

LIGHT OPERA  
OF NEW YORK

*Presents Victor Herbert's*



**THE RED MILL**

Thursday, May 20, 2010—8:00 PM at The Players

# The Great White Way

A grand total of 223 shows opened on Broadway in 1906, but *The Red Mill* at the



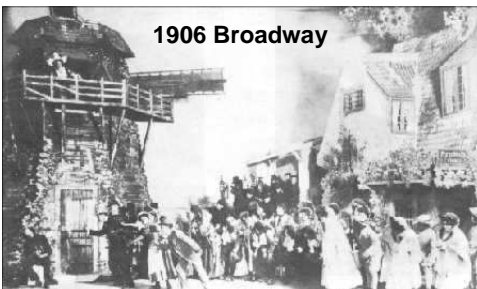
Knickerbocker Theater was the smash hit of the season. Theatrical Broadway extended from 13th to 45th Streets and patrons were paying \$2.00 for

the best seats. There had been electric marquees on Broadway since 1891, and now ten years later the street was blazing with lights, but *The Red Mill* sported a huge lighted rotating mill in front of the theater entrance — the first electrified “moving” sign on the Great White Way!

“The Great White Way” was actually the title of a 1901 book about the South Pole. The term was applied to Broadway by Shep Friedman of the *New York Morning Telegraph*, after a snowstorm on Broadway in 1902 had turned the avenue into a very snowy “white way.” Only later did the term come to refer to the lights themselves.

From the beginning, *The Red Mill* was planned as a starring vehicle for the vaudeville comic duo, Fred Stone and David Montgomery, the Scarecrow and Tin Woodman in the very successful 1902 Broadway hit, *The Wizard of Oz*.

*The Red Mill* ran for 274 performances in 1906 and an additional 531 in a 1945 revival. In between there was a 1927 silent film starring Marion Davies and directed by



1906 Broadway



1945 Broadway



1927 film

“Fatty” Arbuckle which was not at all true to the original.

Meanwhile, the stage show toured the country for years, and even enjoyed some success in London, where Kid and Con, the comic American characters, became two Englishmen instead.

Then there was the disastrous 1956 CBS TV production on the *DuPont Show of the Month* with a powerful cast:



1956 TV

Donald O’Connor, Shirley Jones, Elaine May and Mike Nichols, Elaine Strich and Edward Andrews. It was to be the first full-length television program recorded on tape, prompting CBS technicians to go on strike and leaving TV executives and mail clerks to man the cameras, lights and sound board. O’Connor later commented that it was, technically, one of the worst TV programs ever broadcast.

Although most of Victor Herbert’s works are called operettas, this one is frequently called a musical comedy, even by the composer himself. Its music belongs to the “popular” type, easily learned. There has always been room for both operettas and musicals on the Great White Way, but if there can be such a thing among Herbert’s works as a cross-over, *The Red Mill* has got to be it!

—Norm Keller

For more about the composer, see *Victor Herbert—A Theatrical Life* by Neil Gould, published by Fordham University Press; 2008, or *Victor Herbert—A Life In Music* by Edward Waters, published by MacMillan Co., 1955, from which some of this was taken.

# THE RED MILL

Music by

**Victor Herbert**

Score compiled by

**Dino Anagnost**

New Libretto Adaptation by

**Alyce Mott**

Original 1906 Libretto & Lyrics by

**Henry Blossom**

Co-Producers: **John Odell Behonek & Carol Davis**

Stage Director & Choreographer: **Gary Slavin**

Music Director: **Stephen Francis Vasta**

Costume Designer: **Lydia Gladstone**

Wardrobe: **Chery Manniello**

Lighting: **Tal Karlin**

Stage Manager: **Carol Davis**

## The Cast

*Berta, a widow and sister of Jan van Borkem* . . . . . **Jane Brendler Büchi**  
*Gretchen, daughter of Jan Borkem* . . . . . **Elizabeth Hillebrand**  
*Con Kidder, a stranded American.* . . . . . **Kevin Murray**  
*Kid Conner, a stranded American* . . . . . **Peter Büchi**  
*Dori van Damm, a sea-faring Captain* . . . . . **Matthew Hughes**  
*Jan van Borkem, Burgomaster of Katwyk-aan Zee* . . . . . **William Tost**  
*Franz, Sheriff of Katwyk-aan Zee* . . . . . **Brian Wagner**  
*Countess de le Fere, a French noble woman* . . . . . **Leslie Middlebrook**  
*Joshua Pennyfeather, a British Solicitor* . . . . . **Lee Moore**  
*Governor of Zeeland* . . . . . **Richard Holmes**  
**Ensemble: Lesley Berry, Nathan Brian, Stephen Faulk, David Kelleher-Flight, Iris Karlin, Lauren-Rose King, Brian Long, Sarah Stevens**

## Ambience Strings

*Violin I:* **Shane Thor Galligan**    *Violin II:* **Magdalena Garbalinska**

*Viola:* **Kristin Sawyer Nikaj**                      *Cello:* **Jillian Russo**

*Bass:* **Patrick Roberts**

*Piano & Conductor:* **Stephen Francis Vasta**

**Special Thanks to:** Phil Bowers (marketing), David Jones (season graphics), Kurt Keller (graphic production), Nathan Hull (logo), Norm Keller (flyer & program), Rick Stanley (website), Tony Cockcroft & Megan Keefe (box office), Deborah Thomas Shull & Ramona Flood (house), Jack Delbe (props), Jay Gould (archival video recording), VLOG (costumes & rehearsal space), Rick Savadow and Jon Carriel. For the Players: John Martello (Executive Director), Dennis Davies (Asst. to Executive Director) and Raymond Ridore (Technical Director).

Our productions have been made possible, in part, by a generous gift from the Victor Herbert Foundation, Inc.

# Musical Numbers

## ACT I: At the Inn of The Red Mill

Overture . . . . .	Orchestra
1 - The Legend Of the Mill . . . . .	Berta
2 - Opening . . . . .	Chorus
3 - Mignonette . . . . .	Gretchen/Ladies
4 - Go While the Goin' is Good . . . . .	Con, Kid
5 - If He Loved But Me . . . . .	Gretchen with Chorus
6 - I Want You To Marry Me . . . . .	Dori
7 -The Isle Of Our Dreams . . . . .	Dori & Gretchen
8 - Whistle It . . . . .	Gretchen, Con, & Kid with Chorus (whistle only)
9 -The Streets Of New York . . . . .	Con & Kid
10 - Ensemble . . . . .	Countess, Pennyfeather, Gretchen, Chorus
11 - Finale . . . . .	Gretchen, Dori, Franz, Burgomaster, Chorus

## ACT II: The Burgomaster's House, The Inn, The Jail

12 - Entr'acte . . . . .	Orchestra
13 - Opening . . . . .	Chorus
14 - The Legend Of The Mill - Reprise . . . . .	Chorus
15 - You Never Can Tell About a Woman . . . . .	Burgomaster & Franz
16 - I'm Always Doing Something I Don't Want To Do . . . . .	Berta
17 - Every Day Is Ladies Day With Me . . . . .	Governor & Chorus
18 - Moonbeams/Isle Reprise . . . . .	Gretchen and Dori
19 - Because You're You . . . . .	Governor & Berta
20 - Song and Wedding Chorus . . . . .	Governor & Chorus
21 - Finale . . . . .	Ensemble

## Who's Who in The Red Mill

**Ambience Strings** (*Orchestra*) is a collective of Conservatory Players, performing together professionally since 2000. Our players have performed at some of the most prestigious events in NYC, as well as recording, touring and collaborating with some of the best pop artists of today. [www.thestringcollectivenyc.com](http://www.thestringcollectivenyc.com).

**Dino Anagnost** (*Score Compiler*) is in his 30th season as Music Director and Conductor of The Little Orchestra Society, a NYC professional orchestra in its 62<sup>nd</sup> season. He has conducted the Society in 1,000+ concerts, bringing his remarkable programming innovations to adults and children alike. Anagnost and Mott are co-creators of the Victor Herbert Renaissance Project which with The Little Orchestra Society have created more first class complete evenings of Victor Herbert than any professional ensemble in the world. [www.littleorchestra.org](http://www.littleorchestra.org)

**John Odell Behonek** (*Co-Producer*) is founder/treasurer of LOONY. A theatre professional from age eight, he combined a love of performing arts with a 30-year career as a research biochemist and science educator. Past president of the Village Light Opera Group, the G&S Society of NY and the Theatre Association of NY State he currently serves as NYGASP secretary.

**Lesley Berry** (*Ensemble*): Blue Hill Troupe roles: Mrs. Partlet (*Sorcerer*), Angela (*Patience*), Peep-Bo (*Mikado*), Cleo (*Most Happy Fella*). St. Bart's Players: Diana (*California Suite*), Sally (*Follies*), Meg Brockie (*Brigadoon*), Ruth (*High Spirits*), Joanne (*Company*), Mrs. Anderssen/Quintet (*Night Music*). Amateur Comedy Club: Sarah (*Table Manners*). This is her fourth appearance with LOONY, having been seen most recently in *Mlle Modiste*.

**Nathan Brian** (*Ensemble*) has recently performed with The Minnesota Opera,

## Who's Who in *The Red Mill*

Johannesburg Symphony, The Ohio Light Opera, Sarasota Opera, Pine Mountain Music Festival and The International Symphony Orchestra. With performance degrees from the University of Michigan and the University of Utah, Nate who recently moved to New York City, appeared in LOONY's *Mlle Modiste*.

**Jane Brendler Büchi** (*Berta*) is delighted to perform with LOONY again. She has sung at Avery Fisher Hall, Carnegie Hall, and with the Liederkrantz Opera Theatre, among others. She has performed many roles with NYC's Blue Hill Troupe, most recently onstage as Tessa in Gilbert & Sullivan's *The Gondoliers*, as well as serving the Troupe as President this past season. Many thanks to all involved with *The Red Mill*, and especially true love, Peter.

**Peter Büchi** (*Kid Conner*): Having performed all over the world, including with La Scala, of Milan, Teatro Regio of Torino, and the San Francisco Opera, and the Symphonies of Dallas and Denver, among others, in repertoire ranging from grand opera to operetta and musical theater, oratorio and concert works, Peter is happy to be appearing in his 4th operetta with this crazy gang. Thanks to the cast and crew, as well as the Board of LOONY, and love to the "Prezzie", without whom, I'd not be here!

**Carol Davis** (*Stage Manager*) is one of the founders of LOONY and its Managing Director. Carol has been president of the boards of both the Blue Hill Troupe (with whom she also sings) and the New York Gilbert & Sullivan Players; she is the current president of the G&S Society of New York. Carol has produced and/or staged all of the LOONY performances to date. She thanks her father for nurturing her life-long love of operetta.

**Stephen Faulk** (*Ensemble*) completed his graduate and undergraduate degrees at Georgia Southern University. Stephen has performed in over 20 productions with Georgia Southern Opera, Augusta Opera, Savannah Philharmonic, Ohio Light Opera, New York Street Opera, and the Orpheon Chorale.

**Lydia Gladstone** (*Costumes*): *Performing credits*: Jeannette Burmeister (*The Full*

*Monty-Northern Stage*); Margaret/Vi (*Dog Day Afternoon*-Barefoot Theatre Co., NYC); Mme. Pastia (*Le Cabaret de Carmen*-American Opera Theatre); *Tovarich*-Musicals Tonight. Also: Fraulein Schneider (*Cabaret*), Mrs. Lovett (*Sweeney Todd*), Shirley (*Frozen*), Rose (*Gypsy*), Witch (*Into the Woods*), Sally Adams (*Call Me Madam*), Kate (*Broadway Bound*); *Side by Side by Sondheim*, *Closer Than Ever*, *Jacques Brel*.

**Elizabeth Hillebrand** (*Gretchen*): Acclaimed as a "feisty romantic lead, with a voice that soars," Elizabeth's roles include Susanna, Despina, Adele, Micaela, Josephine, and Lauretta; with wonderful regional NY companies including Bronx Opera, NY Gilbert and Sullivan Players and Opera of the Hamptons. Concert engagements have brought Elizabeth to Carnegie Hall, Alice Tully, Avery Fisher, and performances with Zubin Mehta in Israel. Elizabeth is beyond thrilled to be performing again with LOONY! [www.ElizabethH.com](http://www.ElizabethH.com)

**Richard Holmes** (*Governor*) has sung 162 complete roles! Principal artist: Glimmerglass, Virginia, El Paso, San Antonio, Lake George, Columbus, New York Grand Operas; guest artist, Metropolitan Opera. Roles from Rossini's Figaro and Dandini to leads in operas by Britten, Argento, Barab, Harbison and Beeson; World premiere recording of "Sorry, Wrong Number." Festival soloist: Aix-en-Provence, Avignon, Stockholm, St. Petersburg, London, Prague, Paris, Amsterdam ... and Sioux City! 29-season NYGASP veteran. Next: Rossini *Stabat Mater* (Fairfield County Chorale), Dayton Opera debut. Recordings: Naxos, Vox, Albany, Lyrichord Records.

**Matthew Hughes** (*Dori*) has been featured with the Blue Hill Troupe in roles including Charlie Dalrymple (*Brigadoon*), Cyril (*Princess Ida*), Fairfax (*Yeomen of the Guard*), Frederic (*Pirates*), Notary (*Grand Duke*). and Marco (*Gondoliers*) in April. Matt also played Ernest in *Grand Duke* in Buxton, England, last summer. Last seen as Simon O'Hara in LOONY's recent production of *Naughty Marietta*.

**Iris Karlin** (*Ensemble*) began her operatic carrier with the Israeli Opera, and moved to the states two years ago, in which she

## Who's Who in *The Red Mill*

performed lead roles with NY lyric, Pacific Opera, Metropolis, Amici & Amore Opera. Iris holds M.A. from Haifa University, Israel. She plays piano and flute, teaches, conducts & composes. She recently sang the *Merry Widow* and *La Boheme* with Amore Opera, and will sing Pamina (*Magic Flute*) at Connelly Theater on May 21, 26 & 29. Iris is delighted to make her fourth production with LOONY.

**David Kelleher-Flight** (*Ensemble*), a Canadian baritone, has been heard in the title role of *Mikado*, Sir Richard (*Yeomen of the Guard*), Samuel (*Pirates of Penzance*), and Njegus (*Merry Widow*). Graduate of the Manhattan School of Music, he is currently a Doctoral Candidate at SUNY-Stony Brook. Aspen Music Festival, Banff Centre for the Arts, Ohio Light Opera, Ash Lawn Opera and Oxford Lieder Festival (UK).

**Brian Long** (*Ensemble*) originally hails from Wasilla, Alaska and made his way to NYC via Ithaca College. He has been lucky enough to work with LOONY for this entire season and is quite pleased to return for the third. NYC credits include Cheviot Hill (*Topsy Turvy Loves*), *Pygmalion* (cover), Ellen DeGeneres (*Bully Pulpit*), Teseo (*Il Sogno*) and The Duke (*Patience*). Also Jester/Minstrel (*Once Upon a Mattress*) and Fyedka (*Fiddler on the Roof*). Ithaca College - Bachelor of Music. Thank you to all my friends and family—and to LOONY—for your continued support!

**Lauren-Rose King** (*Ensemble*) graduated in 2008 from New England Conservatory. Awards include first place in NATS competition, winner of the NEC Concerto Competition, and the recipient of the NEC Musical Theater Scholarship. Recent roles include Yum-Yum (*The Mikado*), Johanna (*Sweeney Todd*), Josephine (*H.M.S. Pinafore*). Lauren-Rose is excited to perform with LOONY for the first time!

**Chery Manniello** (*Asst. Costumer*) is an actor, choreographer, director, dancer, teacher, mom AND costumer! Chery began as a ballet dancer, sang in high school and college, and eventually figured out that she could do both if she did musicals. Her day jobs include teaching ballet and theater and substituting. Recent credits include *Curtains*, *Last Night of Ballyhoo* and *42nd Street*.

**Leslie Middlebrook** (*Countess de le Fere*) has sung as mezzo soloist with LOONY since our first concert in 2006. She has appeared in opera, operetta, oratorio and concert in Italy, Germany, Austria and Bulgaria, from New York to San Francisco. Recently: all mezzo roles (*The Ring Cycle*), Amneris in *Aida* and Mrs. Sedley in *Peter Grimes*, Katisha in *The Mikado* and the world premiere of Luis Andre Gorbea's song cycle for mezzo soprano; History: Virginia Opera, Wagner Festival Orchestra, One World Symphony, Opera of the Hamptons. Upcoming: Mrs. Noah in Britten's *Noyes Floode*, June 6th at the Little Church Around the Corner. [www.LeslieMiddlebrook.com](http://www.LeslieMiddlebrook.com)



### About This Adaptation

Herbert was commissioned to create works for vaudevillians on 4 different occasions – Francis Wilson, Frank Daniels (twice) and the team Montgomery & Stone. Whenever he took those commissions, the scores simplified and became more popular in nature—a nice way of saying “easier to sing.” *The Red Mill*, had a huge cast with lots of characters having a little bit to do. When I tackled this script, I immediately began removing minor characters to improve the ones

remaining. Thus, Berta (Bertha originally) became the owner of the Red Mill replacing an older male character with an indecipherable Dutch accent, and both she and Gretchen, her niece, acquired the songs of the dismissed character, Tina. Most importantly, the original script dealt with much of Montgomery & Stone's scenes by describing them as “Montgomery & Stone do their ‘business or shtick.’” It's a daunting task to write vaudeville shtick. The libretto fell into place once I chose to transform Con Kidder and Kid Conner into American con men trying to get home – not far from the original and far easier to handle today.

Alyce Mott

## Who's Who in *The Red Mill*

**Lee Moore** (*Joshua Pennyfeather*) is a member of The Players and has appeared in Regional Theatre, Off-Broadway, Episodic and Daytime television, including *Hope and Faith* and seven years as Glenn Taggart on *Guiding Light*. Film credits include *Hit and Run* and *Paper Scissors*. He is currently filming an independent: *The Cutting Room Floor*. With his wife, mezz-soprano Leslie Middlebrook, he has written and performs in *A Victorian Evening of Romance, Poetry and Song*.

**Alyce Mott** (*Libretto Adaptation*) is a playwright, stage director, arts administrator and co-founder of the *Victor Herbert Renaissance Project* with Dino Anagnost. Author of eight new Herbert librettos, each resulting in productions with The Little Orchestra Society at Lincoln Center with such stars as Patrice Munsel, Estelle Parsons and Lynn Redgrave. Ms. Mott has maintained [www.vherbert.com](http://www.vherbert.com) since 1999, and last year launched Shop VHSsource, an international on-line digital publisher of original Victor Herbert performance materials.

**Kevin Murray** (*Con Kidder*) has delighted audiences in Opera, Music Theater and Concert work for over 20 years. Highlights include leading roles in Ariadne auf Naxos, Il barbiere di Siviglia, La Cenerentola, Don Pasquale, L'elisir d'amore, Così fan tutte, Magic Flute, La Bohème, The Merry Widow and Die Fledermaus. In addition to appearances with Glimmerglass Opera, Florida Grand Opera, Sarasota Opera, Natchez Opera and Chautauqua Opera, Kevin toured extensively with New York City Opera and National Opera Company (NC).

**Gary Slavin** (*Stage Director*) would rather be directing and choreographing than doing anything else. He has staged pieces for the International Gilbert & Sullivan Festival in the UK, the Blue Hill Troupe, the NY International Fringe Festival, Off Broadway and theatres throughout the US and Europe. Every stage is a sandbox, a place to play, and the sandbox is his favorite place. LOONY has a great sandbox! Dear Audience: YOU are the theatre - thank you.

**Sarah Stevens** (*Ensemble*) is a young mezzo living in Brooklyn. She is currently covering the role of Frasquita for Regina Opera's upcoming production of *Carmen*. Past opera productions include *Lucia di Lammermoore* and *Don Giovanni* with Regina Opera and *Un Ballo in Maschera* with Brooklyn Rep. Thank you so much to LOONY for giving her an opportunity to work on such a fun show!

**William Tost** (*Jan van Borkum*): Blue Hill Troupe roles include Mr. Lundie (*Brigadoon*), Lord Chancellor (*Iolanthe*), Old Adam (*Ruddigore*), Notary (*Sorcerer*), Tipseion (*Thespis*). Bill spent many years as the Girl's Father in the original *Fantasticks* and played the Old Actor in the Broadway revival. He dubbed a Pokémon movie last summer and has done puppetry and marionette work with Bil Baird, which served him well in the role of Rudolfo in LOONY's *Naughty Marietta!*

**Stephen Francis Vasta** (*Music Director*) has spent some 25 years as a conductor, vocal coach, and keyboardist, both with companies in and around his native New York and with prominent regional performing arts organizations. His conducting credits include *Die Fledermaus*, *The Merry Widow* and *The Mikado* for Opera Northeast; *Orpheus in the Underworld* as Assistant Professor of Theatre at Ball State University (IN); Handel's *Rinaldo* at the University of Arkansas, Fayetteville; Cimarosa's *Il matrimonio segreto* at Berkshire Opera; and *Trial by Jury* and *H.M.S. Pinafore* for Opera Naples (FL) Opera. On the concert stage he has appeared with the Filharmonie Hradec Kralove, Czech Republic.

**Brian Wagner** (*Franz*): Active in musical theatre and operetta for over 20 years, Brian has performed with New England Light Opera (Boston), American Classics (Cambridge), New Repertory Theatre (Boston), Tri-Cities Opera (Binghamton, NY), Summer Savoyards (Binghamton, NY), Village Light Opera Group and Blue Hill Troupe in *The Merry Widow*, *The New Moon*, *Kismet*, *Strike Up the Band*, *Sweeney Todd*, *Ragtime*, *H.M.S. Pinafore*, *The Sorcerer*, *Patience* and, most recently, *The Gondoliers*. Thanks to Tim for his love and support.

# Photo Gallery of LOONY's Victor Herbert Season

With this performance of *The Red Mill*, Light Opera of New York completes its very successful Victor Herbert season, which opened with a gala concert last October, hosted by cabaret legend, KT Sullivan (right). It featured music from *Sweethearts*, *The Serenade*, *Babes in Toyland*, *The Ameer*, *The Princess Pat*, *Eileen*, *The Only Girl*, *The Fortune Teller*, as well as from the three productions later in our season: *Naughty Marietta* in January, *Mlle Modiste* in March, and *The Red Mill*. Assisted by her personal accompanist, Jon Weber, KT sang the beautiful "Kiss Me Again," subsequently encored by Kristin Vogel in our production of *Mlle Modiste*.



## Scenes from *Naughty Marietta*



Maria Elena Armijo & Matt Hughes



Leslie Tay and Iris Karlin



Mark Heimbigner, Brian Long,



The cast of *Naughty Marietta*



Susan Case, Lesley Berry and Leslie Middlebrook

## Scenes from *Mlle Modiste*



John Tiranno and Kristin Vogel sing



Kristin Vogel is flanked by Leslie Tay, Brian Long, Nathan Brian & David Kellerher-Flight



Steven Vasta and the  
Ambience String Orchestra

Kristin Vogel



David Kellerher-Flight  
& Iris Karlin

### About LOONY

Now in its fifth year, LOONY is a professional, not-for-profit company devoted to the performance of staged operettas and operetta concerts, performing classical operetta from a 21st century perspective. In addition to the current Victor Herbert season, LOONY has performed a fully-staged *Fledermaus*, Victor Herbert's little known *The Magic Knight*, our own English translation of Offenbach's *Monsieur Choufleuri*, a staged production of William Gilbert's *Eyes and No Eyes* and both as-written and gender-reversed productions of *Trial by Jury*. We also perform concerts that draw songs and scenes from disparate operettas into a unified, sometimes wacky, theme.

LOONY is available to perform for your event with a range of programs, from a quartet of singers to a themed concert or a full operetta. If you're interested email us at: [Info@LightOperaOfNewYork.org](mailto:Info@LightOperaOfNewYork.org) or mail to: Light Opera of New York, 222 East 71st Street #2B, New York, NY 10021



The cast of *Mlle Modiste*

## Next Season at Light Opera of New York

A season of Victor Herbert is a tough act to follow, but follow it we will, with an all-American season of operetta by composers Sigmund Romberg and Rudolf Friml. Their magical stories about swashbuckling heroes and their glamorous sweethearts have haunted the world stage and screen for nearly a century.

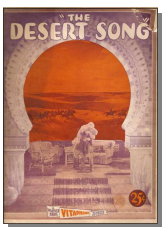
Sigmund Romberg's *The Desert Song*, with book by Oscar Hammerstein II and lyrics by Otto Harbach and Frank Mandel, opened on Broadway November 30, 1926 and ran at the Casino Theater for 465 performances.

Think Rudolph Valentino and *The Sheik*; think *Lawrence of Arabia*; then add in a masked hero, some menacing Riffs, a dancing harem, the romance of the exotic Moroccan desert by moonlight and you'll almost have it. Add a couple of rousing marches (*French Military Marching Song*), glorious waltzes (*My Desert is Waiting*), love songs to sigh over (*One Alone*), and just a touch of Tin Pan Alley (*One Good Boy Gone Wrong*) and voilà!, *The Desert Song* in all of its glory.

Perhaps more than any of his five great operettas, *The Desert Song* defines Sigmund Romberg as one the giants of the operetta world. Hungarian by birth, Viennese by training but very American in his musical style, his masterpiece has brought musical thrills and romance to the American public for more than 85 years. Twice on Broadway, three Hollywood films, a live U.S. telecast and productions by two of New York City's opera companies, it's still going strong in regional and community theaters everywhere. Please join LOONY next November to welcome back this American classic.

Rudolf Friml's *The Vagabond King* with book and lyrics by Brian Hooker and William H. Post, opened on Broadway September 21, 1925 and ran at the Casino Theater for 511 performances and, in 1927, at London's Winter Garden Theater for 480 performances.

15th century France is the setting for one of the finest of all American operettas. Prepare to be swept up by the court intrigues of Louis XI and the cries for public liberty by the rabble of streets and

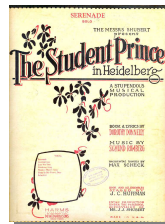


taverns led by poet, braggart, and thief François Villon. With its rousing "March of the Vagabonds," haunting "Someday" and "Only a Rose," together with the sensuous "Love Me Tonight," Friml's score lifts the "king for a day" theme of Justin McCarthy's popular 1901 novel, "*If I Were King*," to magical heights.

Fairly bursting with untrammelled sexuality ("*Love for Sale*,") *The Vagabond King* has seldom been absent from the theatrical scene: Broadway revival - 1943, Hollywood: 1930 and 1956; Off Broadway in the 1980s. Countless regional presentations in the present day attest to its evergreen quality and much deserved popularity.

Sigmund Romberg's *The Student Prince*, with book and lyrics by Dorothy Donnelly, opened on Broadway Dec. 2, 1924 and ran at Al Jolson's 59<sup>th</sup> Street Theater for 608 performances.

This is without question, the most successful and most enduring of all American operettas. Wonderfully bittersweet and romantic - no swashbuckling here - with enough melodrama to earn it two Broadway revivals, two Hollywood versions (Ramon Navaro & Norma Shearer – a silent (!) film and the ever-popular 1954 MGM classic starring the voice of Mario Lanza mimed by actor Edmund Purdom), plus an annual summer production at Heidelberg Castle in southern Germany. Recordings abound: from the London original cast of 1926 to those of Lauritz Melchior, Robert Roundsville, Jan Peerce, Gordon McRae and Lanza, Romberg's timeless melodies have gained a life of their own. Come hear them all once again: "Golden Days," "Drink! Drink! Drink!" Deep in My Heart, Dear," "Just We Two" and "Serenade" in an intimacy only the Light Opera of New York can create. You can look forward to a wonderful season of American Operetta in a brand new venue.  
*Jack Behonek*



# The LOONY Guild

Light Opera of New York is very fortunate to have a group of friends who enjoy our productions and support us financially to the extent that they are able. It is no secret that our ticket prices cover only about half of our show costs. The rest comes from this special group of friends. Their donations make it possible to keep our ticket prices affordable, provide seating for audiences that cannot afford even our low prices, and reach out to audiences that may never have been exposed to the operetta genre.

It is not too late to join the Guild or raise your level of participation in the Guild for our Victor Herbert Season. You will receive all the benefits of membership. Guild members receive advanced notification of shows and events, an invitation to a cocktail party and reception in September with entertainment by cast members, and a chance to meet with fellow members of the Guild, the board of directors and our performers.

Contributions are fully tax-deductible. (LOONY is a 501(c)(3) organization).

**MEMBER:** Annual membership for one, includes an invitation to the special reception described above . . . . . \$30

**FAMILY:** Annual membership for two at the same address, including an invitation for both to the special thank you concert and reception . . . . . \$50

**PATRON:** All of the above plus a free CD of great operetta melodies by our cast . . . \$100

**SPONSOR:** All of the above plus a full color photograph signed by cast members . . \$250

**DONOR:** All of the above plus two free tickets to a regularly scheduled concert or production . . . . . \$500

**BENEFACTOR:** All of the above plus a gourmet dinner for two at a private home with members of the company. . . . . \$1,000

**Use the enclosed card and pre-addressed envelope to join the Guild or make an additional donation for this season,**

or send your contribution to:  
Light Opera Of New York  
c/o Anthony Cockcroft  
222 East 71st Street #2B  
New York, NY 10021

# The Members of the LOONY Guild

We are grateful for the generosity of the following contributors to our Victor Herbert Season Fund.

## Benefactors

John Odell Behonek  
Anthony Cockcroft  
Denise Sobel & Norm Keller  
Michael Monheit  
Jesse Shereff

## Donor

Achilles Perry

## Sponsors

Philip J. Bowers  
Dollie Smith Knight  
Meg Dooley & Peter LaVigne  
Bette LeVine  
Judy Orlando  
Sara Solomon

## Patrons

Jean Briggs  
James Cohen  
Barbara & Robert Erskine  
Thomas Fenaughty  
Lydia & Joseph Gladstone  
Kathryn Holler  
Kenneth Kiernan  
Helen & Al Lessner  
Neil McKelvie  
Georgia Middlebrook  
Diana Munro  
Liane & Sigourney Romaine  
Elizabeth Ross  
Howard Samara  
Jay Sherwood

## Family Members

Susan Case  
Jonathan Carriel  
Robert DeCoursey  
Wendy Falconer  
Dorsey Gray  
Cornelia & James Iredell  
Hanna & Robert Jones  
Albert Lerner  
Eddee & Lark Mason  
Janet McDougal  
Rosemary & Paul Reiss  
Calvin Roth  
Dan Rothermel  
Frank Scala  
George Schildge  
Maire Watkins  
Judy & Peter Weis  
Jerold Ziesselman

## Members

Iris & Paul Bell  
Sandra Bendfeldt  
Patricia Brawer  
Paul & Marie Cohen  
John Dumas  
William Freeh  
Eric Friedenthal  
Travis Ann Keller  
Alice & Ralph MacPhail  
Bruce Pomahac  
Susan Prince  
Mary Pulley  
Priscilla Reeves  
F. Eugene Reil  
Alan Stenzler  
Joanne Spellun  
Ellen Stevens  
Jon Stoddard  
Norman Tajen  
Gerald Zaidman  
Miriam Zwerin

## Board of Directors

Norman K. Keller, *President*  
John Odell Behonek, *Treasurer*  
Bette LeVine, *Secretary*  
Philip J. Bowers,  
Anthony Cockcroft, Carol Davis

## Advisory Board

Kathryn Holler, Matthew Hughes,  
Leslie Middlebrook Moore, Alyce Mott,  
Thomas Z. Shepard, Rick Stanley  
Richard J. Miller, Jr. Esq. (General Counsel)

# LIGHT OPERA OF NEW YORK Presents



## Iolanthe, or Peer Pressure

by Gilbert & Sullivan  
and various others



What happens when a group of very talented performers and a music director who has no clue that *Iolanthe* is an operetta meet their stage director for the first time.

It's a little bit country...and a little bit gospel, vaudeville, barbershop, girl group ...and, oh yeah, rock 'n' roll. With a little real G&S thrown in.

Staged by Carol Davis, with an all-star LOONY cast

Wednesday, July 14, 2010 - 7:30 PM

The Parlor at the Park Avenue Christian Church  
1010 Park Avenue (at 85th Street), New York, NY

All tickets \$30

Order with a credit card (surcharge applies) at  
[www.LightOperaOfNewYork.org](http://www.LightOperaOfNewYork.org) or 866 811-4111

Or cash at the door—but seating is limited, so check on the day of performance at  
[info@LightOperaOfNewYork.org](mailto:info@LightOperaOfNewYork.org)

# LIGHT OPERA OF NEW YORK Salutes

## T H E **OHIO** LIGHT **OPERA**

Resident Professional Company of the College of Wooster  
and premier guardian of the operetta canon in the U.S.

Role model - Inspiration - Friend

Summer 2010 Performance Schedule: June 19—August 7

*Kismet* - Borodin/Wright/Forrest  
*Gypsy* - Styne  
*El Capitan* - Sousa

*The Gypsy Princess* - Kalman  
*The Count of Luxembourg* - Lehar  
*Patience & Iolanthe* - G&S

330 263-2345

[www.OhioLightOpera.org](http://www.OhioLightOpera.org)