as reefing sails, needs to be done up in the rigging.

Seven bells: That could be at 3:30, 7:30, or 11:30, either AM or PM. It would occur half an hour before the changing of the watch.

Hymen [Hymen will defray the fare]: The Greek god of marriage.

Celerity (To your cabin with celerity): Haste. Contrary to popular rumor, celerity is not a young woman. Note lower case "c."

[From *The Gilbert and Sullivan Lexicon, In Which is Gilded the Philosophic Pill* by Harry Benford, published by Sarah Jennings Press, Ann Arbor, Michigan, 1991.]

A message from The Washington Savoyards, Ltd.:

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