Ruddigore

or, The Witch's Curse

	Sir	Ruthven	Murgatroyd
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(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 <u>gsvloc.org/donate</u>

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 became 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

	SIAFF
Stage Director	
Music Director	
Assistant Music Director	Jean Orbison Van Heel
Stage Manager	Katie McLean
Set Designer & Scenic Painter	Larry Rostad
Costume Designer	
Lighting Designer	
Choreographer	
Props Designer	-
Set Builder	
Concept, Additional Dialogue & Cell Phone I	
Credits Animation & Ancestor Photography.	
Special Effects TeamJay	
New Music Arrangement ("When the Night V	
Dance Captains	
Assistant Stage Managers	
Follow-spot Operator	
Wardrobe Mistress	
Set Construction CrewJac	
	rg, Kris Johanneck, and cast members
Rehearsal PianistsJea	
Renearsar Frantists	Paul Kovacovic, Lawrence Henry
Audio-Visual Engineer	
Poster Design	Tom McGragor Mary Olson
Preshow Advertising Creative Team Jo	Andrews Veta David Stanban Hage
Presnow Advertising Creative Team Jo	
T 11 D' 1 0 DI . 1	Scott Stivers, Holly Windle
Lobby Display & Photography	
House Manager	· · · · · · · · · · · · · · · · · · ·
Ticket Sales	
Ticket HelpersJulie Hefner, B	
	Barb Hovey, and cast members
House Staff Recruitment	Shawn Holt
	Shawn Holt
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The Board: Producer Labour Pool Coordinator Publicity	Stephen HageMalka KeyWaldyn Benbenek
The Board: Producer Labour Pool Coordinator Publicity Treasurer	Stephen Hage Malka Key Waldyn Benbenek John Orbison
The Board: Producer Labour Pool Coordinator Publicity Treasurer Secretary	Stephen Hage Malka Key Waldyn Benbenek John Orbison Shawn Holt
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The Board: Producer	
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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-voo ... 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

she is sartin for to <u>strike</u> — 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 <u>belay</u> ... <u>'Vast heavin'</u> — 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 Vicorian 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 <u>salute</u> the flag I'm a-goin' to sail under? — salute also means kiss a better hand at <u>turning-in a dead-eve</u> 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 <u>Elysian</u>—the heaven-like part of the Greek underworld

Come <u>Amaryllis</u>, come <u>Chloe</u> and <u>Phyllis</u> — poetic names of rustic Arcadian maidens stone from a strong catapult (a <u>trice</u>) — rope-and-pulley arrangement (for a catapult?) ought you to <u>stand off-and-on</u> — 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 <u>Bart I will tell taradiddles</u> — short for Baronet; taradiddles are fibs adieu with good grace to my morals <u>sententious</u> — expressed as maxims or cliches

Act II:

without the <u>elision</u> —pronounced as spelled, rather than as usually spoken (i.e. 'Rivven')

<u>Valley-de-sham</u> — valet-de-chambre, or personal servant (gentleman's gentleman)

When the <u>night-wind howls in the chimney cowls</u> — hooded chimney-tops

when the <u>footpads</u> quail — robber or highwayman (to quail is to recoil in fear)

away they go with a <u>mop and a mow</u> — gestures and grimaces

with his <u>ladve-toast</u> — lady to whom toasts are drunk

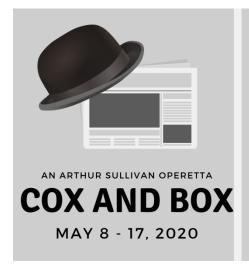
With a kiss, perhaps, on her <u>lantern chaps</u> — long thin jaws, looking hollow-cheeked **On Thursday I shot a fox** — Fox-hunting country gentlemen protected foxes assiduously so their sport would be better. Shooting one was considered outrageous.

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 <u>lower</u> — (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



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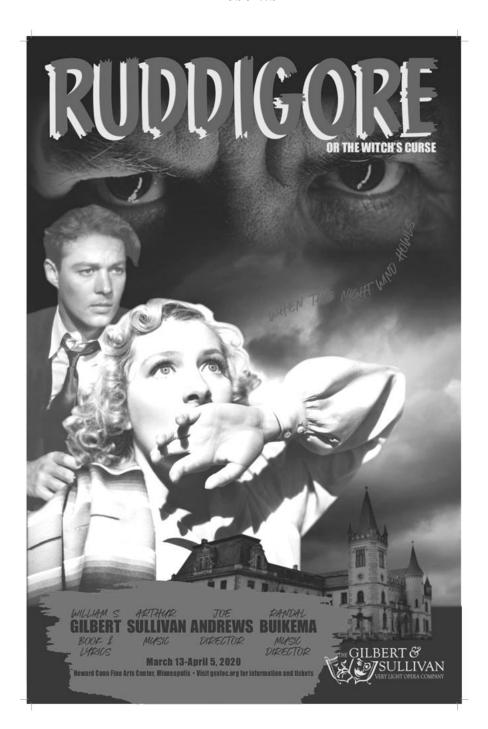
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Presents



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