

The Victorian Lyric Opera Company
presents

IOLANTHE

- or -

The Peep and the Peepi

Book By
W. S. Gilbert

Music By
Arthur S. Sullivan

F. Scott Fitzgerald Theatre
Rockville, Maryland

January 12th, 13th, 19th and 20th, 1990 at 8:00 P.M.

January 13th and 20th, 1990 at 2:00 P.M.

D. Spolton, A.A.

W. Taylor

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is devoted to authentic productions of the Comic Operas of Gilbert and Sullivan and encourages the promotion of these evergreen works of the Musical Theatre. The company is a community-based group and derives its operating finances from ticket sales, member dues, and individual donations. The Board of Directors would like to take this opportunity to thank those individuals who continue to show their support of the VICTORIAN LYRIC OPERA COMPANY through their generous donations.

Virginia Downes
Dr. & Mrs. Norris C. Hekimian
Harry Leet
William MacNeal
Marie Yudowitch

Artistic Director Marion Scodari and Producer Tim Briceland-Betts are always pleased to welcome new staff members to the organization. If you would like to become a member of VLOC as performer, technical staff, or support member, or you would just like to be kept informed of our activities, please fill out the enclosed form and leave it in the lobby as you depart . . . "dignified and stately" . . .



NOTICE

SMOKING is NOT permitted in the Theatre.
EMERGENCY EXITS are located at the sides of the stage and in the lobby.

Thank you.

A NOTE ON THIS EDITION

Those familiar with *Iolanthe* will notice that the edition used tonight is in certain important respects different from the standard edition usually performed.

On the first night, two numbers were included that have since been cut. One of them, a song for Stephen, was Dickensian in its social criticism, which unfortunately rings as bitingly true today as when it was written. The other, a recitation for Mountararat, though sometimes thought to have been a song, was never intended to be one. These are performed tonight.

In addition, one of the two surviving numbers from *Thespis*, the original collaboration of Gilbert and Sullivan, proves quite relevant to the second act of *Iolanthe*. You will hear it as a solo for Tollollet, thus evening up the imbalance that would have been created had Mountararat been given a moment in the limelight not balanced by an equivalent one from his fellow MP.

In case you think that Gilbert always knew what he was doing when he shortened his libretti, reflect that he tried to cut "My Object All Sublime" from *The Mikado* on opening night, and was only dissuaded from doing so by Richard Temple, the soloist, who didn't want his chief chance to shine omitted from the production.

The Victorian Lyric Opera Company would like to take this opportunity to thank Matthew Cunitz for orchestrating the additional music used in this performance, and Peter Kline for the additional lyrics and continuity.

ARGUMENT

ACT I. The curtain rises on an Arcadian landscape with the fairies tripping on to tell of their sorrow that Iolanthe has been banished by their Queen for marrying a mortal a quarter of a century before. They cannot understand why she chose to live at the bottom of a stream, and successfully entreat the Queen to summon Iolanthe and forgive her. On her arrival, Iolanthe explains that she has wanted to live near her son, Stephen, who now enters to tell his mother and his "aunts" that he is anxious to marry Phyllis, a Ward of Chancery, but is prevented by the Lord Chancellor. The fairy Queen promises Stephen that if he is ever in need of her help she will give it to him. After Stephen and Phyllis have sung of their love for each other the Peers make their famous entry with "Loudly let the trumpets bray." The Lord Chancellor sends for Phyllis, tells the Peers that he is overcome by her charms and goes on to tell Stephen he still withholds his consent. Stephen in desperation consults his mother, but Phyllis (seeing him with a young woman) assumes he is being unfaithful, in which she is encouraged by the Peers. He thereupon calls on the fairy Queen for help and the first Act ends with her and the fairies telling the Peers that Stephen will go into Parliament and wreak havoc there.

ACT II. Private Willis, on guard at the Palace of Westminster, meditates on the political scene; the two Lords Mountararat and Tolloller (both now engaged to Phyllis) argue and almost come to blows over her, when the Lord Chancellor, restless and disturbed, comes in to sing his famous Nightmare song.

Needless to say, Phyllis and Stephen become reconciled and ask Iolanthe to intercede for them with the Lord Chancellor. She agrees, although knowing that if she goes to him and is recognized as his wife, long believed dead, she will be condemned to death by the fairy Queen.

Her death seems inevitable until all the fairies proclaim that they too intend to marry mortals. But the Lord Chancellor saves the day by altering the fairy Law so "that every fairy shall die who *don't* marry a mortal." The fairy Queen, delighted, proposes to Private Willis, and everyone is happy.

MUSICAL NUMBERS

No.

Overture.....

ACT I

1. "Tripping Hither, Tripping Thither" (Opening Chorus and Soli)..... *Celia, Leila, and Fairies*
2. INVOCATION: "Iolanthe! From Thy Dark Exile" (Soli and Chorus)..... *Queen, Iolanthe,
Celia, Leila, Fairies*
3. "Good Morrow, Good Mother" (Solo and Chorus)..... *Stephon and Fairies*
4. "Fare Thee Well" (Solo and Chorus)..... *Queen and Fairies*
- 4a. "Good Morrow, Good Lover" (Duet)..... *Phyllis and Stephon*
5. "None Shall Part Us From Each Other" (Duet)..... *Phyllis and Stephon*
6. ENTRANCE AND MARCH OF THE PEERS "Loudly Let The Trumpets Blay"
(Chorus, Tenors and Basses)..... *Peers*
7. "The Law Is The True Embodiment" (Song and Chorus)..... *Lord Chancellor and Peers*
8. "My Well-Loved Lord And Guardian Dear" (Trio and Chorus)
Phyllis, Lord Mountararat, Lord Tolloller, Peers
9. "Nay, Tempt Me Not" (Recitative and Chorus)..... *Phyllis and Peers*
10. "Spurn Not The Nobly Born" (Song and Chorus)..... *Lord Tolloller and Peers*
11. "My Lords, It May Not Be" (Recitative and Chorus)
Phyllis, Lord Tolloller, Lord Mountararat, Stephon, Lord Chancellor, Peers
12. "When I Went To The Bars A Very Young Man" (Song)..... *Lord Chancellor*
13. "When Darkly Looms The Day" (Finale of Act I)..... *Ensemble*

ACT II

14. "When All Night Long A Chap Remains" (Song)..... *Private Willis*
15. "Stephon's A Member Of Parliament" (Chorus)..... *Fairies and Peers*
16. "When Britain Really Ruled The Waves" (Song and Chorus)
Lord Mountararat, Fairies, Peers
17. "In Vain To Us You Plead" (Soli and Chorus)
Leila, Celia, Fairies, Lord Mounatararat, Lord Tolloller
18. "Oh, Foolish Fay" (Song and Chorus)..... *Queen and Fairies*
- 18a. "Little Maid of Arctadee" (Song)..... *Lord Tolloller*
19. "Though P'rhaps I May Incur Your Blame" (Quartet)
Phyllis, Lord Tolloller, Lord Mountararat, Private Willis
20. "Love, Unrequited, Robs Me Of My Rest" (Recitative and Song)
Lord Chancellor
21. "He Who Shies At Such A Prize" (Trio)
Lord Tolloller, Lord Mountararat, Lord Chancellor
- 21a. "My Bill Has Now Been Read A Second Time" (Recitative and Song)..... *Stephon*
22. "If We're Weak Enough To Tarry" (Duet)..... *Phyllis and Stephon*
23. "My Lord, A Suppliant At Your Feet" (Recitative and Ballad)..... *Iolanthe*
24. "It May Not Be" (Recitative)..... *Iolanthe, Queen, Lord Chancellor, Fairies*
25. "Soon As We May, Off And Away" (Finale)..... *Ensemble*

IOLANTHE

- of -
the Peer and the Peri

DIALOGUE
COACH
Peter Kline

DIRECTOR
Marion Scodari

MUSIC DIRECTOR
AND CONDUCTOR
Barry Morley

CAST

The Lord Chancellor.....Gordon Brigham
Lord Mountararat.....Jim Felten
Lord Tolloler.....Elwood Zimmerman
Private Willis, of the Grenadier Guards.....Barry Grinnell
Strephon, an Arcadian shepherd.....Daryl Landis
Queen of the Fairies.....Rosalie Sartilhana (Jan. 12, 13 [eve.], 20 [mat.])
Linda Lynch (Jan. 13 [mat.], 19, 20 [eve.])
Iolanthe, a fairy, Strephon's mother.....Lucy Greene
Phyllis, a shepherdess and Ward in Chancery.....Linda Kirk
Celia, a fairy.....Ann Beer (Jan. 12, 13)
Sheryl Ruppert (Jan. 19, 20)
Leila, a fairy.....Shirley Friedman (Jan. 12, 13)
Syril L. Kline (Jan. 19, 20)
Fleta, a fairy.....Kathy Scott
Lord DeBelville.....Charles Sens
Train Bearer.....Victor Hugo Poffas

LADIES OF THE CHORUS, FAIRIES

Ann Beer, Stephanie Brigham, Fran Fleming, Shirley Friedman,
Donna Jaffe, Kate Lawniczak, Syril L. Kline, Edith Livingstone,
Sheryl Ruppert, Rusty Suter

GENTLEMEN OF THE CHORUS, PEERS

John Austen, Barry Grinnell, Warren Houghteling, Jim Hummel,
Robert Jacobson, Lyle Jaffe, Erik Kreil, Kent Woods

ACT I: An Arcadian Landscape - Evening

ACT II: Exterior of Westminster Palace, London - Night

PRODUCTION STAFF

PRODUCER
Tim Briceland-Betts

Stage Manager.....Pam Hodges
Set Design.....Gordon Brigham
Set Construction.....Tim Briceland-Betts, Deb Briceland-Betts, Gordon Brigham,
Stephanie Brigham, Warren Houghteling, Erik Kreil, Donna Jaffe,
Lyle Jaffe, Jonathan Lawniczak, Gina Nowacki, Ed Wiot, Lou Wiot
Technical Director (Rockville Civic Center).....Kim Haug
Lighting Design.....Jonathan Lawniczak
Lighting Board.....Joy Adler
Costume Design.....Lauri Hubbard, Edith Livingstone, Mary Sue Merritt,
Mafion Scodari
Costume Construction.....Ann Beer, Edith Livingstone, Mary Sue Merritt,
Mafion Scodari, Kathy Scott
Make-up Design.....Lori Sullivan
Properties.....Jim Parker
Assistant to the Director.....Lou Wiot
Assistant to the Producer and Set Designer.....Ed Wiot
Rehearsal Pianist.....Judy Gardner
Tickets.....Caroline Hummel
House Manager.....Mary Sue Merritt
Publicity/Public Relations.....Deb Briceland-Betts
Program.....Pam Hodges
Photography.....Deb Briceland-Betts

Ms. Santilhana's gown courtesy of The Washington Savoyards, Ltd.

Illustrations from Victorian Pictorial Borders and Treasury of Victorian Printers' Frames,
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Music stands and lights courtesy of Rockville Musical Theatre.

The Victorian Lyric Opera Company wishes to extend its sincere thanks to Christ Congregational Church, for the use of its rooms for our rehearsals, and to all those who joined our support ranks subsequent to the early deadline for this program. Though your name may not be mentioned here, your efforts on behalf of this production have contributed greatly to its success. We love you!

MEMBERS OF THE ORCHESTRA

VIOLIN

Bonnie Barrows,
Concertmistress
Carolyn Larson
Don Johnson
Maurine Beasley
Winnie Palmer

VIOLA

Amanda Laudwein
Andy Bursten

CELLO

Liz Luck
Sol Feldman

BASS

Dave Ross
Cyndy Elliott

OBOE

Carl Gardner

FLUTE

Pauline Summers
Louise Hill

CLARINET

Gene Sober
Susan Braun

BASSOON

Nancy Switkes

FRENCH HORN

Don Hunter
Lofin Krusberg

TROMBONE

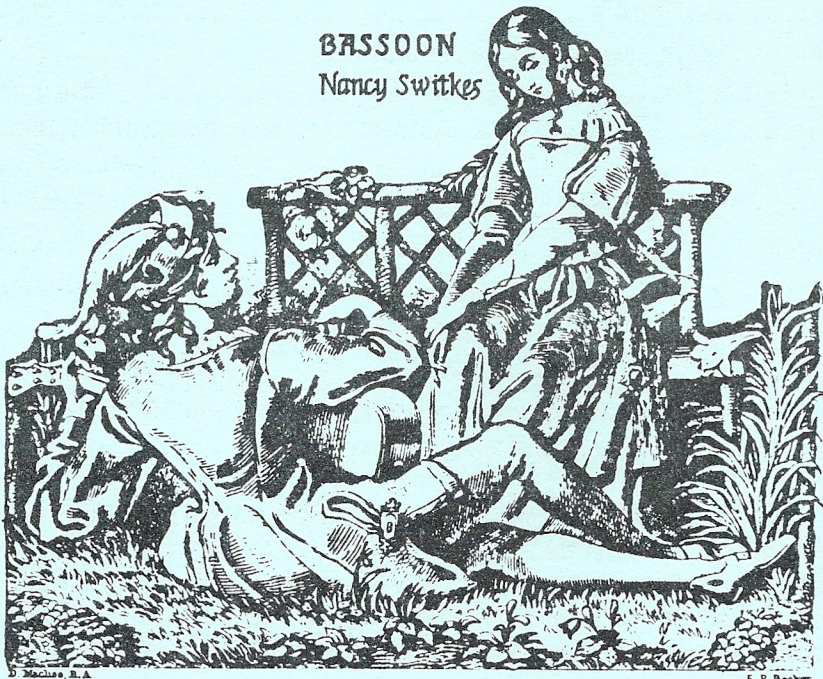
Earl Zastrow

TRUMPET

Tom Gleason
Bernie Rappaport

PERCUSSION

Tom Christy
Bonny Hilditch



F. P. Becker

ABOUT THE CAST

ANN BEER (Celia {Jan. 12, 13}) has logged countless miles and hours journeying from her home in Reston to prepare for her first appearance with VLOC. Though she still may very well pass for 23 ("in the dusk, with the light behind her" -Ed.), Ann's singing career actually goes back far enough to include two productions of *The Pirates of Penzance* (once as Mabel), separated by marriage and the births of three children. She has sung numerous opera roles and in oratoria, choral, and church groups. She studies voice in Reston with June Presswood.

GORDON BRIGHAM (The Lord Chancellor) has a tendency to perform only those roles for which he is least suited. He was Colonel Calverly in *Patience*, despite the fact that the suit didn't fit him and he is a pacifist. He made up for it, however, by falling in love with a member of the chorus, whom he has subsequently married. He took on the role of Giuseppe in *The Gondoliers* because "Giuseppe is just a guy and I am a character actor." Keeping his flair for mordant humor under control, Brigham made Giuseppe more memorable than anyone else has ever made him primarily by losing himself in the part and losing his character in the ensemble. His wife-to-be valiantly taught him the ensemble parts. Now Gordon has undertaken the role of England's highest legal office primarily because he regards himself both as a fugitive from the law and from his own tendency to drown himself in the artistry of his acting. He has worked long and hard to master the second act trills *andante* in 6/8 time, only to find out that they occur in the dialogue only.

JIM FELTEN (Lord Mountararat), a Minnesota native, has performed Shakespeare, Sophocles, Brecht, Beethoven, Brahms, Handel, some political theater, and a lot of G&S roles in Ithaca, Tucson, and the Washington area. Locally he has been seen with VLOC and the Washington Savoyards, most recently as Pooh-Bah in VLOC's 1988 *Mikado*. Jim commits astrophysics at Goddard Space Flight Center but maintains that this private indiscretion should not unfit him for service in Parliament.

SHIRLEY FRIEDMAN (Leila {Jan. 12, 13}) claims to be the mother of a precious baby girl named Lauren, but other members of the cast have laid claim to her so we'll just have to see. Rumor has it that Shirley got this part to encourage her mother, Rosalie, to behave at rehearsals, but it didn't work so we'll just have to see about that, too. She is one of only two members of the cast with the courage to ever even consider asking Producer Tim Briceland-Betts a question. As many VLOC regulars already know, Shirley always wears pajamas under her "street clothes," and, of course, she has the largest shopping bag full of assorted canned goods collections in this area.

LUCY GREENE (Iolanthe) seemed an admirable choice for Iolanthe because she is exactly 17, which is convenient, because Daryl Landis is exactly 25. She can also sing and proved that as the Lady Ella in *Patience*, where she had to prove her excellence with remarkably few notes, and as Casilda in *The Gondoliers*, in which role she discovered for the first time a brittle aloofness and sanctimonious snobbery that she has struggled to put behind her in this present role. In private life, she devotes herself to keeping the Smithsonian Institution able to operate.

BARRY GRINNELL (Private Willis) steps up to the rank of a British soldier, having done service in the galleys as His Distinction Don Alhambra del Bolero. "The moral crisis this role of torturer put me through has brought on guilt that can be expiated only by standing guard all night long in front of Big Ben -- come cold or admiring females." This latest development in the moral regeneration of our admired treasurer comes after he has won laurels and heaped fame upon our opera company by running faster than anyone else in a business suit. Grinnell's greatest moments of hilarity, however, always take place in the presence of balance sheets.

LINDA KIRK (Phyllis) has undertaken the role of Phyllis after developing her own uniquely Freudian analysis of the character. She sees Phyllis as struggling with an inner ambition to be loved by the corridors of power while openly allying herself with the forces of nature in opposition to government. She feels that this is in reality every young girl's desire: namely, to throw as much chaos as possible into the essential masculine order of things represented by legislative forces. She graduates to the demanding soprano role of Phyllis after having brilliantly assayed the demanding role of Gianetta where she had to share the limelight with two other leading ladies. Here she shares the limelight with no one except a baritone insomniac. Linda has often helped VLOC to sound more like an opera company than most GCS companies are able to, and she also writes very nice thank you notes.

SYRIL L. KLINE (Leila {Jan. 19, 20}) takes a strictly syllous approach to her acting. She loves to curl into buttercups and often gets her feet wet in dewdrops. As Tessa in *The Gondoliers*, she specialized in lauding the joys of marriage. She did this while shamelessly flirting with the husband-to-be of her daughter-in-law-to-be simply because he happened to be cast in the role of her husband. This was not a new thing, since she had previously partnered with this same man in *Patience*. In private life, despite the extremely syllous approach to her characterization noted above, Syril is actually a lady of fun, who teaches teachers how to play games in their classes. She also tries to keep Peter Kline in town often enough to be dialogue coach.

DARYL LANDIS (Stréphon) is the founder of a charismatic organization called "Inner Quest." Unfortunately, he lost most of his followers when they discovered his intentions were not spiritual but medical. Currently, we hear that Daryl is hard at work on a possible Broadway musical about canned fish, *Tuna, Tuna, Tuna!*, and a country song about canned meat called "Spam Ain't Ham But I Don't Give A Damn!" We don't care what anyone says, here at VLOC we say "a tenor's a tenor."

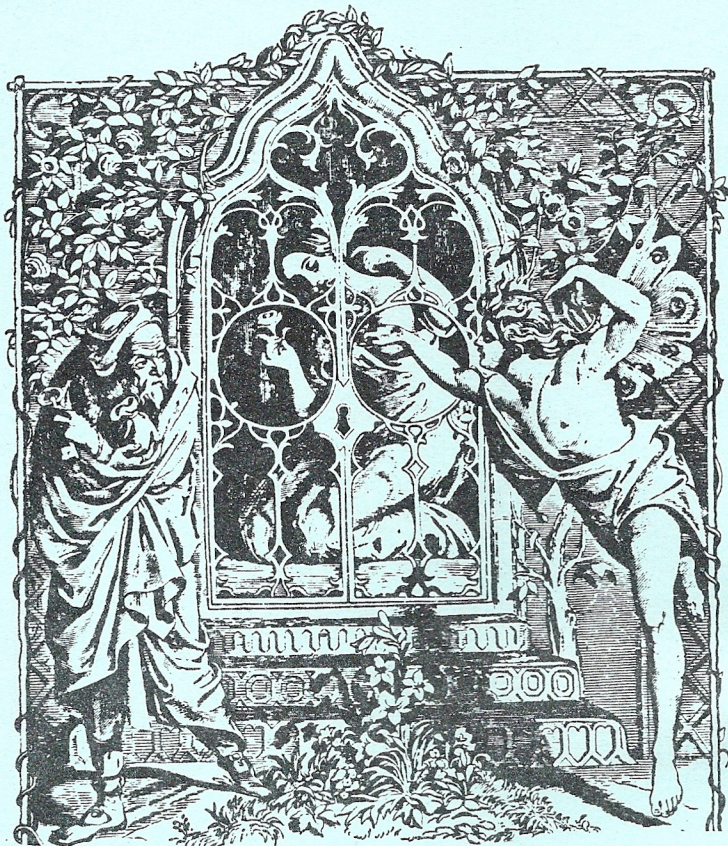
LINDA LYNCH (Queen of the Fairies {Jan.13 [mat.], 19, 20 [eve.]}) is a person of deeply subterranean, but nevertheless cerulean, proclivities. She specializes in queendoms, duchessdoms, and other doms, even though she is obliged to do so while being an unusually patient mother of unusually cute and beautiful children. In her characterization of Lady Jane in *Patience*, she found a purple coloration to the various passions and other conflicting notions, a coloration that brought out values in the past unexplored since it was abortively attempted by Danny Kaye. Woody Allen provided her role model for the Duchess of Plaza-Toro in the early rehearsals, but as her psychic exploration of the role developed she found her own peculiar, inimitable style that is forever preserved on videotape for connoisseurs willing to travel miles to see Katisha's right heel. Thanks to Barry Grinnell, Linda has discovered in the part of the Fairy Queen a deep romantic fervor previously exploited only by Kirsten Flagstad in her performance of Isolde at the Metropolitan Opera. In private Linda sharpens blunt cookie cutters and repairs Christmas tree ornaments that don't work.

ROSALIE SANTILHANO (Queen of the Fairies {Jan. 12, 13 [eve.], 20 [mat.]}) has played just about everything in G&S except the Lord Chancellor, for which she is actually better suited than Gordon Brigham. Never allowing herself to become overconfident artistically, she went to live among the frogs for two weeks in preparation for this part. She found the experience reminiscent of the eighty or so dives she took from a willow tree, trying to understand the psyche of the little bird in *Tit Willow*. Rosalie, in addition to creating more roles for VLOC than space allows us to list, has lent her family (one of whom, under a disguised name, is doubling as one of the fairies). In private life, because of her passion for assaying so many roles, she bakes bread.

CHARLES SENS (Lord De Belville), like the Peer whom he portrays, has tried his hand at many ventures, particularly in theatre. So it is only fitting that he be relieved of duty as foreman of the jury, service in "the Queen's Navee," and his post of the Lord High Everything Else (from sojourns into other G&S productions), and be elevated to the House of Lords for tonight's entertainment.

SHERYL RUPPERT (Celia (Jan. 19, 20)) Studies opera at the Levine School of Music and acting at the Folger Theatre. Some previous "fairy tale" roles include Guenevere in *Camelot*, Gretel in *Hansel and Gretel*, Winifred in *Once Upon A Mattress*, and Cinderella. Clap if you believe in fairies!

ELWOOD ZIMMERMAN (Lord Tolloller) makes his entrance into the House of Lords in his third role with VLOC. In so doing, he shows a marked taste for noble roles, after having played Lt. the Duke of Dunstable in 1988's *Patience*, and Luiz, the drummer boy turned Basatavian monarch in last year's *The Gondoliers*. This is all right with the rest of us, though, since we know that he has plenty of "birth and position," and "blood and behavior for twenty." Mr. Zimmerman is a relative newcomer to the world of GOS, having spent the last 25 years performing in such organizations as the Paul Hill Chorale and the Capitol Baptist Chorale, where he has sung solo roles from Handel's *Messiah* and Verdi's *Requiem*. Did he have any reservations about diving into light opera with such different experience? In the words of Lord Tolloller, "None, whatever."



ABOUT THE PRODUCTION STAFF

TIM BRICELAND-BETTS (Producer) was chosen to be our producer because of one word: results. It doesn't matter what he has to do, whose feelings he has to hurt, whose life he has to destroy -- it's all the same for "straight-ahead" Tim. He has one goal: The Show. "Everything and everyone else walks," says Tim, nicknamed "B-B" for the sting of his put-downs. Miss a rehearsal? Change a design? Raise a cost estimate? Drop out of the show?? "You'll have to kill me first!" says Tim.

JUDY GARDNER (Rehearsal Pianist) has been our rehearsal pianist for some time now, and we consider her "a treasure," "a gem," and a couple of other cloying metaphors. But it has not always been thus. Three years ago, an agent for VLOC discovered Judy sitting quietly at a piano in a dark room, dressed like Joan Crawford, watching old Dick Van Patten commercials, and humming "What's It All About, Alfie?" quietly to herself. This is a hard business, but damn it, sometimes. . . sometimes, it's all worth it.

PAM HODGES (Stage Manager) spent most of her youth in a big, dark room holding a small light and shushing anyone who might happen by. It was therefore inevitable that she grow up to be a stage manager. Pam also did the typesetting for our program from hastily scribbled notes handed to her during rehearsals over the past few weeks. "With all the deciphering I've done lately, I should get a Ph. D. in cryptography!" she once quipped at a rehearsal. Pam's life, however, isn't entirely devoted to stage managing or secretarial work for the Department of the Navy where she is employed. In her spare time she collects and displays cans of vegetables she considers "quaint," and searches for new additions to her ever-increasing assortment of novelty buttons, which at last count numbered over 200 -- enough to nestle inside quite a few nutshells.

PETER KLINE (Dialogue Coach) spent the last five years dressed as a tugboat captain and saying, "I wouldn't pull your ship if it were the last one in the harbor!" to anyone who would listen. His latest projects have been supervising "Holiday Beauty Makeovers" for department store Santas, and recycling fondue sets and other '70s refuse. Most of us have read his latest book on animal husbandry, Proper Care and Grooming of the Beast Within. Peter's favorite expression has always been, "Don't toy with me, Edgar." Seriously, what the devil is a dialogue coach? . . .

BARRY MORLEY (Music Director/Conductor), our conductor, had a past life as an Aztec athlete, as a consequence of which, he lost his heart and had to be reincarnated as a pacifist who hates sports. His hatred of sports has led him to try to replace them with such activities as Nurdleybowl, Brindldorph, Rondoturf, and Hoopadoop, all games of the Gods. Barry, after finding God at Camp Catocin, found a composer for his opera libretti, one of which has been commissioned by VLOC. Barry is fun to rehearse with because he has a droll sense of humor and runs his orchestra according to the principle of Quaker Business Meeting.

MARION SCODARI (Stage Director, Artistic Director, Psychoanalyst, and Benevolent Grandmother) has been wrestling with G&S for many years. She is a noted recording artist, who immortalized the role of Zafra in *Utopia, Ltd* opposite the silken tenor of Barry Morley. Marion is a sharp little lady in a crisis, who can crack the whip when necessary, but her encyclopedic sense of impressarioship has many colorations, which have seen VLOC through 18 major crises and 215 small ones. Her last role on stage with VLOC was Dorcas in *Haddon Hall*, an underappreciated Washington premiere of Sullivan's only opera based on actual historical events and characters. Marion is also the only G&S practitioner to go unacknowledged in Peter Kline's mercifully out-of-print book on G&S. In her own way, Marion has done more to make the G&S aficionado happy than any ten D'Oyly Carte choristers.

"Oh, No!!"

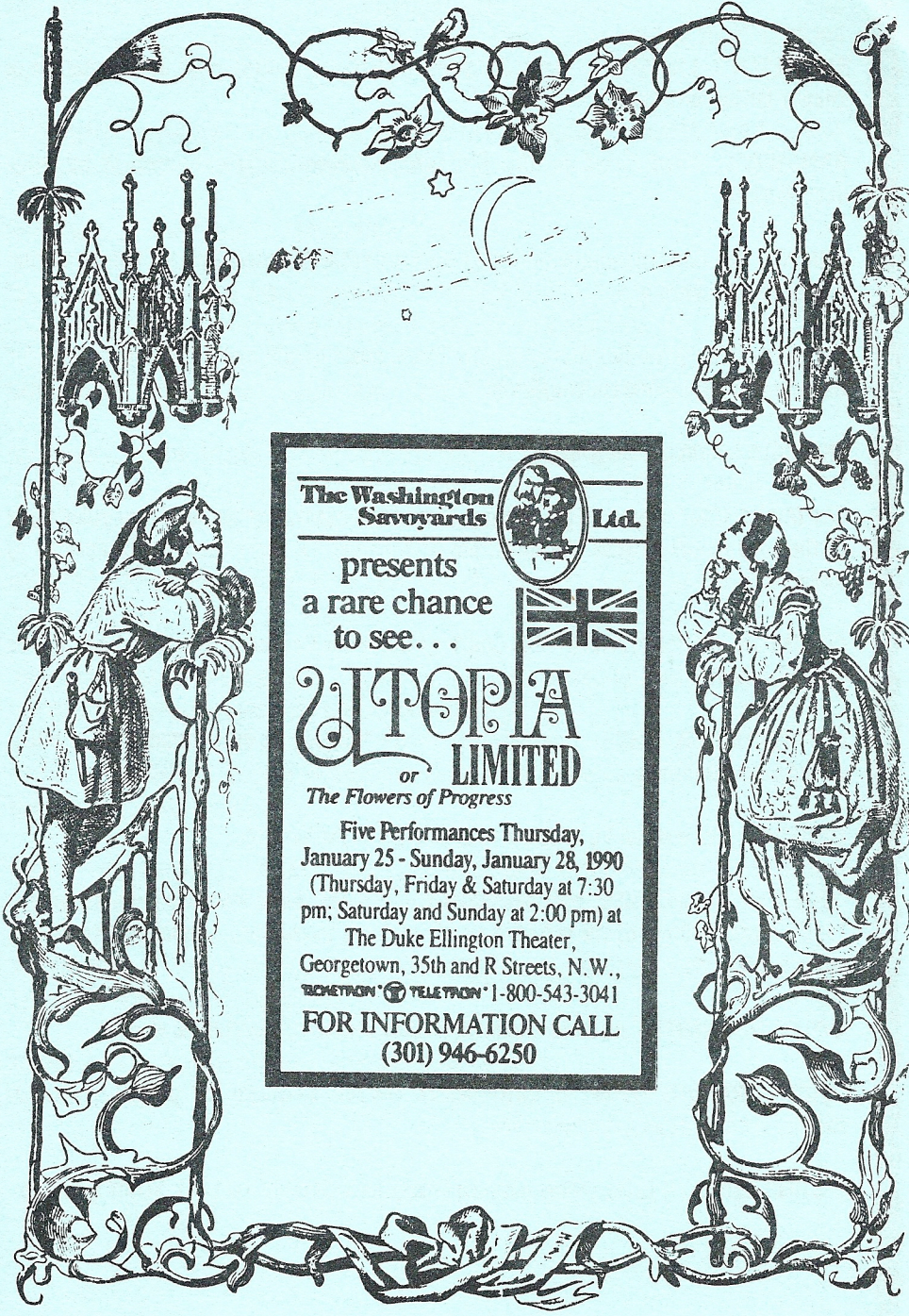


Why is this man upset?

Because he missed the auditions for
the Victorian Lyric Opera Company's
June 1990 production of Gilbert & Sullivan's
The Pirates of Penzance.

DON'T MISS OUT!!

Auditions will be held at Christ Congregational Church, 9525 Colesville Road, Silver Spring, MD, on Friday, February 2nd from 7pm to 10pm and on Sunday, February 4th from 2pm to 6pm. Callbacks will be Monday, February 5th from 7pm to 10pm. Please call Caroline Hummel at 445-0020 for more information.



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GLOSSARY

ANDERSEN'S LIBRARY. Hans Christian Andersen. Danish poet and writer, best known for his fairy tales.

BANBURY'S. Small baked pastries filled with mincemeat, originally made at Banbury in Oxfordshire.

BARING. The London banking house of Baring Brothers, founded by Sir Francis Baring in the late 18th century.

BOMBAZINE. A twilled fabric, usually black, made of silk and worsted and used for the gowns worn by law court officials.

CANAILLE. Rabble or riff-raff.

CAPTAIN SHAW. Captain Eyre Massey Shaw (1830-1908) was the highly popular Chief of the London Fire Brigade. An inveterate first-nighter, he was present at the opening of "Iolanthe."

COMMON COUNCILMEN. The Court of Common Council is the civic body of the City of London.

CONTRADICENTE (LAT). Contradicting. With "nobody at all contradicente" a bill is carried without dissent.

DIVISION. The method by which a vote is taken in Parliament.

"DOES YOUR MOTHER KNOW YOU'RE . . ." The word bitten off by Phyllis is "out." A catch-phrase of the period; a retort implying incredulity, especially of some very ingenious remark.

DOLCE FAR NIENTE. An Italian term signifying a state of pleasurable idleness.

EQUITY DRAUGHTSMAN. In jurisprudence, the rule of equity law prevail in cases of conflict with the rules of common law.

FESTINALENTE. A Latin phrase meaning "make hast slowly," i.e. Look before you leap.



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D. Machse, R. A.

F. P. Becker.