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presents

# RUDDIGORE

By  
GILBERT & SULLIVAN



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Were it not for the magnificent contribution of our voluntary helpers and advisers we could not attempt such a presentation. May I, then, on behalf of Austin Friars, offer a sincere "Thank you" to all who have helped.

It is to the credit of our Reverend Headmaster, our capable producer and our staff that the normal life of the school is not upset. We grant that elaborate and painstaking preparations are required for such a performance, but we are happy and satisfied that the many and varied advantages which accrue to the players are ample compensation, while the parents and public, we hope, enjoy the entertainment.

Please keep in mind that it is a school performance and that boys react to generous applause.

*C. N. Mc Carthy, O. S. A.  
Prior.*

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## THE STORY

The scene is set on the Cornish coast in the village of Rederring, adjoining which is the family seat of the baronets of Ruddigore. The village is typically Gilbertian in that it has a corps of professional bridesmaids, "on duty every day from ten to four". They learn from Dame Hannah of the curse placed on the baronets by a witch, as she was being burnt at the stake by Sir Rupert Murgatroyd, the first baronet — he and his successors must commit a crime a day or die.

The current holder of the title is Sir Ruthven, but we meet him under the name of Robin Oakapple. Appalled by the prospect of a daily crime, he has melted into obscurity, leaving his brother, Sir Despard, to assume the title and life of crime, since he believes Robin dead. Robin has also a problem of the heart, being in love with Rose Maybud, the local beauty, but too shy to tell her. He enlists the aid of his foster-brother, Richard, just back from the naval war with the French. The bold and brash Richard woos Rose for Robin but, being a navy man, he discovers he loves her himself. Rose, however, decides that Robin is a better match, as he has better prospects.

Richard, dauntless by name and nature, feels it is his duty to inform Sir Despard that his brother is not dead. Whereupon, just as Robin and Rose are ready to marry, Despard intervenes to reveal to all and sundry that as Robin is Sir Ruthven, he himself is free to abandon the title and resume a blameless life, which will be shared by the local Ophelia, affectionately known to all as Mad Margaret.

Robin, deprived of Rose who has quickly turned for consolation to Richard, returns to the baronial hall with his faithful retainer, Old Adam. There, sickened by a life of unending crime, he seeks consolation from the picture gallery of his ancestors, who come back to life to stress that Robin must do as they have done—commit a daily crime or perish. The chief ancestor, Sir Roderic, specifies the crime of carrying off a lady. With Robin thus faced with immediate crime or death, we leave you to follow closely what he decides upon, although Gilbert may come to his aid by opening up a third possibility for such a harassed young man.

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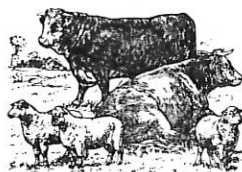
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## Musical Numbers

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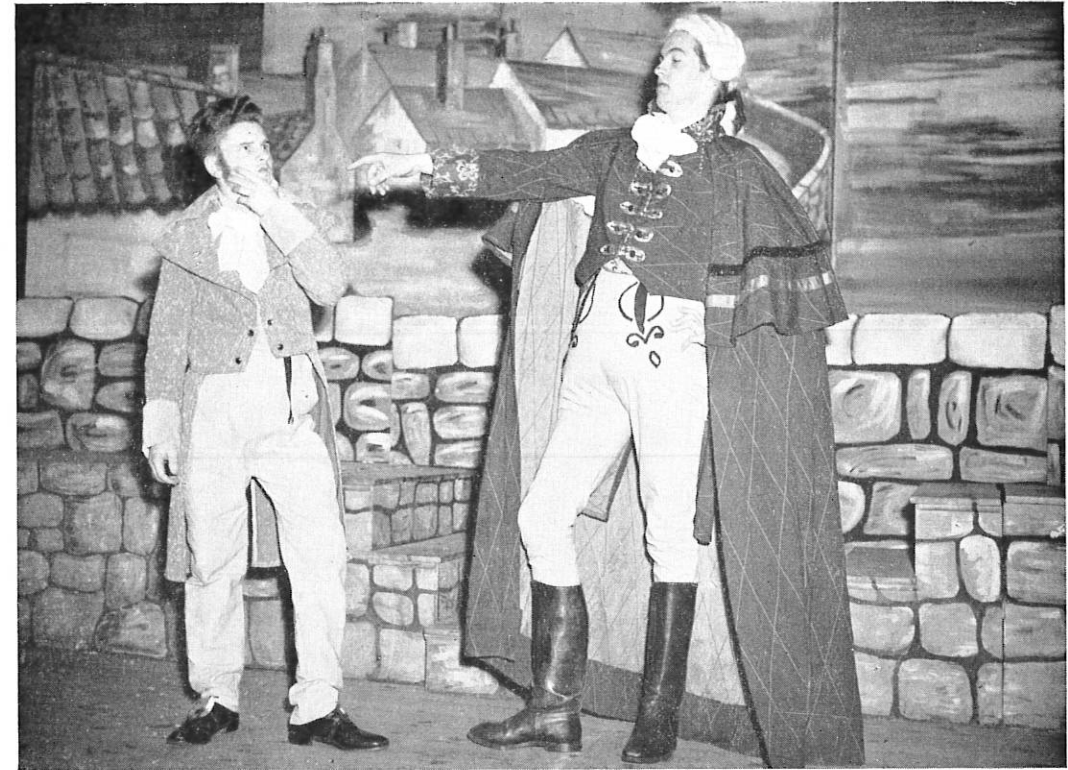
OVERTURE ..... THE ORCHESTRA

### ACT I

1. Chorus of Bridesmaids (Solo Soprano, Zorah) ..... "Fair is Rose"
2. Song (Hannah and Chorus) ..... "Sir Rupert Murgatroyd his leisure"
3. Song (Rose) ..... "If somebody there chanced to be"
4. Duet (Rose and Robin) ..... "I know a youth"
5. & 6. Chorus of Bridesmaids and Song (Richard) ..... "From the Briny Sea"
- 6a. Hornpipe
7. Song (Robin) ..... "My boy, you may take it from me"
8. Duet (Rose and Richard) ..... "The battle's roar is over"
9. Entrance of Bridesmaids ..... "If well his suit has sped"
10. Trio (Rose, Richard and Robin) ..... "In sailing o'er life's ocean wide"
11. Recitative and Aria (Margaret) ..... "Cheerily carols the lark"
12. Chorus ..... "Welcome, gentry"
13. Song and Chorus (Sir Despard) ..... "Oh, why am I moody and sad"
14. Duet (Richard and Sir Despard) ..... "You understand? I think I do"
15. Finale ..... "Hail the Bride"

### ACT II

1. Duet (Sir Ruthven and Adam) ..... "I once was as meek"
2. Duet and Chorus (Rose and Richard) ..... "Happily coupled are we"
3. Song (Rose, with Chorus of Bridesmaids) ..... "In bygone days"
4. Chorus of Ancestors (with Solos, Sir Ruthven and Sir Roderick) ..... "Painted Emblems"
5. Song (Sir Roderick and Chorus) ..... "When the Night Wind howls"
6. Chorus ..... "He yields"
7. Duet (Margaret and Despard) ..... "I once was a very"
8. Trio (Margaret, Sir Ruthven and Despard) ... "My eyes are fully open"
9. Melodrame
10. Song (Hannah with Sir Roderick) ..... "There grew a little flower"
11. Finale ..... "Oh, happy the lily when kissed by the bee"



Robin to Roderick Murgatroyd: "It is our duty to remind you that you are evading the conditions under which you are permitted to exist"

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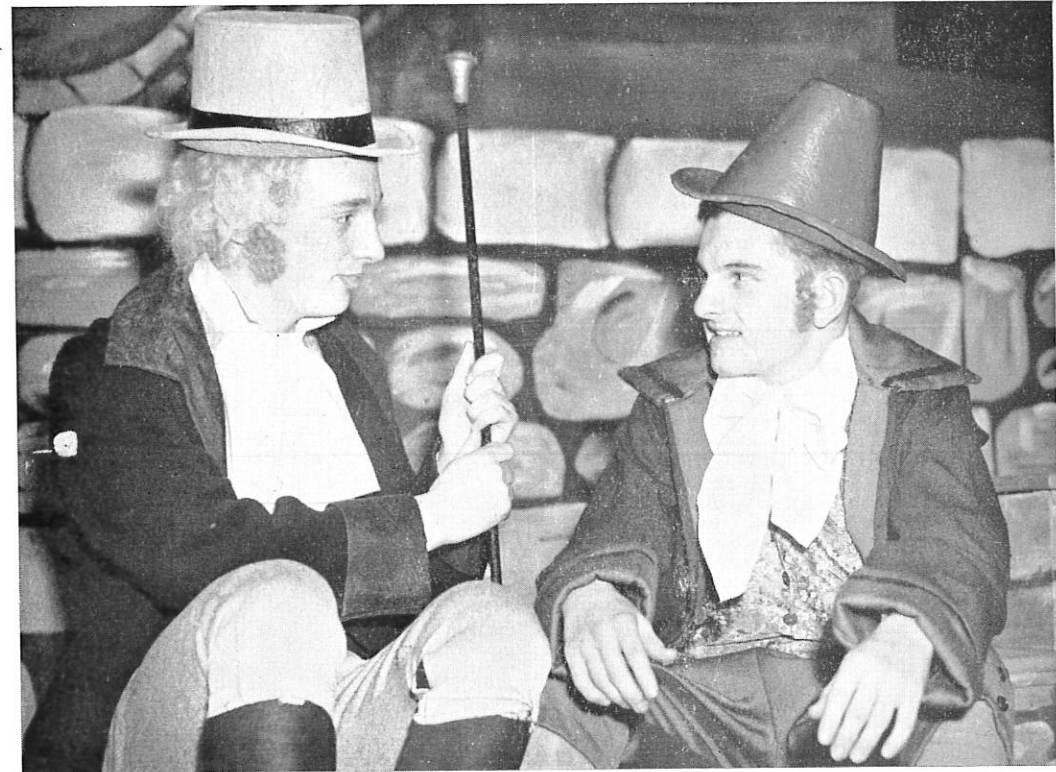
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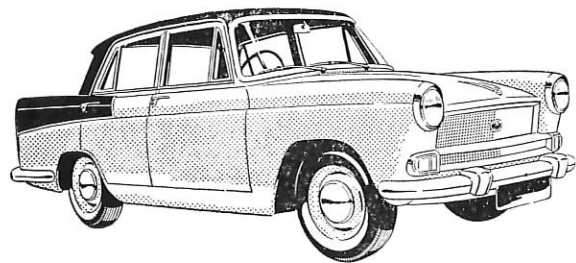
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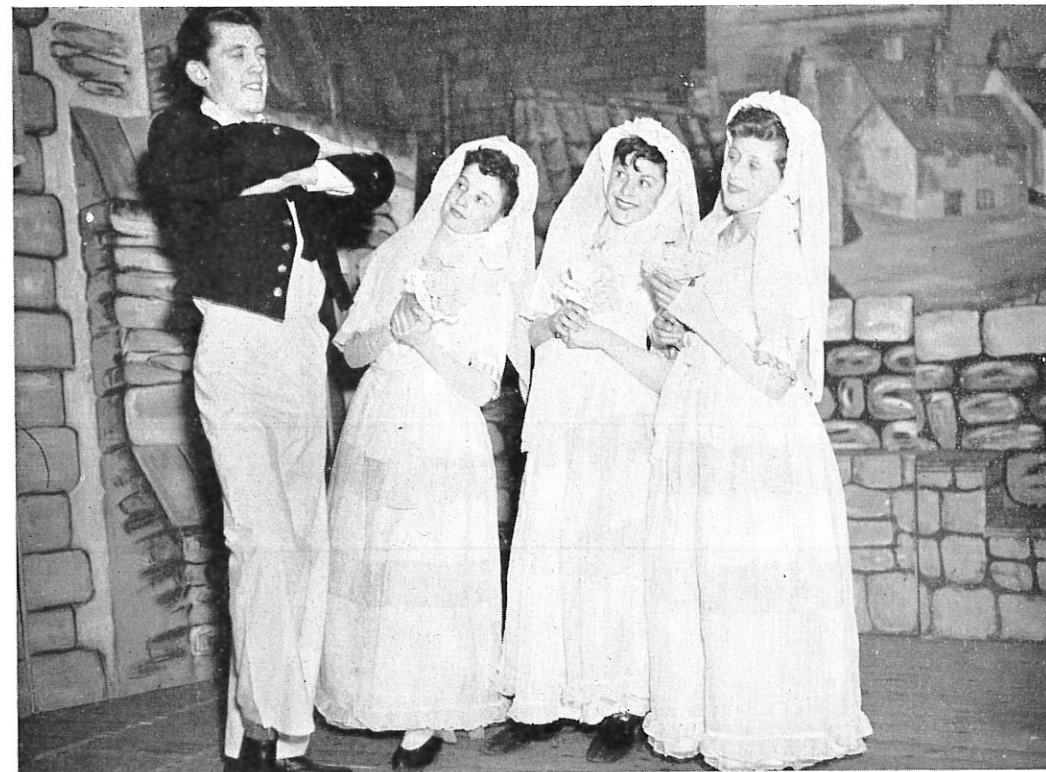
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# "RUDDIGORE"

or "THE WITCH'S CURSE"

DRAMATIC PERSONAE

Sir Ruthven Murgatroyd (Disguised as Robin Oakapple, a young farmer)	...	...	...	NEIL BUCKLEY
Richard Dauntless (his foster-brother, a Man-o'-war's man)	...	...	...	ROBERT SARSFIELD
Sir Despard Murgatroyd (of Ruddigore)	...	...	...	LESLIE HEMPSEY
Old Adam Goodheart (Robin's faithful servant)	...	...	...	DESMOND CLARKE
Rose Maybud (a Village Maiden)	...	...	...	JAMES DIAS
Mad Margaret	...	...	...	JAMES SARSFIELD
Dame Hannah (Rose's Aunt)	...	...	...	DAVID McCORMICK
Zorah Professional	...	...	...	JONATHAN GREENE
Ruth Bridesmaids	...	...	...	GEOFFREY HUNT

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Sir Roderick Murgatroyd	...	...	...	...	ANTHONY JOYCE
Sir Rupert Murgatroyd	...	...	...	...	DAVID BENTLEY-PRICE
Sir Lionel Murgatroyd	...	...	...	...	GERARD McLOUGHLIN
Sir Mervyn Murgatroyd	...	...	...	...	ANTHONY TURNBULL
Sir Gilbert Murgatroyd	...	...	...	...	ALAN DURES

ACT I—The Fishing Village of Rederring, in Cornwall.

(15 minutes interval)

ACT II—The Picture Gallery in Ruddigore Castle.

Time—Early in the 19th century.

ORCHESTRA

Leader	Mr. C. FAITHFULL	Viola	Mr. H. LAWLEY	Bassoon	Mr. B. FAWCETT
1st Violins	Miss L. FAITHFULL	Cello	Dr. H. BELL	Trumpets	Mr. B. DUFFELL
	Mr. A. ADAMSON	Bass	Mr. W. STEPHENSON		Mr. E. HEMINGWAY
	Mr. W. PEARSON	Clarinet	Mr. E. DUFFELL	Trombone	Mr. A. ARMSTRONG
2nd Violins	Mr. J. WALLACE	Flute	Mr. R. McLOUGHLIN	Horn	Mr. R. BELLHOUSE
	Mr. H. MONTGOMERY	Oboe	Mr. J. MILLER	Tympani	Mr. W. SPIERS
			Mr. S. DOUGLAS	Percussion	Mr. G. MITCHELLHILL
				Piano	Mr. E. BOSWORTH

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C. Hudson	
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M. Savage	
T. Fleming	
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S. Young	
K. Forster	
H. English	
P. Cullen	
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P. Jordan	
B. McMullen	
D. Woodman	
M. Sydney	
J. O'Hare	
P. Hudson	
C. Turnbull	
P. Tyrer	
A. Hunter	
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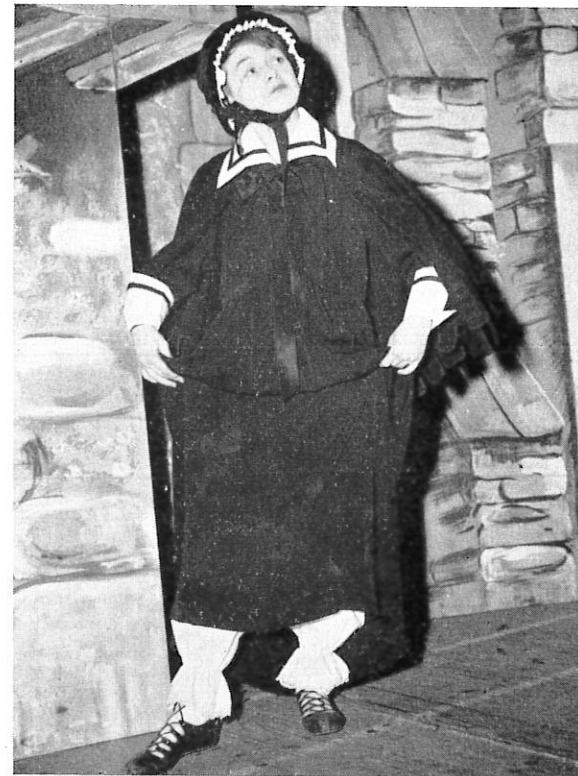
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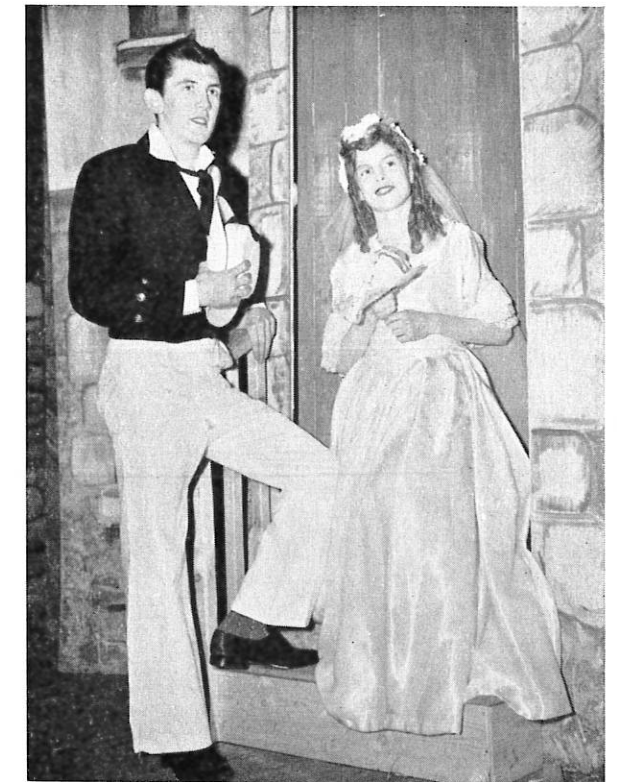
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**"RUDDIGORE" 1887-1961**

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"Ruddigore" is one of the Savoy Operas that is different. After its opening run of 288 performances in 1887, it was withdrawn from the public gaze for over thirty years until it was re-introduced into the D'Oyly Carte Company repertoire in 1921 with cuts in the original and the overture re-written by Geoffrey Toye. With the arrival of war in 1939, "Ruddigore" again became a victim, when all the scenery and costumes were destroyed in the blitz. But, "bloody yet unbowed", it started to its feet again in 1949, since which time it has steadily risen in popularity of which "there is no probable, possible doubt whatever".

Its original lack of popularity is not hard to discern — it followed in the footsteps of the most popular and brilliant of all the operas, "The Mikado", and had the added misfortune of being followed by another favourite, "The Yeomen of the Guard". Apart from making unfavourable comparisons, many staid Victorians found the title hard on the ears and even harder on the lips. Moreover, it was essentially a burlesque which needed comprehension, being a satire of that form of English melodrama known as "transpontine" because of its nautical elements. Gilbert therefore set the time of the opera as "early nineteenth century", which, as every schoolboy knows, is the Nelson period. But Gilbert, nothing if not imaginative and creative, worked out a highly original plot with many of his typical touches of topsy-turvydom, and introduced colourful characters like Mad Margaret, Richard Dauntless and Sir Despard, while the coming to life of the ancestors in Act II was and is (we hope!) a theatrical tour de force. Because of this skill in writing and production, plus the blend and, at times, grandeur of Sullivan's music, the opera, despite a few dated references, can still be appreciated and enjoyed to-day, when audiences (like yourselves!) more discerning and less inhibited than their Victorian predecessors of 80 years ago, can sympathise with Gilbert who thought well of his libretto and with Sullivan who maintained that it contained some of his best music.

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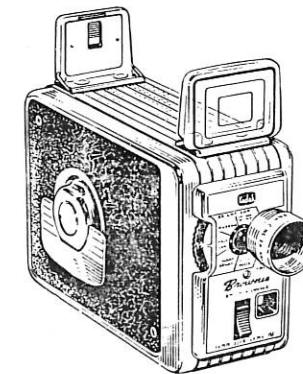
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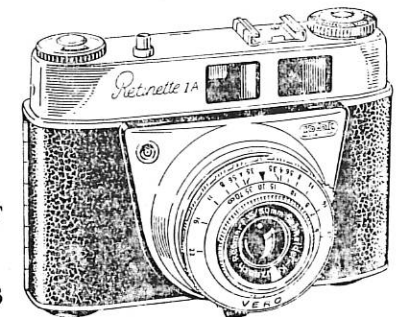
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## SOCIETY NOTES

"Ruddigore", the 6th Gilbert and Sullivan opera we have tackled, contains only a very small handful of boys who can reach back to the first opera, "Pirates of Penzance" in 1955. What a long way we have travelled since the careless rapture of those early days! But the one important lesson we have learned and continue to practise is emphasis on teamwork, for the opera is a complicated venture, production, music, scenery, costumes, and business management. We are always eager to pay public tribute to the Prior, Headmaster and Parish Priest for their realisation of this principle and their enthusiastic encouragement of the team as a whole and its component parts. They know and we know, but we want you also to know how your enjoyment of this opera week is so much the product of the unsparing and loyal efforts not only of the boys on stage who catch the limelight, but also of the back-stage team, an ever-increasing band whose names we list below with deep and sincere gratitude. It is unusual to single out any member, but in this particular opera we do, because you will see five life size portraits in oils of Ruddigore ancestors. The painting of those portraits was a long and skilful operation performed by Miss Bailes with the assistance of three of her pupils, Denis Latimer, Neil Buckley and Tony Joyce, while the intricate working of them was due to the ingenuity of Mr. Burns.

### SOCIETY OFFICIALS

**Chairman:** The Prior, Very Rev. Fr. McCARTHY, O.S.A.

**Production and Musical Direction:**  
Rev. B. J. HANNON, G. C. DALY, O.S.A., Mr. P. MONKHOUSE.

**Accompanists:** Mr. E. Bosworth, Mr. B. George.

**Scenery and Programme Design:** Miss P. Bailes, O.S.A.

**Scenery Painted by** Miss P. Bailes, Rev. J. Hartnett, O.S.A., J. Laidlaw.

**Scenery Construction:** Mr. J. Burns; Assisted by Messrs. Laidlaw, T. and J. Hastings, L. Finn and others.

**Wardrobe Mistress and Make-Up:** Mrs. R. George; Assisted by Mesdames Herd, M. White, Matthews, Savage, Holliday, Laidlaw, Miss O'Donnell, Miss B. George.

**Business Manager and Publicity:** Mr. P. Kiely; Assisted by Rev. J. Hartnett, O.S.A., Messrs. B. Harrington, P. Monkhouse, J. Burns.

**Ticket Sales:** Mr. P. Monkhouse, L. Finn.

**Lighting:** Mr. W. Turner.

**Props:** Mr. E. Blain.

**Photographs:** "The Cumberland News".  
(Copies on view at the entrance to the Hall)

### Grateful Acknowledgments:

To the Advertisers whose names appear in this programme, the "Cumberland News" and "Carlisle Journal" for their publicity, the Ribble Bus Company for advertising, Thistle Transport Ltd. Carlisle Grammar School for the loan of timpani, W. McGillivray for the loan of a Highland costume, Mr. K. Smith and the Caretakers at the City Hall, the Stewards and other persons who have helped so loyally at the performances, and finally, to you, patrons and audience for your warm enthusiasm before, during and, we know, after the performances.



Rose and Mad Margaret: "Can I do aught to soften thy sorrow?"

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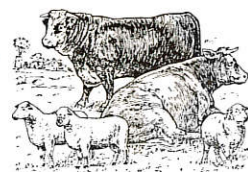
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