

The Victorian Lyric Opera Company
presents

The Yeomen of the Guard

- or -

The Merryman and his Maid

Book and Lyrics by
W.S. Gilbert

Music by
Arthur Sullivan

F. Scott Fitzgerald Theatre
603 Edmonston Drive
Rockville, Maryland

June 12, 13, 19, 20, 26, & 27, 1998 at 8 PM
June 14, 21, & 28, 1998 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

The 2nd Great Gilbert & Sullivan Sing-Out

August 28 – 30, 1998

* * *

Gilbert & Sullivan's

Princess Ida

Performances February 19 – March 7, 1999

* * *

Gilbert & Sullivan's

HMS Pinafore

Performances June 11 – 27, 1999

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

The Yeomen of the Guard

- or -

The Merryman and his Maid

Director

Pamela Leighton-Bilik

Assistant to the Director

Eugene Ossa

Music Director & Conductor

Larry Garvin

Assistant Music Director

Joe Sorge

Artistic Director

Rosalie Santilhana

Sir Richard Cholmondeley (*Lieutenant of the Tower*) Jesse Holt, Jr.
Colonel Fairfax (*under sentence of death*).....Sean Bajkowski
Sergeant Meryll (*of the Yeomen of the Guard*)..... Julio Martinez
Leonard Meryll (*his Son*)..... Joe Sorge
Jack Point (*a Strolling Jester*)..... John Barclay Burns
Wilfred Shadbolt (*Head Jailer and Assistant Tormentor*).....Jeff Breslow
First Yeoman David Lee Robinson
Second YeomanPeter Beach
First Citizen Tom Lane
Second CitizenLyle Jaffe
Elsie Maynard (*a Strolling Singer*).....Beatrice Alexander
Phoebe Meryll (*Sergeant Meryll's Daughter*)..... Tracy Davidson
Dame Carruthers (*Housekeeper to the Tower*)..... Shirley Friedman
Kate (*her Niece*).....E. Caroline Rogers

Yeomen Edward Byrdy, Jim Hummel, Lyle Jaffe, Tom Lane
Young WomenGaye Freese, Lisa Freese

Ladies of the Tower Virginia Garber, Donna Jaffe
Deborah Prindle, Judith Rubenstein

Tower Staff.....Fran Fleming, Rosalie Santilhana, Mary Anna Vineyard

Headsmen John O'Neill

Lily the Cat.....Herself

Setting: Tower Green of the Tower of London

Time: The 16th Century



Musical Numbers

Overture

Act 1

1. When maiden loves, she sits and sighs (Introduction & Song) .. *Phoebe*
- 1A. When jealous torments rack my soul (Song) *Wilfred*
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 and 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 1) *Ensemble*

Act 2

13. Night has spread her pall once more (Chorus & Solo)..... *People,*
Dame Carruthers, & Yeomen
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).....*Fairfax, Wilfred, Point*
Sgt. Meryll, Lieutenant, & 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*

Note

VLOC is proud to bring you the D.C. area premiere of "When jealous torments rack my soul," Wilfred Shadbolt's song in Act 1. This song was written by Gilbert and Sullivan, but was cut just before opening night and was not printed in any of the vocal scores. It survived in the autograph and in a copyist's score in the New York Public Library, from which the music we are using derives. We hope you enjoy its delayed appearance.

The Story of the Opera

Colonel Fairfax is sentenced to death because a relative, Sir Clarence Poltwhistle, has accused him of sorcery in order to inherit Fairfax's fortune, and this is the day of the execution. Fortunately, the Colonel has two good friends in the Tower, the Lieutenant and Sergeant Meryll. Meryll's son, Leonard, has been appointed a Yeoman, and his father makes plans to keep him in hiding and introduce Fairfax among the Yeomen as his "brave son, Leonard, with whose exploits all England is ringing." To Phoebe, the Sergeant's daughter who is in love with Fairfax, 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 his predicament to his friend the Lieutenant, who undertakes to find him a wife, so that the unscrupulous kinsman may be thwarted in his scheme to inherit. Jack Point and Elsie Maynard, travelling players, arrive and the Lieutenant induces Elsie to consent to a marriage with Fairfax by offering a hundred crowns, badly needed by Elsie for her sick mother. Jack Point intends to marry Elsie himself, but, on being assured that the bridegroom will certainly be dead within the hour, agrees to the plan. Phoebe successfully steals the keys from Wilfred, Fairfax is dressed as a Yeoman, the crowd assembles, and all is ready for the execution when 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 Dame Carruthers, who is the housekeeper to the tower, and the crowd deriding the yeomen for their failure to find Fairfax. Elsie has been nursed back to health by the Dame, who reveals that the girl has talked in her sleep, and from her murmurs it can be 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. Meanwhile, Point concocts a scheme with Wilfred to free Elsie from her present quandary. Wilfred fires a shot, and when the 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, 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 on the same terms. Elsie enters for her wedding to the supposed Leonard. But a reprieve has arrived — Fairfax is alive, and free! Once more she is plunged into despair, but soon recognizes her beloved, 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.

Production Staff

Producer
Pamela Hodges

Director	Pamela Leighton-Bilik
Music Director & Conductor	Larry Garvin
Assistant Music Director	Joe Sorge
Assistant to the Director	Eugene Ossa
Artistic Director	Rosalie Santilhano
Vocal Score Editor	Bruce I. Miller
Stage Manager	Pamela Hodges
Assistant Stage Manager	Mollie Toms
Light Board Operators.....	Les Elkins, Kerry Freese
Sound Operator	John O'Neill
Set Design	Holly Beck
Master Carpenter	Les Elkins
Lighting Design	Harold Burgess
Costume Design	Helen Hester-Ossa
Costumers.....	Gaye Freese, Lisa Freese, Leta Hall, Alanna Ossa Eugene Ossa, Helen Hester-Ossa, Mollie Toms
Technical Director (Rockville Civic Center)	Kim Haug
Technical Crew.....	Tony Dwyer, Antwain Sturgis
Orchestra Manager	Amanda Laudwein
Rehearsal Pianists.....	Jenny Bland, Michael Tyson
Make-Up	The Cast
Tickets and Box Office	Merle Haber
Program	Leta Hall
Publicity	Ira Haber, Pamela Hodges
Set Construction/Painting	Les Elkins, Gaye, Lisa, & Kerry Freese Larry Garvin, Mitch Gillett, Leta Hall, Jim Hummel Lyle & Donna Jaffe, David Kaysen, Tom Lane, Todd & Katie Long Steven Mager, Gina Nowaki, Bill Rippey, Mollie Toms
Properties.....	The Cast
Videotaping.....	Falls Church Cable Television
Photography	Joel Hoffman
House Management	P. Barry Grinnell, Ira Haber
Refreshments	The Wooden Shoe Pastry Shoppe
Costume Storage.....	Donna & Lyle Jaffe
Set Storage.....	Maureen Roulit, City of Gaithersburg, Rockville Civic Center
Printing	Quick Printing, Inc.

VLOC would like to extend its congratulations to Stephanie and Gordon Brigham as they welcome to their family their new daughter, Grace Emily, born June 4th. Congratulations, Stephanie and Gordon!

Visit VLOC on the World Wide Web at <http://www.vw.net/users/vloc>

Under the Lights

Beatrice Alexander (Elsie) is a relative newcomer to the DC area and this is her first show here. But she is by no means new to G&S. She is a member of the Blue Hill Troupe in New York City and has sung such leading roles as Elsie in *Yeomen*, Josephine in *Pinafore*, Rose Maybud in *Ruddigore*, and Lisa in *Grand Duke*. In 1987, Beatrice was an apprentice artist with the Des Moines Metro Opera. She lives in Virginia with her husband and two children.

Sean Bajkowski (Fairfax), when asked to pinch-hit this role, was delighted to say "no." For reasons not entirely clear to him, he is nonetheless here. Recently he appeared as the title role in *Orpheus in the Underworld* on this very stage and as Luiz in the Washington Savoyards' *Gondoliers*. In his other life, Sean is a rising 3rd year law student at Georgetown, leaving only one more year for you to contribute to the "Save Sean from Lawyerdome" fund.

Peter Beach (2nd Yeomen) is happy to return after an absence of several years. This is his 6th performance with VLOC. As a Londoner, Peter is delighted to be back in the Tower – not as a prisoner, but in Elizabethan scarlet.

Jeff Breslow (Wilfred): Author. Philosopher. Inventor. Statesman. None of these words really describe Jeff, but they sure do sound impressive. Attorney by day, and hard-drinking, crime-solving super-sleuth by night, Jeff was informed by VLOC that the company could spare only seventy-five words in the program for his biography. Believing this arbitrary and capricious numeric limitation to be an unconscionable constriction of his artistic expression, Jeff has written a four hundred eighty-seven word biography to prove that he

John Barclay Burns (Jack Point) is happy to be in his 2nd production with VLOC, though J. Point and J.W. Wells do meet rather similar ends! He has discovered that backups on the Beltway can be put to very good use in reviewing music and dialogue – it helps to avoid "road rage."

Edward Byrde (Pvt. Erpingham) has been in 7 shows with the company whose initials are the same as Gilbert's first 2. This is his 3rd VLOC show and he hopes to reach at least that number with them. Ed has waited 15 years to be in *Yeomen*, in which time his beard has fittingly gone grey.

Tracy Davidson (Phoebe) is pleased to be making her debut with VLOC. She received a B.Mus from Syracuse University where she studied voice with Dan Marek as well as at L'Ecole Hindemith in Vevey, Switzerland with Helen Boatwright. She is presently studying with Elizabeth Daniels. Some groups with which she performs locally are The Washington Opera, Washington Concert Opera, and Vienna Light Opera. Last month, Tracy performed the role of Esmerelda in the *Bartered Bride* with Vienna Light Opera.

Fran Fleming (Margaret Jourdain) is happy to be back on stage after a year's break. With 25 years of performing in most of the G&S operas with VLOC and Savoyards, she qualifies in joining the Yeomen in the autumn of their lives.

Gaye Freese (Jacquenetta) has costumed and appeared in several of VLOC's past shows, including *Orpheus*, *Pirates* (as Isabel), and *Pinafore*. For *Yeomen* she is concentrating on performing and listening to her friends soothingly repeat "Step away from the fabric, put the scissors down."

Lisa Freese (Aemilia) feels that although she has gained valuable stage experience, made many friends, and met her husband through VLOC, something, for example a small villa on the French Riviera, should be considered as a reward for her endless contributions to the company ... unfortunately, she intimately knows the miserly president.

Lauren Friedman (Anne Page) is in her 3rd show with VLOC. She was also in the choruses of *Mikado* and *Pirates*. She loves to rollerskate, write, and read. Lauren is 9 years old and is in the 3rd grade at Brookhaven Elementary School in Rockville.

Shirley Santilhana Friedman (Dame Carruthers) has been performing with VLOC for the past 20 years. She has done roles such as Pitti-Sing, Peep-Bo (*Mikado*), Kate (*Pirates*), Buttercup, Hebe (*Pinafore*), Dame Hannah (*Ruddigore*), Leila (*Iolanthe*), Duchess of Plaza-Toro (*Gondoliers*), Lady Psyche (*Ida et. al.*) She is very excited to have 3 generations of her family performing in this show — her mother, Rosalie Santilhana, her loving daughter, Lauren, and herself. Shirley also has a beautiful son, Eric, whom she thanks very much for his patience during all the long rehearsals.

Virginia Garber (Dame Eleanor Cobham) is pleased to be in her 2nd production of *Yeomen* with VLOC. She finds *Yeomen* a welcome change from her duties at the National Zoo's Office of Horticulture, and as chief cook and bottle washer for her numerous felines.

Leta Hall (Rosalind), as her friends can attest, has done a lot of G&S in the past few years and she is looking forward to singing a lot of G&S in one day at VLOC's upcoming 2nd Great G&S Sing-Out.

Jesse Holt, Jr. (Lieutenant) is a tenor, a native of Washington, DC, and a graduate of Howard University. He has twice performed in Scott Joplin's *Treemonisha*, and as Monostatos in *The Magic Flute*, the Page in Menotti's *Amahl and the Night Visitors*, Neville Landless in *Edwin Drood* and at a Christmas Gala with the Maryland Opera Society. He is a Master's candidate at Howard in exercise physiology, a physical educator in the PG County School system, and a former tennis professional who participated in the 1980 and 1981 US Open Championships.

Jim Hummel (Cpl. Gower) is a VLOC veteran who joined the company in 1978 when it was known as the Victorian Arts Summer Theatre to sing in

Sorcerer and *Haddon Hall* and in their very first production of *Yeomen* in 1980. He was a regular until a few years ago and has now been coaxed back out of retirement.

Donna Jaffe (Mistress Page) has been in VLOC since 1985, met her husband here, and thinks it's probably a good way to spend her leisure time.

Lyle Jaffe (2nd Citizen/Cpl. Jamy) has been active with VLOC for nearly 20 years, most of which he has shared with the lovely Donna. He has played the simple-minded Usher in *Trial*, the Major in *Patience*, the 2nd Yeoman in VLOC's 1992 *Yeomen*, and Private Willis in *Iolanthe*.

Tom Lane (1st Citizen/Pvt. Bates) has been performing throughout the area since 1989, although he will admit to being a "pea-green rookie" when it comes to G&S. When last in this place, he played the part of Pawnee Bill in RMT's production of *Annie Get Your Gun* last summer.

Lily the Cat (as Herself), of Persian descent, is making her VLOC debut. Her favorite song is "With Catlike Tread," and she frequently falls asleep to the strains of "Sing Hey, the Cat-o-Nine Tails and the Tar."

Julio Martínez (Sgt. Meryll), VLOC's former Baron Zeta of *Merry Widow* fame, is back as Sgt. Meryll. During this 3-year hiatus, he appeared as Mr. Maracek in *She Loves Me!*, in the chorus in *La Bohème*, and in Spanish Theater with *Teatro de La Luna*, among others. He is a native of Madrid, Spain, was raised in Mexico City and has sung with several opera companies in the US. He is a student of Charles Kopfstein-Penk. This is his first G&S experience and he is struggling through a British accent... Too bad, now that he almost had his Spanish accent down pat, after practicing it for the past 53 years.

Deborah Zubow Prindle (Lady Chomendeley) is an international development specialist, Latin dancer, and comedienne. She played lead roles in AR Gurney's *The Dining Room* in Poland in 1997 and performed with VLOC as the Grace of Mirth in *Orpheus* earlier this year.

David Lee Robinson (1st Yeoman) is delighted to be making his debut with VLOC and G&S as well as at the Fitzgerald Theater. He's also pleased to be working with Joe, Tom, and Ed again and such a talented cast and crew. Previous roles with the Springfield Community Theater have included Seymour Fleming in *Babes in Arms* and Buffalo Bill in *Annie Get Your Gun*. He has also played Eric in *Taking My Turn* with the Greenbelt Arts Center, Jack Daly in *The Snow Ball* at Silver Spring Stage, as well as the Barber and Anselmo in *Man of La Mancha* with the Sandy Spring Theatre Group. In his more formal element, he sang with the University of Maryland Chorus.

E. Caroline Rogers (Kate) fell in love with the "infernal nonsense" of Gilbert and Sullivan when she was "young and charming." In Hoover Middle School's G&S productions, she has enjoyed playing Ruth (*Pirates*), Gianetta (*Gondoliers*), and Phyllis (*Iolanthe*). She is delighted to be

working in a new role, a new play, and with a new group. Cara would like to "hail the gallant fellows" who have supported her dancing/directing/acting/singing career.

Judith Rubinstein (Lady Faulconbridge) is performing with the VLOC chorus for the 5th time. She sang in the chorus of Eldbrooke Artist Series' recent production of *Carmen* and sings in the Fairfax Choral Society. When not performing or working her government job, she enjoys spending time with her sweet-faced admirers.

Rosalie Santilhano (Mother Francisca) 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.

Joe Sorge (Leonard Meryll/Assistant Music Director) was last seen on-stage as Bacchus, the god of wine, in VLOC's *Orpheus*, as Samuel in *Pirates* and St. Brioché in *The Merry Widow*. He has 24 years of local community theater experience with leading roles in *Oklahoma*, *Annie Get Your Gun*, *West Side Story*, *Kiss Me Kate*, *1776*, *The Fantasticks*, *Company*, and *Brigadoon*. He directs the staff chorus of the National Education Association and the choir at Holy Redeemer Catholic Church in College Park. He also sings with the Arlington Metropolitan Chorus in addition to having been Chairman of its Board of Directors. He recently acted as music director for *Taking My Turn* with Greenbelt Arts Center and as Music Director for VLOC's production of *Mikado* in 1996 and *The Sorcerer* in 1997.

Mary Anna Vineyard (Mistress Quickly) is so excited she just can't hide it. This is her first experience in a major production. She is a cantor at St. Francis of Assisi parish in Derwood, has been singing all her life, and says "it's great to be part of VLOC."

Emily Wescott (Celia) will be a freshman at Winston Churchill High School next year. This is her 4th Gilbert & Sullivan production, and she is greatly enjoying it. She would like to thank Ms. Bilik, Mrs. Long, her friends, and especially her family.

The Victorian Lyric Opera Company extends a special "Thank You" to our friends at the Washington Savoyards for their help in mounting this season's productions. "Shouldst thou be in doubt or danger/Peril or perplexitee/ Call us and we'll come to thee!"

Members of the Orchestra

Violins

David Friedlander *
Bonnie Barrows
Chienmo Wu
Martin Brown
Carolyn Larson
Willard Morris
David Zagie

Violas

David Zagie
Amanda Laudwein +
Dottie Wayne

Cello

Charles Finney
Sheryl Friedlander

Bass

Sue Lyon

Flute

Louise Hill
Jackie Miller
Juliane Dunn

Oboe

Gwen Earle
Birgit Koehler

Clarinet

James Bensinger
Emilio Montoya

Bassoon

Brett Louis
David Roney

French Horns

Don Hunter
Lorin Krusberg

Trumpet

Curtis Anstine
Tom Gleason
Bernard Rappaport

Trombone

Christa Pezold
Jim Stewart
Steven Ward

Percussion

George Huttlin

* Concertmaster
+ Orchestra Manager

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.

NANCY RUST SUTER

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Behind the Scenes

Jenny Craley Bland (Rehearsal pianist) fears she may have latent masochistic tendencies since she is still, after lo these many years, playing for VLOC's rehearsals. It seems so long ... She has also worked with the Georgetown G&S Society on several productions, in a, needless to say, futile attempt to restore her sanity.

Harold Burgess (Lighting Designer) has created the lighting effects for many area shows including *Midrash: Filling the Empty Space* (DCJCC) and *Day of Absence* (Univ. of Md). He was Associate Lighting Designer for *Amadeus* (Olney Theatre); Technical Associate for the 1998 Helen Hayes Awards (The Kennedy Center); and Assistant Lighting Designer for *The Fix, Working, The Rink* (Signature Theatre), *Sylvia* (Studio Theatre), *Racing Demon, Becket*, and *The Importance of Being Earnest* (Olney Theatre).

Les Elkins (Set Designer/Master Carpenter) won't be in the chorus for a change, but will again be playing with power tools. As he plans a 50-mile hike during tech week, he can't bring himself to say "Break a leg" to anyone. However he does wish the cast, crew, and orchestra a good show.

Larry Garvin (Music Director/Conductor) after his — well, unique performance as Jack Point in VLOC's last *Yeomen* has been relegated to the pit for this production. Before this, he conducted *Mikado, Patience*, and *Iolanthe* for VLOC. On stage, he has played Sir Joseph and Despard with VLOC and Bunthorne, the Judge, the Usher, Pish-Tush, Willis, Arac, and other roles with other groups. By day he professes at Florida State University and as a hobby, he interweaves Bach with Spohr and Beethoven.

Pamela Hodges (Producer/Stage Manager) poked her head out of the comforting darkness of the wings long enough to serve as Producer as well as Stage Manager for this show. We tried to stop her, but she would not be denied. (Now that *her* masochistic tendencies have been sated, though, it's time for a break.)

Pamela Leighton-Bilik (Director), a graduate of the Interlochen Arts Academy, earned a BA from Ithaca College and an MA from the University of Maryland. She directed the Washington Savoyards' *Patience* as well as their Traveling Troupe, and will direct their upcoming *Mikado*. As guest lecturer at the 3rd International G&S Festival, she presented "Not From Scholastic Trammels Free" for directors of student G&S, directed a children's production of *Trial* at the 4th International Festival, and returns there in August to direct *Pinafore* and *Trial*.

Eugene Ossa (Assistant to the Director) has been a keen G&S enthusiast for lo these many years. Although he has been in many area shows, this is his first time on the directorial side — and boy is he glad not to have to learn a part.

Mollie Toms (Assistant Stage Manager), when asked why she enjoys being on the crew so much, explains that she does it on compulsion. It seems that she mistook Genesis 1:3-4 (especially the bit about dividing light from the darkness) for a commandment. But we've got her nicely trained now, so please don't correct her mistake.

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* * *

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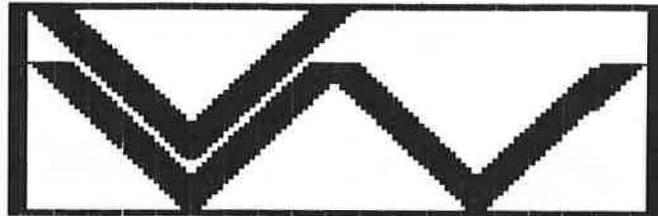
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Christ Congregational Church, Mitch Gillett, Grace Episcopal Church
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Announcing *The 2nd Great Gilbert & Sullivan Sing-Out!*

August 28 - 30, 1998
F. Scott Fitzgerald Theatre
Rockville Civic Center
Rockville, Maryland

In 1992, the Victorian Lyric Opera Company organized the Great Gilbert & Sullivan Sing-Out, in which performers from all over the US and Canada got together and in one day sang all of the extant Gilbert & Sullivan operettas. Neither overtures nor dialogue were used and staging ranged from straight concert versions to whimsical or tender. This musical marathon set off at 8:00 AM and ran through the day, reaching its conclusion a little after midnight. Many participants sang in their favorite shows only and sat in the audience for others and a few hardy souls sang straight through. Friendships were formed and acquaintances were renewed. It was a day of camaraderie and beautiful music and VLOC has been asked several times "When are you doing it again?!" We now have an answer — The 2nd Great Gilbert & Sullivan Sing-Out will be held on August 28th - 30th at the Rockville Civic Center's F. Scott Fitzgerald Theatre. The event will begin with a reception on Friday evening, August 28th and we'll sing on Saturday, August 29th. Registration is now open and you will find a registration form on the back of this page.

Any participant is welcome to sing in the chorus of any show and the organizing committee will choose leads from the registering participants. If you can't sing — or even hum a little — and would like to be an audience member please come and attend this unique event. Bring your scores and follow along in the music, bring your cameras, bring your Gilbert-and-Sullivan-loving friends! The registration cost is \$40 for participants or you can enjoy the whole day as an audience member for \$20.

If you have any questions about the 2nd Great Gilbert & Sullivan Sing-Out, please contact VLOC at 301-879-0220 and ask for the Sing-Out brochure, or check our website at <http://www.vw.net/users/vloc>.

If you're a G&S fanatic — and you know if you are — or if you'd just enjoy a day of wonderful music and biting satire, mark your calendars for the 2nd Great Gilbert & Sullivan Sing-Out!

2nd Great Gilbert & Sullivan Sing-Out Organizing Committee

Leta Hall, Dawn Crum, Gaye Freese
Lisa Freese, Larry Garvin, Pam Hodges, and Denise Young

1998 Great Gilbert & Sullivan Sing-Out Participant's Registration Form

(For those wishing only to attend and not participate,
tickets may be purchased on-site.)

Name: _____

Address: _____

Group Affiliation (if any): _____

Phone: (day) _____ (evening) _____

E-mail address: _____

I plan to attend: _____ 1) the reception/rehearsal on August 28th (\$20.00)
 _____ 2) the Sing-Out on August 29th (\$40.00)
 _____ 3) the farewell brunch on August 30th (not covered by above fees)

Voice Range: (circle) Soprano Alto Tenor Bass

Chorus Parts: I wish to sing in the chorus of the following operettas (circle as many as you wish!)

Trial	Sorcerer	Pinafore	Pirates	Patience
Iolanthe	Ida	Mikado	Ruddigore	Yeomen
Gondoliers	Utopia	Grand Duke		

Solo Parts: On a separate page, please list any parts you are interested in performing. Include resume-type information if you wish, and please identify where you have performed the role in the past. We especially encourage those who have performed in *Utopia*, *Grand Duke*, or *Sorcerer* to identify themselves. Roles will be allotted primarily to those who have sung the parts before, in order to avoid major musical mishaps. However, please indicate whether you would be interested in preparing a role, especially from one of the less-well-known operettas. The G&S canon has approximately 140 singing roles and we will try to accommodate as many first choices as possible.

Please mail this form and payment (checks made payable to VLOC) by July 1st to the following address:

Victorian Lyric Opera Company
P.O. Box 10391
Rockville, MD 20849-0391

*We will acknowledge receipt of your registration form immediately.
Further information, including the casting of solo parts, will be sent to you later.*

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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*We make every attempt to list all donors —
if you should be on this list and are not, please let us know!*

The Santilhano Family dedicates this show
In Ever Loving Memory
Of Our Beloved Son, Brother, and Uncle

Frank Santilhano

Who would have celebrated his
40th birthday this May

We miss you so, Frank!

“Is life a boon?
If so, it must befall
That Death, whene'er he call,
Must call too soon.”

~ *W.S. Gilbert*
The Yeomen of the Guard

Blossary

Yeoman: An archer or cavalry soldier recruited from among the nation's farmers and countrymen. The Yeomen of the Guard 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.”

A-suing [A queen to save her head would come a-suing]: Seeking justice, which was not easily found in those days.

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 of 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.

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.

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 us that a live ass is worth more than a dead doctor. No matter; she has a good point.

Marks [A thousand marks to him]: A medieval English coin worth 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.

Arquebus: One of the earliest forms of hand-guns. Because of its size and weight, it was usually fired from a supporting crutch.

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.”

[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.:

Greetings and best wishes to our VLOC friends!

And a reminder, too - we're doing

**The Mikado and The Sorcerer in our coming season
and we hope you will all be able to come.**

**Auditions for The Mikado will be scheduled around,
and probably just after, Labor Day, and the show will
run Nov. 5 through 8 on our usual schedule of
8:00 p.m. Thursday-Saturday and
2:30 p.m. Saturday-Sunday.**

**The Savoyards are now also available for special
performances. For further information, please leave a
message at 202-965-7678.**



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