

THE JERSEY GILBERT AND SULLIVAN SOCIETY

# IOLANTHE

(or The Peer and the Peri)

24-28 MAY 2016

Director: Jason Loveless  
Musical Director: Annette Blanchet



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**JASON LOVELESS**  
**DIRECTOR AND CHOREOGRAPHER**

Jason has been dancing since the age of three and studied in Bournemouth and at Bush Davies School of Theatre Arts in West Sussex. Having moved to Jersey at the age of 14, Jason's first professional job was at Swanson's Hotel where he learnt all about 'the business'. Jason's professional career included TV work, cruise ships, tours and pantomimes. Jason eventually moved into stage management and worked in various theatres in Scotland including stage managing venues for the Edinburgh Festival. Returning to Jersey and as well as working for the NSPCC, Jason found time to direct and choreograph many school productions for Grand Vaux School and JCG Prep as well as teaching for the First Tower School of Dancing and the Helen O'Grady Drama Academy.



Married with two children, Jason currently works for Les Amis, supporting adults with learning disabilities. Having worked for the first time with the Society last year as the choreographer, he was very happy to be asked to direct this year's performance and has had great fun with the cast and chorus.

**ANNETTE BLANCHET**  
**MUSICAL DIRECTOR**

Annette joined the Jersey Gilbert and Sullivan Society in 1993, having previously sung with the Angus Gilbert and Sullivan Society and Dundee University Operatic Society. Since then she has been a regular participant in their productions, initially singing on stage in the chorus or waving her baton as Chorus Mistress, but more recently as Musical Director, a role she enjoys immensely. Annette also conducts Les Conteurs Singers, who last year celebrated their 40th anniversary, and has been known to sing the odd quartet with friends Nicola, Richard and Will. During the day she can be found at the Jersey Evening Post where she works as Finance Manager. Annette is also a member and Past President of Rotary Club de la Manche.



*The Susceptible Chancellor*

# Musical Numbers

## Overture

### Act I

- |    |   |                                     |
|----|---|-------------------------------------|
| 1  | Opening Chorus of Fairies, Soli (Celia and Leila)   | Tripping hither, tripping thither   |
| 2  | Invocation (Queen, Iolanthe, Celia, Leila and Chorus of Fairies)  | Iolanthe from thy dark exile        |
| 3  | Solo (Strephon and Chorus of Fairies)   | Good morrow, good mother            |
| 4  | Solo (Queen and Chorus of Fairies)  | Fare thee well, attractive stranger |
| 4a | Soli (Phyllis and Strephon)   | Good morrow, good lover             |
| 5  | Duet (Phyllis and Strephon)   | None shall part us                  |
| 6  | Entrance and March of Peers (Tenors and Basses)   | Loudly let the trumpet bray         |
| 6a | Entrance of Lord Chancellor   |                                     |
| 7  | Song (Lord Chancellor and Peers)  | The Law is the true embodiment      |
| 8  | Trio and Chorus of Peers (Phyllis, Lord Tolloller and Lord Mountarat)   | My well-loved Lord                  |
| 9  | Recitative (Phyllis)  | Nay, tempt me not                   |
| 10 | Chorus of Peers and Song (Lord Tolloller)   | Spurn not the nobly born            |
| 11 | Ensemble (Phyllis, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor and Chorus of Peers)   | My Lords, it may not be             |
| 12 | Song (Lord Chancellor)  | When I went to the Bar              |
| 13 | Finale, Act I (Phyllis, Iolanthe, Queen, Leila, Celia, Strephon, Lord Tolloller, Lord Mountarat, Lord Chancellor and Chorus of Fairies and Peers) | When darkly looms the day           |



*Spurn not the nobly born*

### Act II

- |    |   |                                     |
|----|---|-------------------------------------|
| 1  | Song (Sentry)   | When all night long a chap remains  |
| 2  | Chorus of Fairies and Peers   | Strephon's a Member of Parliament   |
| 3  | Song (Lord Mountarat and Chorus)  | When Britain really ruled the waves |
| 4  | Duet (Leila, Celia with Chorus of Fairies, Lord Mountarat and Lord Tolloller)   | In vain to us you plead             |
| 5  | Song (Queen with Chorus of Fairies)   | Oh, foolish fay                     |
| 6  | Quartet (Phyllis, Lord Tolloller, Lord Mountarat and Sentry)  | Tho' p'raps I may incur your blame  |
| 7  | Recitative and Song (Lord Chancellor)   | Love unrequited robs me of my rest  |
| 8  | Trio (Lord Mountarat, Lord Tolloller and Lord Chancellor)   |                                     |
| 9  | Duet (Phyllis and Strephon)   | If you go in you're sure to win     |
| 10 | Recitative and Ballad (Iolanthe)  | If we're weak enough to tarry       |
| 11 | Recitative (Iolanthe, Queen, Lord Chancellor and Fairies)   | My Lord, a suppliant at your feet   |
| 12 | Finale (Phyllis, Iolanthe, Queen, Leila, Celia Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor and Chorus of Fairies and Peers) | It may not be                       |
|    |   | Soon as we may, off and away        |



*Oh, foolish fay*

## Dramatis Personæ

The Lord Chancellor

Earl of Mountararat

Earl Tolloller

Private Willis (of the Grenadier Guards)

Strephon (an Arcadian Shepherd)

Queen of the Fairies

Iolanthe (a Fairy, Strephon's Mother)

Fairies

Celia

Leila

Fleta

Phyllis (an Arcadian Shepherdess and Ward in Chancery)

John Shield

Michael Blackie

Richard Joynt

Mark Bond

William Millow

Maria Stegenwalner

Nicola Austin

Jess Le Marquand

Naomi Buckfield

Gill Labey

Kelly Watson

### Chorus of Fairies

Michele Brignall  
Sue Chipperfield  
Rosemarie Courval  
Judy Dingle  
Jennifer Ellenger  
Simone Garton  
Elaine Heuston  
Rosemarie Langlois  
Lucy Marsh-Smith  
Anne-Marie Neale  
Anne Platts  
Emily Snell  
Regina Thomsen  
Iris Whorral

### Chorus of Dukes, Marquises, Earls, Viscounts and Barons

Graham Austin  
Brian Arnold  
Mark Brignall  
Clive De La Cour  
Stephen Higginson  
Frank Le Quesne  
Sebastian McNeilly  
Harry McRandle  
Mike Oldham  
Peter Routier  
David Taylor  
Peter Winn

### Pit singers

Simon Appleby  
Gordon Brown  
Ian Dove  
David Frank  
Stefan Gough  
Mike Halsey  
Dominic Wilson

### Fairy Children

Erin Gouge  
Estelle Joynt  
Lila Loveless  
Naomi Oury  
Grace Voisin



*When Wellington thrashed Bonaparte*



## **Private Willis Writes Home**

25th November 1882

Dear Ma and Pa,

Well! Their Lordships have returned. You'll remember that in my last I told you how I was on sentry go outside Their Lordship's House when all of a sudden it come upon me that I was guarding an empty building. They'd all gone off somewhere without so much as a "by your leave".

Now, as you know, your Son ain't afraid of no-one and has a tongue in his head. And some of Their Lordships ain't too bad. They talk funny like they had just put a bagful of victorias in their mouth, but they is civil and between you and me I gets on with them better than them what's in what they call The Other Place – stuck up lot if you asks me, but don't get me started. Anyways, one of these Lords come up to me and starts passing the time of day. They ain't supposed to do so, of course, and I'd be on a charge if my Sarge found out, but they knows that and never talks to me if he's around. Any road, this Lord is talking to me and I says to him, all bold like, "Where was Your Lordships the other day?" And he says, "We went to our Kay, dear". Bit familiar, I says to myself, but that's how these peers talk to each other and I suppose it's difficult to get out of the habit. Any rates, it seems they all went down to the country. Seeing as how most of them live there any way, you'd think they'd know how to dress. But no, they went dressed in all their finery, robes, coronets, the lot. Even the Lord Chancellor went. And do you know for why? For a girl, that's for why.

This Lord Chancellor, he's in charge of all these girls. They call them "Wards of Chancery" and he looks after them all. Well, there's one of them called Phyllis and all the Lords have fallen head over ears in love with her. It's my belief that even the Lord Chancellor has his eye on her. He might be passed what you call the first flush, but I seen a definite twinkle in his eye. So there's all these Lords a-leaping around her cottage hoping she'll choose one of them and the Lord Chancellor will give his consent, when she puts a spanner in the works by refusing the lot of them. Turns out she's got this shepherd called, if you please, Strephon. I asks you, "Strephon"!

Well, the Lord Chancellor ain't having that and sends young Strephon packing. And it's at this point that it all gets a bit confusing, but as I understand it, Strephon goes and complains to his Mother, who's called Iolanthe (don't ask me where they gets these names from), how unfair it all is. Trouble is, his Mother is one of those birds what never seems to get any older and whilst young Strephon is pouring out his soul, two of the Lords sees them and thinks he's playing fast and loose with Phyllis and they tell Phyllis and Phyllis accuses Strephon and Strephon tells everyone that the lady he was talking to was his Mother and no-one believes him, but just laughs at him, and the Lord Chancellor comes to find out what all the row is about and, all in all, it's a fine old rumpus. Phyllis tells Strephon that it's all over between them and says that she is going to marry one of the Lords. This is all too much for Strephon and he calls out to someone called "Mighty Protectress" and, whoosh, she just appears – a sort of Oliver Cromwell, only female – just like that, bringing with her a whole party of females and it turns out, and before you say anything I ain't touched a drop, I say it turns out that they is all Fairies and the Mighty Protectress is their Queen. This is one in the eye for the Lord Chancellor, who up to then thought he was the King Pin and he gets a bit shirty and tells the Queen that she and her brood aren't wanted and had better clear off. This wasn't clever because the Queen then gets in a right two and eight and tells the Lord Chancellor he'd better mind his manners and in any case she has just decided to reform the House of Lords by putting Strephon into Parliament. Well, if there was a rumpus before, you can imagine how this went down. And then they all decide to come up to London.



*If you ever had any thoughts that Fairies was dainty creatures what spend their time swinging on cobwebs and diving into dewdrops when they ain't dancing around fairy rings, you should come up to Westminster. I don't know about fairy rings, but they're certainly running rings round the poor peers. Strephon only has to mention a Bill and, lo and behold, it becomes law. Their Lordships are fed up and the poor Lord Chancellor hasn't had a wink of sleep any night since they all returned. The two noble Lords what was engaged to Phyllis, and aren't any longer, tell the L.C. he should persevere and may be he'll win Phyllis' heart.*

*But I'll tell you something. I occupys my time on sentry go and exercises my brain and I've come up with a theory that might astonish you. It is my belief that there's larks going on. I've been watching these Fairies and I've been watching Their Lordships and what I say is there's goings on. And not only amongst the ranks neither. I've noticed that Fairy Queen and I reckon she's noticed me and it's fair put the wind up me. If you asks me, strange things is about to happen. This place has taken on a strange atmosphere. The air is charged with amatory numbers – I got that line from young Grenadier Wells whose Uncle has some sort of magic shop over in the City. If you asks me it's to do with all these new-fangled electricity machines what's springing up, even in theatres, and who knows what the future holds.*

*Well, Ma and Pa, it's time for me to go back on sentry go, so I hope that this finds you as it leaves me.*

*Your Loving Son,  
Albert Willis.*



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### **John Shield**

This is not the first time John has donned the robes of the Lord Chancellor, but he hopes to remember all the words this time and in the right order. As an enthusiast for reasonably traditional Gilbert and Sullivan, he is very much enjoying the refreshing and relevant innovations in Jason's production.



### **Michael Blackie**

Michael's first venture into performing was at school in *Iolanthe* as a member of the Chorus of Fairies. He is pleased to have graduated to 'trouser' roles and has taken Principal roles in all the Gilbert and Sullivan operas, as well as organising a number of the Society's concerts. A member of Holy Trinity Church Choir, he is also a member of the Jersey Green Room Club, the Jersey Amateur Dramatic Club and has performed with the Samarès Players. His most recent role was as Philip in *Relatively Speaking*, the swan song of Jack Higgins Productions earlier this year. He is in his second term as Chairman of the Society.



### **Richard Joynt**

Richard has been a regular performer with the Society since 2011, playing lead tenor role of Marco in *The Gondoliers* (2011), Colonel Fairfax in *The Yeomen of the Guard* (2012), Dick Dauntless in *Ruddigore* (2014) and last year as The Defendant in *Trial by Jury* and Ralph Rackstraw in *H.M.S. Pinafore*. He has contributed to various concerts and private performances that the Society has staged. He also performs for an operatic group in Jersey, in support of the Jersey Vocal Trust, of which he is the Honorary Treasurer. Mostly these concerts are staged in Jersey, but in 2014 an evening of opera and operetta was performed in the Island Hall in Sark. Richard is married to Sharon and they have two children, Alex and Estelle (who, having been one of Sir Joseph's cousins last year, is delighted to be a Fairy this year).



### **Mark Bond**

Music has always been a part of Mark's life, learning the piano at five years old and singing all the way through his school life in choirs and stage productions. After five years in a rock band in home-town Torquay, he acted with local Amateur Operatic groups. For the last twenty-five years, Mark's focus has been on Church music, both classical and contemporary; also, he is an organist. On arriving in Jersey 13 years ago as Rector of St. Brelade, Mark was encouraged to take the part of the Pirate King in *The Pirates of Penzance* (he has since played the Sergeant of Police) and has performed with the Society ever since, playing the Carpenter in *H.M.S. Pinafore*, Sir Roderic Murgatroyd in *Ruddigore* (twice), Lord Mountararat in *Iolanthe*, Pish Tush in *The Mikado*, Colonel Calverley in *Patience* and Wilfred Shadbolt, the gaoler, in *The Yeomen of the Guard*.



### **William Millow**

Will joined the Jersey Gilbert and Sullivan Society in 2005 and has been in every production since then. He has played a number of roles in the Society's productions, including Ko-Ko in *The Mikado*; Giuseppe in *The Gondoliers*; and Jack Point in *The Yeomen of the Guard*. He also sings with the Jersey Festival Choir and Polyphonie and over the last couple of years has enjoyed participating in the *Flavour of Opera* concerts performed in aid of the Jersey Vocal Trust. He takes singing lessons from Gitte-Maj Donoghue and is a regular competitor in the vocal classes of the Jersey Eisteddfod.



### **Maria Stegenwalner**

I am delighted to be back in the G+S fold. The Fairy Queen is one of the fruitiest roles that Sullivan put to music - based on Wagner's Valkyries - although I couldn't persuade our director that I needed a winged helmet and shiny breastplate. Recently I have enjoyed playing Lady Blanche, in a concert version of *Princess Ida*, and was the evil Queen in *Snow White* in the JGRC's pantomime. Since directing *Patience* in 2010, I have lead a relatively quiet theatrical life, although I am enjoying a musical renaissance in the form of a fabulous group with whom I sing: Acapella Jersey.





### **Nicola Austin**

Nicola is now a familiar face to G&S audiences; her first show with the society was *Iolanthe* in 2007, and since then has played Constance (*The Sorcerer*), Lady Angela (*Patience*), Tessa (*The Gondoliers*), Phoebe (*The Yeomen of the Guard*), Edith (*The Pirates of Penzance*), Mad Margaret (*Ruddigore*), Little Buttercup (*H.M.S. Pinafore*) and Counsel (*Trial by Jury*). She has also performed with other societies, most notably taking the roles of Kate in *Kiss me Kate* and The Beggar Woman in *Sweeney Todd*. Nicola is currently trying to accept that she has reached the age of playing mothers rather than daughters, which started in *Dad's Army* in 2014 when she played Mrs Pike, and continues in this production, although a fairy mother is better for her ego!



### **Jess Le Marquand**

As a student, Jess played the flute and performed in the Jersey Youth Wind Band before moving to England for studies. Since returning to the Island, Jess discovered enjoyment in singing. She became a member of the Gilbert and Sullivan society in 2011 and appeared as Vittoria in *The Gondoliers*. She has also performed in *Ruddigore* (2014) and *H.M.S. Pinafore* (2015). Jess also sings with Les Conteurs Choir and enjoys performing in concerts throughout the year.



### **Naomi Buckfield**

Naomi was born and raised in Jersey and has had a passion for music since childhood. She began learning the violin at the age of seven, and graduated in 2010 with a BA (Hons) in Music from the University of Chichester. She regularly plays the violin in both the Jersey Symphony and Jersey Chamber Orchestras and sings with the Jersey People's Choir and the Parish of St. Helier Church Choir. Naomi's first experience with the Jersey Gilbert and Sullivan Society was in the orchestra of the 2006 performance of *Ruddigore*. She has since been involved in 2007's *Iolanthe*, 2014's *Ruddigore* and 2015's *Trial by Jury* and *H.M.S. Pinafore*. This year, Naomi has emerged from the orchestra pit onto the stage.



### **Gill Labey**

My first experience of performing Gilbert and Sullivan was playing Celia in *Iolanthe* with the St Mark's Players aged 14. Then, around the same age, a bridesmaid in De La Salle College's production of *Trial by Jury* at the Opera House. Since then I have enjoyed performing in local amateur shows for the JADC and JGRC such as *Carousel*, *West Side Story*, *Oklahoma*, *Chicago* and *The Boy Friend* and many St. Martin's Music Society shows at the Jersey Opera House and Jersey Arts Centre. This is my third year performing with the Society.



### **Kelly Watson**

Kelly moved to Jersey in 2006 and has sung in several choirs in the Island since her arrival, including Cantique, Polyphonie, Voices and Eight. She has had singing lessons since the age of 11 and has competed both nationally and internationally. Kelly is presently studying with Jane Highfield (former Professor of Singing at the Royal Academy of Music and Guildhall School of Music) and is concentrating on expanding her repertoire as a soloist, particularly in the genre of Opera. This is Kelly's third role with the Jersey Gilbert and Sullivan Society. In 2014 she was Rose Maybud in the Society's production of *Ruddigore*, and last year was Josephine in *H.M.S. Pinafore*.



# Ladies and Gentlemen of the Orchestra

<b>Violin</b>	Pat Woodsford Julie Riley Val Brookland Pauline Snarey
<b>Viola</b>	Verity Le Brun
<b>Cello</b>	Graham Boxall Liz Morin
<b>Double Bass</b>	Hugh Morshead
<b>Oboe</b>	James Poingdestre
<b>Clarinet</b>	Mim Poingdestre Laura Poingdestre
<b>Flute</b>	Helen Poingdestre Andrew Goodyear
<b>Bassoon</b>	Nick Hubbard
<b>Trumpet</b>	Julien Smyth Natasha Ronayne
<b>Trombone</b>	Wendy Buckley
<b>Horn</b>	Lydia Higginson
<b>Percussion</b>	Michelle Bichard
<b>Keyboard</b>	Grace Garnier



*I'll be a countess, shall I not?*

## Grace Garnier – Repetiteur

Grace has been a keen pianist since the age of six, first learning the piano in Jersey with Timothy De Quetteville. At the age of 13 she was selected to take a place at the prestigious Chetham's School of Music in Manchester to further her studies under the tutelage of Mr. John Gough. Since returning home to Jersey in September 2013, Grace has been focused on accompaniment, winning the Florence Le Cornu Memorial Salver for Outstanding Accompaniment in the 2013 Jersey Eisteddfod. Grace is in her second year as the Society's accompanist and is aiming to take a degree in Teaching at Primary School level where she would like to use her musical knowledge and experience to help inspire a new generation of young musicians.



## The Production Team

Director and Choreographer	Jason Loveless
Musical Director	Annette Blanchet
Accompanist	Grace Garnier
Stage Manager	Alastair Walkinshaw
Deputy Stage Manager	Andrew Wotton
Set constructed by	Peter Winn, Andrew Jelley
Lighting design	Mike Wynes
Lighting Operator	Mike Wynes
Sound	Jersey Opera House
Continuity	Jackie Coutanche
Publicity and Programme Design	Michelle Parker
Make-up for the Chorus	Jane Fox
Wardrobe for the Peers, Stephon and Phyllis	Berenice Costumes ( <a href="http://www.berenicecostumes.co.uk">www.berenicecostumes.co.uk</a> )
Wardrobe for Fairies	Anne-Marie Neale, Sue Chipperfield, Rosemary Langlois, Jess Le Marquand
Photography	Vic Tucker

## Our Thanks

The Director, entire Company and the Society would like to thank the following for their invaluable and much appreciated assistance in bringing this production to you: The Jersey Opera House, the Jersey Evening Post, BBC Radio Jersey, Vauxhall Baptist Church, the Jersey College for Girls Preparatory School ... and Anne Crossland for her valued and very kind sponsorship.

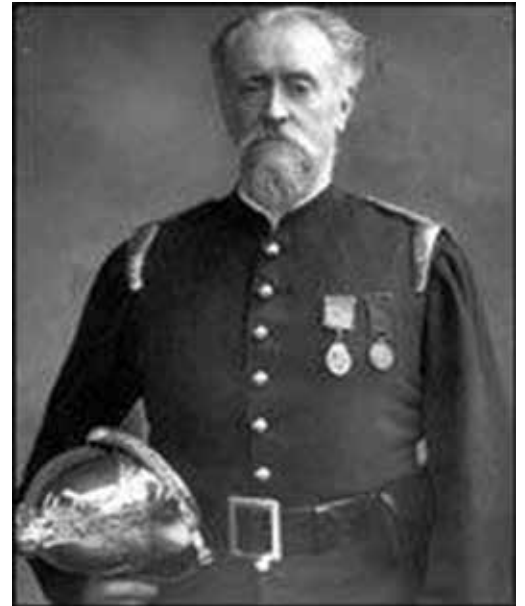
## Captain Shaw

In Act II, the Fairy Queen imagines herself addressing Captain Shaw and doubts if even his “*brigade with cold cascade*” could quench her great love for Private Willis.

Eyre Massey Shaw (1828 – 1908) was chosen to be the first Superintendent of the Metropolitan Fire Brigade established following an Act of Parliament. It was an imaginative appointment as Shaw proved to be an extremely capable, inventive and excellent chief of what became the London Fire Brigade.

On the Opening Night of *Iolanthe*, Shaw was in the Stalls of the Savoy Theatre, invited, one assumes, by design.

Knowing of his presence, Alice Barnett, an impressively large lady of six feet, playing the Fairy Queen, dressed in Wagnerian helmet and breast-plate, advanced to the front of the stage at the appropriate moment in her song and aimed her query directly at the astonished Captain Shaw. It is reported that at the end of the song he stood and took a bow.



## Fairy lights

The Savoy Theatre, London, was the first public building in the world to be lit entirely by electricity. Richard D'Oyly Carte had built the theatre which had opened in 1881 with a new production of *Patience*. Carte equipped the Principal Fairies with miniature lights for the opening night of *Iolanthe* on 25 November 1882. Such lights have been known as ‘fairy lights’ ever since.





## **GLOSSARY Act I.**

**Peri:** A fairy (from Persian mythology).

**Arcadia/Arcady/Arcadee:** A mountainous area in central Peloponnesus regarded by the ancient Greeks as the ideal region of rural contentment and pastoral simplicity.

**Ward in Chancery/Ward of Court:** A minor under the guardianship of the Court of Chancery, now one of the divisions of the High Court, which has traditionally dealt with cases involving the wardship of minors.

**Crumpled Bands:** Strips of white cloth worn at the neck by clergymen and lawyers, but not, normally, by ushers.

**Bombazine:** The black material of which legal gowns are made.

**“I’ve a borough or two at my disposal”:** “Pocket-boroughs” in times past where wealthy and influential individuals would have no difficulty in getting their nominated candidate elected.

**Contempt of Court:** Disobedience of the rules, orders or process of a court, or gross disrespect to the judge or officials. The court has power to punish any such offences.

**Arrest of Judgment:** An unsuccessful defendant might move that the judgment for the plaintiff be arrested or withheld, in spite of a verdict having been given, on the ground that there had been some substantial miscarriage of justice.

**Woolsack:** The seat formerly of the Lord Chancellor in the House of Lords, now of the Lord Speaker, being a large square couch stuffed with wool, without back or arms, and covered with red cloth.

**Bar of this House:** A barrier to be found in both Houses of Parliament marking a space near the door where non-members may be admitted for business purposes.

**Tabors:** Small drums.

**Belgrave Square:** One of the grandest squares in London.

**Seven Dials:** In the Nineteenth Century, a slum area notorious for squalor and crime.

**Blue blood:** Aristocratic descent.

**“Not evidence”:** A reference to the rules of evidence of the English Law which do not allow certain evidence likely to be of an unsatisfactory character, e.g. hearsay evidence, to be given.

**Affidavit:** A statement in writing and sworn on oath sworn, which may be used as evidence in court.

**Throw dust in a juryman’s eyes:** Mislead the jury.

**Exchequer, Queen’s Bench, Court of Pleas and Divorce:** The first three of these courts were very old. The Queen’s (or King’s) Bench was so called because the monarch himself originally sat in this Court which heard cases in which the Crown was a party.

**When tempests wreck thy bark:** A bark is a small ship or boat, thus ‘when you are in trouble’.

**Dolce far niente:** (Italian) The luxury of complete idleness.

**Festina lente:** Literally “Hasten slowly”. Do not jump to conclusions.

**Moistened my clay:** Here clay refers to the flesh, so to moisten one’s clay means to drink.

**Pipe our eye:** Weep, cry.

**Swain:** An archaic word for a shepherd or rustic fellow.

**Taradiddle, Tol-lol-lay:** A taradiddle is a lie or fib, Tol-lol is a slang word for “rather good”.

**Repente:** A Latin or Italian word meaning suddenly or unexpectedly.

**Contradicente:** From the Latin for contradicting.

**Badinage:** Light, trifling talk, banter.

**Vagary:** Whimsical or extravagant notion.

**Quandary:** A state of perplexity, difficult situation, dilemma.

**Andersen’s Library:** A reference to Hans Christian Andersen (1805-1875).

**Grouse and salmon season:** The periods when grouse may be shot and salmon caught, regulated by Acts of Parliament.

**Friday nights:** Both Houses of Parliament sit and rise early on a Friday. They do not sit Saturdays.

**Marriage with deceased wife’s sister:** A bill to this effect was brought in almost every year and passed by the House of Commons and thrown out by the House of Lords. It was the stock subject for difference of opinion. But the Act was finally passed in 1907.

**Competitive Examination:** The main means of recruitment into the Civil Service.

**Canaille:** Rabble or riff-raff.

**‘Οί πολλοί:** (hoi polloi) Greek for plebs.

## **Our Future Productions**

**Concert at Ebenezer Methodist Church — Saturday 2nd July 2016**

**Concert (venue to be announced) — Sunday 30th October 2016**

***The Mikado* at the Jersey Opera House — 23rd to 27th May 2017**

**(Details of the date of the auditions will be posted on the Society’s website:  
[www.jersey-gilbert-and-sullivan-society.org](http://www.jersey-gilbert-and-sullivan-society.org) once it has been agreed with the Director)**

## **GLOSSARY Act II.**

**Pretty kettle of fish:** An awkward state of affairs, mess or muddle.

**Parliamentary Pickford:** Pickford's was (and is) a haulage firm whose slogan was "we carry everything".

**Bays:** Laurel wreaths, given to victorious heroes.

**British Representative Peer:** Until 1922, when the Irish Free State was established, twenty-eight Irish peers were elected for life to sit in the House of Lords as representatives of the entire Irish peerage. Sixteen Scottish peers were similarly elected by their fellow peers until 1963.

**Ovidius Naso:** The Roman poet, Ovid, (43 BC - 17 AD), nicknamed "Naso" because of his big nose.

**Ticking:** Closely woven cloth used to contain feathers, etc., in a mattress or pillow.

**Bathing machine:** Changing-room on wheels which could be towed into the sea so one could get into the water without being seen in one's bathing costume.

**Sloane Square and South Kensington Stations:** Adjacent stations on the District, Circle and Piccadilly lines of the London Underground.

**Four-wheeler:** A four wheeled hackney carriage (cab).

**Ties pay the dealer:** In card games such as pontoon or blackjack, a player loses if he has a lower or equal hand to (i.e. ties with) the dealer.

**Gold clocks:** Gold figured work on the side of the hosiery.

**Banburys:** Banbury cakes which have a filling of currants and spice encased in pastry, named after the Oxfordshire town.

**Rothschild and Baring:** Two major banking houses in Victorian Britain.

**Ancient saw:** Old saying or maxim.

**Maravedi:** A small Spanish copper coin.

**Does your mother know:** "Does your Mother know you're out?" A jeering remark, usually addressed in those days to a presumptuous youth or to a silly simpleton.

**Equity draughtsman:** A self-conferred title frequently assumed by Junior Counsel practising in the Chancery Division.

**Two strings go to every bow... grief 'twill bring if you've two beaux to every string:** A pun on the phrase 'to have two strings to your bow,' meaning to be prepared for emergencies (when you resort to your second string), and the French word 'beaux,' meaning admirers, whom one may have 'on a string'.

**This Glossary is based on one provided by The Gilbert and Sullivan Archive (<http://diamond.boisestate.edu/gas>) to which the Society extends it gratitude.**



## Previous Productions

### At the Lido de France

1982 Ruddigore  
1983 The Mikado  
1984 The Pirates of Penzance  
1985 Iolanthe

### At the Jersey Opera House

1986 The Gondoliers  
1987 Trial by Jury / H.M.S. Pinafore  
Mr. Gilbert and Mr. Sullivan  
1988 The Yeomen of the Guard  
1989 Patience  
1990 The Mikado  
1991 The Sorcerer  
1992 The Pirates of Penzance  
1993 The Gondoliers  
1994 Ruddigore  
1995 Iolanthe  
1996 H. M. S. Pinafore  
2001 The Mikado  
2002 The Yeomen of the Guard  
2003 The Gondoliers  
2004 The Pirates of Penzance  
2005 H. M. S. Pinafore  
2006 Ruddigore

2007 Iolanthe  
2008 The Sorcerer  
2009 The Mikado  
2010 Patience  
2011 The Gondoliers  
2012 The Yeomen of the Guard  
2013 The Pirates of Penzance  
2014 Ruddigore  
2015 Trial By Jury / H.M.S. Pinafore

### At the Jersey Arts Centre

1991 Cox and Box (Sullivan and  
F. C. Burnand)  
1992 Trial by Jury  
1993 Princess Ida (Concert version)  
1998 Patience  
1999 The Grand Duke  
2000 Concert with The New Savoyards  
2001 Concert version of Utopia Limited

### At The Old Magistrate's Court

1997 Trial by Jury

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