

# 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)..... Paul Willis, Jr.  
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)..... Anna Maher  
Ruth (Professional Bridesmaid).....Cassie Utt

### Chorus of Townswomen and Professional Bridesmaids:

Mary Mescher Benbenek	Mary Gregory	Samantha Raun
Maggie Benham	Shawn Holt	Sarah Shervey
Kelly Ann Danger	Kaitlin Klemencic	Molly Shields
Laini Devin	Wendy Matsutani	Rhea Sullivan

### Chorus of Bucks & Blades, Townsmen, and Ancestors:

James Brooks	Alexander Gerchak	Bryan Reed
Rylan Dean	Jakob Gomez	Lowell Rice
Jeff Erickson	Stephen Hage	Aaron Rolloff
Clyde Gerber	John Orbison	Josh Weisenburger
	Richard Rames	



**Understudies:** Jeff Erickson (*Robin*), Anna Maher (*Rose*),  
Waldyn Benbenek (*Despard*), Kaitlin Klemencic (*Mad Margaret*),  
Josh Weisenburger (*Richard*), Mary Gregory (*Dame Hannah*),  
Clyde Gerber (*Roderic*), John Orbison (*Old Adam*),  
Cassie Utt (*Zorah*), Sarah Shervey (*Ruth*)

**Act I:** Rederring, Cornwall, 1948

**Act II:** Ruddigore Castle, One week later



Our production of *Ruddigore* is dedicated to the memory of  
the following company members:

Wendy Evans, Artistic Director  
Vern Harman, Tenor  
Jim Hart, Company Co-Founder and Music Director  
James Straka, Music Director

~ Turn off all cell phones & other electronic devices – it's 1948!~  
~ No eating or drinking is allowed in the theatre ~  
~ No smoking is permitted in the building – despite it being 1948!~  
~ The use of cameras is strictly forbidden ~  
~ Strobe effects will be used in this production ~

## DIRECTOR'S NOTE

Welcome back to the theater and thank you for coming to see this production of *Ruddigore* that was sadly sidelined in 2020 due to the pandemic. *Ruddigore* premiered in 1887 following the phenomenal success of *The Mikado*. The object of Gilbert's wit this time around was Victorian melodrama, an art form that started in the early 1800s and continued through the century. The stock characters and situations for melodrama – the stalwart hero, the innocent damsel in distress, the wicked villain (“you MUST pay the rent!”) and his accomplice, a faithful servant, paranormal activity, exotic locales – may be somewhat familiar to a modern audience, but usually through melodrama's direct descendants. Movies like *Mildred Pierce*, the films of Douglas Sirk (*Imitation of Life*, *Magnificent Obsession*) are 20<sup>th</sup>-century versions of melodrama. Television's soap operas, too, share the same DNA as their 19<sup>th</sup> century counterparts, while Dudley Do-Right, Carol Burnett as Norma Desmond, and SNL's “The Californians” all offer parodies of the genre.

Film Noir, too, has elements of melodrama and was where I first turned as I considered re-setting *Ruddigore*. But Gilbert's libretto and Sullivan's music proved to be too buoyant to be contained in this one rather grim framework. So, I've drawn from classic films of the 30s, 40s and 50s to bring our *Ruddigore* to life; hard-boiled detective dramas, screwball comedies, and ebullient MGM musicals all get a nod. So, yes ... I've taken some liberties. I promise that I've tried to remain true to the spirit of Gilbert's original parody ... we've just brought the object of 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've just paid 58 cents for a ticket to the local cinema. 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. Become a supporter of our company to ensure that we can continue to bring you these “inestimable treasures for all the world holds dear.” See an usher to provide a donation or visit [gsvloc.org/donate](https://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 ..... Samantha Diekman  
Set Designer & Scenic Painter ..... Larry Rostad  
Costume Designer ..... Barb Portinga  
Lighting Designer ..... Carl Schoenborn  
Choreographer ..... Penelope Freeh  
Props Designer ..... Katie Phillips  
Set Builder ..... Jay Scoggin  
Concept, Additional Dialogue..... Joe Andrews  
Cell Phone Lyrics..... Holly Windle, Joe Andrews  
Credits Animation & Ancestor Photography ..... Lee Stanford  
Special Effects Team ..... Jay Scoggin, Lee Stanford  
New Music Arrangement (“*When the Night Wind Howls*”)..... Denise Prosek  
Assistant Stage Managers ..... Malka Key, Brianna Sullivan  
Follow-spot Operator& Audio-Visual Engineer ..... Owen Rounds  
Wardrobe Mistress ..... Jo Pasternack  
Set Construction Crew ..... Jack Kravik, Dean Laurance, Julie Delton, Chris Seeling  
Owen Rounds, David Rounds, Steve Schellenberg, and cast members  
Rehearsal Pianists ..... Jean Orbison Van Heel, Brian Chan  
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 Managers ..... Eric Pasternack, Erik Rogers  
Ticket Sales..... Eric Pasternack  
Ticket Helpers..... Holly Windle and cast members  
House Staff Recruitment..... Wendy Matsutani  
COVID Safety Officers..... Wendy Matsutani, Alexander Gerchak  
Anna Maher, Barb Hovey, Malka Key

### The Board:

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

## ORCHESTRA

Conductor ..... Randal A. Buikema  
Orchestra Manager / Librarian..... Lorine Menzhuber  
Violin I..... Victoria Athmann, (*Concertmaster*), Derick Rehurek  
Daniel Sadoff, Beth Henningsen, Karen Kozak  
Violin II ..... Lorine Menzhuber, Betsy Lofgren  
Karen Neinstadt  
Viola ..... Ann Bur, Laura Bidgood, Karen Kozak  
Cello..... Karin Holmberg Kimble, Nathan Hertz  
String Bass ..... Doug Nelson, Benjamin Kitt, Jack Litzau  
Flute ..... Suzanne Benson, Nancy Wucherpennig  
Joseph Wypypch, Nancy Hagfors  
Clarinet ..... Barb Hovey, Barbara Sabal  
Oboe..... Steve Schellenberg, Donna Votino  
Bassoon..... Ford Campbell, Devin Dolquist  
Horn ..... Cristina Werling, Chris Hahn  
Trumpet..... Andy Padula, Patrick Gefre  
Trombone..... Ross Fugl, Charles Watt  
Percussion ..... Kevin McBeth, Charley Rich  
Keyboard..... Jean Orbison 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.

...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 clichés

### 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

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), *The Mikado* (2019), and *Ruddigore* (2020)

The GSVLOC will present *The Pirates of Penzance* in the Fall of 2022 and *The Sorcerer* in the Spring of 2023

We will perform *The Mikado* at the Lake Harriet Bandshell July 23 & 24

# CONTRIBUTORS

## Good Baronets of Ruddigore (\$1,000 and over)

Anne Cheney ❖ Nancy and Bill Jones ❖ Holly MacDonald and John Orbison ❖ Michael Vekich and Mary Kellogg ❖ Paul and Heidi Wildes

## Noble Ancestors (\$500 - \$999)

Christi and Rolf Bolstad ❖ Bruce Bruemmer ❖ Eric Newman and Janice Gepner ❖ Stephen Hage and Lara Trujillo ❖ Michael Mack ❖ In Memory of Patrick Mack ❖ Kevin McBeth ❖ Frederick Langendorf and Marian Rubenfeld ❖ Timothy Schmolke

## Virtuous Persons (\$250 - \$499)

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## Bucks, Blades and Professional Bridesmaids (\$100 - \$249)

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*Presents*



**March 11 – April 3, 2022**

Howard Conn Fine Arts Center  
1900 Nicollet Avenue South  
Minneapolis

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