

THE
VICTORIAN
Lyric
OPERA
COMPANY

Presents



Ruddigore

or

The Witch's Curse

February 16, 17, 23, 24, 2007 at
8:00 p.m.

February 18* & 25 at 2:00 p.m.

Alicia Oliver-Krueger, Director
Joseph Sorge, Music Director

F. Scott Fitzgerald Theater
603 Edmonston Drive
Rockville Maryland

This program is supported in part by funding from the Arts and
Humanities Council of Montgomery County

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, individual donations and grants. 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, email us at vloc@att.net or call us at 301-879-0220.

Coming Next!

June 8-17, 2007
V LOC Presents



The Pirates of Penzance

Or
The Slave of Duty

Be a part of this rollicking band of
pirates and policeman, and girls and
more...

Director's Note:

Gilbert and Sullivan wrote *Ruddigore* to parody the stock melodrama popular in the Victorian era. All of the usual suspects are represented: the hero and heroine; the heroine's maiden aunt and the hero's faithful retainer; the villain in black; the patriotic British tar; the wild, mad girl. However, *Ruddigore* neatly skewers Victorian melodrama's simplistic black-and-white morality. Here, characters are "good" or "bad" not due to personal conviction, but because they've been told to act a certain way. They strive to fill the roles others have laid out for them. Rose earnestly plays the good girl, slavishly following the rules of etiquette to such an extreme that she unthinkingly courts disaster. Despard and Margaret play out the roles of "villain" and "abandoned woman," then try to repress their passionate natures to fit into society. Robin initially tries to escape the role set down for him. When forced to comply, he tries to be a good villain and fails comically. *Ruddigore* demonstrates the limitations of melodrama's rigid code, as well as the inherent contradictions and false piety spawned by melodrama's facile morality. Richard vows to follow the dictates of his heart—a seemingly heroic sentiment that lets him do whatever he wants without personal responsibility. Robin finally triumphs only when he can manipulate the very rules of morality that bind him to find a contradiction favoring his desires.

Yet even as *Ruddigore* parodies melodrama, it gives us a sincere love story and a character or two who truly embody their melodramatic archetypes. In *Dame Hannah*, we have not just the heroine's maiden aunt, but also a faded heroine of an earlier generation. In *Sir Roderic*, both forbidding ancestor and yesteryear's young heroic villain. While Rose, Robin, Despard and Richard play at their roles, Hannah and Roderic truly filled those roles in their day: Hannah the virtuous young maid who has since made peace with her choices, and Roderic the hero who took up the villain's mantle. In their faded love, we see the genuine article to which their younger counterparts aspire, and the pure ideals and sweet sentimentality that inspired Victorian melodrama.

Alicia Oliver-Krueger, Director
February 2007

Ruddigore

Cast

Robin Oakapple aka Sir. Ruthven Murgatroyd.....Harv Lester
 Richard Dauntless.....Peter Oliver-Krueger
 Sir Despard Murgatroyd.....Robby Thomson
 Old Adam Goodheart.....David Dubov
 Sir Roderic.....Tom Goode
 Rose Maybud.....Laura Wehrmeyer
 Mad Margaret.....Pamela Butler
 Dame Hannah.....Patricia George-Houser
 Zorah.....Wanda Flinn
 Ruth.....Arthuretta Martin

Chorus

Felicity Ann Brown, Ed Byrdy, Rick DuPuy, Ashley Edmiston,
 David Flinn, Tara Hockensmith Rand Huntzinger, Lyle Jaffe,
 Ralph Johnson, Marianna Martindale, Carlton Maryott, Jane Maryott,
 Don Mitchell, Sherry Mitchell, Jim Noone, Julie Repeta, Lynn Ritland,
 Maureen Roul, Candace Smith, Nancy Shneiderman,
 Julie Stevens, Clyde Wright

Orchestra

VIOLIN 1

Steve Natrella (CM)
 Bonnie Barrows
 Carolyn Larson
 Audrey Maxwell

VIOLIN 2

Martin Brown
 Erin Grace
 Peter Mignerey
 Edwin Schneider

VIOLA

Amanda Laudwein
 Victor Ontiveros

CELLO

Andrew Schneider
 Laurie Brown
 Sheryl Friedlander

BASS

Pete Gallanis
 Alice Mignerey

FLUTE

Jackie Miller
 Louise Hill

OBOE

Lori Guess

CLARINET

Laura Langbein
 Laura Bornhoeft
 Jim Bensinger

BASSOON

Robin Gelman

HORN

James Kocsis
 Kathleen Bartolomeo

TRUMPET

Bernie Rappaport
 Curt Anstine

TROMBONE

Steve Ward
 Alan Potter

PERCUSSION

George Huttlin

Production Staff

Producer..... Denise Young
Director/Choreographer..... Alicia Oliver-Krueger
Music Director..... Joseph Sorge
Assistant Music Director..... Jenny Craley Bland
Assistant Choreographer..... Felicity Ann Brown
Stage Manager..... Michael Galizia
Assistant Stage Manager..... Tony Dwyer
Lighting Designer..... Andrew Griffin
Set Designer..... Andrew Berry
Scenic Artist..... Becky Meushaw
Costume Designer..... Denise Young
Costume Construction..... Denise Young, Andrea Schewe,
 Donna Jaffe, Sherry Mitchell, Maureen Roul, Gaye Freese
Master Carpenters..... William Kolodrubetz, Ed Byrdy
 James Douglass
Set Construction..... Tony Dwyer
Rehearsal Pianists..... Jenifer Craley Bland, Judy Gardner
 Deborah Jacobson
Olio Musical Preparation..... Alicia Oliver-Krueger, Jenny Bland
Olio Accompanist..... Jenny Bland
Program..... Denise Young
Graphic Design..... John Boulanger
Publicity..... Sandy Rovner
Properties..... Tara Hockensmith
Educational Outreach programs..... Debbie Niezgoda,
 Kiersten Whitehead
Technical Director (Rockville Civic Center)..... Kim Haug
Theater Supervisor..... Joseph Palamara
House Management..... Merle Haber
Set Storage..... Rockville Civic Center

Ruddigore

SETTING:

June, 1887 in Rederring, Cornwall,
A fishing village turned popular tourist destination.

Act I: Outside the Rederring Historical Society at Ruddigore Castle.

Act II: Inside the Murgatroyd Wax Museum at Ruddigore Castle

There will be one intermission during which the Rederring Historical Society will present an olio of parlor music.

SYNOPSIS

Act I. The Cornish fishing village of Rederring is a popular tourist attraction; it is home to Ruddigore Castle, the Ruddigore Wax Museum and a bustling wedding industry. There hasn't been a wedding in ages, so Rederring's professional bridesmaid squad encourages Dame Hannah, head of the Historical Society, to marry. Hannah's niece Rose Maybud would gladly marry Robin Oakapple, but is prevented by her strict sense of etiquette and his shyness. Robin's true identity is Sir Ruthven Murgatroyd, Baronet of Ruddigore. The Ruddigore line is cursed--each heir must commit a crime each day or die hideously. To escape the curse, Robin is living incognito with his faithful servant Old Adam. Robin's foster-brother Richard Dauntless woos Rose on Robin's behalf, but is so taken with Rose that he proposes to her himself. Befuddled, Rose accepts, then quickly changes her mind and accepts Robin. Richard seeks out Sir Despard, Robin's brother, who has been living out the family curse since Robin's "death." They expose Robin's true identity. Freed from the curse, Despard marries "Mad Margaret," a village maiden mad with love for him. Rose agrees to marry Dick Dauntless, and Robin mourns his fate.

Act II. Robin is now the villainous Sir Ruthven, and Old Adam has become "Gideon Crawl", evil henchman. At midnight, the Ruddigore Wax Museum comes to life. Ruthven's ancestors confront Ruthven for his failure to commit his daily crime. They demand he carry off a lady right away or die hideously. Old Adam abducts Dame Hannah, who melodramatically prepares to defend her honor. Ruthven's uncle, Sir Roderic awakens and immediately recognizes Hannah as his former bride. Ruthven finds a loophole that allows him—and all Murgatroyds—to escape the family curse and live a happy, blameless life.

Musical Numbers

Act 1

Fair is Rose	Bridesmaids & Zorah
Sir Rupert Murgatroyd	Hannah & Chorus
If somebody there chanced to be	Rose
I know a youth	Robin & Rose
From the briny sea	Bridesmaids & Richard
My boy, you may take it from me	Robin & Richard
The battle's roar is over	Richard & Rose
If well his suit has sped	Bridesmaids
In sailing o'er life's ocean wide	Rose, Richard & Robin
Cheerily carols the lark	Margaret
Oh, why am I moody and sad	Sir Despard & Chorus
You understand?	Richard & Sir Despard
Hail the bride	Ensemble

Act II

I once was as meek	Robin & Adam
Happily coupled are we	Richard, Rose & Bridesmaids
In bygone days	Rose, Robin, Richard & Bridesmaids
Painted emblems	Ancestors, Robin & Sir Roderic
When the night wind howls	Sir Roderic & Ancestors
He yields!	Ancestors
Away, Remorse!	Robin
I once was a very abandoned person	Despard & Margaret
My eyes are fully open	Robin, Despard & Margaret
Melodrama	
There grew a little flower	Hannah & Sir Roderic
When a man has been a naughty baronet	Ensemble
Oh, happy the lily	Ensemble



On Stage

Felicity Brown (Bridesmaid, Assistant Choreographer) Hailing from West Chester, Pa., Felicity Ann Brown trained with the Brandywine Ballet Company. Her apparent hereditary love of G&S was cemented by her role as a sailor in H.M.S. Pinafore in 7th grade. Favorite performances include Washington Savoyard's *Mikado*, *Kiss Me Kate*, *Our Town* (Professor Willard), *The Sound of Music* (Sister Berthe), *The King and I* (Topsy), and *Bye Bye Birdie* (Gloria Rasputin). She works at American University's Library. Many thanks to Guillaume! Merde.

Pamela Butler (Mad Margaret) counts this production as #9 in her quest to perform a role in all 13 existing G&S operas. Prior G&S credits include *The Sorcerer* (Constance), *Trial By Jury* (Bridesmaid), *Pirates of Penzance* (Edith, Isabel), *Patience* (Patience), *Iolanthe* (Phyllis), *Princess Ida* (Lady Psyche, Melissa), *The Mikado* (Peep-Bo), and *The Gondoliers* (Gianetta, Giulia & Inez). She is proud to be a regular performer for several DC-area companies including VLOC, Washington Savoyards, Bel Cantanti Opera and Mount Vernon Players. Her next performance will be in March as Mezzo Soloist in Bach's Cantata #4 with the Chevy Chase UMC choir and festival orchestra. Pam dedicates this performance in memory of VLOC performer Julio Martinez.

Ed Byrdy (Ensemble) began performing in G&S operettas about 30 years ago with the Savoyards in the provinces around Silver Spring. In recent years he has performed in about 20 shows with VLOC in whose choruses he has portrayed dashing seamen, pirates, etc. He now plays portly gentlemen. He also joins others fascinated with power tools in building scenery for VLOC shows. He is a docent at the National Museum of Health and Medicine following a career as a hospital pharmacist.

David Dubov (Old Adam) has risen up out of the pit (the VLOC orchestra pit, that is) to make his acting/singing debut with the company. This is not his first role, however, nor his first singing role (though it's the first time he's sung on stage in 30 years!): he received his BA in Acting from Bennington College and he has appeared in nearly 25 productions. Thanks to Ali Oliver-Kruger (for casting him in his first play in 15 years), Joe Sorge (for allowing him to play the cello in the orchestra), and to David Flinn (for everything else)!

Rick DuPuy (Ensemble, Melodrama Pianist) is articulate and bright and clean, but he can't help thinking that if he were reduced to syllogistic form he wouldn't hold water. A DC native appearing in his seventh show with VLOC, Rick is pledged to an eternal maidenhood.

Ashley Edmiston (Bridesmaid) is very excited to be making her debut with the Victorian Lyric Opera! This is her first attempt at Gilbert and Sullivan and has had such a good time, she can't wait to come back for more! Previous shows have included *Love, Sex and the IRS* (LTA) *Jesus Christ Superstar* (SMP) *Last of the Red Hot Lovers* (GAC) *The Women*, *The Student Prince*

both with MVP), *Ragtime* and *A Man of No Importance* (both with the Theatre Lab). Thanks to Harv — for chauffeuring me and Ali and the rest of the cast for a wonderful experience.

David Flinn (Ensemble) David wants to thank Ali and Joe for giving him the opportunity to overcome his innate shyness and trip those lights fantastic after 15 years. And a special thanks to DSD for forcing me to get out of the house!

Wanda Flinn (Zorah) is joining VLOC for the third time, and is excited by her role as Head Bridesmaid/Wedding Recruiter. Due to the dire lack of weddings throughout most of the plot, and subsequent potential unemployment of her character, Wanda decided to take matters into her own hands and got engaged herself 3 weeks before opening night. She hopes that the rest of the cast will appreciate her dedication to VLOC and the spirit of the show. She also hopes that they will not cast her as a divorce lawyer anytime soon.

Patricia George-Houser (Dame Hannah) trained originally as a stage actress, but ultimately concentrated on classical vocal music performance. In addition to numerous professional solo oratorio performances in the D.C. area, she also appeared recently as Lady Bracknell in "The Importance of Being Ernest"; sung the role of the Operatic Diva Wardrobe in "The Beauty and the Beast"; was a featured performer in "Showtune", a musical review of Jerry Herman's Broadway tunes with the St. Mark's Players; and was a featured soloist in a Victor Herbert Review. Upcoming events include a performance of Ravel's incredible Scheherazade song cycle for the Friday Morning Music Club on June 8th.

Tom Goode (Sir Roderic Murgatroyd) has gone, during the last few seasons, from playing the Second Yeoman in *The Yeomen of the Guard*, to the Third Dumb Brother in *Princess Ida*, to the Twenty-first Baronet in *Ruddigore*. Look for him in coming seasons as The Third Man, The Seventh Seal (awrk!), and The Fifteenth Pelican. He would like to thank Ali, Felicity, and the Ghostly Chorus for contriving to make him look as if he could dance if he wanted to.

Tara Hockensmith (Bridesmaid, Props design) is appearing in her fifth VLOC show, the last being *The Gypsy Baron*. She would like to thank Rand Huntzinger for allowing her to crush his feet, her fellow bridesmaids for showing her the true meaning of bridesmaid-hood, and the popular girls from her high school who inspired her sweet, temperate onstage characterizations. She would also like to thank the cast and crew for helping out with props!

Rand Huntzinger (Ensemble) is now appearing in his fourth VLOC show. He drove his daughter Sarah to an audition for the *Gypsy Baron* and somehow ended up joining her in the chorus for that show and *Princess Ida*. Sarah is now away at college and Rand did the G&S Fest and now *Ruddigore* on his own and is enjoying every minute of it.

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Lyle Jaffe (Ensemble) Lyle Jaffe has performed in many VLOC productions. He is thrilled to be connected with this wonderful ensemble as it continues to attract new talent as well as VLOC veterans.

Ralph Johnson (Ensemble) Ralph Johnson (ensemble) has performed since 1972 with the Washington Savoyards; with VLOC (7th production); and earlier with the Montgomery Light Opera Association and the Durham (NC) Savoyards, where he and his wife, Ellen, first met in a *Ruddigore* production. Ralph also sings in the Bull Run Troubadours male chorus, and in the Prince William Sound barbershop quartet. He is employed by the US Army at Ft. Belvoir, and has a mathematics PhD.

Harv Lester (Robin Oakapple aka Sir Ruthven Murgatroyd) despite what Gilbert & Sullivan want you to believe, is the real cause of the deaths of the *Ruddigore* ancestors: they were scared literally to death last fall watching him as Harold, the out-of-work supervisor, in the "striptease" number of Rockville Musical Theatre's *The Full Monty*" Less "breezy" roles include Father in *Ragtime* (Theatre Lab of Washington), Cinderella's Father in *Into The Woods* (Little Theatre of Alexandria), Baldy in *A Man Of No Importance* (Theatre Lab of Washington), and The Indian in Smetana's *The Bartered Bride*. Thanks to Ali, Joe, Denise, Jenny, and an awesome cast for making this experience an "unlicensed pleasure."

Arthuretta Martin (Ruth) An accomplished author, public speaker and vocalist, versatility is Arthuretta Martin's repertoire. She is delighted to make her debut with VLOC. Her vocal talents span the classical "Va godendo" (Serse) by Handel in E flat to jazz in the spirit of Sarah Vaughn. She has also performed with gospel greats James Cleveland, Donald Vailes and Tramaine Hawkins. Arthuretta has graced the stage of the Kennedy Center, performed in several community musical theatre projects, recently released her first book "*Speaking of Success*" through Insight Publishing. She will release her first CD of spirituals in classical voice during the spring of 2007

Marianna Martindale (Ensemble) is delighted to add Bridesmaid training to her list of VLOC-acquired feminine skills. She has previously been trained as a schoolgirl (*Mikado*), gingerbread baker (*Yeomen*), knitter (*Gypsy Baron*), and manicurist/halberd twirler (*Princess Ida*). Marianna would like to take this opportunity to publicly express, from the bottom of her heart, her love and gratitude for her fellow bridesmaids, even, her sisters. And she knows that they are true with every fiber of her being.

Carlton Maryott (Ensemble) All right, I admit it, I am an addict. I have the bug. This is my third VLOC show in a row, and unless someone stops me, I will not be my last (I hope). As an Elder in my church I also get vicarious pleasure from being part of the Spanish Inquisition (may my pastor forgive me). *A todo actores companeros mios, quebran una pierna.*

Jane Maryott (Ensemble) is enjoying appearing in her 3rd VLOC show, having previously sung in "Gypsy Baron" and "Princess Ida". She wishes to make it quite clear to her friends and colleagues that she has never cursed

anyone of higher rank than a life peer, and that the gentleman's subsequent demise was quite unrelated. She thanks Don, Carl and David in advance for not overplaying their roles.

Don Mitchell (Ensemble) Don is pleased to be making his third appearance on the VLOC stage, having previously appeared as a drunk fisherman in "Mikado" and as Guron in "Princess Ida". He had to learn how to act sober in this production. He studies voice with David Chapman.

Sherry Mitchell (Ensemble) Sherry Mitchell (Bridesmaid) is pleased to be in her third VLOC production, having previously appeared in *The Mikado* and *Princess Ida*, along with her husband, Don Mitchell. She is enjoying all the "dance movement" as well. She wants to thank all the behind-the-scenes people who put so much time and effort into making this a quality production. Cheers everyone!

Jim Noone (Ensemble) Long a member of the audience for Victorian Lyric Opera Company G&S productions, Jim Noone is making his stage debut with the company. He last appeared on stage as a member of the ensemble in the Washington Savoyards November 2006 production of *Patience*. He sings with the Joyful Noise chorus at St. Mary of Sorrows Church in Fairfax. Offstage, he is an attorney and lobbyist in Washington.

Peter Oliver-Krueger (Richard Dauntless) is pleased to be returning to the stage with VLOC. You may remember him in such roles as Hilarian from last year's *Princess Ida*, or Lord Tolloller in *Iolanthe*. He also directed several scenes for the G&S Fest, and G&S by Request. Following this, he will be directing *The Stoned Guest*, a PDQ Bach one-act opera, for the Forgotten Opera Company, and *Into the Woods* for Rockville Musical Theatre in the Fall.

Julie Repeta (Ensemble) last performed with VLOC in *The Gypsy Baron*, preceded by *Die Fledermaus* and *Orpheus*. The talent of VLOC is still awe-inspiring. Of the dozen shows she's done with RMT, she most enjoyed the roles of Mammy Yokum in *L'il Abner* and Margaret Lord in *Anything Goes*. Favorites with Damascus include *Joseph* and *Godspell*, and *Pirates* with SSTG. Having retired from MCPS, Julie is currently an adjunct professor of mathematics at Montgomery College.

Lynn Ritland (Ensemble) A recent graduate of The National Conservatory of Dramatic Arts and a voice student of Marilyn Moore at the Levine School of Music, this is my first musical. I would like to thank my husband Dave for supporting and encouraging me in this new career.

Maureen Roults (Ensemble) is pleased to be performing with VLOC again. *Ruddigore* was the first G&S she ever performed and the first show she did with VLOC. She's enjoying seeing the sights of Rederring and learning about Rederring's wedding business. While she thinks an endowed corps of professional bridesmaids is a delightful idea, she doubts her home town would be willing to fund such a thing.

Nancy Shneiderman (Ensemble) 5 VLOC productions. Favorite roles: Mm. Quimper-Karadac, "La Vie Parisienne", Princess Puffer, "Mystery of Edwin Drood", bride's mom, "Tony n' Tina's Wedding" & Emma Goldman, Ragtime. Nancy sings with Washington Women's Chorus and Men & Women of Gospel. She's appeared in T.V.'s "America's Most Wanted", John Water's films, and was a principal in "Dinner at Madame Wing's". Her original recording, "Like a Tree", won seven prizes in the Mid-Atlantic song contest.

Julie Stevens (Ensemble) is wondering what in the world she is doing...Oh, sorry, she is delighted to once again be working with VLOC and Ali on another Gilbert and Sullivan show. Besides being able to indulge in her newest hobby on stage, she also gets to show it off!! (a.k.a. the scarf that never ends!) Thanks to everyone, especially Leta.

Robert Thomson (Sir Despard) A Chicago native, Robert Thomson earned his bachelor's degree at Colorado University in Boulder. A student of Patrick Mason, he specializes in German art song and Mozart Opera. During the Summer of his sophomore year he was given the opportunity to sing the role of Bob Becket in *H.M.S. Pinafore* with CU Opera in the summer. He then discovered his love for Gilbert & Sullivan and stayed in Boulder to do shows with CU Opera and Colorado Light Opera for all the summers to follow. Before finishing his CU career he played Pvt. Willis in *Iolanthe* and Antonio in *The Marriage of Figaro*. New to the area, Robert seeks to keep his musical career going with as many shows as possible. Making friends and making music, Robert has made a start to what he hopes will be a successful career.

Laura Wehrmeyer (Rose Maybud) is a 2005 graduate of the College of William and Mary and has appeared locally as Mabel in *Pirates of Penzance* with The Arlington Players (2007 WATCH Award nominee), Josephine in *HMS Pinafore* and Laetitia in *The Zoo* with the Washington Savoyards, and Arsena in *The Gypsy Baron* with the Victorian Lyric Opera Company. She has also performed with Opera Bel Cantanti and the IN-Series, and is the staff soloist at St. John's Norwood Episcopal Church. In 2006 she was pleased to appear as Phyllis in *Iolanthe* at the International Gilbert and Sullivan Festival in Buxton, England, where she was also a Young Ambassador in residence. Laura will be seen next as Frasquita in the IN-Series' production of *Carmen*.

Clyde Wright (Ensemble) is pleased to appear in his fifth VLOC production. Audiences may remember him as Cyril in *Princess Ida*, or a drunken chorister in *The Mikado*, *Yeoman of the Guard*, *The Gypsy Baron*, and various VLOC fundraising events. Clyde has also appeared locally with The Washington Savoyards in the ensemble of *HMS Pinafore* and *The Zoo*, and internationally as Lord Tolloller in *Iolanthe* at the International Gilbert and Sullivan Festival in Buxton, England.

Behind the Scenes

Alicia Oliver-Krueger (Director) first appeared on the VLOC stage as Pitti-Sing in *The Mikado* (2001), and has yet make good her escape. She also appeared on the VLOC stage as Josephine in *HMS Pinafore*, Pamina in *The Magic Flute*, and Phoebe in *Yeoman of the Guard*. Previous VLOC directing credits include *Princess Ida*, *The Mikado*, and portions of *G&S Fest* and *G&S by Request*. Her most recent major VLOC production was her runaway wedding to Peter Oliver-Krueger, for which a battalion of VLOC members folded nearly one thousand cranes, cheerfully trucked up the mountainous wilds of northwestern Massachusetts (aka "The Land of No Wireless Signal"), joined in the first Great Gilbert and Sullivan Wedding Sing-In and Dance Party of Charlton, MA, and—most importantly—didn't laugh at her new married name. Much. For this and everything else wonderful that is the Victorian Lyric Opera Company, Ali is profoundly grateful.

Joseph Sorge (Music Director) has been the music director for VLOC's last 3 productions of *The Mikado*, *The Sorcerer* in 1997, and more recently *La Vie Parisienne*, *The Pirates of Penzance*, *Iolanthe*, *H.M.S. Pinafore*, *The Desert Song*, *The Yeomen of the Guard*, *The Gypsy Baron*, and *Princess Ida*. He 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 Merryll in *Yeomen*, and in the chorus of *Orpheus*, *Pirates*, and *The Merry Widow*. He has sung leading roles in *Oklahoma*, *Annie Get Your Gun*, *West Side Story*, *Kiss Me Kate*, *1776*, *Paint Your Wagon*, *The Fantasticks*, *Damn Yankees*, *Company*, and *Brigadoon*.

Denise Young (Producer, Costume Design) enters her 11th year with VLOC with this show. She has produced many of their recent shows in addition to costuming and performing on stage in lead roles in most of the G&S canon, and many of the non-G&S shows. When not with VLOC she can be found performing with the Forgotten Opera Company.

Jenny Craley Bland (Asst. Music Director & Rehearsal Accompanist) Jenny has been accompanying VLOC rehearsals since the early 1990s. She has also served as rehearsal accompanist for many of the Washington Savoyards' productions. She was Music Director for the Alden Theatre's annual production of "A Christmas Carol" for several years, and has visited Buxton, England, on five occasions to serve as musical coach and accompanist for youth productions of Gilbert and Sullivan operettas. During her long career as a translator with the World Bank, Jenny was first accompanist and later conductor of the World Bank/IMF Chorus. Following her retirement, she rejoined the group and is currently its accompanist and Assistant Music Director. She led a madrigal group at the World Bank until her retirement, and is currently a member of the Ad Hoc Singers.

Tony Dwyer (Asst Stage Manager) comes full circle with this show. He first worked with VLOC on a previous production of *Ruddigore*. This year,

though, we lack the flash paper and real candles that enlivened the backstage experience in 1992.

Andrew Griffin (Lighting Designer) is starting a free lance lighting design career in the DC area. A recent graduate of the Catholic University, Mr. Griffin has also designed for Longacre Lea Productions, Bay Theater Company, and the CUA Departments of Drama and Music. Andrew has also worked as an Assistant for Summer Opera Theater Company, GALA Hispanic Theater, Rorschach Theater, Catalyst Theater, and others. For more information, please see his website, www.andrewgriffin.com.

Andrew Berry (Set Designer) is currently establishing a career in the Washington area while completing a concentration in scenic design at Catholic University. Other work has included VLOC's previous production of *Princess Ida*, *Hexagon 2006*, and assisting Lewis Folden and Tony Cisek. Upcoming work includes his thesis production in March, as well as working with Firebelly productions, Young Victorian Opera Company, and VLOC again over this summer.

Renee Silverstone (Makeup Designer/Consultant) is a Washington area cosmetologist who trained in England as a makeup artist and hair stylist. She has worked in community theater in England and the United States for many years. She has designed regularly for TWS, VLOC and Hexagon. She always has time for for the Look Good Feel Better program for women undergoing cancer treatment.

Rebecca Meushaw (Scenic Artist) has thoroughly enjoyed her third opportunity to make art on a big canvas and looks forward to new chances to use her UM Fine Arts Degree with VLOC. In addition to painting pet portraits this published artist holds a copyright on "Pocket Sculpture". At SciFi Conventions she has received 1st place, Best in Show, Honorable Mention and Best Workmanship in costuming. Thanks to Julie, William, Andrew, and Ed.

Guide to Theaters: CU – Colorado University; FOC-Forgotten Opera Company; MP – Montgomery Players; OI - Opera International; OLO – Ohio Light Opera; OTNV-Opera Theater of Northern Virginia; RLT-Rockville Little Theater; SOTC – Summer Opera Theater Company; SSS-Silver Spring Stage; TAP - The Arlington Players; TWS-The Washington Savoyards; VLOC-Victorian Lyric Opera Company

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IN SEARCH OF: Young man by the name of Frederic, should be about 21, intended to be apprenticed to a pilot, may be serving somewhere in the Maritime Fleet.

GLOSSARY

(in order of occurrence)

Act I :

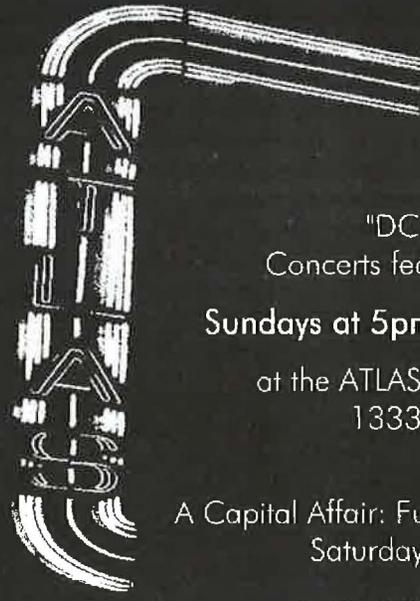
- **what took place, I ween, shook his composure boasted** - believe
- **and thus with sinning clayed** - fed up; usually with something sweet (but not here)
- **I shipped... in a revenue sloop** - I sailed ... in a medium-sized Customs patrol boat
- **she proved to be a frigat and she up with her ports, and fires with a thirty-two** - the well-armed fighting ship opened her gun-ports (shutters) & fired a 32-lb. cannon shot
- **which paralyzed the Parle-voe ... only a darned Mounseer ... Froggee answers with a shout ... to fight a French fal-lal** - slang terms for Frenchman, or in this case a French ship. Fal-lal suggests foppery.
- **she is sartin for to strike** - certain to strike her colors, i.e. lower her flag in surrender
- **we up with our helm and we scuds before the breeze** - turned, to sail with the wind
- **belay ... 'Vast heavin'** - stop ... Stop sighing
- **and a Barrowknight to boot, if all had their rights** - slang for Baronet
- **A Crichton of early romance** - James Crichton (1560-1583) brilliant Scottish adventurer
- **stir it and stump it** - boast, as in making stump speeches (campaign speeches)
- **From Ovid and Horace to Swinburne and Morris** - Ovid and Horace are famous classical Roman poets; Swinburne a Victorian aesthetic poet; William Morris was a poet as well as a designer of wallpaper and household furnishings, of the Pre-Raphaelite school.
- **Is it meet that a stranger should so express himself?** - proper
- **...be permitted to salute the flag I'm a-goin' to sail under?** - salute also means kiss
- **a better hand at turning-in a dead-eye don't walk a deck** - applying tension to kind of crude block-and-tackle apparatus for tightening the shrouds of a mast
- **Hearts often tack** - change directions
- **Cheerily carols the lark over the cot** - cottage
- **Cytherean posies** - lovers' bouquets (the island of Cythera is associated with Aphrodite)
- **With flattery sated, high-flown and inflated** - filled to capacity
- **from charms intramural to prettiness rural** - literally, between (city) walls
- **the sudden transition is simply Elysian** - the heaven-like part of the Greek underworld
- **Come Amaryllis, come Chloe and Phyllis** - poetic names for rustic Arcadian maidens
- **... stone from a strong catapult (a trice)** - rope-and-pulley arrangement (for a catapult?)
- **ought you to stand off-and-on** - nautical for tack in and out along a shore; hence; to dither
- **His rightful title I have long enjoyed** - in the sense of "had the use of"
- **but when completely rated Bad Baronet am I** - established
- **When I'm a bad Bar! I will tell taradiddles** - short for Baronet; taradiddles are fibs
- **adieu with good grace to my morals sententious** - expressed as maxims or clichés

Act II :

- **without the elision** - without skipping anything (e.g. his first name), and pronounced fully
- **Valley-de-sham** - valet-de-chambre, or personal servant (gentleman's gentleman)
- **When the night-wind howls in the chimney cowls** - hooded chimney tops
- **when the footpads quail** - robber of highwayman (to quail is to recoil in fear)
- **away they go with a mop and a mow** - gestures and grimaces
- **with his ladye-toast** - lady to whom toasts are drunk
- **With a kiss, perhaps, on her lantern chaps** - long thin jaws, looking hollow-cheeked
- **On Thursday I shot a fox** - Fox-hunting country gentlemen protected foxes assiduously so their sport would be better. Shooting one was considered outrageous
- **suffering much from spleen and vapours** - melancholy and nervous weakness

- No I'm a dab at penny readings - an expert at a wholesome kind of "improving" entertainment with music, recitations, and readings
- In fact we rule a National School - church-connected school for the poor
- a gentle district visitor - church worker who helps clergymen in pastoral visits
- Eschew melodrama - abstain from
- give them tea and barley-water - thin barley broth used medicinally
- Basingstoke - a prosaic town southwest of London (on the rail line to Cornwall)
- pure and blameless ratepayer - taxpayer
- When the tempest 'gan to lower - (rhymes with sour) threaten
- help him... like the mousie in the fable - a mouse helped a lion in one of Aesop's
- why I do not pipe my eye - cry

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1982 Patience
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1983 Cox and Box/Trial by Jury
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1984 The Mikado

1985 Iolanthe
The Yeomen of the Guard

1986 Trial by Jury
The Pirates of Penzance

1987 H.M.S. Pinafore
Ruddigore

1988 The Mikado
Patience

1989 Trial by Jury
The Gondoliers

1990 Iolanthe
The Pirates of Penzance

1991 Princess Ida
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The Mikado
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