

# Brigadoon

the schenectady light opera company  
erie theatre may 1953



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## *To the Audience:*

On behalf of the Board of Directors and members of the Schenectady Light Opera Company, I welcome you to BRIGADOON.

Now, just before curtain time, is our moment to look back and remember the growth and development of this, our most extensive undertaking. And could *you* see behind the curtain and observe those who will in a few moments bring BRIGADOON to you, you would find people filled with a sense of achievement about to be realized, the culmination of months of preparation involving team work and cooperation. From the housewife who has devoted her time to costuming, the engineer who, though unseen, has spent countless hours helping to construct scenery, the sales-girl now working deftly in the make-up room — to even those who have endured the drudgery that accompanies such unromantic jobs as ticket and advertising sales — all these and many more have come together; and having given incalculable hours, are now ready for the players to take the stage.

The fact that you are here tonight to see the product of their efforts is their reward — it is the only one they have sought.

Through your continued patronage we feel we are accomplishing a two-fold purpose: presenting to the best of our ability a variety of light opera for your entertainment; and offering the opportunity for local amateurs to express many talents that might otherwise remain undeveloped. We are deeply grateful to you!

For several years the Light Opera Company has enjoyed the cooperation of the Schenectady Lions Club. Their sponsorship for benefit performances has been of invaluable aid to us as well as enhancing the cultural offerings of our community. Directly through the aid of the Lions Club we have been able to acquire necessary equipment without which we could not have enlarged the scope and calibre of our productions. We all feel that this is the proper time to express our deep appreciation to the Schenectady Lions Club.

*Dr. Robert O. Fehr*

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*Dramatic Direction:*

*Principals*—Joan Smith

*Chorus*—Dorothea Hilbert

*Music Director*—Dorothea Hilbert

*Asst. Music Director*—Shirley Butler

*Set Design*—Richard Heimann

*Dance Directors:*

*Dance Chorus*—Statia Sublette

Shirley Belanger

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tire, Nana Noonan, Mary Mason,

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King, Raymond Martin, William  
Fletcher, Raymond Collins, Lee  
Tomlinson, Jack Parker, Dan Bloom

*Cues*—Jean Van Keuren

*Prompter*—Anne Gourley

*Sound*—Donald Norgaard

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*Properties*—Shirley Grundmann,

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*Consultant*—Catee Bradford

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Kirchmayer, Dorothy Ludwig, Janet

Madison, Grace McIver, Betty

Nordman, David Smart, Kate

Smart, Dianne Wilkinson, Statia

Zapala

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## OUR PAST — OUR FUTURE

Schenectady Light Opera Company has had a long career of bringing entertainment to the community. Since 1926 the company has provided unique opportunities for talented young people in a wide variety of fields: chorus, drama, ballet, costuming, scenery, make-up, publicity, and orchestra, to mention a few.

The group started as an organization called the Bellevue Chorus, directed by Mrs. Etta Moore. It was devoted to the presentation of short plays, featuring songs and comedy acts. As the group increased in size, so grew its ambitions. The more difficult and complicated light operas were first attempted in 1929 when the company produced "The Bells of Capistrano" and "Iolanthe."

1936 found the group called the Schenectady Light Opera Company. In this year the delightful "Firefly" and "Waltz Dream" were presented. During the war the company disbanded, but in 1946, with Mr. Edgar Moulton as director, the group resumed operations with a production of "HMS Pinafore." The following year Mr. Moulton moved to California.

Under the guidance of the new director, Edward J. Hatfield, Jr., the organization formed on a permanent basis and has since become a non-profit membership corporation registered in the State of New York. Each show is now part of a long-range program designed to present better entertainment, with all proceeds used to further light opera in Schenectady.

After several years of such productions as "Pirates of Penzance", "The Sorcerer", "Patience", and "Chimes of Normandy" without permanent facilities for making scenery and storing costumes, the company's fondest dreams were realized — a home of its own! In the Spring of 1950 the Light Opera Company purchased the old Craig School on Balltown Road. The members have been busily remodeling it ever since.

William Fletcher succeeded Robert Phillips as chairman of the Governors of the Light Opera House in December. With Mr. W. R. Lund, interior designer, as consultant, the board has high hopes that within the next five years, along with modernizing the present building, a new wing will be added, so that facilities will include a stage, dressing rooms, a workshop for flats, additional storage space, and a kitchen. At the present time, the building is being used for dancing and choral workshops, costume and property storage, scenery construction and many social events.

"The Wizard of the Nile", "The Mikado", "The Chocolate Soldier", "Iolanthe", "School for Wives," and "The Red Mill" have followed to bring us to the present — Spring, 1953 and "Brigadoon."

In over a quarter century the Schenectady Light Opera Company has grown from a group of local acts to a group of extremely talented people interested in the production of light opera and in contributing to the cultural life of our community.

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## BRIGADOON

"Once in the Highlands, the Highlands of Scotland, two weary hunters lost their way."

Tired, hungry and very *lost*, Tommy Albright and Jeff Douglas stumble on a remote little Highland town. Eager only to refresh themselves and move on, they become more and more mystified by the complete isolation of the tiny village and its pleasantly garbed inhabitants. Tommy's bewilderment is temporarily forgotten, however, when he meets lovely Fiona McLaren and he is quickly swept into the gay plans for the coming wedding of Fiona's younger sister, Jean and Charlie Dalrymple. The ceremony is to take place that very evening despite dire threats from Jean's rejected suitor Harry. And Jeff—from the first has had no time for anything but trying to elude the advances of irrepressible Meg!!

Already more than mildly interested in Fiona, Tommy goes with her to gather heather for the wedding. And it is soon apparent that he has not only lost his way in the forest, but his heart as well. Meanwhile, Charlie has gone to the MacLaren house to follow the ritual of signing the family Bible before the wedding. It is this that Tommy finds on his return with Fiona. After reading it, he is so completely bewildered that he demands an immediate explanation. For BRIGADOON and its folk are very peculiar indeed — the tenor of their life and conversations is strangely reminiscent of centuries gone by. Because she loves him, and prays he will understand, Fiona finally takes Tommy to the old schoolmaster, Mr. Lundie. It is here that he learns the miraculous story of the little town.

As evening begins to settle, Charlie and his Jean are wed. But their happiness in each other is short-lived for they learn that Harry, desperate with longing for Jean, has decided to run away to Edinburgh! He must be stopped at all costs — for were he to leave, BRIGADOON would vanish in the Highland mist. After a frenzied and thrilling chase through the forest, Harry is accidentally killed by Jeff. Not wishing to spoil the wedding festivities he is reported captured but unharmed. His father, Archie, however, finds the body and brings his son back for proper funeral. While the bagpipes play a funeral dirge, Maggie, who loved him, dances in lament.

As night approaches, Tommy, torn between his love for Fiona and her incredible surroundings, allows Jeff to persuade him to leave her.

Returning to New York, he finds no solace in his world-weary friends or his cynical fiancée. And too late he realizes that "From This Day On" his heart will wander lonely—always in search of the love in which he had so little faith.

Not knowing where to wander, he returns with Jeff to Scotland—only dreaming but never daring to hope that he will again find his BRIGADOON.

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### BRIGADOON

Book and Lyrics—Alan Jay Lerner      Music—Frederick Loewe

#### CAST

(in order of appearance)

Tommy Albright.....	Edward Currie
Jeff Douglas .....	Richard Babbitt
Archie Beaton .....	Benjamin Storrs
Harry Beaton .....	Robert Dunlop
Angus McGuffie .....	David Davidson
Sandy Dean .....	Gordon Heffron
Andrew MacLaren .....	David Smart
Fiona MacLaren.....	Carol Newkirk
Jean MacLaren .....	Shirley Butler
Meg Brockie .....	Rose Mary Gross
Charlie Dalrymple.....	Theodore Madison
Maggie Anderson.....	Statia Sublette
Mr. Lundie .....	Miles J. Martin
The Children.....	Grace Graham, Marjorie Agens, Allison Liebhofsky, Sandra Hickey
Pipe Major .....	William Riddell
Pipe Sergeant .....	James Stewart
Pipers .....	Merrill Shook, James Walsh
Sergeant Drummer.....	Edward Turnbull
Drummer.....	Thomas Dempster
Frank .....	Lindon E. Saline
Jane Ashton .....	Jane Saline

#### Understudies for BRIGADOON

Jean.....	Nancy White	Tommy, Charlie.....	Conrad Collins
Meg .....	Janet Fletcher	Mr. Lundie.....	J Coleman White
Maggie .....	Margaret Hedrick	Fiona .....	Elizabeth Coe

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## Orchestra

First Violin.....	Edward A. Rice
Second Violin .....	Frank Glenn
Viola .....	Leo Kliwen
Celli .....	Arthur Catricala
	Ken Jerome
Bass .....	Carl Demangate
Flute .....	Sarah Besau
Oboe .....	Ann Wheeler
First Clarinet .....	Rodney Brooks
Second Clarinet .....	Bruno Zimm
Bass Clarinet .....	William Lane
French Horn .....	Theodore Rautenberg
Trumpet .....	Joseph Mirate
Trombone .....	Russell Cain
Percussion .....	William McKay
Piano .....	Margaret Miller, Karl Koss

## USHERETTES

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Jan Madison  
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Anne Enlow	Jacquelyn Steuding	John Gingrich	Richard Gabriel
Elizabeth Coe	Jane Coffey	Gordon Heffron	Robert Henry
Gail Doonan	Janet Fletcher	Roger Rossi	Paul Howland
Doreen Heard	Conrad Collins	Benjamin Storrs	Lee Tomlinson
Ruth Ambler			

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Shirley Phillips	Carl Bloom	John Lavery	Jenne DePiero
James Latrimore	Nette DiCula	Lillian Krummel	Sherman Goodman
Jeanne Currie	Philip Young	William Krummel	Helen Lewis
Sam Vinick	Margaret Hedrick	Estelle Groom	Lee Berard
Dianne Wilkinson	Nancy White	William Fletcher	William Spont
			Lorraine Barber

### DANCING STAFF

Dance Ensemble — Choreography and Direction

Statia Sublette:

7A — Bonnie Jean Ballet  
25 — Funeral Dance

Shirley Belanger

11A — "Come to Me, Bend to Me"  
18 — Wedding Dance  
24 — Glen Scene Opening  
24B — "My Mother's Wedding Day"

Assistant to Shirley Belanger.....Margaret Hedrick  
Student Director .....Nancy White  
Consultant .....Ethel Fabrey

Singing Chorus

Body Training — Dorothy Passarelli, Ann Thomas  
Choreography and Direction — Dorothy Gallagher, Catherine Draeger

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## MUSICAL PROGRAM

### ACT I

- |      |                               |       |                                  |
|------|-------------------------------|-------|----------------------------------|
| 1.   | Introduction                  | ----- | Orchestra                        |
| 2.   | Prologue                      | ----- | Chorus                           |
| 3.   | Brigadoon                     | ----- | Chorus                           |
| 4.   | Vendor's Calls                | ----- | Vendors                          |
| 5.   | Down on MacConnachy Square    | ----- | Chorus                           |
| 6.   | Waitin' for My Dearie         | ----- | Fiona and girls                  |
| 7.   | I'll Go Home With Bonnie Jean | ----- | Charlie and chorus               |
| 7a.  | Bonnie Jean Ballet            | ----- | Maggie, Charlie, Harry, Ensemble |
| 8.   | The Heather on the Hill       | ----- | Tommy and Fiona                  |
| 8a.  | Change of Scene               | ----- | Orchestra                        |
| 9.   | The Love of My Life           | ----- | Meg                              |
| 9a.  | Change of Scene               | ----- | Orchestra                        |
| 10.  | Jeannie's Packin' Up          | ----- | Girls                            |
| 11.  | Come to Me, Bend to Me        | ----- | Charlie                          |
| 11a. | Dance                         | ----- | Jean and girls                   |
| 12.  | Almost Like Being in Love     | ----- | Fiona and Tommy                  |
| 13.  | Bible Scene                   | ----- | Orchestra                        |
| 14.  | Change of Scene               | ----- | Chorus                           |
| 15.  | End of Lundie Scene           | ----- | Chorus                           |
| 16.  | Entrance of the Clans         | ----- | Orchestra                        |
| 17.  | Wedding Ceremony—(Incidental) | ----- | Orchestra                        |
| 18.  | Wedding Dance                 | ----- | Orchestra, Chorus                |
| 19.  | Sword Dance and Reel          | ----- | Chorus                           |

### ACT II

- |      |                         |       |                               |
|------|-------------------------|-------|-------------------------------|
| 20.  | Entr'act                | ----- | Orchestra                     |
| 21.  | The Chase               | ----- | Men of Brigadoon              |
| 22.  | Change of Scene         | ----- | Orchestra                     |
| 23.  | There But For You, Go I | ----- | Tommy                         |
| 24.  | Glen Scene Opening      | ----- | Orchestra, Ensemble, Chorus   |
| 24a. | My Mother's Wedding Day | ----- | Meg and Chorus                |
| 24b. | Dance                   | ----- | Ensemble and Chorus           |
| 25.  | From This Day On        | ----- | Fiona and Tommy               |
| 26.  | Farewell Music          | ----- | Chorus                        |
| 27.  | Reprises                | ----- | Fiona, Charlie, Tommy, Chorus |
| 28.  | Finale                  | ----- | Chorus                        |

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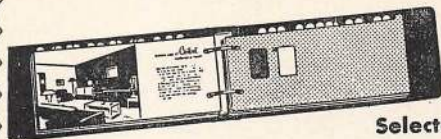
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### DANCE AND VOCAL WORKSHOPS

In addition to the two yearly Light Opera Company productions, workshop classes are offered, without charge, to all members of the company. These classes meet regularly between shows and are designed to further dance and vocal training.

The Dance Workshop, under the supervision of Statia Sublette, stresses various types of dancing with an aim toward facilitating graceful stage movement. At present, the following groups are included: modern rhythm instructed by Joan Duval; folk dancing under Mrs. Kay Agens; character dancing taught by Shirley Butler; and tap and ballet under the personal supervision of Mrs. Sublette.

The Vocal Workshop, also conducted between shows, is directed by Shirley Butler. Emphasis is placed primarily on choral blend and sight reading. The classes are also familiarized with various excerpts from many light operas as well as from music of other types. A concentrated effort is made toward developing the vocal talents of the individual pupil.

Our future plans include the addition of a Dramatic Workshop. This will provide training in dramatic technique and offer a broader scope for the activity of the entire organization.

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### THE PLAYERS

**CAROL NEWKIRK**—Graduate of Roberts Wesleyan College . . . B.S. in Music Education . . . winner of American Legion talent scholarships in 1950 and 1951. . . . directs youth choir at Union Presbyterian Church . . . private instructor for students of elementary voice and piano . . . previous appearance in "Red Mill."

**EDWARD CURRIE**—10th consecutive show for SLOC . . . University of Iowa graduate . . . soloist for Great Lakes Training Station while in Navy . . . presently Cantor at Temple Gates of Heaven . . . member of Cleff Dwellers . . . associate producer of "Red Mill" . . . has also served as chairman of the Show Selection Committee.

**ROSE MARY GROSS**—SLOC newcomer . . . formerly vocal instructor in public schools at Elkhart, Ind. and Portland, Ore. . . . recipient of four year voice scholarship from Miami Univ., Oxford, Ohio . . . has her B.S. from same in Music Education.

**MILES J. MARTIN**—Former professor of Physics at Univ. of Wisconsin as well as intercollegiate debate coach at Hastings College, Neb. . . . presently Editor of Technical Publications at GE Research Lab . . . holds B.S. from Wooster College, Ohio and M.S., Ph.D. from Univ. of Wisconsin . . . active in drama and direction with Civic Players since 1947.

**RICHARD BABBITT**—First non-singing role with SLOC . . . handled lead male parts in five previous productions—10th consecutive appearance . . . graduate of Hiram College . . . member of Cleff Dwellers . . . Cantor at Temple Gates of Heaven . . . soloist at First Presbyterian Church, Troy.

**SHIRLEY BUTLER**—Received B.S. in Music Education from Potsdam State Teachers College . . . recently appeared at St. Thomas Choir School in New York in a performance of the "Marriage of Figaro" . . . veteran of several SLOC shows . . . assisted in musical direction of BRIGADOON . . . director of Light Opera Vocal Workshop . . . studies ballet at Statia Sublette School of Ballet.

**DAVID DAVIDSON**—Born and educated in Scotland . . . has appeared with the Octavos and local Choral Society . . . abundance of experience with SLOC . . . acts also as company librarian.

**THEODORE MADISON**—Graduate of Univ. of So. California . . . also sang in University Male Chorus and played orchestra violin . . . member of Hymn Singers Quartet and Cleff Dwellers . . . last seen as Con Kidder in "Red Mill."

**LINDON E. SALINE**—Member of SLOC Board of Directors . . . appearing as Frank in BRIGADOON . . . Ph.D. from Univ. of Wisconsin . . . has also served as

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### THE PLAYERS (Cont.)

Chairman of Talent Committee and Vice-President of the company . . . member of chorus in "Wizard of the Nile."

**STATIA SUBLETTE**—Director of Light Opera Dance Workshop . . . received ballet training under Madame Butsova, Thalia Mara and Mary Skeaping . . . also with Anthony Tudor and Margaret Craske of the Metropolitan Opera Ballet . . . studied modern dancing with Jose Limon and Myra Kinch . . . dramatic coach for several Light Opera productions . . . on choreography staff of **BRIGADOON** and appearing as Maggie . . . well-known local ballet teacher.

**JANE SALINE**—11th consecutive show . . . head usherette for "The Mikado" and choral member in ten other SLOC productions . . . other activities include extensive work on costumes, newsletter, social committee and company scrap-book . . . Chairman of Talent Committee.

**ROBERT DUNLOP**—Born in Scotland . . . educated both in Schenectady and abroad . . . teacher of Scottish dancing . . . professional experience includes many concert appearances and extensive tours.

## Scene Synopsis

Time: May of this year.

### ACT I

Scene I—Forest in the Scottish Highlands, about five on a May morning.  
Scene II—A road in Brigadoon, then the Village Square later the same morning.  
Scene III—The Brockie open shed, just past noon.  
Scene IV—The MacLaren house, mid-afternoon.  
Scene V—Outside the house of Mr. Lundie, immediately following.  
Scene VI—Outside the Kirk of Brigadoon at dusk.

### ACT II

Scene I—A road in Brigadoon, later.  
Scene II—The Glen, soon after.  
Scene III—A bar in New York City four months later.  
Scene IV—The forest three nights later.

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## WHO'S WHO IN THE COMPANY

- DOROTHEA HILBERT** (*Producer*) Graduate of N.Y.U.—Major in Dramatic Art . . . M.A. from Columbia in Speech Education . . . associated four years with Washington Square Players; three years with Morningside Players . . . studied piano, flute, and violin . . . formerly on staff of WGY-WGFM as announcer, sound technician, actress, scriptwriter and producer . . . private teacher of piano and speech . . . dramatics director for "Iolanthe" and Associate Producer of "School for Wives."
- RICHARD HEIMANN** (*Scenic and Lighting Designer*) Featured member of Civic Players . . . last seen as lead in "Devil's Disciple" . . . veteran of two seasons and eleven productions at Falmouth Playhouse, appearing as an actor, Assistant Stage Manager, and scenic designer . . . has several New York TV shows to his credit . . . featured member of the Mountebanks . . . student of Donald Jones . . . now attending Union College.
- JOHN NEWKIRK** (*Associate Producer-Director*) Received his D.Sc. at Carnegie Institute of Technology . . . Fullbright Fellowship 1950-1951—Cavendish Laboratory, Cambridge, England . . . second show with SLOC . . . last seen in "Red Mill."
- JOAN SMITH** (*Dramatics Director*) Graduate of Syracuse University . . . dramatics instructor for two years at Johnstown, N. Y. and was associated with the Colonial Little Theater, Johnstown . . . first show with SLOC . . . teaches English and Speech at Nott Terrace High School.
- DANA KING** (*Associate Producer-Technical Services*) Has appeared in several Light Opera Company shows . . . last seen in "School for Wives" . . . soloist at the Eastern Parkway Methodist Church . . . graduate of the University of Wisconsin.
- JOHN YOUNGBLOOD** (*Orchestra Manager*) Graduate of Hastings College, Nebraska . . . has appeared as orchestra manager for several productions including "Chimes of Normandy" and "Wizard of the Nile."
- DONALD NICKLAS** (*Stage Manager*) Active member of SLOC . . . associated with "Chocolate Soldier" and "School for Wives"—graduate of Tufts College.
- EDWIN FINLEY** (*Technical Director*) Graduate of University of Nebraska . . . with B.S. in Chemical Engineering . . . acted as Assistant Stage Manager for "The Chocolate Soldier" and Stage Manager for "School for Wives" and "Red Mill."

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The Fall Show will be "Yeomen of the Guard" by Gilbert and Sullivan. It will be presented at the Erie Theatre November 17-20, 1953. All seats will be reserved. We suggest that you order tickets now to be assured of choice seats. Ticket order blanks are now available from the usherettes.

## CALENDAR OF EVENTS

(as registered by the Chamber of Commerce)

May 19 — Electricaires Concert.....	Union College
May 25-27 — Catholic Youth League Musical.....	Erie Theatre

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