Ruddigore
or, The Witch’s Curse

Sir Ruthven Murgatroyd
(disguised as Robin Oakapple, a Young Farmer)........Seth Tychon Steidl
Richard Dauntless (his Foster-Brother, a Man-o’-War’s Man)........ Anthony Rohr
Sir Despard Murgatroyd, of Ruddigore (A Wicked Baronet)............Joe Allen
Old Adam Goodheart (Robin’s Faithful Servant)....................Waldyn Benbenek
Sir Roderic Murgatroyd...............................................Scott Benson
Rose Maybud (a Village Maiden)......................................Sarah Wind Richens
Mad Margaret ......................................................................Lara Trujillo
Dame Hannah (Rose’s Aunt)....................................................Deb Haas
Zorah (Professional Bridesmaid)..........................................Sarah Mehle
Ruth (Professional Bridesmaid).............................................Cassie Utt

Chorus of Townswomen and Professional Bridesmaids:
Mary Mescher Benbenek Danielle Long Charlotte Morrison
Maggie Benham Anna Maher Sarah Shervey
Kelly Ann Danger Wendy Matsutani Rhea Sullivan
Mary Gregory Kali McMillan Lydia Wildes
Shawn Holt Blanka Melbostad Holly Windle

Chorus of Bucks & Blades, Townsmen, and Ancestors:
James Brooks Gabe Heffernan John Orbison
Jeff Erickson Rylan Hefner Eric Pasternack
Doug Freeman Álvin Kim Richard Rames
Clyde Gerber Dean Laurance Lowell Rice
Stephen Hage Adam Lowe Thomas Sonneman

♥ ♥ ♥ ♥ ♥ ♥

Understudies: Jeff Erickson (Robin), Sarah Mehle (Rose),
Waldyn Benbenek (Despard), Danielle Long (Mad Margaret),
Adam Lowe (Richard), Mary Gregory (Dame Hannah), Anna Maher (Zorah),
John Orbison (Old Adam), Kali McMillan (Ruth), Clyde Gerber (Roderic)

Act I: Rederring, Cornwall, 1948

Act II: Ruddigore Castle, One week later

♥ ♥ ♥ ♥ ♥ ♥

~ Turn off all cell phones & other electronic devices ~
~ No eating or drinking is allowed in the theatre ~
~ No smoking is permitted in the building ~
~ The use of cameras is strictly forbidden ~
**DIRECTOR'S NOTE**

In the G&S canon, *Ruddigore* came after the phenomenal success of *The Mikado*—a tough act to follow if there ever was one. Gilbert settled on the idea of parodying Victorian melodrama, an art form that started in the early 1800s and continued well into the century. The stock characters and situations for melodrama—the stalwart hero, the innocent damsel in distress, the wicked, mustachioed villain (“you MUST pay the rent!”), paranormal activity, the exotic locales—are somewhat familiar to a modern audience through parodies from the 20th century that many of us grew up with, like *Dudley Do-Right* and sketches from *The Carol Burnett Show*.

A direct descendent of melodrama is *Film Noir*. As I began to dig into this genre as a possible backdrop for our show, I realized that G&S is simply too buoyant to be contained in this one rather grim framework. So, we’ve drawn from film classics of the period—from hard-boiled detective dramas, to screwball comedies, to ebullient MGM musicals to bring our *Ruddigore* to life. So, yes . . . we’ve taken some liberties. I know that will be a concern to some. I promise that we’ve tried to remain true to the spirit of Gilbert’s original parody . . . we’ve just brought the object of the parody a little closer to home.

So, sit back and set your *way back machine* to 1948. The war is over. The golden years of Hollywood cinema are in their prime . . . and you’re in a fishing village in southern England. Okay, . . . GO!

— Joe Andrews

P.S. A reminder that mounting a full-scale production of Gilbert & Sullivan with a full, live orchestra is as rare as it is expensive. But it is so necessary in times of tumult and divisiveness to have a few precious moments where we can simply sit back and *enjoy*. Won’t you please consider a donation to our company to ensure that we can continue to bring you this “inestimable treasure for all the world holds dear.” Visit [gsvloc.org/donate](http://gsvloc.org/donate)

**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. Rose’s old aunt Hannah explains her own unhappy romantic history with Roderic Murgatroyd, Baronet of Ruddigore. A witch had cursed the family, compelling each inheritor of the title to become a Bad Baronet, forced to commit one crime per day or die in agony. Learning this, Hannah renounced Roderic, who died ten years ago.

Rose’s most likely suitor, Robin Oakapple, is too shy to propose, and Rose herself is hampered by the strictures of etiquette. Robin is really 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.

The sailor Richard Dauntless offers to help Robin by speaking to Rose on his behalf. However, the sight of Rose makes Richard decide to woo her for himself. He succeeds, but when the disappointed Robin reveals his feelings, Rose 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. To regain Rose, the rejected Richard decides to reveal Robin’s secret identity to Despard (who had thought his older brother dead). Robin is publicly exposed as the true Bad Baronet. Rose then 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 come to the castle to ask his consent for their marriage—which he grudgingly gives. Alone and miserable, he appeals to his ancestral Bad Baronets for mercy. Led by Roderic, the most recent of the ghosts, they come to life to review his supposed life of crime so far. They demand he “carry off a lady” before nightfall, which he sends his retainer Old Adam to do. When Despard and Margaret, now reformed, come to urge Robin to give up his evil ways, he agrees. Alas, Adam has already carried off a maiden and brought her to the castle. Can there be a Gilbertian legal loophole to save Robin from a life of crime or an agonized death? (And maybe even get Rose back in his arms?)
PRODUCTION STAFF

Stage Director .......................................................... Joe Andrews
Music Director .......................................................... Randal A. Buikema
Assistant Music Director ............................................. Jean Orbison Van Heel
Stage Manager .......................................................... Katie McLean
Set Designer & Scenic Painter ....................................... Larry Rostad
Costume Designer ...................................................... Barb Portinga
Lighting Designer ........................................................ Alex Flinner
Choreographer .......................................................... Penelope Freeh
Props Designer .......................................................... Katie Phillips
Set Builder ............................................................... Jay Scoggin
Concept, Additional Dialogue & Cell Phone Lyrics ............ Joe Andrews
Credits Animation & Ancestor Photography ...................... Lee Stanford
Special Effects Team .................................................... Jay Scoggin, Alex Flinner, Lee Stanford
New Music Arrangement (“When the Night Wind Howls”) .... Denise Prosek
Dance Captains .......................................................... Anna Maher, Danielle Long
Assistant Stage Managers ............................................. Malka Key, Brianna Sullivan
Follow-spot Operator ................................................... Stephanie Hipple
Wardrobe Mistress ....................................................... Jo Pasternack
Set Construction Crew ............................................... Jack Kravik, Julie Delton, Chris Seeling

Steve Schellenberg, Kris Johanneck, and cast members

Rehearsal Pianists ....................................................... Jean Orbison Van Heel, Steven Norquist
Audio-Visual Engineer .................................................. Bob Johanneck
Poster Design ............................................................ Tom McGregor, Mary Olson
Preshow Advertising Creative Team ............................... Joe Andrews, Kate Boud, Stephen Hage
Lobby Display & Photography ....................................... Stephen Hage
House Manager .......................................................... Julia Ockuly
Ticket Sales ............................................................... Julia Ockuly
Ticket Helpers ........................................................... Julie Hefner, Bill Hefner, Jim Ockuly, Edgar Ockuly
Barb Hovely, and cast members

House Staff Recruitment ............................................. Shawn Holt

The Board:

Producer ................................................................. Stephen Hage
Labour Pool Coordinator ............................................. Malka Key
Publicity ................................................................. Waldyn Benbenek
Treasurer ................................................................. John Orbison
Secretary ................................................................. Shawn Holt
Chorus Representatives ............................................. Alexander Gerchak, Anna Maher
Orchestra Representative .......................................... Barb Hovely

ORCHESTRA

Conductor ............................................................... Randal A. Buikema
Orchestra Manager / Librarian ...................................... Ann Marie McIntire
Violin I ............. Candice McCardle, (Concertmaster), Derick Rehurek, Eva Zorn
Daniel Werl, Linda Ruetz, Victoria Athmann, Dan Sadoff
Violin II ................................................................. Lorine Menzhuber, Betsy Loefgren
Karen Neinstadt, Beth Henningsen, Maya Gitch
Viola ................................................................. Ann Bur, Aija Ronis, Gretchen Cerny
Laura Bidgood, Teresa Mager
Cello ................................................................. John Dunham, Karin Holmberg Kimble, Naomi Wells
Holly MacDonald, Amy Samelian
String Bass .......................................................... Ann Marie McIntire, Benjamin Kitt, Jason Anderson
Flute ................................................................. Kristen Kinnear-Ohlmann, Anne Cheney
Judith Herring, Russell Dedrick, Polly Meyerding
Clarinet ............................................................. Barb Hovely, Brian Kryinski, Barb Sabal
Oboe ............................................................... Anthony Afful, Steve Schellenberg
Bassoon ............................................................. Beth Brandt, Devin Dolquist
Horn ............... Jeffrey Ohlmann, Chris Hahn, Mike Engh, Beth Trizna, Cristina Werling
Trumpet ............................................................ Andy Padula, Patrick Gefre, Mike Pouchak
Trombone ............................................................. Sarah Cooke, Scott Soltis, Ross Fugl
Percussion ........................................................... Kevin McBeth, Charley Rich
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-vo — only a darned Mousener... Forgive 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 Barrow-knight 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.
...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 Elysian — 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 cliches

**Act II**:

without the elision — pronounced as spelled, rather than as usually spoken (i.e. ‘Rivven’)
Valley-de-sham — valet-de-chambre, or personal servant (gentleman’s gentleman)
When the night-wind howls in the chimney cowls — hooded chimney-top
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 ladye-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.
Eschew melodrama — abstain from
give them tea and barley-water — thin barley broth used medicinally
Basingstoke — a prosaic town southwest of London (on the rail line to Cornwall)
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 my eye — cry

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