

RODGERS AND HAMMERSTEIN'S
Carousel



DRAMATURGY PACKET COMPILED BY ANNA FROST

presents

RODGERS AND HAMMERSTEIN'S

Carousel

Music by
RICHARD RODGERS

Book and Lyrics by
OSCAR HAMMERSTEIN II

Based on the play "Liliom" by FERENC MOLNAR *as adapted by* BENJAMIN F. GLAZER

featuring

MARENCIA BOHN, JAMES BROWN, LILY CURTISS, MIKEY DI GRACI, KAYLEE DUCHARME, LAUREN ELISE DUNN, RACHEL DURHAM,
XAVIER EDMOND, FRANKIE FERRER, MOMO GREENWELL, DELANEY GRIDER, JOEY ELLIS GRIFFING, KAIRA GULA, SANDRA HAGEN,
BRODY HAMPSON, ADEN HICKS, GWEN IHDE, ALEX JOLLY, ALLY JOHNSON, AMELIA KLIPPENSTEIN, ELLA LATHAM, OLIVIER LUBIN,
HANNAH MOORE, MYA NUBER, ASHER PETTERSON, ANJALI ROONEY, EMMA SCHWARZ, CRISTIAN VELASQUEZ.

Scenic Design
VINCENT GUNN

Costume Design
MORGAN LEE MOFFITT

Sound Design
DANIEL DEGEORGES

Music Director
MATTHEW DEMARIA

Assistant Scenic Design
MIKAVLA ZELDIN

Assistant Costume Design
MADIE FISETTE

Assistant Sound Design
RAE HILL and HENRY MASON

Dramaturg
ANNA FROST

Stage Manager
ADDIE FERNOUS

Assistant Stage Managers
JORDAN CANTALUPO and ANNA SKRIP

Choreographer
EMILY ELIZABETH COBB

Assistant Director
KENNEDY WALSH

Directed by

ALYSSA KAKIS

Table of Contents

THE HISTORY OF THE PLAY

FERENC MOLNAR.....	P. 5
"LILIOM".....	P. 6
CAROUSEL'S PRODUCTION HISTORY.....	P. 7-9

THE WORLD OF THE PLAY

SETTING.....	P. 11
ECONOMIC CONDITIONS OF 1873.....	P. 14
WHALING IN 19 TH CENTURY MAINE.....	P. 13
CLAMMING AND CLAMBAKES.....	P. 14

INDEX

PLOT TIMELINE.....	P. 16
CHARACTER NAME MEANINGS.....	P. 17-20
GLOSSARY OF TERMS AND REFERENCES.....	P. 21-31



THE HISTORY OF THE PLAY

Ferenc Molnar

Ferenc Molnar (born Ferenc Neumann) was a Hungarian playwright and novelist who wrote *Liliom*, the 1909 play which *Carousel* is based on. He was born on January 12th, 1878, in Budapest to a family of German-Jewish merchants. His parents were Mor Neumann and Jozefa Wallfisch. Molnar's love of writing began when he was young, and he studied journalism in secondary school. His father, Mor, was a gastroenterologist, but pushed Molnar to pursue a career in law. After a year of training at universities in Budapest and Geneva in 1896, Molnar decided to pursue writing instead, having already been published at *Pesti Hirlap* and working on several works of literature and translation. At 18 years old, he became a journalist at the *Budapest Daily* newspaper and married the editor's daughter, Margrit Veszi, years later in 1907.

In 1898 and 1899, he published his first two collections of short stories, and in 1901 he published *The Hungry City*, his first full-length novel. His first play, *Doctor*, was published in 1902, but it was five years later and after the publication of his famous children's novel, *The Paul Street Boys*, that his playwriting career really took off. In 1907, he wrote *Devil*, which was a great success. In 1918, it was adapted into a movie, and it was translated into English for a Broadway production in 1921. His next play he wrote two years later in 1909: the famous *Liliom*, which he wrote for his wife based on their relationship. Like the title character, *Liliom*, Molnar also had a young daughter and abused his kind, hardworking wife. The play flopped, and Molnar, unable to handle his failure, went to a sanatorium for a year. During this time, Margrit divorced him after he fell in love with the actress that played Julie (the character that was modeled after her) and challenged the actress' husband to a duel, for which he was thrown in jail.

During World War I, he worked as a war correspondent and in 1916 published *Memoir of a War Correspondent* before the war's end. Throughout the war, he still wrote several plays, stories, and novels. Almost ten years after its failure, *Liliom* was once again produced for Hungarian audiences, and this time was a wild success. The show went on to Broadway, and Molnar experienced great success as a playwright with other works like *The Swan* and *The Red Mill*.

In 1922, Molnar married Sari Fedak, a Hungarian stage actress and singer. They divorced three years later after Molnar accused her of intimacy with 42 men and she replied with a list of his ventures with 142 women. Molnar struggled with depression which worsened as a result of his failed relationships and contemplated committing suicide. In 1926, he married Hungarian actress Lili Darvas who he wrote many plays for including *Riviera* (1925) and *Olympia* (1928). In 1938, the two fled from Vienna to the United States to escape the horrors of the Third Reich. His long-time secretary and lover, Wanda Bartha, also came with him to the United States. In August 1947, Bartha committed suicide, launching Molnar into a deep and withdrawn depression for years. In 1950, he published a biography of her life from his perspective titled *Companion in Exile*. Two years later he died during stomach surgery.



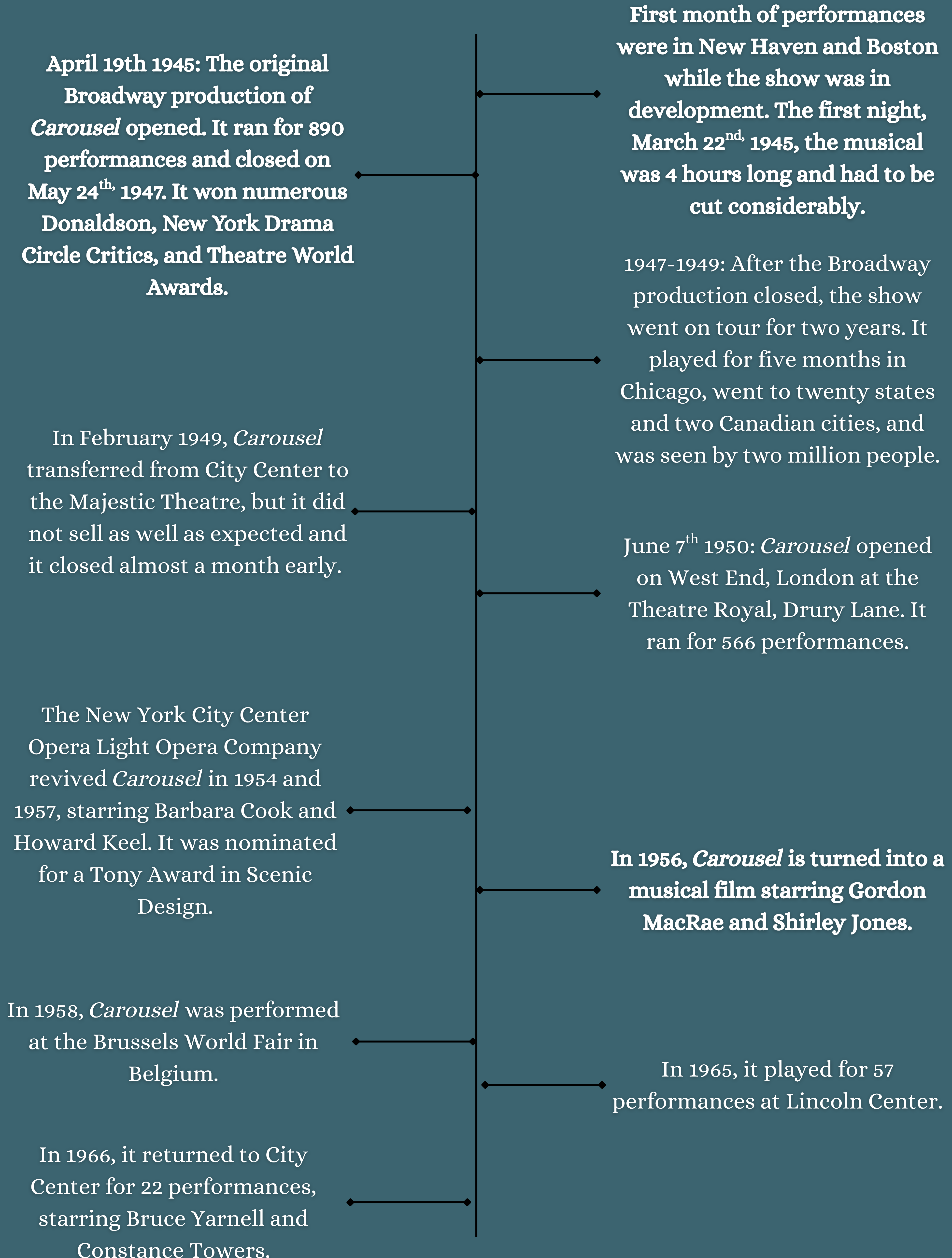
Liliom

In December 1909, *Liliom* had its first performance at the Vígszínház in Budapest, Austria-Hungary. After thirty or forty performances, the show was withdrawn. It had completely flopped. The Hungarian audience was unable to grapple with Molnar's strange vision of the afterlife and his unredeemed antihero. It took a world war and almost ten years for audiences to truly appreciate Molnar's masterpiece, and this time it was an absolute success, and Molnar became a local hero.

In 1921, *Liliom* was shared with New York audiences at the Garrick and Fulton theatres. It ran for 300 performances and delighted American theatergoers. The play was revived on Broadway twice after that: once in 1932 and again in 1940. Soon, composer after composer approached Molnar requesting his permission to adapt his play into a musical. He turned down them again and again. However, he was impressed with Rodgers and Hammerstein's adaptation of *Where the Green Lilacs Grow*, the ever influential *Oklahoma!*, so when they finally proposed *Carousel* to him in 1943, he let the pair have the rights, even allowing them to take creative liberties with the plot. Though much of the dialogue of *Carousel* was directly taken from Benjamin J. Glazer's English translation of the play, there are a few differences in plot and setting.

Here is a summary: *Liliom* is set in Budapest. There is no specific time set, so we can safely assume that it was meant to be played in the present day (early 1900s). The story follows a tough, charismatic carousel barker (Liliom) who marries a quiet, hardworking chambermaid (Julie). When Liliom is fired from his job at the carousel for flirting with Julie, he never finds work and lives off of Julie's wages and aunt, Mrs. Hollunder, who runs a photography studio. He is arrested a few times, but let go, for beating up the new carousel barker, and has also beaten Julie several times. Julie's friend, Marie, and Mrs. Hollunder try to convince Julie, without success, to leave Liliom for the nice widowed carpenter who has been admiring her. When Julie tells Liliom that he is going to be a father, he wants to give Julie and their future child a better life in San Francisco. He decides to take Fiscus up on his proposal to rob the leather factory cashier, so he can use the money for his fresh start. As they wait for Linzman, the leather factory cashier, to arrive, Liliom gambles away much of his share of the heist. When Linzman finally walks by, Fiscus and Liliom jump him, but he has a gun and already dropped the money off. Fiscus and Liliom try to act innocent to no avail. Fiscus is able to escape the police, but Liliom kills himself to avoid arrest. He is then taken by two "police officers of the beyond" to a heavenly court in the afterlife. There he is brought up before the Magistrate and given a chance to rectify himself and go to Heaven by going back to Earth and doing some good for his child. When Liliom goes back to Earth, he turns up at Julie's doorstep and is mistaken for a beggar. He talks with Julie and Louise (his daughter), but is asked to leave when he says that Julie's husband (referring to himself) used to beat her. Liliom tries to give Louise a star he stole from Heaven. Both Julie and Louise urge him to leave again, and when Louise points and yells for him to get out, Liliom slaps her hand. He leaves, and the policemen of the beyond shake their heads at him. He has failed. At the close of the play, Julie and Louise share a moment about whether it's possible for someone to hit you and it not hurt at all.

Production History of *Carousel*



Production History of *Carousel*

In 1992, a reimagined production of *Carousel* directed by Nicholas Hytner was produced at the Royal National Theatre in London. It won multiple Olivier Awards including Best Musical revival. The limited run sold out and transferred to the Shaftesbury Theatre in September 1993. It closed in May 1994.

In May 1995, the Hynter production was performed in Japan.

In February 1996, the Hynter production went on a national tour that ran until May 1997.

On December 2nd, 2008, another revival opened at the Savoy Theatre in London. However, it wasn't as well received as Hynter's.

In 1967, there was an abridged network television version on ABC starring Robert Goulet.

March 24th, 1994: The Hytner production opened at the Vivian Beaumont Theatre in New York. It ran for 322 performances and won five Tony Awards. Notably, this production (and its West End predecessor) adapted the first scene to begin with the mill girls working hard and the loom, and then transitions to the amusement park scene as they grab their coats to join the excitement.

In July 1995, *Carousel* was adapted for a BBC Radio Theatre Broadcast Concert, starring Mandy Patinkin.

In 2002, Carnegie Hall produced a concert of the musical starring Hugh Jackman and Audra McDonald.

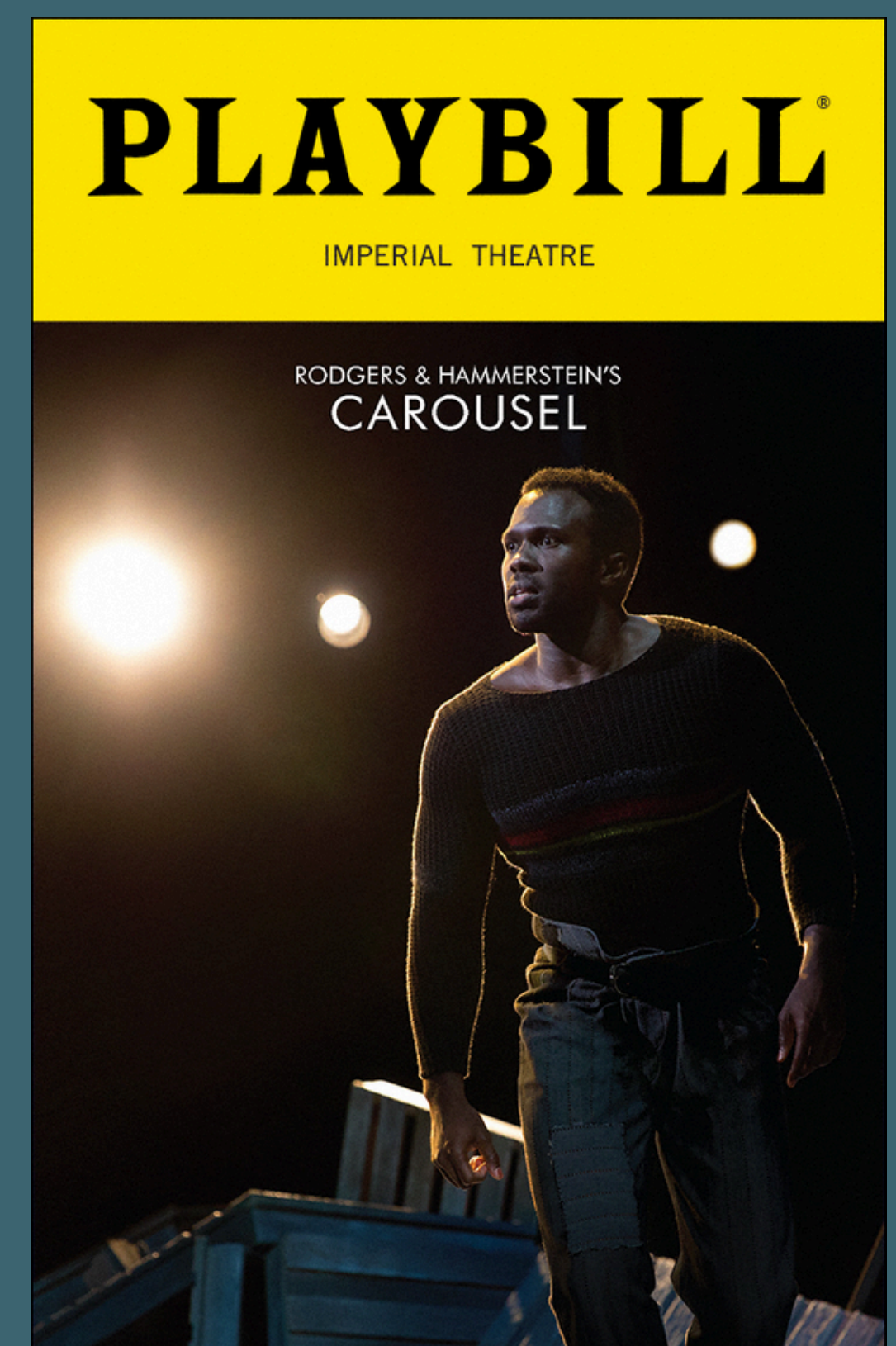
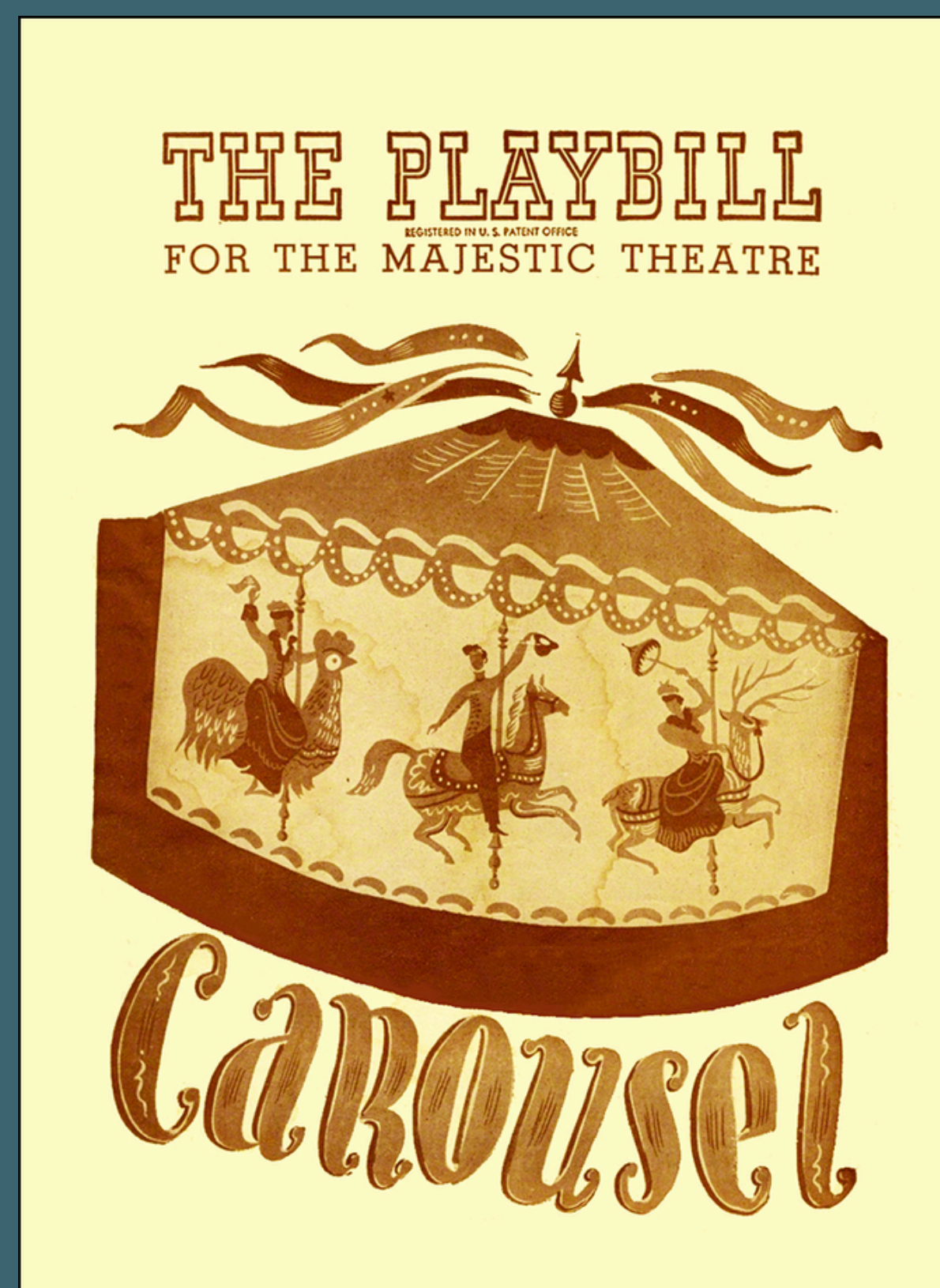
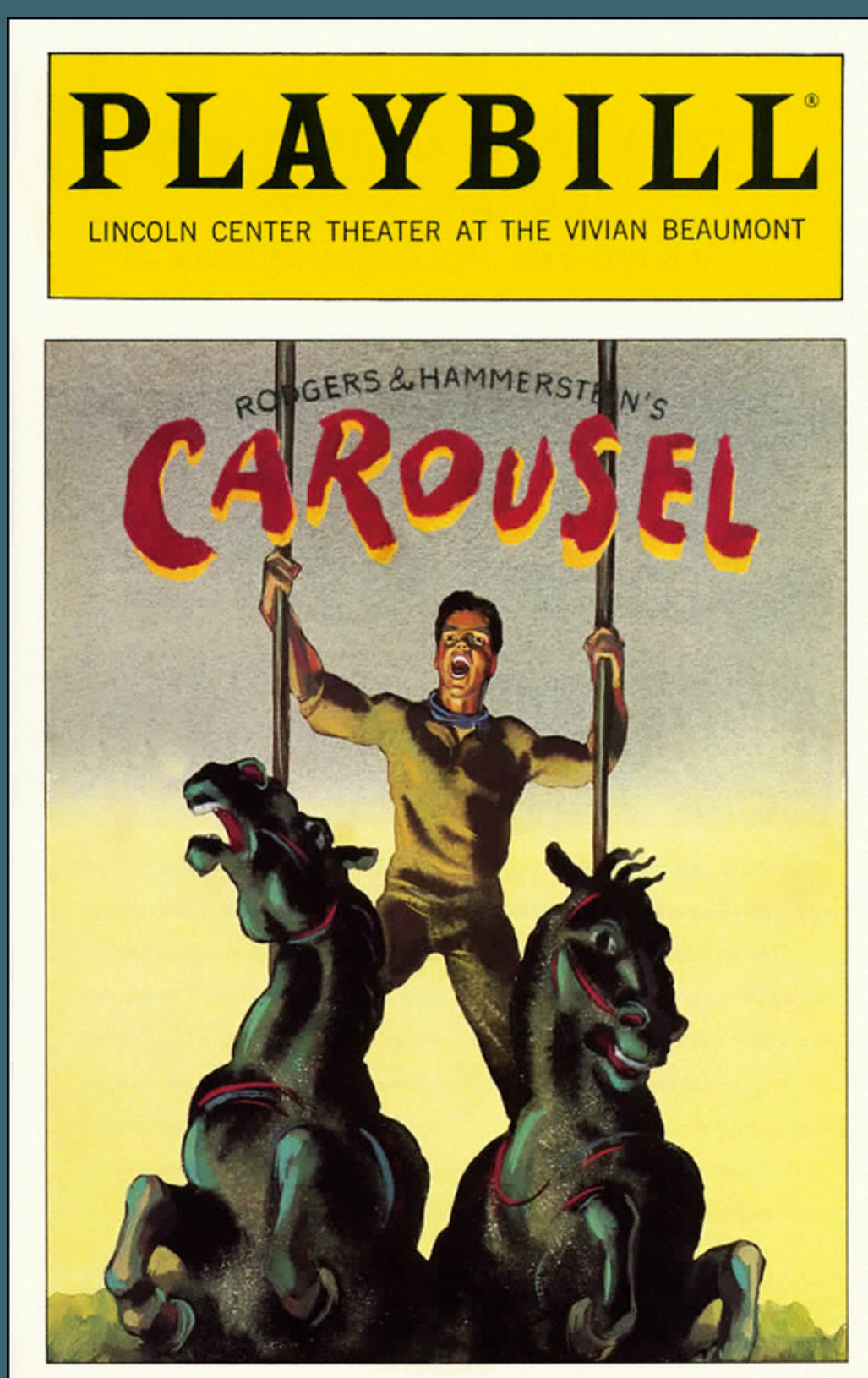
From 2016-2017, a production translated into German ran at the Theatre Basel in Switzerland.

Production History of Carousel

In 2016, the New York Philharmonic produced a concert version of the show starring Kelli O'Hara and Nathan Gunn.

In 2021, the Regent's Park Open Air Theatre in London stage a production of the show for the summer months. Notably, this production substituted the Hammerstein's original afterlife scene with He and She (aka Mr. and Mrs. God) for the revised, but standard Starkeeper version.

In 2018, the most recent Broadway revival of the show played at the Imperial Theatre starring Joshua Henry and Jessie Mueller.



THE WORLD OF THE PLAY

Setting

Places: *Carousel* mainly takes place in a coastal town in Maine, U.S.A. Audiences are brought to various locations in this village including an amusement park, a tree-lined path along the shore, a spa, an island across the bay, the mainland waterfront, a beach, a cottage, and a schoolhouse. A small portion of the musical also transports audiences to the backyard of Heaven.

Time: Time passes inconsistently through the show with some scenes being mere minutes apart, while others are months and even years later than the scene before it. Act I Scenes I and II both take place on the same day in May of 1873. Act I Scene III is a month later in June 1873. Act II Scene I takes place a few hours after Act I Scene III. Act II Scene II is another hour later. Act II Scene III is outside of time's reach though it is fifteen years later by Earth's standard. Act II Scene IV takes place in Spring 1888 same day as Scene III. Act II Scene V takes place on the same day as Scene III and IV. Act II Scene VI takes place a few hours later on the same day as Scene III, IV, and V.

The Panic of 1873

Many of us have heard about infamous “Great Depression” of the 1930s, a time characterized by high unemployment rates, severe deflation, and the establishment of government welfare programs. But this wasn't the first time the United States had experienced such a devastating economic failure. The Panic of 1873 (originally referred to as the “Great Depression”) occurred nearly 60 years earlier and lasted almost twice as long as what we now refer to as the “Great Depression.”

In 1871, the German Empire decided to stop minting silver thaler coins to cut costs due to inflation caused by the Franco-Prussian War. This resulted in a drop in silver prices throughout the world and greatly affected the United States because Germany mined their silver in the U.S. On February 12th, 1873 Congress passed the Coinage Act which moved the United States to a de facto gold standard, meaning instead of backing its currency with both gold and silver, it would only be backed by gold. As a result, silver was only minted for export in trade dollars. In other words, it was for use overseas only, not legal tender in America. This caused a decline in silver prices and reduced the domestic money supply leading to higher interest rates that hurt farmers and others in significant debt. Americans were outraged (many later referred to the Act as the Crime of 1873) and questions arose if this new policy was sustainable. Investors stayed away from long-term commitments and bonds fearing economic instability.

On May 9th, 1873 the Vienna Stock Exchange crashed. This created a panic in Europe and European investors began to sell their stock in American companies, especially railroads. Railroads were relatively new at the time and relied heavily on bonds to get started. Soon there were more bonds for sale than people wanting to buy them, and as a result many railroads went bankrupt. On September 18th, 1873 the North Pacific Railroad Company was suspended. One of the largest banks in New York City, Jay Cooke and Company, had heavily invested in that railroad, and once the news of their suspension reached them, they declared bankruptcy. When this information passed down the grapevine to the New York Stock Exchange, panic ensued and the brokers surged out of the building in a stampede. Bank after bank closed, brokerage houses failed, and on September 20th the New York Stock Exchange closed for ten days. This had never happened before, not even during war.

When word got out about these majors banks failing, the American people got nervous and pulled their money out of banks nationwide. At least 100 banks closed. A depression began to ensue and business began to downsize. Over 25% of the working population in New York City suffered from unemployment. These effects gradually impacted workers in silver mines whose services were not as necessary since the passage of the Coin Act. U.S. insurance companies went out of business. Farms foreclosed. 55 railroads failed by November 1873, and a year later 60 more had gone bankrupt. In 1876, unemployment nationwide was at 14%.

In 1877, the Great Railroad Strike occurred as a result of severe wage cuts for railroad workers; it was their third wage reduction that year. The protests began in Martinsburg, West Virginia, and the governor deployed the militia to put it to an end. However, it was a largely unsuccessful attempt because the militia was sympathetic to the workers' cause. Governor Henry M. Matthews called on President Rutherford B. Hayes for support from federal troops. The president complied and the riots were stopped. The people of West Virginia, however, sided with the workers and were upset with their governor's attitude towards the protest. The strikes spread to New York, Pittsburgh, Philadelphia, Baltimore, and St. Louis.

In July 1877, the lumber market crashed. Construction was halted and real estate value fell. Finally, the depression ended in 1879 with the influx of immigration to the United States.

Whaling in 19th Century Maine

Though whaling is a large part of the economy of our small coastal Maine town in *Carousel*, it was not a common activity in late 19th century Maine. Whaling ships were built in the state; however, they were mainly sent to Massachusetts. New Bedford was considered the hub of American whaling in the 16th-20th centuries with a total of 806 vessels and 4,303 voyages over the years. The only recorded whaling voyages from Maine occurred from 1834 to 1841, out of the state's three whaling ports: Bucksport, Portland, and Wiscasset. These ports each had only one vessel and went on a total of five voyages combined. The ships journeyed all the way to the Pacific Ocean to hunt sperm whales, the same voyage depicted in the American classic, *Moby-Dick*. There is evidence that there were other ports in Bath, Prospect Harbor, Vinalhaven, Winter Harbor, and Mount Desert Island. And shore-based whaling operations as well, in which beached whales were harvested and those that could be spotted from shore were killed using only a small whaleboat to reach them, no large ship necessary. However, what little of the whaling industry existed in Maine fizzled out very quickly, and few definite records of its participation in it exist today.

Whaling reemerged in Maine in 1879 when the menhaden population stopped migrating north of Cape Cod. Menhaden were popular bait fish for lobster fishing and were also very important to oil processing plants that had been established to refine the menhaden into fish oil for leather tanning and the remaining fishmeal as a substitute for imported fertilizers. These plants were very successful, but when the menhaden no longer migrated to Maine waters, a new source of oil was needed to sustain the plants. So local fishermen turned to whales, from which a large portion of oil can be extracted, as an alternative. The fishermen would take their steamers (large boats driven by steam, of which there were about five vessels in total, repurposed for whaling) out into the gulf and watch for a waterspout. The fishermen were hunting two types of whales common to the Gulf of Maine: humpbacks and fin whales. Thankfully, these whales were much easier to spot than sperm whales. Humpback spouts reach 10 to 16 feet tall and fin whale spouts can reach up to 40 feet tall. Once the whale had been spotted, the lookout would say, "There she blows!" And a whaleboat would be deployed and rowed in the direction of the whale, which could take a couple hours to reach. Whaleboats were usually thirty feet long and were equipped with a mast, sail, rudder, paddles, and oars (which were 16 to 22 feet long). Each had a crew of about six people. The goal was to get the "wood to black leather," which is to get the boat as close as possible to the skin of the whale.

In previous years, it took both a harpoon and lance to kill the whale, but in 1865 Eben Pierce, a New Bedford whale master and resident of Hallowell, Maine, invented the bomb lance harpoon. When the whale was up against the boat, the harpooner would harpoon the whale, which would attach it to the boat with hundreds of feet of rope. At the same time the harpoon went off, a bomb lance would be released into the whale behind the left flipper. At this point, the whale would shoot off, swimming through the water in what was referred to as the "Nantucket sleigh ride." The whale would swim away, still attached to the boat by the harpoon and rope, and would thus bring the whaleboat and its crew along for the ride at a speed of 15 to 20 knots. Before the invention of the bomb lance the crew would have to wait for the whale to tire itself out before they drove the lance into the whale to kill it. Now all they had to do was wait for the bomb, which had penetrated the whale's skin, to explode and impact the whale's organs and vessels. If everything was in working order, this happened very quickly. The fisherman could tell that a whale was dying because blood would shoot out of the spout and one of the whalers would shout "chimney's afire!" Next, the crew would row as far away as they could from the whale, as it would beat the water with its tail and snap its jaws. Then it would swim around in circles and finally its fins would float up (though there was still a strong likelihood of it sinking). Now that the whale was dead, the crew would tow the whale back to the steamer, traveling at about a mile an hour. Once on the steamer, the blubber would be peeled away, the intestines cleaned out, and the oil extracted.

The annual catches during this time were usually more than 100 whales, about evenly divided between the two species. In 1886, the menhaden returned, and fishermen stopped whaling and went back to solely fishing for fish. Though it was a useful substitute, whaling was not cost efficient, and they did not have all the proper equipment as they were making do with what they had. And so ended the whaling days of Maine.

Clamming and Clambakes

Another major part of Maine coastal culture is clamming! There are five major types of clams in the United States: surf clams, ocean quahog, Manila clams, hard-shell clams (more commonly called quahog), and soft-shell clams (or steamers). Hard-shell clams (or quahogs) are dug up during low tide in the water using a hard-shell clam rake. These rakes have a clawed basket attached to the handle. The fisherman takes the rake and scrapes it up against the ocean floor, filling the rake up with clams, but also rocks as well. They then take the rocks out, put any clams they picked up into the basket, and keep on digging until their basket is full. These clams are typically eaten raw or minced up in a chowder. Soft-shell clams (or steamers) are dug up on the beach. The clammers look for areas in the sand where there are many small holes and start digging using a handheld soft shell rake. These rakes look like smaller garden rakes. The fishermen keep digging into the wet sand until they find a clam; it is often a more strenuous process than quahog clamming. These steamers are the clams that get baked in the ever-famous New England tradition, a clambake.

When writing the lyrics for “A Real Nice Clambake,” Hammerstein had a major revelation...he did not know a thing about clambakes. So he read twenty books on New England culture, including one cookbook called *Main Stays in Maine* by poet Robert P. Tristram Coffin. This book inspired most of the lyrics for the song. Coffin explains that clambakes come from the Abenaki Native American tradition, who passed it down to the early settlers. However, now, this claim has been largely debunked. According to the *Oxford Companion to American Food and Drink*, though there is evidence Native Americans ate clams, the colonists would likely have refused to eat this food, as they regarded it as savage. It was given to them as a starvation ration, which they served to the pigs. Clambakes were only integrated into American culture when an “ancient tradition” was needed to solidify national identity after the Revolutionary War. After the Civil War, its popularity grew again when people wanted to look at the North as the origin of our country instead of the South.

A clambake usually includes clams, lobsters, corn, potatoes, clam chowder and beer. It is traditionally cooked by making a sand pit, then filling it with rocks and building a fire in it. Once the rocks are burning hot, the pit is filled with rockweed, leaving a hole for air to escape, then all the fixings are laid on top and covered by a tarp to trap the heat. Another common way is to build a rock wall and fill that with the wood, but Mr. Robert P. Tristram Coffin is adamant that those people are fools. He also believes that those who bake anything other than clams during a clambake are the “effete and degenerate who commit the Unpardonable Sin in the eyes of the Old Indians- mixing food.” Clearly, by the lyrics of Hammerstein’s song, we can see that he did not follow Coffin’s instructions to a T, but rather used other sections of the book in which additional delicacies of Maine were described. Once the clams are all cooked comes the best part: eating the fruits of your labor which, if you take Coffin’s word for it, will be a “taste that will haunt you down the years” and make you “rock back and forth on your hams in rapture.”



A quahog rake



A clambake pit



A steamer rake

RESOURCES

Plot Timeline

Sometime before the start of the play: Billy Bigelow, a carousel barker, moves from Coney Island to this coastal town in Maine after presumably getting in trouble with the police for taking women's money. He takes a job from Mrs. Mullin at an amusement park carousel.



Act I Scene II: May 1873. Near sundown. A few minutes after Scene I. A tree-lined path along the shore.

Act I Scene I: May 1873 late afternoon. An amusement park on Maine's coast.

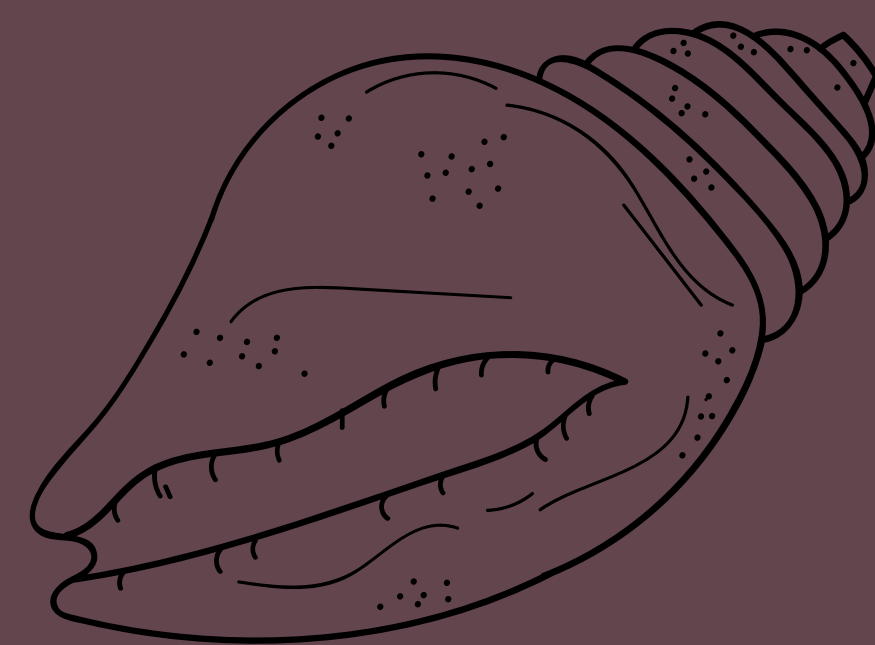
Act II Scene I: June 1873. That night. On an island across the bay.

Act I Scene III: June 1873. Late morning. Nettie Fowler's Spa on the Oceanfront.

Act II Scene II: June 1873. An hour later. Mainland Waterfront.



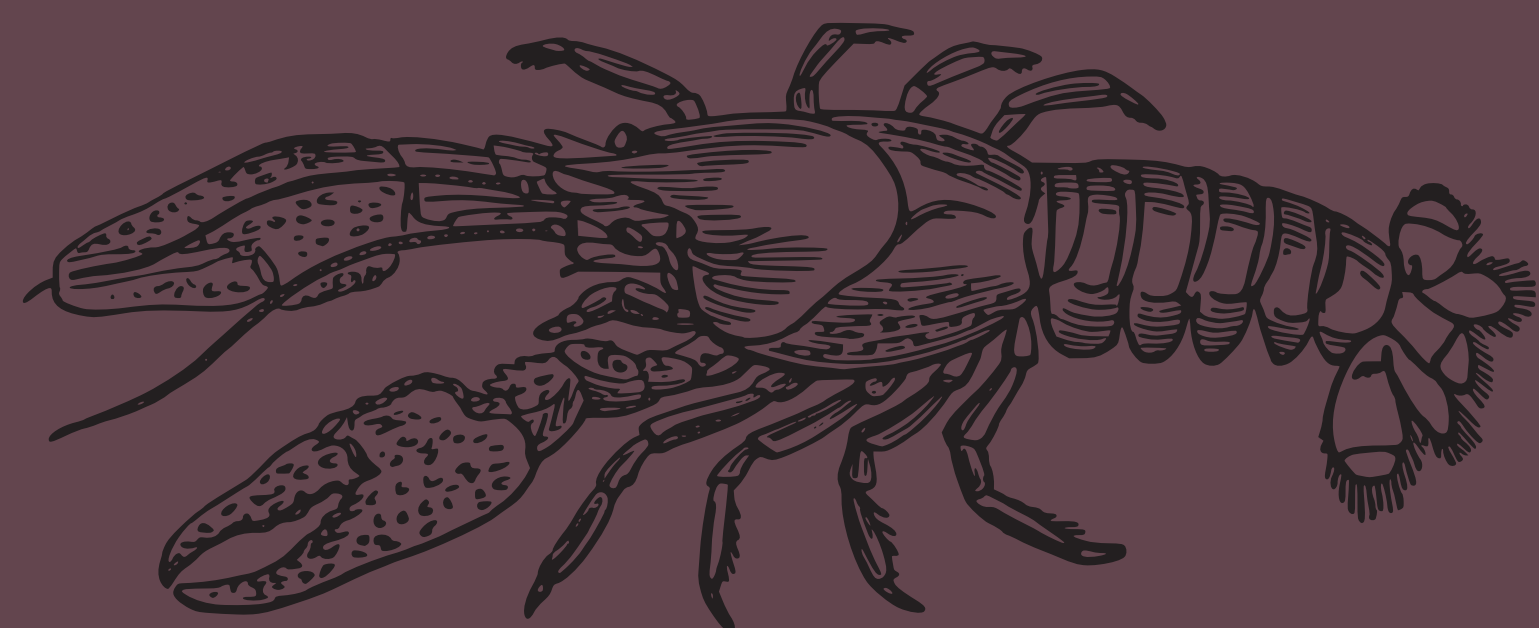
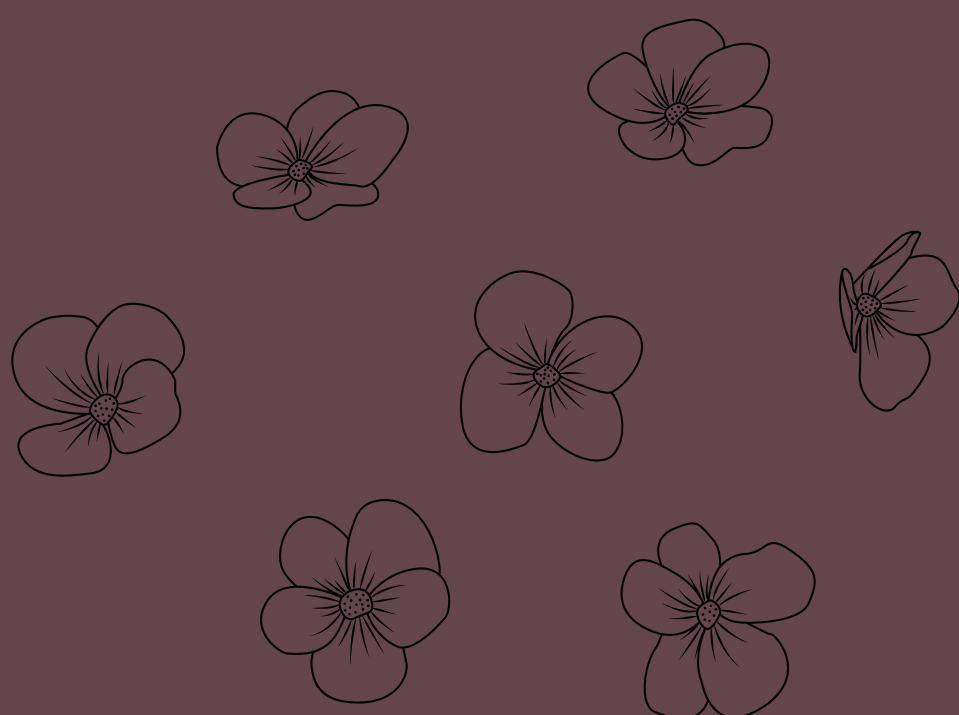
Act II Scene III: Heaven's backyard. Immediately after Scene II, but fifteen years later in Earth time. 1888.



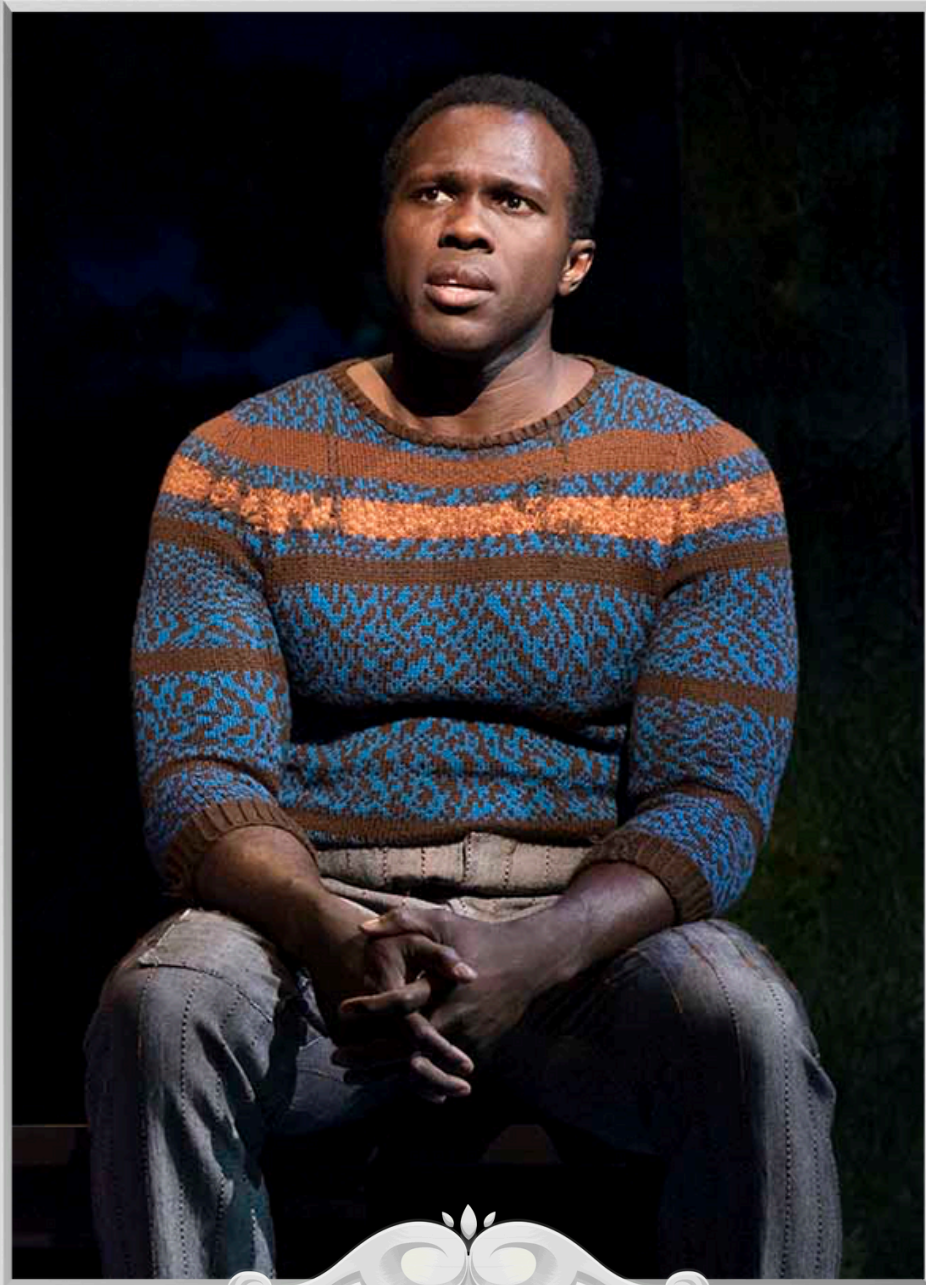
Act II Scene IV: 1888. On a beach in Maine. Fifteen years after Act II Scene II.

Act II Scene V: 1888. Outside Julie's cottage. Morning of graduation day.

Act II Scene VI: 1888. Outside a schoolhouse. Same day.



Character Name Meanings



BILLY BIGELOW

In "Liliom" he was originally named Andreas "Liliom" Zakvoocki. Andreas means "manly" or "masculine." His moniker, Liliom means "lily". Lilies are traditionally associated with purity and in funerals represent the restored innocence of the soul once it's departed. It is also a Hungarian term for "a tough." Zakvoocki, is a common last name in Hungary. It is possibly derived from the Polish "zawod" meaning "factory." This could be a reference to the leather factory cashier that Fiskur and him steal from. Also important to note is that Liliom took his mother's last name, not his father's. Though his relationship with his father is never explicitly discussed, this could hint at a fractured bond.

Billy is a diminutive form of the name William which comes from the Germanic name Willehelm. "Wille" means "will or desire" and "helm" means "helmet or protection." The name William was later borne by many English kings and other rulers in Europe. The surname "Bigelow" is of Anglo-Saxon origin and means "big" (bigge) "hill or mound" (hloh) in Old English.

One notable historical figure named Billy is Billy the Kid, an American outlaw who was a well-known gunfighter in the West during the late 1800s. He claimed to have killed 29 men, however he likely only killed less than 10. He was killed by Sheriff Pat Garrett at the age of 21.



JULIE JORDAN

In "Liliom" she was originally named Julie Zeller. Julie is a French, Danish, Norwegian, and Czech form of Julia. It means "youthful." The surname "Zeller" comes from the High Middle German word "zelle" which means "a cell" or "small room."

The surname "Jordan" is named after the Jordan River that runs between Jordan and Israel. In the Book of Joshua, Joshua leads the nation of Israel across the Jordan River to the Promised Land after 40 years of wandering in the desert. When the Levite priests waded into the water with the ark of the covenant (God's seat) the waters cut off and piled up so the entire nation could cross on dry land.



CARRIE PIPPERIDGE

In "Liliom" she was originally named Marie. Marie is a French and Czech form of Maria. This could be a reference to the Virgin Mary of the New Testament or more likely to Miriam of the Old Testament, Moses' sister. In the Book of Exodus, Moses parted the Red Sea to bring the Israelites out of slavery and lead them to the Promised Land. Miriam watched over Moses when he was placed into the Nile as a baby and found by an Egyptian princess who took pity on him to avoid the Pharaoh's decree that all Hebrew baby boys were to be drowned at birth.

Carrie means "free man" or "one who is free." It is a diminutive of Caroline. The surname "Pipperidge" is a variant of pepperidge which means a black gum tree or a barberry bush.

Character Name Meanings (cont.)



ENOCH SNOW

In the English translation of "Liliom," he was originally named Wolf Beifeld. His surname, "Beifeld," means "by the field" in German. The first name "Wolf" has a pretty self-explanatory meaning and is of Germanic origin. It seems to be a strange choice for this character who is so upstanding and kind. In the original Hungarian text, he was named Hugo Beifeld. "Hugo" means "mind" or "thinker." These differences in names offer contrasting images of this character: "wolf in the field" versus "thinker in the field."

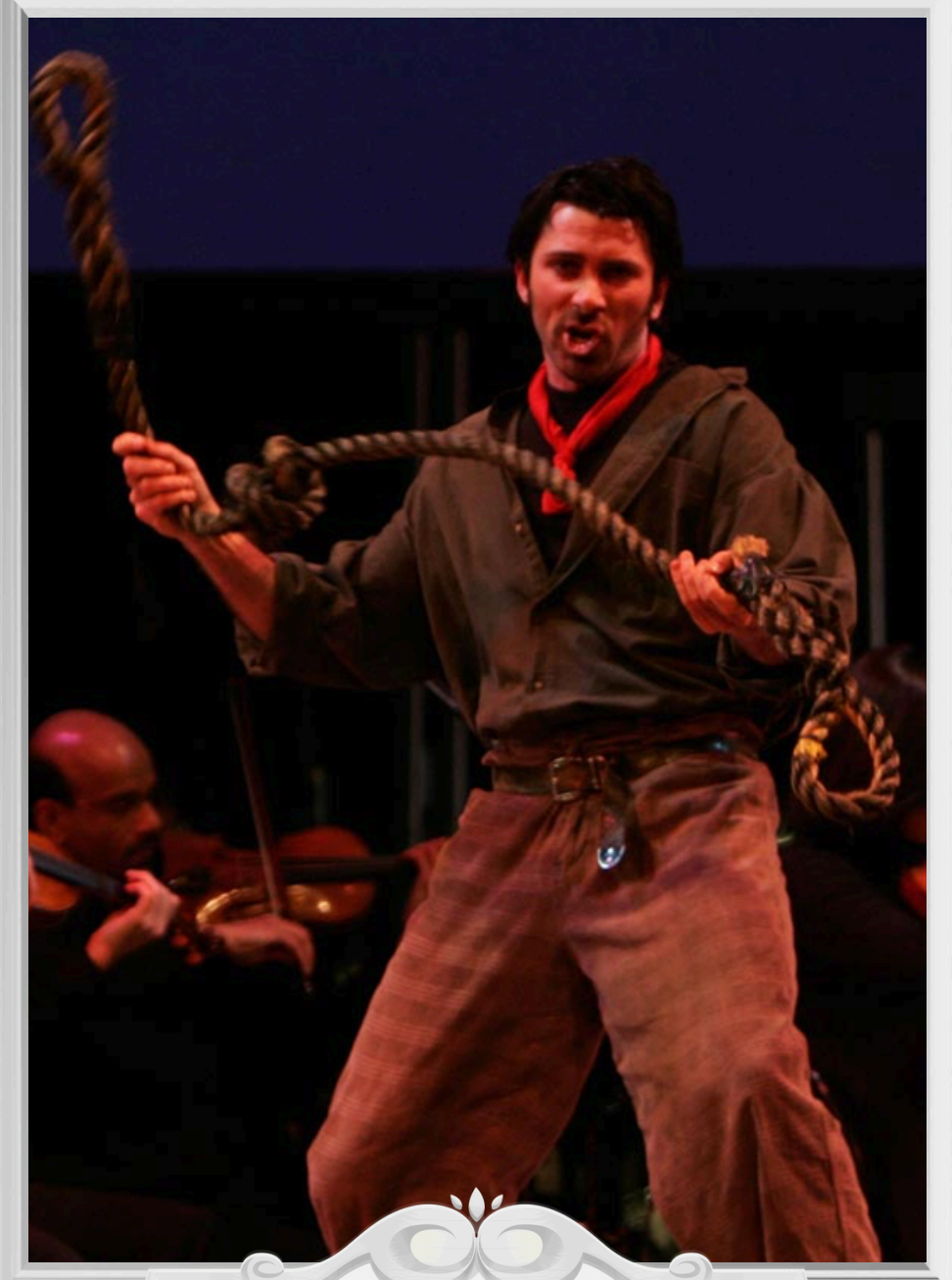
In *Carousel*, he is referred to as Enoch Snow. "Enoch" is a Hebrew name that means "consecrated" or "dedicated." In the Book of Genesis, Enoch was a man who "walked with God" and was taken to heaven because of his purity. He never died as other humans did. The last name "Snow" represents purity and innocence.



NETTIE FOWLER

In "Liliom," she was originally named Mrs. Hollunder. In German, the word "holunder" translates to "elder" in English.

In *Carousel*, she is referred to as Nettie Fowler. Nettie is a shortened form of names ending in -nette. For example, Antoinette or Jeanette. The meaning of her first name would depend on which name is chosen as her full first name for this production. Her last name, "Fowler" means a person who hunts or catches wild fowl (birds). This could be a reference to Nettie taking Julie, an innocent dove, under her wing.



JIGGER CRAIGIN

In "Liliom," he was originally named Fiscur which is a Germanic name that means fisherman. His occupation is not denoted in the play, but it is possible that he was a fisherman, as the Danube river runs through Budapest.

In *Carousel*, he is referred to as Jigger Craigin. A jigger refers to a sailor's daily rum ration and the metal hour-glass shaped cup it was served in. The Royal British Navy coined this term in the 19th century after the "jiggermast" which is the smallest mast on a ship.

His last name "Craigin" is likely derived from the Gaelic "creag" which means "crag, rocks, or outcropping."

Character Name Meanings (cont.)



MRS. MULLIN

In "Liliom," she was originally named Mrs. Muskat. This name may be derived from the German word "muskatnuss" which translates to nutmeg.

In Carousel, she is referred to as Mrs. Mullin. The surname "Mullin" is commonly thought to be derived from the French "moulin" meaning "mill." Though Mrs. Mullins is not a miller, it can also refer to someone who lives near a mill or could denote her departed husband's occupation before he ran the carousel.

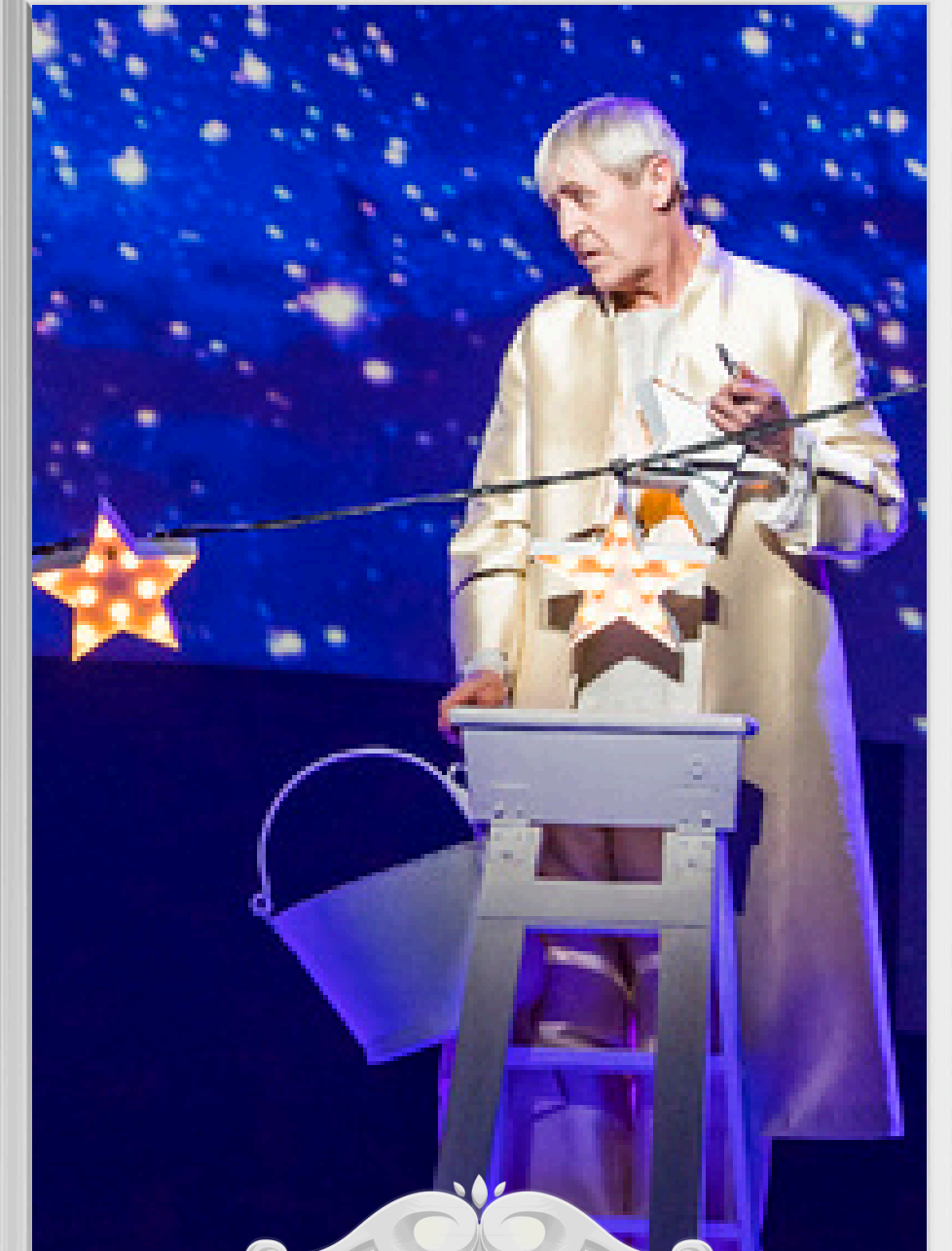


DAVID BASCOMBE

In "Liliom," he was originally named Linzman. Linz is the third largest city in Austria and is located along the Danube river. It is around 270 miles away from Budapest. In the second half of the 19th century, the shipyard, locomotive factory, textile, food and luxury food industries were beginning to grow and thrive around this city.

In Carousel, he is referred to as David Bascombe. David means "beloved" or "uncle." There are several famous stories about a man named David in the Books of Samuel, the First Book of Kings, and the First Book of Chronicles. As a young child, he was anointed by the prophet Samuel as God's appointed leader for Israel. One of the most popular stories about him is his triumph against Goliath. The gigantic Goliath was mocking God and the Jewish faith, so very small David volunteered to fight him. David knocked Goliath over with his slingshot and used Goliath's sword to chop off his head thus killing him.

His last name "Bascombe" is likely to have come from the Old English "bas" meaning bass or perch, and "cumb" meaning valley. Though traditionally freshwater fish, both bass and perch have variants that are found in the ocean as well. The second part of his last name may be a reference to Psalm 23, written by David, in which he writes "though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me."



STARKEEPER

In "Liliom" he was originally named "The Magistrate." When Billie dies and is in the afterlife he is not brought to the "backyard of heaven," but is brought to court for his life to be judged. A magistrate is "an official entrusted with administration of the laws; such as a local judiciary official having limited original jurisdiction especially in criminal cases."

In Carousel, he is referred to as the Starkeeper. His name refers to the physical stars that he is tending, but also to the figurative meaning of stars: people's destinies. The second part of his name "keeper" means "protector" and "custodian."

He also doubles as Dr. Seldon. This last name means either "house on the hill" or "from the valley by the river."

Character Name Meanings (cont.)



LOUISE BIGELOW

In the English translation of "Liliom," she was named Louise Zavoczki. In the Hungarian original, her name is Lujza. Both of these first names mean renowned warrior.

Her last name in "Liliom," Zavoczki, is a common last name in Hungary. It is possibly derived from the Polish "zavod" meaning "factory." This could be a reference to the leather factory cashier that her father steals from.

Like her father, her last name in Carousel, "Bigelow," is of Anglo-Saxon origin and means "big" (bigge) "hill or mound" (hloh) in Old English.



ENOCH SNOW JR.

In "Liliom" Enoch Snow Jr. never makes an appearance. Marie mentions that she and Wolf have four girls and three boys, but the audience never meets them.

The suffix junior is added to the end of his name because he was named after his father. This could be a reference to the theme of children taking on the attitudes, beliefs, and lifestyles of their parents.

See page...for Enoch Snow's name meaning.



HEAVENLY FRIENDS

In "Liliom," they were originally called the Policemen of the Beyond who take Liliom to the Courtroom of the Beyond for his case to be judged by the Magistrate.

In Carousel, they are referred to as the heavenly friends. There is much left up to interpretation about whether they are angels or saints, or others who have passed on. However, it is clear that one of their duties is to be an escort to departed souls on their journeys from Earth to Heaven and from Heaven to Earth.

Glossary of Terms and References

BEAUTIES OF EUROPE: (P.1) THREE BURLESQUE-STYLE DANCERS IN A CARNIVAL SHOW.

BARKER: (P.1) ONE THAT BARKS. ESPECIALLY, A PERSON WHO ADVERTISES BY HAWKING AT AN ENTRANCE TO A SHOW.

ICE CREAM CORNUCOPIAS: (P.1) ICE CREAM IN A CONE.

PANTOMIME: (P. 1) THE ART OR GENRE OF CONVEYING A STORY BY BODILY MOVEMENTS ONLY.

SCRIM: (P. 2) A THEATER DROP THAT APPEARS OPAQUE WHEN A SCENE IN FRONT IS LIGHTED AND TRANSPARENT OR TRANSLUCENT WHEN A SCENE IN BACK IS LIGHTED.

TABLEAU: (P. 2) SHORT FOR TABLEAU VIVANT (FROM FRENCH. LITERALLY, LIVING PICTURE). A DEPICTION OF A SCENE USUALLY PRESENTED ON A STAGE BY SILENT AND MOTIONLESS COSTUMED PARTICIPANTS

RECALCITRANT: (P. 3) OBSTINATELY DEFIANT OF AUTHORITY OR RESTRAINT.

THE JIG IS UP: (P. 3) USED TO SAY THAT A DISHONEST PLAN OR ACTIVITY HAS BEEN DISCOVERED AND WILL NOT BE ALLOWED TO CONTINUE.

SOCK: (P. 3) A VIGOROUS OR VIOLENT BLOW.

SAUNTER: (P. 3) TO WALK ABOUT IN AN IDLE OR LEISURELY MANNER.

GAY: (P. 4) KEENLY ALIVE AND EXUBERANT. HAVING OR INDUCING HIGH SPIRITS.

BUMP: (P. 5) AN ACTION OF THRUSTING THE HIPS FORWARD WITH AN ABRUPT SUGGESTIVE MOTION (AS IN A DANCE OR IN A BURLESQUE STRIPTease ACT)



Glossary of Terms and References Continued

NOSE-OUT-OF-JOINT: (P. 5) TO OFFEND OR UPSET SOMEONE. ESPECIALLY BY GETTING SOMETHING THAT THAT PERSON WANTED FOR HIMSELF OR HERSELF.

LACONIC: (P. 6) USING OR INVOLVING THE USE OF A MINIMUM OF WORDS · CONCISE TO THE POINT OF SEEMING RUDE OR MYSTERIOUS.

BEDLAM: (P. 6) STATE OF UPROAR AND CONFUSION

SKEERED: (P. 8) SCARED

GOT NO CALL: (P. 8) NO EXCUSE.

CAPULUPTIC FIT: (P. 9) A FIT OR SEIZURE.

RIP: (P. 9) A PERSON WHO IS UNRESTRAINED BY CONVENTION OR MORALITY

HUSSY: (P. 9) A LEWD OR BRAZEN WOMAN. A SAUCY OR MISCHIEVOUS GIRL.

CHIPPIES: (P. 9) WOMEN WHO HAVE MULTIPLE SEXUAL PARTNERS · WOMEN WHO ARE SEXUALLY PROMISCUOUS. WOMEN WHO ENGAGES IN SEX ACTS AND ESPECIALLY SEXUAL INTERCOURSE IN EXCHANGE FOR PAY. WOMEN WHO ARE SEX WORKERS.

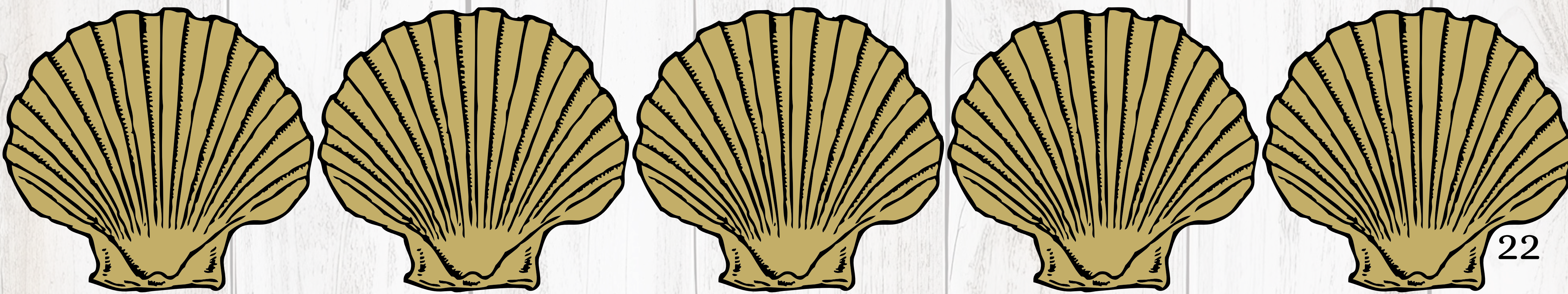
BOUNCE: (P.11) TO DISMISS TO. FIRE

DRY UP: (P.12) TO STOP TALKING

UPSTART: (P.12) ONE THAT HAS RISEN SUDDENLY (AS FROM A LOW POSITION TO WEALTH OR POWER) ESPECIALLY ONE THAT CLAIMS MORE PERSONAL IMPORTANCE THAN IS WARRANTED.

DRUTHER: (P. 14) WOULD RATHER.

KEER: (P. 14) CARE



Glossary of Terms and References Continued

LOOM: A MACHINE FOR INTERLACING AT RIGHT ANGLES TWO OR MORE SETS OF THREADS OR YARNS TO FORM A CLOTH. IN 1873, THE MILL GIRLS WOULD HAVE BEEN CLOSELY MONITORING AND CHANGING OUT THE SHUTTLES OF A POWER LOOM. THIS WAS A DANGEROUS OCCUPATION.

SHUTTLE: (P. 14) A DEVICE USED IN WEAVING FOR PASSING THE THREAD OF THE WOOF BETWEEN THE THREADS OF THE WARP.

WARP: (P. 14) A SERIES OF YARNS EXTENDED LENGTHWISE IN A LOOM AND CROSSED BY THE WOOF.

WOOF: (P. 14) IN WEAVING THE CROSSWISE THREADS ON A LOOM OVER AND UNDER WHICH OTHER THREADS (THE WARP) ARE PASSED TO MAKE CLOTH.

SAHAIRA SPINK: (P. 15) MISPRONUNCIATION OF SAHARA SPHINX. REFERRING TO THE GREAT SPHINX OF GIZA WHICH IS A GIANT LIMESTONE STATUE OF A MYTHICAL HALF LION HALF MAN CREATURE. THE AGE OF THE STATUE IS WIDELY DISPUTED. CLAIMS RANGE FROM 4,500 YEARS OLD TO 42,000 YEARS. IN GREEK MYTHOLOGY, THE SPHINX GAVE RIDDLES TO THOSE THAT WOULD COME ACROSS HER AND KILL THOSE WHO FAILED TO FIGURE IT OUT.

HERRING: (P. 15) A KIND OF FISH THAT IS ABUNDANT IN THE TEMPERATE AND COLDER PARTS OF THE NORTH ATLANTIC AND THAT IN THE ADULT STATE IS PRESERVED BY SMOKING OR SALTING AND IN THE YOUNG STATE IS EXTENSIVELY CANNED AND SOLD AS SARDINES.

BEAU: (P. 15) BOYFRIEND.

PROMISE: (P. 16) PLEDGE (SOMEONE, ESPECIALLY A WOMAN) TO MARRY SOMEONE ELSE. BETROTH.

KEN: (P. 16) CAN.

FER: (P. 17) FOR.



Glossary of Terms and References Continued

INANELY: (P. 17) SILLILY. WITHOUT SIGNIFICANCE.

PIER: (P. 19) A STRUCTURE (SUCH AS A BREAKWATER) EXTENDING INTO NAVIGABLE WATER FOR USE AS A LANDING PLACE OR PROMENADE OR TO PROTECT OR FORM A HARBOR

GIT: (P. 21) GET.

BANGOR: (P. 21) A CITY IN MAINE ALONG THE PENOBSCOT RIVER WITH A BOOMING LUMBER INDUSTRY DURING THE 1830S-1870S.

GAZAYBO: (P. 21) AN AWKWARD, STRANGE OR STUPID PERSON.

CONEY ISLAND: (P. 21) AN AREA OF SOUTH BROOKLYN. AN AMUSEMENT PARK AND BEACH. ITS FIRST CAROUSEL OPENED IN 1876.

BLACKGUARD: (P. 22) A RUDE OR UNSCRUPULOUS PERSON.

HOUSE MATRON: (P. 22) AN OLDER WOMAN IN CHARGE OF A WOMAN'S BOARDINGHOUSE. SHE SET AND UPHELD THE HOUSE RULES. INCLUDING CURFEWS AND VISITING POLICIES FOR SUITORS. SHE ALSO WOULD HAVE BEEN IN CHARGE OF ORGANIZING THE AFFAIRS OF THE HOUSE.

SETTIN': (P. 22) SITTING.

SCALAWAG: (P. 22) A DECEITFUL AND UNRELIABLE SCOUNDREL. A RASCAL..

SECH: (P. 22) SUCH.

PERTICKLER: (P. 25) PARTICULAR.

DUDE: (P.28) A MAN WHO IS VERY FANCY OR SHARP IN DRESS AND DEMEANOR..



Glossary of Terms and References Continued

DICKEY: (P.28) A MAN'S SEPARATE OR DETACHABLE SHIRTFRONT.

RUEFULLY: (P. 29) MOURNFULLY. REGRETFULLY.

SPA: (P. 30) A NEW ENGLAND TERM FOR A LITTLE GROCERY STORE OR NEIGHBORHOOD SHOP.

ARBOR: (P. 30) A SHADY GARDEN ALCOVE WITH SIDES AND A ROOF FORMED BY TREES OR CLIMBING PLANTS TRAINED OVER A WOODEN FRAMEWORK.

WISTERIA: (P. 30) A CLIMBING SHRUB OF THE PEA FAMILY. WITH HANGING CLUSTERS OF PALE BLUISH-LILAC FLOWERS. NATIVE TO NORTH AMERICA AND EASTERN ASIA. ORNAMENTAL VARIETIES ARE WIDELY GROWN ON WALLS AND PERGOLAS.

MOOR: (P. 30) MAKE FAST (A BOAT) BY ATTACHING IT TO A CABLE OR ROPE TO THE SHORE OR TO AN ANCHOR.

KETCH: (P. 30) TWO-MASTED. FORE-AND-AFT-RIGGED SAILBOAT WITH A MIZZENMAST STEPPED FORWARD OF THE RUDDER AND SMALLER THAN THE FOREMAST.

PASSEL: (P. 31) A LARGE GROUP OF PEOPLE OR THINGS OF INDETERMINATE NUMBER. A PACK.

BUSIER'N A BEE IN A BUCKET O' TAR: (P. 31) AN IDIOM THAT COMES FROM "AS BUSY AS FORTY BEES IN A TAR BUCKET." IT MEANS VERY BUSY.

ROUSTABOUT: (P. 32) DECKHAND. LONGSHOREMAN. A PERSON WITH NO PERMANENT HOME OR REGULAR OCCUPATION. ONE WHO STIRS UP TROUBLE.

RIFF-RAFF: (P. 32) A PERSON WITH A BAD REPUTATION OR OF A LOW SOCIAL CLASS.



Glossary of Terms and References Continued

GROG: (P. 32) ALCOHOLIC LIQUOR. ESPECIALLY LIQUOR (SUCH AS RUM) CUT WITH WATER AND NOW OFTEN SERVED HOT WITH LEMON JUICE AND SUGAR SOMETIMES ADDED.

POLLYWOG: (P. 32) A TADPOLE.

VITTLES: (P. 33) SUPPLIES OF FOOD · SLANG FOR VICTUALS -NOW CHIEFLY USED PLAYFULLY TO EVOKE THE SUPPOSED LANGUAGE OF COWBOYS.

MENAG'RY: (P.33) MENAGERIE. A COLLECTION OF LIVE WILD ANIMALS ON EXHIBITION.

DOUBTING THOMASES: (P.34) ONE OF JESUS' APOSTLES WHO DOUBTED THAT HE WAS SEEING THE RESURRECTED JESUS WHEN HE WAS MET BY HIM AND ASKED TO PUT HIS HANDS IN HIS WOUNDS. CULTURALLY IT IS USED TO REFER TO A PERSON WHO REFUSES TO BELIEVE SOMETHING UNTIL THEY SEE IT FOR THEMSELVES.

NINNY: (P. 34) A FOOL. SIMPLETON

BY GUM: (P.34) BY GOD.

VIRGINIA CREEPERS: (P. 35) A COMMON NORTH AMERICAN TENDRIL-CLIMBING VINE (PARTHENOCISSUS QUINQUEFOLIA) OF THE GRAPE FAMILY WITH PALMATELY COMPOUND LEAVES AND BLuish-BLACK BERRIES.

BEJEEPERS: (P. 35) VARIANT OF BEJESUS. USED FOR EMPHASIS. SIMILAR TO CRAP. SHIT. OR WITS.

MORNIN'-GLORIES: (P. 35) ANY OF VARIOUS USUALLY TWINING PLANTS (GENUS IPOMOEA OF THE FAMILY CONVULVULACEAE. THE MORNING-GLORY FAMILY) WITH SHOWY TRUMPET-SHAPED FLOWERS

SAPLIN: (P.35) A BABY TREE. NOT MORE THAN 4 INCHES TALL.



Glossary of Terms and References Continued

KITTENISH: (P.35) COY. FRISKY.

PAYIN' COURT: (P.35) TO GIVE A LOT OF ATTENTION TO (SOMEONE) IN ORDER TO GET APPROVAL. AFFECTION. ETC.

HANKER: (P.35) STRONG. RESTLESS DESIRE

RAMS: (P.36) MALE SHEEP

EWE SHEEP: (P. 36) A MATURE FEMALE SHEEP.

PENNOBSCOT: (P. 36) MAINE'S LONGEST RIVER THAT RUNS 350 MILES LONG. CORRECTLY SPELLED PENOBSCOT.

AUGUSTY: (P. 36) THE CAPITAL OF MAINE LOCATED AT THE HEAD OF THE KENNEBEC RIVER. CORRECT NAME: AUGUSTA

WHALER: (P. 37) A SHIP ENGAGED IN WHALE FISHING.

BAD'N: (P. 38) BAD ONE

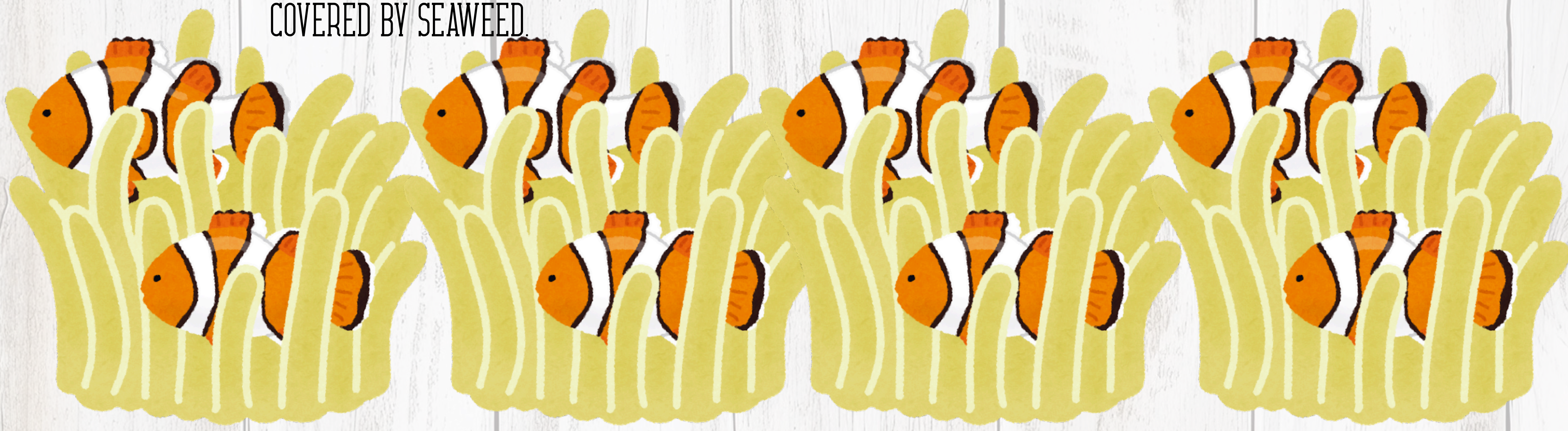
CRIED: (P. 39) PUBLIC ANNOUNCEMENT OF ENGAGEMENT IN CHURCH.

FIXING: (P. 39) PLANNING OR DECIDING TO DO SOMETHING

GET HITCHED: (P. 39) GET MARRIED.

BESPOKE: (P. 40) ENGAGED

CLAMBAKE: (P. 40) AN OUTDOOR PARTY ESPECIALLY: A SEASHORE OUTING WHERE FOOD IS USUALLY COOKED ON HEATED ROCKS COVERED BY SEAWEED.



Glossary of Terms and References Continued

BONNETS: (P. 40) A CLOTH OR STRAW HAT TIED UNDER THE CHIN AND WORN BY WOMEN AND CHILDREN.

ORANGE BLOSSOMS: (P. 40) A WHITE FRAGRANT BLOSSOM THAT IS THE FLOWER OF THE ORANGE AND IS A FAVORITE FLOWER AT WEDDINGS AND A SOURCE OF A FRAGRANT OIL USED AS AN INGREDIENT OF EAU DE COLOGNE

PARSON: (P. 40) A PASTOR OF A CHURCH.

SPILLING RICE: (P. 41) THROWN AT THE BRIDE AND GROOM AS EXIT THE CEREMONY. IT SYMBOLIZES WEALTH, FERTILITY, AND GOOD HEALTH.

PITHY: (P. 43) HAVING SUBSTANCE AND POINT.

GERMANIUM SEEDS: (P. 44) SEED OF PLANTS HAVING REGULAR USUALLY WHITE, PINK, OR PURPLE FLOWERS WITH ELONGATED STYLES AND GLANDS THAT ALTERNATE WITH THE PETALS

HYDRANGEA

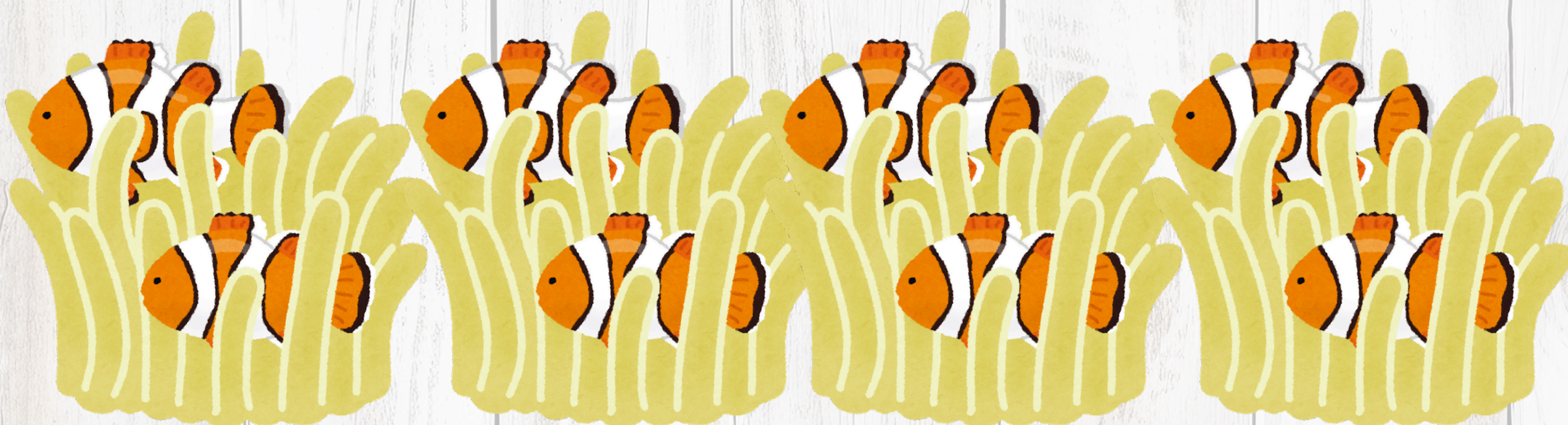
(P. 44) SHRUBS HAVING OPPOSITE LEAVES AND SHOWY CLUSTERS OF USUALLY STERILE WHITE, PINK, OR BLuish

WHOOOP-JAMBOREE: (P. 46) A TRADITIONAL SEA SHANTY.

SARDINE CANNERY: (P. 47) A FACTORY FOR THE CANNING OF SARDINES.

BLOW HIGH BLOW LOW: (P. 50) REGARDLESS OF WHAT ELSE HAPPENS.

CHRYSANTHEMUM SPOUT: (P. 52) A COMPARISON OF THE SHAPE OF WATER THAT SHOOTS FROM A WHALE'S BLOWHOLE TO A FLOWER GROWN FOR ITS BRIGHTLY COLORED OFTEN DOUBLE FLOWER HEADS.



Glossary of Terms and References Continued

BASSINET: (P. 53) A BABY'S BASKETLIKE BED (AS OF WICKERWORK OR PLASTIC) OFTEN WITH A HOOD OVER ONE END.

HORNDPIPE: (P. 53) A LIVELY FOLK DANCE OF THE BRITISH ISLES ORIGINALLY ACCOMPANIED BY HORNDPIPE PLAYING (A SINGLE-REED WIND INSTRUMENT CONSISTING OF A WOODEN OR BONE PIPE WITH FINGER HOLES, A BELL, AND MOUTHPIECE USUALLY OF HORN.)

KIDGE: (P. 54) A SMALL ANCHOR USED TO MOVE (A SHIP) BY MEANS OF A LINE ATTACHED TO A SMALL ANCHOR DROPPED AT THE DISTANCE AND IN THE DIRECTION DESIRED.

LUFF: (P. 54) THE ACT OF SAILING A SHIP NEARER THE WIND. THE FORWARD EDGE OF A FORE-AND-AFT SAIL.

SCUD: (P. 54) TO RUN BEFORE A GALE WITH LITTLE OR NO SAIL SET.

DAVITS: (P. 54) CRANES THAT PROJECT OVER THE SIDE OF A SHIP OR A HATCHWAY AND IS USED ESPECIALLY FOR BOATS, ANCHORS, OR CARGO.

JIM DANDY: (P. 58) SOMETHING EXCELLENT OF ITS KIND.

WHARF RAT: (P. 62) A PERSON WHO LOAFS OR SOMETIMES LIVES AROUND WHARVES SOMETIMES WITH INTENT TO STEAL FROM SHIPS OR WAREHOUSES.

BUSTLE: (P. 64) CLOTHING: A PAD OR FRAMEWORK EXPANDING AND SUPPORTING THE FULLNESS AND DRAPERY OF THE BACK OF A WOMAN'S SKIRT OR DRESS.

THE OLD MAN: (P. 64) FATHER



Glossary of Terms and References Continued

PUDDIN'-HEAD: (P. 64) A PERSON LACKING INTELLIGENCE.

POT-BELLIED: (P. 65) HAVING A FAT, ROUND STOMACH.

SCOW: (P. 65). A LARGE FLAT-BOTTOMED BOAT WITH BROAD SQUARE ENDS USED CHIEFLY FOR TRANSPORTING BULK MATERIAL (SUCH AS ORE, SAND, OR REFUSE)

FLABBY-FACE: (P. 66) LACKING RESILIENCE OR FIRMNESS. WEAK AND INEFFECTIVE. IN REFERENCE TO FACE MEANS SAGGY, DROOPY SKIN.

LORGNETTE: (P. 66) A PAIR OF EYEGLASSES OR OPERA GLASSES WITH A HANDLE.

TINTYPE: (P. 67) A PHOTOGRAPH TAKEN AS A POSITIVE ON A THIN TIN PLATE.

TICKLED PINK: (P. 70) VERY HAPPY OR AMUSED

LIFE OF RILEY: (P. 71) A LUXURIOUS OR CAREFREE EXISTENCE.

LANGUOROUS: (P. 73) CHARACTERIZED BY TIREDNESS OR INACTIVITY, ESPECIALLY OF A PLEASURABLE KIND.

BAYBERRY: (P. 74) A NORTH AMERICAN SHRUB WITH AROMATIC LEATHERY LEAVES AND WAXY BERRIES. PEOPLE WOULD SPLIT THE STICKS AND ATTACH A CLAMSHELL TO IT FOR A SPOON FOR CODFISH CHOWDER...



Glossary of Terms and References Continued

ROCKWEED: (P. 75) ANY OF VARIOUS COARSE BROWN ALGAE (ORDER FUCALES, ESPECIALLY GENERA FUCUS, ASCOPHYLLUM, AND SILVETIA) GROWING IN MARINE ENVIRONMENTS FREE-FLOATING OR ATTACHED TO ROCKS. THESE WOULD BE LAID OVER THE ASHES AND HOT ROCKS DURING A CLAMBAKE AND THE FOOD WOULD COOK ON TOP OF IT.

GULLETS: (P. 76) THE PASSAGE BY WHICH FOOD PASSES FROM THE MOUTH TO THE STOMACH, THE ESOPHAGUS.

BOGUE: (P. 76) TO MOVE AIMLESSLY OR SLOWLY.

CATNIP FIT: (P. 76) THIS REFERS TO THE PLAYFUL, FLIRTY AGGRESSION SHOWN BY CATS WHEN THEY SMELL A CATNIP PLANT.

WHARFSIDE ODDMENTS: (P. 89) A RANDOM COLLECTION OF ITEMS FOUND NEAR A LARGE SHIP-LOADING AREA SUCH AS ROPE AND FISHING GEAR.

SAMPLER: (P. 99) A PIECE OF EMBROIDERY WORKED IN VARIOUS STITCHES AS A SPECIMAN OF SKILL, TYPICALLY CONTAINING THE ALPHABET AND SOME MOTTOS.

CLOTHESLINE: (P. 103) A LINE (AS OF CORD) ON WHICH CLOTHES MAY BE HUNG TO DRY.

SOT: (P. 105) A HABITUAL DRUNKARD

PERNICKETTY: (P. 105) HAVING THE CHARACTERISTICS OF A SNOB.

BUZZARD: (P. 117) A CONTEMPTIBLE OR RAPACIOUS PERSON.

SLEEKY LA-DE-DA: (P. 117) SOMEONE WHO IS AFFECTEDLY OR PRETENTIOUSLY ELEGANT OR REFINED IN MANNERS OR TASTES AND HAS A FAWNING AND DECEITFUL CHARACTER OR QUALITY.



Glossary of Terms and References Continued

WHIPPERSNAPPER: (P. 118) A DIMINUTIVE, INSIGNIFICANT, OR PRESUMPTUOUS PERSON.

SERGE: (P. 123) A DURABLE TWILLED FABRIC HAVING A SMOOTH CLEAR FACE AND A PRONOUNCED DIAGONAL RIB ON THE FRONT AND THE BACK.

LINIMENT: (P. 124) A LIQUID OR SEMILIQUID PREPARATION THAT IS APPLIED TO THE SKIN AS AN ANODYNE OR A COUNTERIRRITANT.

CASTOR OIL: (P. 124) A PALE VISCOUS FATTY OIL FROM CASTOR BEANS USED ESPECIALLY AS A CATHARTIC AND AS A LUBRICANT AND PLASTICIZER

