

Ruddigore

or, The Witch's Curse

Sir Ruthven Murgatroyd

(disguised as Robin Oakapple, a Young Farmer).....Seth Tychon Šteidl

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	Alvin 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

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 Flinger
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 Flinger, 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
Paul Kovacovic, Lawrence Henry
Audio-Visual Engineer Bob Johanneck
Poster Design Tom McGregor, Mary Olson
Preshow Advertising Creative Team Joe Andrews, Kate Boud, Stephen Hage
Scott Stivers, Holly Windle
Lobby Display & Photography Stephen Hage
House Manager Julia Ockuly
Ticket Sales Julia Ockuly
Ticket Helpers Julie Hefner, Bill Hefner, Jim Ockuly, Edgar Ockuly
Barb Hovey, 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 Hovey

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 Lofgren
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 Hovey, Brian Krysinski, 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-voov ... 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.

...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-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.

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 mousie in the fable — a mouse helped a lion in one of Aesop's tales

why I do not pipe my eye — cry



AN ARTHUR SULLIVAN OPERETTA

COX AND BOX

MAY 8 - 17, 2020

A FOURTH WALL AND GSVLOC COLLABORATION

Join us for an immersive staging
of the one-act comic operetta,
Cox and Box, at a unique location
in Northeast Minneapolis.

LIBRETTO: F. C. BURNAND
MUSIC: ARTHUR SULLIVAN
DIRECTOR: AMANDA WEIS
MUSIC DIRECTOR: JEAN VAN HEEL

FOR TICKETS AND MORE INFO VISIT:
WWW.FOURTHWALLMSP.ORG



CONTRIBUTORS

Noble Ancestors (\$250 and over)

Christi and Rolf Bolstad ❖ Bruce Bruemmer ❖ Anne Cheney ❖ Dick Fishel ❖ Eric Newman and Janice Gepner ❖ Stephen Hage and Lara Trujillo ❖ Nancy and Bill Jones ❖ Holly MacDonald and John Orbison ❖ Timothy Schmolke

Virtuous Persons (\$100 - \$249)

Tom and Arlene Alm ❖ Assurant, Inc. ❖ Thomas Crampton ❖ Stephen Davis and Murray Thomas ❖ George Ehrenberg ❖ Lillian and Max Fallek ❖ Gretchen Fogo ❖ Greg and Carol Gross ❖ Doug and Doris Happe ❖ Barbara R. Hauser ❖ Elfrieda Hintze ❖ Barb Hovey ❖ James and Marjorie Jacobsen ❖ Eleanor and Calvin Kendall ❖ John and Lyn Lawyer ❖ Michael Lindsay and Judee Arnstein ❖ Michael Mack ❖ In Memory of Patrick Mack ❖ Gary Maher ❖ Chris Martin ❖ Peter and Karen Mattson ❖ L. David Mech ❖ Alfred P. and Ann M. Moore ❖ Andrew M. Odlyzko ❖ Riley Owens ❖ Lowell and Finola Parsons ❖ Molly Redmond and Steve Ring ❖ Frederick Langendorf and Marian Rubenfeld ❖ Paul and Pat Sackett ❖ Michael Schoeberl ❖ Jeff and Sally Shlosberg ❖ Doug Siems ❖ Richard and Linda Stone ❖ Monika Stumpf ❖ Claire Anne Thoen ❖ Susan and Robert Warde ❖ Elizabeth M. Williams ❖ Janet Zander and Mark Ellenberger

Bucks, Blades and Professional Bridesmaids (up to \$100)

JoAnne Alkire ❖ Anonymous (7) ❖ Jerald Barnard ❖ Bill Barte ❖ Benjamin and Aroti Bayman ❖ Emma Bentley ❖ Karen and Phillip Bergem ❖ Helen Bergren ❖ Ruth Berman ❖ Julian Bernick ❖ Denise Beusen ❖ Sharon Bigot ❖ Mary Bochnak ❖ Tom Boese ❖ Laurie Brooks ❖ Neal and Marie Buehe ❖ Ben Cannon ❖ Jean Carlson ❖ Barbara Cohen ❖ Jeanne and David Cornish ❖ Jeff Disch ❖ Ginger Dunivan ❖ Doug and Connie Earl ❖ Ian and Betsy Ellis ❖ Gary Engstrand and Kathy Jensen ❖ L. Peter and Karen Erickson ❖ Patricia A. Erlandson ❖ Amy Frankfurt ❖ Diane Dinndorf Friebe ❖ Cynthia Fuller ❖ Gayle Gaskill ❖ Vance Gerchak ❖ Kathleen and Tony Green ❖ John Grossman ❖ Teresa Gruber ❖ Marianne Hageman and Mike Dorn ❖ Vicky and Paul Hagens ❖ Linda and Michael Hancher ❖ Jack and Grace Harkness ❖ Kris and David Henderson ❖ Beth Henningsen ❖ James and Caroline Holden ❖ Delores Holmes ❖ Richard Horton and Victoria Houseman ❖ CJ and Kathleen Howard ❖ Ken Kauffman ❖ Susan Keller ❖ Mary and Steven Kennedy ❖ Margaret Kirkpatrick ❖ Jake Koller ❖ Terry Korupp ❖ Anna Lamb ❖ Dick and Ann Langlie ❖ Jack and Rachel Levitt ❖ Anne Lindgren ❖ Marylee Lyndall ❖ Rod and Joanne MacDonald ❖ Ronald MacKenzie ❖ Dean MacLaughlin and Majlils Jalkio ❖ P.T. and B.B. Magee ❖ Susan McCarthy ❖ Adele Mehta ❖ Judy Morgan ❖ Victoria Morse ❖ Ato Nana-Kweson ❖ Colleen Netzell ❖ Daniel P. O'Neill ❖ Carol Peterson ❖ Denton Peterson ❖ Kathleen Quick ❖ Joe Rine ❖ Abigail Rose ❖ David Rounds ❖ Steven Schier ❖ Dennis Shogren ❖ Glenn Skoy ❖ David Smeltzer and Rochelle Anderson ❖ Stacey and David Smith ❖ Linnea Sodergren ❖ Kym Spotts ❖ Leslie and Lee Swenson ❖ Susan Taple ❖ Barbara and Douglas Taylor ❖ Thrivent Financial ❖ Susan Townsend ❖ Wes and Cheryl Volkenant ❖ Brett Wagner ❖ Ron Wilder ❖ Peg and Dick Woellner ❖ Nevin D. Young

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), *Utopia, Limited* (2008), *Ruddigore* (2009), *The Sorcerer* (2010), *The Pirates of Penzance* (2011), *Patience* (2012), *The Yeomen of the Guard* (2013), *The Grand Duke* (2014), *H.M.S. Pinafore* (Spring 2015), *Trial By Jury* (Summer 2015), *Iolanthe* (2016), *The Gondoliers* (Spring 2017), *Offenbach's Orpheus in the Underworld* (Fall 2017), *Princess Ida* (2018), and *The Mikado* (2019)

The GSVLOC will present *The Sorcerer* in the Spring of 2021

We will not perform at the Lake Harriet Bandshell this summer,
but we'll perform *The Mikado* there in 2021



Presents

RUDDIGORE
OR THE WITCH'S CURSE

WHEN THE NIGHT WIND HOWLS

WILLIAM S. GILBERT
BOOK & LYRICS

ARTHUR SULLIVAN
MUSIC

JOE ANDREWS
DIRECTOR

RANDAL BUIKEMA
MUSIC DIRECTOR

March 13-April 5, 2020
Howard Conn Fine Arts Center, Minneapolis • Visit gsvloc.org for information and tickets

THE GILBERT & SULLIVAN
VERY LIGHT OPERA COMPANY

March 13 – April 5, 2020

Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

P.O. Box 580172, Minneapolis MN 55458

Telephone: (651) 255-6947

Visit [GSVLOC on Facebook](https://www.facebook.com/gsvloc) and at gsvloc.org