RUDDIGORE
or
The Witch's Curse

THE CAST

Sir Ruthven Murgatroyd
(disguised as Robin Oakapple, a Young Farmer) .......... Matt Dolph
Richard Dauntless
(his Foster-Brother, a Man-o'-War's man) .............. Michael J. Kraklio
Sir Despard Murgatroyd, of Ruddigore
(a Wicked Baronet) ........................................ Waldyn Benbenek
Old Adam Goodheart (Robin's Faithful Servant) ........... David Hanken
Sir Roderic Murgatroyd ...................................... Kenton Holden
Rose Maybud (a Village Maiden) ............................ Mary Gregory
Mad Margaret .................................................. Marla Burton
Dame Hannah (Rose's Aunt) .................................. Deborah Haas
Zorah (Professional Bridesmaid) .............................. Jennifer Cooper
Ruth (Professional Bridesmaid) ............................. Mary Beth Ward

Chorus of Professional Bridesmaids and Townswomen:
Lori K. Allaman ............................................. Diane Dinndorf Friebe
Stephanie Brody ............................................ Angie Giselson
Tanya Brody ................................................ Amy Gunderson
Molly Callinan ............................................. Kathy Hering
Kathryn Florhaug .......................................... Marcia Hill
                                                    Lizz Just
                                                    Charlotte Morrison
                                                    Lisa Rock
                                                    Cyndi Sturtz
                                                    Mary Beth Ward

Chorus of Bucks & Blades, Townsmen, and Ancestors:
Tom Barth .................................................. Peter Erickson
Shawn Behrens ............................................. Roger Evans
Brent Berheim ............................................. Stephen Hage
Erin Bernier ................................................ Randall Karels
Ernest Brody ............................................... Dean Laurance
James Brooks ............................................... Warren Loud
                                                    Kristefor Lysne
                                                    Tom Melander
                                                    John Arthur Murray
                                                    Richard Rames
                                                    Gordon Staff

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Understudies: Tom Barth, Shawn Behrens, Erin Bernier, Tanya Brody
James Brooks, Jennifer Cooper, Angie Giselson, Randall Karels

+++ Time: Early in the 19th Century +++

Act I: The Fishing Village of Rederring, in Cornwall
Act II: The Picture Gallery in Ruddigore Castle

There will be one intermission
+++ ~ 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

When this opera opened at the Savoy Theatre on January 22, 1887, it was called Ruddigore. However, "ruddy" was apparently too close to "bloody" for Victorian tastes, and Gilbert and Sullivan were convinced to use a less offensive spelling. It was probably a better world that could be offended by such a mild expulsive.

The rewrites did not end with the title. The unfamiliar sound of hisses and boos in the midst of the opening night cheers persuaded Gilbert & Sullivan that their latest work needed extensive revision. They quickly cut substantial portions of the second act, and within days their reworked Ruddigore was on the boards at the Savoy.

Out of such feverish play-doctoring, however, has grown the legend of "Gilbert and Sullivan's big flop." Ruddigore came to be thought of as a lesser effort, a mistake, a lapse in taste, a failure.

We at the Gilbert and Sullivan Very Light Opera Company think this is nonsense, of course. Ruddigore features some of Sullivan’s best music, and the parody melodrama concocted by Gilbert sparkles with wit. By the time the curtain comes down, we think you’ll see why the original production played 288 performances, and prompted Mr. Gilbert to remark, "I could do with a few more such failures."

— Barry Hamill

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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 Baronety 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 ......................................................... Barry Hamill
Music Director ........................................................ Carolyn Davies
Artistic Director ......................................................... Wendy Evans
Stage Manager .......................................................... Karen McNenny
Choreographer .......................................................... Karen McNenny
Chorus Master ........................................................... Elizabeth Swanson

Set Designer and Builder ............................................... Joseph Stanley
Set Construction and Painting ....................................... Beth Brooks, Laurie Brooks
                                       Terry Brooks, Rick Churchill, Julie Delton
                                       Rebecca Fuller, Louise Guenther, Bob Hunter
                                       Bob Johanncke, John Vojtech, and cast members

Set Construction Labor Coordinator ................................ Ernest Brody
Properties Manager ..................................................... Cindy Edmon
Assistant Stage Manager ............................................... Peggie Kennedy

Costume Designer and Builder ...................................... Jeannie Bautz
Costume Construction ................................................. Marlene Doll, Anne Forgacs
                                       Lesley Hendrickson, Holly MacDonald, Kathy Swenson
                                       Barb Vojtech, Barb Webber, and cast members

Wardrobe Mistress ................................................... Anne Forgacs

Lighting Designer ...................................................... Bill Devins
Lighting Technicians .................................................. Brenda Armeson, Tim Harwig
                                       Robert Hunter, Christine Wagner
Audio-Visual Technician ............................................. Bob Johanncke
Additional Orchestration ............................................. Jim Streich
Catering Assistants .................................................. Donna & Hilmar Wagner, Doroth Kuether
Poster Design .......................................................... Mueller Mack
Poster Printing .......................................................... Weston Engraving

Lobby Display & Photography ....................................... Roger Evans, Stephen Hage
House Managers ....................................................... Polly Peterson, Kathy Rausch, Mary Kay Murray
Ticket Sales ............................................................. Katie Lowry
Ticket Assistants ...................................................... Barb Hovey, Holly MacDonald
                                       Mary Kay Murray, Margaret Sullivan, Holly Windle

The Board:

Producer ................................................................. Margaret Sullivan
Vice Producer ............................................................. Stephen Hage
Labour Pool Coordinator ............................................. Lesley Hendrickson
Publicity ................................................................. Joe Andrews
Treasurer ................................................................. Richard Rames
Secretary ................................................................. Tom Barth
Chorus Representatives .............................................. Gordon Staff, Stephanie Brody

ORCHESTRA

Violin ................................................................. Milton Wright (Concertmaster), Dorothy Boen
                                      Phil Bremmer, Anne Duff, Elaine Evans, Paula Larson
                                      Joni MacDonald, Gary Rauk, Linda Werner, Agnes Wolf
Viola ................................................................. Debbie Bloom, Gary Hanson, Gretchen Hinkle
                                      Erasmus Meinerts, Scott Olsen, Don Olson, Tom Rognsvooq
Cello ................................................................. Coral Bastien, Tom Just, John Litch
Bass ................................................................. Bob Salter
Harp ................................................................. Katie Lowry
Flute ................................................................. Sari Fried, Julie Lindstrom Parnell
Clarinet ............................................................... Barb Hovey, Tom Legare
Oboe ................................................................. Helen Scharber
Bassoon ................................................................. Stewart Schroeder

Horn ................................................................. Martha Bentley, Barbara Schroeder
                                      Jim Streich, Lisa Worcester
Trumpet ............................................................... Bob Hite, Bob Zobal
Trombone .............................................................. Brad Etherington, Greg Michnay
                                  John Nielsen, Larry Perry
Percussion ............................................................ Julie Schmid, Jim Streich

Rehearsal Pianists .................................................. Sarah Burk, Jocelyn Dueck
                                      Florian Keller, Jean Van Heel
**GLOSSARY (in order of occurrence)**

**Act I:**
what took place, I **see**n, shook his composure boasted—believe
and thus with sinning **clayed**—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-vo**... only a darned **Mouneess**... **Froggee** answers with a shout...to fight a French **foul-lad**—slang terms for a Frenchman, or in this case, a French ship. **Foul-lad** suggests fancyry.
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
**Betray**... *'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 is **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 **lack**—change direction
Cheerily carols the lark over the **cot**—cottage
**Cytherean posies**—lovers' bouquets (the island of Cythera is associated with Aphrodite)
With flattery **rated**, high-flown and inflated—filled to capacity
from charms **intramural** to prettiness rural—literally, between (city) walls
the sudden transition is simply **Elysian**—the heaven-like part of the Greek underworld
Comes **Amoritis**, 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 **Bort** I will tell **taradiddles**—short for Baronet; taradiddles are fibs
adieu with good grace to my morals **sententious**—expressed as maxims or cliches

**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 corners**—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 **ladie-toast**—lady to whom toasts are drunk
With a kiss, perhaps, on her **latern-chaps**—long thin jaws, looking hollow-checked
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 **barley-water**—thin barley broth used medicinally
**Busingtoke**—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 mouzie in the **fable**—a mouse helped a lion in one of Aesop's
why I do not **pipe my eye**—cry

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