

RUDDIGORE
or
The Witch's Curse

Cast in order of appearance

Zorah (Professional Bridesmaid)	Liz Morin
Dame Hannah (Rose's Aunt)	Sue Chipperfield
Ruth (Professional Bridesmaid)	Ginny Deller
Rose Maybud (A Village Maiden)	Karen Syvret
Robin Oakapple / Sir Ruthven Murgatroyd (A Young Farmer)	Mike Halsey
Old Adam Goodheart (Robin's Faithful Servant)	Stefan Gough
Richard Dauntless (Robin's Foster Brother – A Man-o'-wars-man)	Mike Monticelli
Mad Margaret	Maria Stegenwalner
Sir Despard Murgatroyd (Of Ruddigore – A Wicked Baronet)	Michael Blackie
Sir Rupert Murgatroyd (The First Baronet)	Simon Appleby
Sir Jasper Murgatroyd (The Third Baronet)	Alistair Ross
Sir Lionel Murgatroyd (The Sixth Baronet)	Clive de la Cour
Sir Conrad Murgatroyd (The Twelfth Baronet)	Andrew Parker
Sir Roderic Murgatroyd (The Twenty-first Baronet)	Mark Bond

Production:

Directors	Liz & Sean Jones	Costume Hire	Dress Circle
Choreographers	Pat Macdonald		Costumiers
	Maxine Preddy	Set & Poster Design	Andy Wooton
Conductor	Nick Cabot	Properties	Rita Chatfield
Chorus Master	Annette Blanchet	Rehearsal Accompanists:	Kenneth Francis
Deputy Stage Manager	Andy Wooton		Julie Millow
Stage Crew	Dave Fosse		Paul Matthews
Lighting	Jersey Opera House	Orchestra Co-ordinator	Fiona Le Goupil
Sound	Steve Chatfield	Programme	Sean Jones & Andrew Parker
Wardrobe	Marion De Louche		Michael Blackie
	Brenda De Louche	Synopsis	Andrew Parker
Make up	Terri Bond	Publicity	Border
		Back Cloths	

Professional Bridesmaids:

Jean Ashworth
Chloë Blampied
Colette Chardine
Rosemarie Courval
Brenda De Louche
Judy Dingle
Daisy Edmunds
Charlotte Gray
Nikki Marett-Gregory
Lucy Marsh-Smith
Fiona Milne
Louise Niven
Davina Shepheard
Emily Snell
Anne Southern
Margaret Williams

Chorus of Gentlemen, Sailors & Ancestors

Simon Appleby
Brian Arnold
Mark Bond
Jamie Cairns
John Day
Clive de la Cour
Geof Dingle
Mike Edmunds
Alan Higginbotham
Stephen Higginson
Mike Labey
Will Millow
Andrew Parker
Alistair Ross
Peter Routier
Roger Williams
Dominic Wilson
Peter Winn

The Orchestra:

Conductor Nick Cabot

Leader	Pat Woodsford		
Violin	Julie Riley	Clarinet	Mim Fillmore
Violin	Keith Fox	Clarinet	Patrick Renouf
Violin	Naomi Buckfield	Oboe	Rachel Sutton
Violin	Rhian Sheehan	Bassoon	Nick Hubbard
Viola	Julie Millow	Trumpet 1	Fiona Le Goupil
Viola	Emily Marriott	Trumpet 2	Nicolas Audoire
Cello	Felicity Norman	Horn	Zoë Audoire
Bass	Tony Charles	Trombone	David Manning
Flute	Helen Reid	Piano	Kenneth Francis
Flute	Andrew Goodyear		

Acknowledgements:

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Forthcoming Events:

Autumn 2006 Open auditions for Iolanthe

May 2007 Iolanthe

A MURGATROYD MEMOIR

[On 22nd January 1887, the then Baronet of Ruddigore opened an ancient Deed Box and found a Memoir written by Rose, Lady Murgatroyd, his late Grandmother. We are indebted to the present Baronet for permission to reproduce that Memoir.]

Last night I dreamt I went to Ruddigore again. As I approached the Castle along the winding drive, the moon darted in and out of the clouds so that the great gloomy edifice loomed and shrank before me, now hidden by the scudding clouds, now rising above the great dark trees which line the approach to Ruddigore Castle and its sole remaining occupant, the faithful old Adam Goodheart. And as I drove ever closer, so the years fell away and I became once more the foundling girl living in the pretty little cottage at the centre of the Cornish fishing village of Rederring, a far cry from the urban elegance I now enjoy.

For you should know, Reader, that the grand Lady Murgatroyd was once poor, sweet Rose Maybud living a simple rustic life in the care of my dear Aunt, Hannah Trusty, known to all the Village as Dame Hannah. Dear Aunt Hannah! She had taken me in after I had been abandoned in a plated dish-cover hung from the knocker of the Workhouse, my only possessions being a change of baby-linen and a book of etiquette which was my guide and monitor throughout my childhood.

As the years went by, Mother Nature smiled on me and, so I am told, endowed me with great beauty and much modesty. Every young man in the village seemed to be in love with me, but was too bashful to declare his feelings, whilst I, ruled as ever by my Book of Etiquette, was unable to entertain their advances. In truth, though their attention flattered me greatly, there was none among them that made my heart beat faster. Well, almost none.

There was one: young Robin Oakapple, a young farmer. He was fair and handsome, but afflicted by the most painful shyness whenever he found himself in my presence. And yet there was that about him that seemed to set him apart from the other young men of the Village. Soon, I was to learn only too well what distinguished him from the other village swains, but at the time of which I speak, in the early years of the present century, I was innocent of such intelligence.

In those far off days, Rederring boasted the only endowed corps of professional bridesmaids. Poor children, how they ached to be called upon – six months had gone by without any sign of a new wedding – but then hope gleamed in their young breasts. Fresh from goodness knows what deeds of derring-do, Robin's foster brother Richard, known to all as Dick Dauntless, returned home after ten long years at sea. Dick was bumptious and self-assertive; modesty was unknown to him, but his heart was pure gold and out of his affection for Robin he agreed to woo me on behalf of his brother. But, dear Reader, Cupid is a capricious fellow and mischievous withal. Poor Robin! Dick was so successful in his overtures to me that my head was quite turned and when Robin returned, attended by the Corps of Bridesmaids scenting the imminent tying of the nuptial knot, he was devastated to find that Dick's success had been in a direction other than he had planned.

How strange is love and how cruel. Long ago, dear Aunt Hannah had loved a handsome youth and been on the very point of marriage when she discovered that her betrothed was none other than Sir Roderick Murgatroyd, one of the accursed Baronets of Ruddigore. The Murgatroyds were amongst the first to be raised to the Baronetage soon after James I created the rank, but that first baronet, Sir Rupert, was given to the sybaritic life and found sport in the persecution of defenceless old ladies of the village whom he bullied and tortured on trumped up charges of witchcraft. Dame after elderly dame endured the ducking stool and the stake, but one poor old hag was made of sterner stuff and as the flames engulfed her she cursed Sir Rupert and all his line. Henceforward, each lord of Ruddigore

was condemned to commit a crime a day. On the day that he stayed his hand, overcome, mayhap, by remorse, he would perish in horrible agonies.

At the time of which I speak, Sir Despard was the incumbent baronet, the twenty-second of his line. How we were revolted by him; the very sight of him made us shudder and recoil. Once, he must have been good looking and in those days he had loved, and was loved, by one Margaret, but it was not to be. As soon as Margaret discovered Sir Despard's true identity, she broke off the engagement. Poor Margaret, in the years that followed she had gone quite mad for love of Sir Despard.

Meanwhile, my own heart was in a turmoil. Which should I choose: the fair, but shy, Robin or the self-assured Richard? I chose Robin, and to the delight of the bridesmaids announced the day. But Fate, cruel and fickle, was to intervene. As the marital vows were about to be taken, Sir Despard arrived with devastating news that made our union impossible. Robin was not what he seemed. It was he, not Sir Despard, who should have inherited the title on the death of Sir Roderick. Appalled, I fled from Robin, whose true name was Ruthven Murgatroyd, and found solace in the arms of Despard. Alas, Despard, freed from the thralldom of his inheritance, reunited his vows with Margaret and embarked upon a life of virtue and good deeds. Only Richard remained and I claimed him as my own.

Despard and Margaret were married immediately, but Richard and I were not so impetuous. After a week, however, I was content and Richard said that as Robin, now Sir Ruthven, was head of the family, we must seek his consent to our union. And so I made my first visit into the grim old Ruddigore Castle with its mullioned windows and dark wood panelling. Sir Ruthven met us in his great Picture Gallery with all his malevolent ancestors gazing down on us from their frames. It was rumoured that should ever a baronet hesitate in his dark career and fail to commit his daily crime, the ghosts of all those ancestors would step down from their frames at the witching hour and threatened the vacillating baronet with hideous retribution as a warning against his intended apostasy. The very thought of this encounter was enough to turn one's blood to ice, and as soon as Sir Ruthven had given his reluctant consent, we fled back to the wholesome atmosphere of the Village.

Exactly what happened after our departure is unclear, but old Adam Goodheart who had remained loyal to Sir Ruthven and become his valet de chambre seems to have suffered some sort of seizure for abandoning his former gentle nature, he abducted dear Aunt Hannah and conveyed her roughly to Ruddigore Castle. But dear Aunt comes from good sturdy farming stock and whatever evil thoughts possessed Sir Ruthven, they were all too easily thwarted by dear Aunt. Terrified by my tiger-like Aunt, Sir Ruthven sought refuge by calling on the shade of his late uncle. What then transpired I have never fully understood, but, the whole Village having rushed to Ruddigore Castle on hearing the news of Aunt Hannah's abduction, it suddenly became clear to all that Ruthven was released from his curse, Sir Roderick returned to life and I was free to transfer my affections once more to my dear Robin.

Reader, I married him.

RUDDIGORE
or
The Witch's Curse

Musical Numbers

Overture

Act I – The Fishing Village of Rederring in Cornwall

Chorus of Bridesmaids (Solo Soprano, Zorah)	"Fair is Rose"
Song (Hannah & Bridesmaids)	"Sir Rupert Murgatroyd his leisure"
Song (Rose)	"If somebody there chanced to be"
Duet (Rose & Richard)	"I know a youth"
Chorus of Bridesmaids, Sailors & Song (Richard)	"From the briny sea"
Hornpipe	
Song (Robin)	"My boy, you may take it from me"
Entrance of the Bridesmaids	"If well his suit has sped"
Trio (Rose, Richard & Robin)	"In sailing o'er life's ocean wide"
Recit. & Aria (Margaret)	"Cheerily carols the lark"
Chorus (Bridesmaids & Gentlemen)	"Welcome, gentry"
Song & Chorus (Sir Despard)	"Oh, why am I moody and sad?"
Duet (Richard & Sir Despard)	"You understand? I think you do"
Finale (Ensemble)	"Hail the bride"

Intermission 20 minutes

Act II – The Picture Gallery in Ruddigore Castle

Duet (Robin & Adam)	"I once was as meek"
Duet & Chorus (Rose, Richard & Bridesmaids)	"Happily coupled are we"
Song (Rose, with Chorus of Bridesmaids)	"In bygone days"
Chorus of Ancestors (Ancestors, Robin & Sir Roderic)	"Painted emblems"
Song (Sir Roderic & Ancestors)	"When the night wind howls"
Chorus (Ancestors)	"He yields"
Duet (Margaret & Sir Despard)	"I once was a very abandoned person"
Trio (Margaret, Robin & Sir Despard)	"My eyes are fully open"
Melodrame	
Song (Hannah & Sir Roderic)	"There grew a little flower"
Finale (Ensemble)	"When a man has been a naughty baronet"

The Jersey Gilbert & Sullivan Society

Has performed the following Operas:

Ruddigore	Lido de France	1982
The Mikado	Lido de France	1983
The Pirates of Penzance	Lido de France	1984
Iolanthe	Lido de France	1985
The Gondoliers	The Jersey Opera House	1986
Trial by Jury & HMS Pinafore	The Jersey Opera House	1987
The Yeomen of the Guard	The Jersey Opera House	1988
Patience	The Jersey Opera House	1989
The Mikado	The Jersey Opera House	1990
The Sorcerer	The Jersey Opera House	1991
Cox & Box	The Jersey Arts Centre	1991
The Pirates of Penzance	The Jersey Opera House	1992
Trial by Jury	The Jersey Arts Centre	1992
The Gondoliers	The Jersey Opera House	1993
Princess Ida	The Jersey Arts Centre	1993
Ruddigore	The Jersey Opera House	1994
Iolanthe	The Jersey Opera House	1995
HMS Pinafore	The Jersey Opera House	1996
Trial by Jury	The Magistrate's Court	1997
Patience	The Jersey Arts Centre	1998
The Grand Duke	The Jersey Arts Centre	1999
The New Savoyards Concert	The Jersey Arts Centre	2000
The Mikado	The Jersey Opera House	2001
Utopia Ltd	The Jersey Arts Centre	2001
The Yeomen of the Guard	The Jersey Opera House	2002
The Gondoliers	The Jersey Opera House	2003
The Pirates of Penzance	The Jersey Opera House	2004
HMS Pinafore	The Jersey Opera House	2005

The Jersey Gilbert & Sullivan Society: A Brief History

Almost exactly thirty-four years ago, a dozen or so people gathered to consider whether it was desirable and indeed possible, to establish a society dedicated to perform the works of Gilbert & Sullivan.

For as long as most of those present could remember, Jersey had enjoyed a fine G&S tradition, with as many as four separate opportunities a year in the early 1970's to attend a mixture of amateur and semi-professional concerts and productions. The question therefore deserves to be posed; just why did this group of enthusiasts believe in 1980 that this was the appropriate juncture at which to form a specialised G&S body?

To find the answer, it is necessary to travel back in time, just like Dr. Who, to the occasion of a small dinner party in 1972, during which much of the conversation revolved around the merit's of England's most celebrated originators of light opera. With the hour becoming late and the wine bottles empty, Barry Jordan suddenly suggested to Terry Neale, that what the island needed was its own Gilbert & Sullivan Society.

In common with the majority of observations made under such convivial circumstances, this one seemed very good at the time, but would no doubt evaporate along with the hangovers the following morning. However, this particular notion persisted and the lengthy gestation period which elapsed between the conception of the idea and the eventual birth of the new society, is explained in part by the afore-mentioned plethora of G&S available to local theatre-goers throughout the decade.

By 1980, it was possible to detect a change of mood. The number of groups willing to promote the works of Gilbert & Sullivan, was beginning to decline and, in order to ensure that the unthinkable should not happen, the dust covers were removed from the eight-year-old plan and the wheels were set in motion. Thus it was the twelve people who met on that warm early summer evening, concluded that not only was it desirable to form a specialist company but that the time was now right to do so.

The result of that first meeting was that a 'ways and means' committee was elected from those in attendance, charged with the task of bringing the project to fruition. Barry Jordan was prevailed upon to chair this august body – a fitting punishment for his earlier impulsive original thinking!

Having taken this momentous decision, the action party remained inactive for the next three months, the argument being that the summer was not the best time to persuade people to take an interest in indoor pursuits. Then, in September 1980, a general interest meeting was held, and the Jersey Gilbert & Sullivan Society was officially launched, recruiting its first twenty-six paid up members in the process.

It was decided that the first undertaking of the society should be an inaugural concert. This was staged at St. Saviour's Parish Hall on 8th December, and remarkable for a variety of reasons.

To begin with, twenty-six members – some of whom had not even joined to sing – hardly seemed sufficient to cope with the solos, choruses and ensemble items required to make up a complete programme. To overcome the difficulties, invitations were extended to a further twenty or so recognised local singers, who turned out in force to give the fledgling society a memorable launch. Ian Kennedy, the renowned musical director of the English company, 'Gilbert and Sullivan for All', came twice to the island, once to rehearse and then again to conduct the show, and the ex-D'Oyly Carte soprano Margaret Smith, also agreed to sing.

Both professionals kindly appeared without a fee, and a local businessman even met all Ian Kennedy's travelling expenses. By popular demand, more concerts followed and then in 1982, the society staged 'Ruddigore' its first full scale production, in the Lido de France Theatre, Hotel de France.

It was the start of a series of annual productions which has continued without interruption to the present day. In 1986, the move was made to the Opera House, and 'The Gondoliers' played to packed houses, proving that the decision to take on Jersey's premier theatre was indeed a wise move.

So what of the future? Frederic Sullivan, brother of the famous composer who was trained as a draftsman, but found his calling as an entertainer, in a real life court case once remarked, 'as you can see I am still in the business of drawing big houses!'

With your support, the Jersey Gilbert & Sullivan Society seek to emulate Frederick Sullivan's example for many years to come.

"This particularly rapid, unintelligible patter isn't generally heard and, if it is, it doesn't matter" - Ruddigore

May we welcome you to this anniversary performance of Gilbert & Sullivan's "Ruddigore".

When Andrew Parker first approached Liz to direct this year's production, we were unaware that we were taking on the extra responsibility of producing the Society's anniversary production.

We were then amazed and delighted at the level of interest from the members and we found ourselves with a chorus numbering over thirty. At this point we decided that we would have to take the minimalist approach and sacrifice the usual large set in-order to have enough stage area to fit every one on.

Music rehearsals began in January under the expert eye and ear of Annette Blanchet and she has produced a chorus of outstanding musicality. The Madrigal section of the Act 1 finale still gives Sean goose bumps each and every time he hears it.

Our choreographers Pat Macdonald and Maxine Predy then took over and have the entire chorus moving with gusto from hornpipes to Gavottes and back again (and not a box step in sight much to Liz's disappointment).

As you would expect we have had many amusing moments during the course of rehearsal, not least of which was the vision of Michael Blackie performing a breathing plie (one of the many "termes techniques" we have learned during this show!). There was also a fair amount of giggling when Sue Chipperfield first saw her mode of transport during act 2, but more of that later....

We must take a moment to express our thanks to Andrew Parker for all his advice and help. Thanks also to Simon Appleby for his services as maitre d' – not only ensuring that gastronomic delights and libations abound for the cast but also that they generally remain a contented bunch of souls.

The production as always is very much a team effort from cast, crew, committee and all those kind souls who have been press-ganged into forming part of our band. To whom we give our heartfelt thanks.

We hope that you will enjoy "The Witch's Curse" as much as we and the cast have to date, sit back make yourself comfortable and music maestro please.

Liz & Sean Jones

**The Jersey Gilbert & Sullivan Society
Welcomes you to its 25th Anniversary production of
'Ruddigore' or
'The Witch's Curse'**

Dear Patron

As the Chairman of the Jersey Gilbert and Sullivan Society, it gives me great pleasure to welcome you to this, our 25th Anniversary production. I am sure you would agree that it is an outstanding achievement for a relatively small and specialist Society in reaching our quarter century, a member of which I have been since 1982 and there are still three of us involved in this production from those very early days.

I am delighted to welcome back Sean & Liz Jones, who are both valued members of our society, as joint directors for this year's special production. I am sure you will agree that they have done a magnificent job, and I should like to thank them both for all their hard work.

I would like to thank everyone in the cast and crew for all their enthusiasm and support. Pat Macdonald & Maxine Preddy our choreographers have worked marvels, even managing to get the men's chorus to dance like gentry! No mean feat, I can assure you. A warm welcome to Nicolas Cabot MBE who as our Musical Director will keep us all in time to the music and also my sincere thanks to our Chorus Master, Annette Blanchet, who has kept the standard of the chorus at a high standard and whose rehearsals have been greatly enjoyed by all.

My heartfelt thanks to the staff of the Opera House for making us so welcome, for all their help and assistance during our stay.

A production such as ours is always most grateful to obtain sponsorship, and we are extremely honoured that Standard Bank have continued to give us their generous support which, over the last four years, has enabled the Society to produce as professional a show as possible.

As a little bit of historic interest, the original title of the opera was *Ruddygore*, which caused considerable offence when made public. Gilbert at first made light of these objections and when a fellow member of his club commented that he saw no difference between *Ruddygore* and *Bloodygore*, the author famously responded '*I admire your ruddy countenance, I mean; I like your bloody cheek.*' However, a few days later the title was changed to the less offensive "Ruddigore".

If you would like to join us, whether to sing or help in any other way, we would be delighted to hear from you so please take a moment to complete the application form that you will find in this programme.

I sincerely hope that you enjoy tonight's performance and may I suggest that you read Sir Despard Murgatroyd's letter if you are not familiar with the plot in the topsy-turvy world of the Savoy Operas. So please relax, sit back and let the Overture begin.

Sincerely

ANDREW PARKER