

Ruddigore

or, The Witch's Curse

THE CAST

Sir Ruthven Murgatroyd
(*disguised as Robin Oakapple, a Young Farmer*) Keith Carl
Richard Dauntless (*his Foster-Brother, a Man-o'-war's man*) Jim Ahrens
Sir Despard Murgatroyd (*of Ruddigore, a Wicked Baronet*) Waldyn Benbenek
Old Adam Goodheart (*Robin's Faithful Servant*) Bob Rynkiewicz
Rose Maybud (*a Village Maiden*) Megan Flod
Mad Margaret Lara Trujillo
Dame Hannah (*Rose's Aunt*) Eryn Tvette
Zorah (*Professional Bridesmaid*) Madeline Youngstrom
Ruth (*Professional Bridesmaid*) Julia Butcher
Sir Roderic Murgatroyd (*the Twenty-first Baronet*) Christopher Michela

First Ghost Stephen Hage
Second Ghost Eric Pasternack
Third Ghost L. Peter Erickson
Fourth Ghost Richard Rames

Chorus of Townswomen and Professional Bridesmaids:

Chelsea Bertsch	Rachael Brogan Flanery	Rhea Sullivan
Julia Butcher	Shawn Holt	Victoria Valencour
Mary Gregory	Holly MacDonald	Holly Windle
Crystal Cossette	Mary Mescher Benbenek	Madeline Youngstrom
	Laurel Schone	

Chorus of Bucks and Blades / Ancestors:

Tom Berg	Stephen Hage	Wendell Peck
Jim Brooks	James Olson	Richard Rames
L. Peter Erickson	John Orbison	Brian Smith
Jonathan Flory	Eric Pasternack	

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### Understudies:

Tom Berg, Crystal Cossette, Rachel Brogan Flannery, Jonathan Flory,  
Stephen Hage, James Olson, John Orbison, Laurel Schone,  
Rhea Sullivan, Victoria Valencour

**Act I:** The Fishing Village of Rederring, in Cornwall

*15-Minute Intermission*

**Act II:** The Picture Gallery in Ruddigore Castle

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~ *Please turn off all cell phones & pagers* ~
~ *No eating or drinking is allowed in the theatre* ~
~ *No smoking is permitted in the building* ~
~ *The use of flash cameras is strictly forbidden* ~

DIRECTOR'S NOTE

The theatre of the mid-nineteenth century, when W. S. Gilbert was growing up, is remembered today more for the lavishness of its scenic effects than for the quality of its literature. These were the days when Mazeppa's horse galloped on a treadmill, the Corsican brothers leaped out of their famous trap, and a tremendous thunderstorm was expected in any decent second act. The characters, on the other hand, were strictly two-dimensional and hampered by the moral imperative that good be rewarded and evil punished. Every heroine was pure as driven snow. No villain had a single redeeming human quality. All seamen were hearty and all retainers faithful. This was the golden age of the melodrama.

W.S. Gilbert took great pleasure in skewering the conventions of melodrama in *Ruddigore*. He is delightfully adept at sending up (and cutting down) the bombastic and sentimental speeches. His heroine, Rose Maybud, is guided more by an obsession with etiquette than by any moral compass. The villain, Despard, revels in thwarting his ancestors by committing good deeds. We are treated to walking ghosts, a mad scene, a legendary curse, and – well, we tried but couldn't quite work in that thunderstorm. Still, we think Sullivan's music will more than make up for the loss!

—Lesley Hendrickson

SYNOPSIS

Act I — The corps of Professional Bridesmaids of the village of Rederring bemoans the fact that no one requires their services, since all the eligible men are waiting until pretty Rose Maybud makes up her mind whom to marry. When the bridesmaids, in desperation, urge Rose's old aunt Hannah to think of marrying, she explains her unhappy romantic history with Roderic Murgatroyd, Baronet of Ruddigore. A witch had cursed the family, so that each inheritor of the title became a Bad Baronet, compelled to commit one crime per day or die in agony. Hannah renounced Roderic, who died ten years ago.

Rose's most likely suitor, Robin Oakapple, is too shy to propose, and Rose herself is inhibited by her adherence to the teachings of an etiquette book. Robin's old servant, Adam Goodheart, regrets that Robin cannot claim his true rank as Sir Ruthven Murgatroyd, rightful heir to the Baronetcy of Ruddigore. Rather than succeed to the title and its curse, he has run away and left his younger brother, Despard, to inherit.

Richard Dauntless, a sailor who is a foster-brother of Robin, arrives and demonstrates that he, at least, is not shy. He offers to help Robin by speaking to Rose on his behalf. When Richard sees her, he decides to woo her for himself, and succeeds. The disappointed Robin reveals his feelings for her, so Rose changes her mind and engages herself to him instead. We then meet Mad Margaret, yet another victim of the curse, unhinged by the loss of her love, Despard, when he became a Bad Baronet. A chorus of "Bucks and Blades" (dandies from the city) charm the local women. Despard breaks in upon their flirtation, scaring them away. The rejected Richard, seeking a way to regain Rose, decides to reveal Robin's secret identity to Despard (who had thought his older brother dead). After everyone sings a madrigal on the seasons, Robin is publicly exposed as the true Bad Baronet, whereupon Rose renounces him and reluctantly resumes her engagement to Richard. Despard, freed from the curse, returns to Mad Margaret.

Act II — After a week, Robin is finding it hard to fulfill his crime quotient. Rose and Richard, attended by the Bridesmaids, come to his castle to ask his consent for their marriage. He grudgingly gives it. Alone in the family portrait gallery, he appeals to the images of all the past Bad Baronets for mercy in his predicament. They come to life and insist he fulfill the terms of the curse. Roderic, as the most recent of the ghosts, acts as spokesman and chief enforcer. Robin is forced to agree to "carry off a lady" before nightfall, so he sends Old Adam to do it. Despard and Margaret, in their reformed character of district visitors (church social workers), come to urge Robin to give up his evil ways. He agrees, but is dismayed to find that Adam has already carried off the maiden, who turns out to be Dame Hannah. Robin calls on the portrait of Roderic for aid. He steps out of his picture frame and into the arms of his old love, Hannah. Robin has an inspiration, and calls everyone in for the revelation of the solution to the curse.

PRODUCTION STAFF

Stage Director Lesley Hendrickson
Music Director Lee Fuchs
Stage Manager Laura Bidgood
Set Designer & Scenic Painter Larry Rostad
Costume Coordinator Elin Anderson
Lighting Designer..... Andy Kedl
Assistant Stage Managers..... Jack Kravik, Trina Morrison, Brianna Sullivan
Wardrobe Mistress Karen Genetti , Jo Pasternack
Set Construction..... Ernest Brody, Peter Erickson, Bob Hunter, Jack Kravik
Allan Lotsberg, Dean Laurance, Bud Peterson, Larry Rostad, and cast members
Props Laura Bidgood
Prop & Costume Workers Karen Genetti
Lesley Hendrickson, Jo Pasternack, and cast members
Follow Spot Operator..... Jack Kravik
Audio-Visual Engineer..... Bob Johanneck
Audio-Describer..... Judy Baldwin
Poster/Program Graphic Design:..... Michael Hefty
Lobby Display & Photography Stephen Hage
Group Photos Daniels Studio
House Managers..... David, Fred, and Charlotte Morrison
Ticket Sales..... Trina Morrison
Ticket helpers..... Jack Kravik, Dean Laurance, Richard Rames, Holly Windle
Rhea Sullivan, Mary Gregory
House Staff Recruitment Rhea Sullivan

The Board:

Producer Stephen Hage
Labour Pool Coordinator..... Eric Pasternack
Publicity Waldyn Benbenek
Treasurer Richard Rames
Secretary..... Rhea Sullivan
Chorus Representative..... Mary Gregory
Orchestra Representative..... Barb Hovey

ORCHESTRA (Includes Substitutes)

Conductor..... Lee Fuchs
Orchestra Manager Debbie Clapp
Violin Amy Tobin, Concert Master
Michele Anderson, Victoria Athmann, Amy Atzel
Nancy Birth, Joe Dolson, Kate Kelly, David Kozamchak
Jillian Lantry, Di Li, Lorine Menzhuber, Miyuki Onishi
Jonathan Schellenberg, Kristen Weeks, Theodora Wynnhoff
Viola Cassandra Herold, Karen Krueger
Scott Olsen, Tom Rognsvoog, Aija Ronis
Cello..... Coral Bastien, Tim Perry, Eric Jorve, Emily Reck, Karen Rognsvoog
Bass..... Benjamin Kitt, Doug Nelson
Flute Kathleen Hansen, Kristen Kinnear-Ohlmann, Nancy Wucherpennig
Clarinet..... Dave Clark, Andrea Estrem, Barb Hovey
Oboe..... Elizabeth Berry, Steve Schellenberg
Bassoon..... Debbie Clapp
Horn Michael Engh, Chris Hahn, Angela House, Jeffrey Ohlmann, Bob Olsen
Trumpet..... Bob Hirte, Steve Lea, Betty MacKay, Andy Padula
Trombone..... Nathan Berry, Benjamin Bussey, Jeremy Carvell
Tim Jung, Greg Michnay, Greg Onstad
Percussion John Litch
Rehearsal Pianists: Steven Norquist, David Evan Thomas, Jean Van Heel

GLOSSARY (*in order of occurrence*)

Act I:

what took place, I ween shook his composure boasted— believe
and thus with sinning cloved — fed up; usually with something sweet (but not here)
I shipped... in a revenue sloop — I sailed ... in a medium-sized Customs patrol boat
she proved to be a frigate and she up with her ports, and fires with a thirty-two—the
well-armed fighting ship opened her gun-ports (shutters) & fired a 32-lb. cannon shot
which paralyzed the Parley-voe ... only a darned Mounseer ... Froggee answers with a
shout ... to fight a French fal-lal — slang terms for a Frenchman, or in this case, a
French ship. *Fal-lal* suggests foppery.
she is sartin for to strike — certain to strike her colors, i.e. lower her flag in surrender
we up with our helm and we scuds before the breeze — turned, to sail with the wind
belay ... ‘Vast heavin’ — stop ... Stop sighing
and a Barrowknight to boot, if all had their rights — slang for Baronet
A Crichton of early romance — James Crichton (1560-1583) brilliant Scottish adventurer
stir it and stump it — boast, as in making stump speeches (campaign speeches)
From Ovid and Horace to Swinburne and Morris — Ovid and Horace are famous
classical Roman poets; Swinburne a Victorian aesthetic poet; William Morris was a poet
as well as a designer of wallpaper and household furnishings, of the Pre-Raphaelite
school.
Is it meet that a stranger should so express himself? — proper
...be permitted to salute the flag I’m a-goin’ to sail under? — salute also means kiss
a better hand at turning-in a dead-eye don’t walk a deck — applying tension to a kind of
crude block-and-tackle apparatus for tightening the shrouds of a mast
Hearts often tack — change direction
Cheerily carols the lark over the cot — cottage
Cytherean posies — lovers’ bouquets (the island of Cythera is associated with Aphrodite)
With flattery sated, high-flown and inflated — filled to capacity
from charms intramural to prettiness rural — literally, between (city) walls
the sudden transition is simply Elvsian — the heaven-like part of the Greek underworld
Come Amaryllis, come Chloe and Phyllis — poetic names of rustic Arcadian maidens
stone from a strong catapult (a trice) — rope-and-pulley arrangement (for a catapult?)
ought you to stand off-and-on — nautical for tack in and out along a shore; hence, to dither
His rightful title I have long enjoyed — in the sense of “had the use of”
but when completely rated Bad Baronet am I — established
When I’m a bad Bart I will tell taradiddles — short for Baronet; taradiddles are fibs
adieu with good grace to my morals sententious — expressed as maxims or clichés

Act II:

without the elision — without skipping anything (e.g. his first name), and pronounced fully
Valley-de-sham — valet-de-chambre, or personal servant (gentleman’s gentleman)
When the night-wind howls in the chimney cowls — hooded chimney-tops
when the footpads quail — robber or highwayman (to quail is to recoil in fear)
away they go with a mop and a mow — gestures and grimaces
with his ladve-toast — lady to whom toasts are drunk
With a kiss, perhaps, on her lantern chaps — long thin jaws, looking hollow-cheeked
On Thursday I shot a fox — Fox-hunting country gentlemen protected foxes assiduously so
their sport would be better. Shooting one was considered outrageous.
suffering much from spleen and vapours — melancholy and nervous weakness
Now I’m a dab at penny readings — an expert at a wholesome kind of “improving”
entertainment with music, recitations, and readings
In fact we rule a National School — church-connected school for the poor
a gentle district visitor — church worker who helps clergymen in pastoral visits
Eschew melodrama — abstain from
give them tea and barlev-water — thin barley broth used medicinally
Basingstoke — a prosaic town southwest of London (on the rail line to Cornwall)
pure and blameless ratepayer — taxpayer
When the tempest ‘gan to lower — (rhymes with sour) threaten
help him... like the mouse in the fable — a mouse helped a lion in one of Aesop’s tales
why I do not pipe mv eve — cry

CONTRIBUTORS

Noble Ancestors (\$100 and over)

Arlene & Tom Alm ❖ Suzanne Ammerman ❖ Philip Asgian ❖ Jerome and Sharon Berkowitz ❖ Lee Borah ❖ In memory of Jim Fogo ❖ General Mills Foundation ❖ Carol & Greg Gross ❖ Douglas O. Happe ❖ Barb Hovey ❖ Jack & Geraldine King ❖ John Litch ❖ Shirley Moore ❖ John Orbison ❖ Riley Owens, Jr. ❖ Derrill M. Pankow ❖ Garry & Mary Ann Peterson ❖ Nancy & Bert Poritsky ❖ Tom & Beverly Rogers ❖ Paul & Patricia Sackett ❖ Leon Satran, MD ❖ The family of Steven and Mary Schier ❖ Radonna & Jim Schwarz ❖ Richard Evan Stone ❖

Virtuous Persons (\$50 - \$99)

Benjamin & Aroti Bayman ❖ Jeffrey R. Brown ❖ Richard T. Crane ❖ Eric Newman & Janice Gepner ❖ Elizabeth Hawn ❖ Bob & Marge Hennesy ❖ Warren Ibele ❖ Marjorie and James Jacobsen ❖ Bill & Nancy Jones ❖ Mary S. Jones ❖ Kenneth Kauffman ❖ Margaret Kirkpatrick ❖ Rachel Levitt ❖ Rachael Lininger ❖ Michael Mack ❖ Dr. Merle Mark ❖ Jean McCampbell ❖ Philip Melmer ❖ Dan Peterson ❖ Ralph S. Schneider ❖ Vincent Shields ❖ Doug Siems ❖ Glenn Skoy ❖ Joan T. Smith ❖ Robert Stiles ❖ Brett D. Wagner ❖

Bucks, Blades, and Professional Bridesmaids (up to \$50)

Valarie C. Anderson ❖ Phillip & Karen Bergem ❖ Mary & Robert Boehlke ❖ Dr. Charles J. Boltuck ❖ James Booth ❖ John Brookes ❖ Judith & Richard Brownlee ❖ Donna Carlson ❖ Richard Carr ❖ Carole Christensen ❖ Jeanne Cornish ❖ Jane Kirtley & Stephen Cribari ❖ Tom Decker ❖ Siobhan Dugan ❖ Ginger Dunivan ❖ Jean Eastman ❖ Sally J. Economon ❖ Ian Ellis ❖ Patricia Fiske ❖ Mary McEvoy ❖ Terence Fruth ❖ Gayle Gaskill ❖ Lawrence & Grace Gilmer ❖ Brian & Linda Goodspeed ❖ Kathleen Green ❖ Carol & Walter Griffin ❖ Vicky Hagens ❖ Florence Halverson ❖ Linda Dexter Hancher ❖ Jack & Grace Harkness ❖ John C. Henrikson ❖ Del Holmes ❖ Richard Horton & Victoria Houseman ❖ C. Joseph & Katherine Howard ❖ Mary Ann Huelster ❖ Sheila Kantar ❖ Marita Karlisch ❖ Ann Klein ❖ Jake Koller ❖ Sid Konikoff ❖ Annamarie Langlie ❖ Thomas & Elizabeth Lanzatella ❖ Rhett & Jodi Lavin-Tompkins ❖ Mary Leahy ❖ Sanford Lipsky ❖ Lynn Lockhart ❖ Joan Lorman ❖ Roderick & Joanne MacDonald ❖ Don Mittelstadt ❖ Michael Monsor ❖ Colleen Netzell ❖ Julia Olmstead ❖ K. C. O'Malley ❖ Angie O'Neill ❖ Daniel P. O'Neill ❖ Dan & Pat Panshin ❖ Jo and Eric Pasternack ❖ Pat Pennington ❖ Elsa Peterson ❖ Robert Pierson ❖ Bobbie Recht ❖ Molly Redmond ❖ Marilyn Reichman ❖ Pat Rosaves ❖ Jack Ross ❖ Shirley Sailors ❖ Elaine Savick ❖ Russell G. Schroedl ❖ Dennis Shogren ❖ Lawrence Smith ❖ Stacey & David Smith ❖ Peggy Spurgeon, in memory of Blake Jones ❖ Mike Stone ❖ Evelyn Struthers ❖ Wendi S. Ward ❖ Martha Wilson ❖ Kathy & Ed Wolter ❖ Lorraine Zauft ❖

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Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: *Trial By Jury* (1979), *Patience* (1980), *Iolanthe* (1981), *Princess Ida* (1982), *Ruddigore* (1983), *The Gondoliers* (1984), *The Mikado* (Spring 1985), *The Sorcerer* (Fall 1985), *The Pirates of Penzance* (1986), *The Yeomen of the Guard* (1987), *Utopia, Ltd.* (1988), *H.M.S. Pinafore* (1989), *Patience* (1990), *The Grand Duke* (1991), *Iolanthe* (1992), *Princess Ida* (1993), *The Gondoliers* (1994), *Ruddigore* (1995), *The Mikado* (Spring 1996), *The Zoo and Trial By Jury* (Fall 1996), *The Sorcerer* (1997), *The Pirates of Penzance* (1998), *The Yeomen of the Guard* (1999), Offenbach's *Orpheus in the Underworld* (2000), *H.M.S. Pinafore* (2001), *Patience* (2002), *The Grand Duke* (2003), *Iolanthe* (2004), *The Gondoliers* (2005), *Princess Ida* (2006), *The Mikado* (2007) and *Utopia, Limited* (2008)

In the Spring of 2010, we will present *The Sorcerer*.

Our next Lake Harriet Bandshell performance will be *HMS Pinafore*,
on July 11 & 12 of 2009

The Gilbert & Sullivan
Very Light Opera Company

presents

Ruddigore

or

The Witch's Curse



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