



Patricia ann Morgan

The Savoy Society of McGill University

presents

或用用用值值银度 or The WITCH'S CURSE by

W.S.Gilbert & Arthur Sullivan

Moyse Hall
McGill University

Wednesday through Saturday February 26, 27, 28 & March 1 1969

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The fishing village of Reddering is overshadowed by the lowering castle which is the home of the accursed Baronets of Ruddigore. As Dame Hannah explains to the group of professional Bridesmaids, a witch, persecuted by Sir Rupert Murgatroyd, laid a curse on the family which compels each baronet to commit a crime a day or perish in unspeakable agonies. The present baronet, Sir Despard, discovers that his elder brother, presumed dead, lives in Reddering as Robin Oakapple, and is ineffectively wooing Rose Maybud, a very proper young lady. Robin is forced to take on his responsibilities as Baronet and Rose turns her affections to his fosterbrother, the sailor Richard.

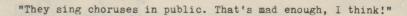
Robin, now Sir Ruthven, is plagued by his picture gallery of ancestors, who order him to carry off a maiden as his sin for the day. Dame Hannah, the hapless victim. proves very able to defend herself and is reduced to meekness only by the intervention of one of the ghosts. Ruthven suddenly discovers a way to sidestep the curse and the whole village joins him in celebration of his freedom and consequent marriage.

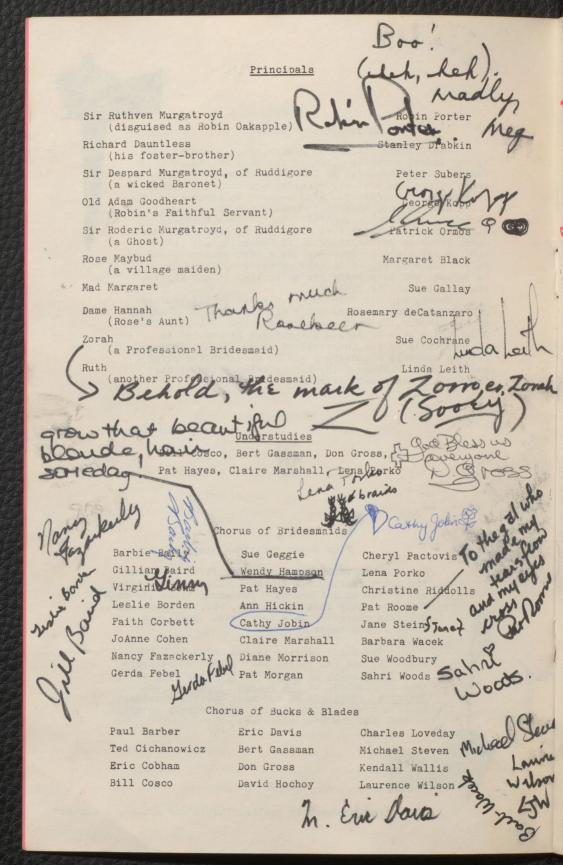


The Savoy Society-a History

This production marks the fifth year that the Savoy Society has brought Gilbert and Sullivan wit to the McGill campus. The group takes its name from the Savoy Theatre, London, where Gilbert and Sullivan operettas were performed. Ruddigore was first staged there in 1887.

The Savoy Society is run entirely by McGill students, and has in the past presented excerpts from The Pirates of Penzance, Trial by Jury and full productions of The Mikado, Iolanthe, and Patience. Ruddigore is our most ambitious attempt to date, and we hope it will be as warmly received as have our previous efforts.





Conductor: Barbara Spence Barbara Spence

Violin I

Charles Gregory Rudi Schubert Terry King

Violin II

Jill Sharpe Vivian Van Damme

Viola

Sarah Herrink Pam Smith

Violoncello

Andrew Kidd Nancy Frueh

Flute

Mark Goodman Vivien Escott Marcia Wilson

Oboe

Mary Catharine Macdonald

Clarinet

Richard Label Marjorie Alcorn

Trombone

Ian Victor

Horn

Paul Margus Dr Michael Frueh

Trumpet

Nancy Elkin Brent Hall

Percussion

Charley Rich Lannie Levine

Piano

Carole Spencer

how about a boung boungognan diduen date 30 years from now for his bound, wife ¿ 10 kids? fairh + Kundyll

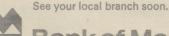


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Directed IAN C. NEW

Musical dire BARBARA SAL

Margares "Rose Black.

Overture

ACT I

The Fishing Village of Reddering, in Cornwall

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

15. Finale of Act I (Ensemble) Hail the bride

ligare

irected by

Musti Frant.

1. Duet (Robin and Adam)

aldirection by

Heep smiling !!
"DICK" DAUNTLESS.
Stanley Drabkin
XXX

Intermission
(15 minutes)

ACT II

The Picture Gallery in Ruddigore Castle

1.	Duet (ROUTH and Adam)	1 once was as meek
2.	Duet and Chorus (Richard, Rose and Bridesmaids)	Happily coupled are we
3.	Ballad (Rose with chorus of Bridesmaids, Robin, and Richard)	In bygone days
4.	Chorus and Soli (Ancestors, Robin and Sir Roderic)	Painted emblems of a race
5.	Song and Chorus (Sir Roderic and Ancestors)	When the night wind howls
6.	Chorus (Ancestors)	He yields!
7.	Duet (Despard and Margaret)	I once was a very abandoned person
8.	Trio (Robin, Despard, and Margaret)	My eyes are fully open
9.	Ballad (Hannah with Sir Roderic)	There grew a little flower
10.	Finale (Engemble)	Oh hanny the lily

TIME:

Early in the 19th Century



Producer Associate Producer Director Stage Manager House Manager Lighting Costumes Make-up Properties Rehearsal Pianist Set Design Choreography

Claire Marshall Kendall Wallis Ian C. Nelson David Drakeford Julian Forrester Dick Bylin Rosemary deCatanzaro Erika Ritter Gerry Schoelkopf Carole Spencer Peter Subers Faith Corbett Sue Cochrane Rosemary deCatanzaro Claire Marshall Ian C. Nelson

Technical Assistants

Execution: Rosemary deCatanzaro, Tina Matiisen Costumes:

Crew: Pat Hayes (Sketches), Ginny Bohm, Sue Cochrane, Nancy Fazackerly, Diana Fleming, Wendy Hampson, Ann Hickin, Kay Kadzielawa, Pat Morgan, Cheryl

Pactovis, Karen Poirier, Pat Roome, Brenda Rosenberg.

Make-up:

Gloria Greene, Janet Griffin, Maureen Labonte, Marguerite MacKenzie, Thom Nesbitt

Jack Whitehead. Srow ! Publicity:

Barbie Baily, JoAnne Cohen, Claire Marshall, Lena Porko, Sue Woodbury.

Poster and Cover Design: Claire Marshall.

Photography: Errol Naiman.

Programme: Kendall Wallis, Faith Corbett.

Prompters: Ruth Evans, Brenda Rosenberg.

Ticket Sales: Lorna Hughes, Joy Parr, Nancy Patrick.

David Drakeford, Pat Hazen, David Hochoy, Fred Innes. Myra Kennedy, Marguerite MacKenzie, Claire McFetridge,

Joy Parr, Bruce Weaver, and countless others.

Assistant Rehearsal Pianist: Judy Ditkofsky. Production Assistants: Don Gross, Lena Porko. Dramatic Consultant: Ruth Evans.

> Frank Costi Esc. Dekes Graduates' Society A. J. Rostaing Esq. Lemon soda for marking pens Little Mary Sunshine F. E. W.

> > Special Thanks: All FRIENDS of Savoy Extra Special Thanks; Dick Bylin Esq.



"He will give $\underline{\text{her}}$ an Italian glance, and make her $\overline{\text{his.}}$ "



"The squirrel had a mother, but she drank and the squirrel fled."





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'RUDDYGORE' and 'RUDDIGORE'

Following the highly successful Mikado which had just completed a run of 672 performances, Ruddygore opened January 22, 1887, and was received with somewhat less than rapturous applause. Indeed, according to some reports, voices were heard shouting, "Take it away, give us back The Mikado". The shadow of this comparison was to dog the new operetta for about thirty years until Ruddigore was finally revived with successon the London stage in 1921.

Partly responsible forsuch a cool initial reception was the title of the piece which sounded not quite nice to delicate Victorian ears. The original spelling of "Ruddygore" had more than a little to do with the unfelicitous reaction, and the present spelling, "Ruddigore" was quickly inserted. The pronunciation, however, remained the same to

cause much mischief with sensitive Victorian preoccupations.

A host of anecdotes sprang from this titular concern. One story illustrates adequately the general consternation which the title caused as well as Gilbert's wonted command of repartee: disappointed at the production, an ardent first-nighter complained to Gilbert that the title "Bloodygore" was wrong. The librettist replied, "Ruddygore is one thing, Bloodygore is another thing, and if I said 'you had a ruddy cheek' it would very inadequately express my meaning". Ruddygore became Ruddigore and enjoyed a decent run of 283 performances.

Ruddigore is a burlesque of the old Victorian melodramas. Self-consciously archaic, it is written in a delightfully inflated, old-fashioned idiom. The characters are a caricature of the stock figures of the mid-Victorian stage. There is Sir Despard Murgatroyd, of Ruddigore, a wicked baronet of the deepest dye; Rose Maybud, a pure village maiden; Robin Oakapple, an honest young farmer; Old Adam Goodheart, Robin's faithful servant; Richard Dauntless, a breezy sailor and Mad Margaret, an obvious caricature of the Ophelia school of theatrical madness.



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But Gilbert's wit leads to a curiously subtle twist of the burlesque idiom. The stock characters disguise jabs of sly satire and topsy-turvy logic. Sir Despard commits his crimes first thing in the morning and then atones with multifarious good works for the rest of the day; Rose, who introduces herself at one point as "sweet Rose Maybud", distributes her singularly inappropriate gifts at the drop of a sigh, but reveals the heart of a relentless gold-digger; even bashful and modest Robin Oakapple displays interesting Gilbertian twists of character: "Ah, you've no idea what a poor opinion I have of myself, and how little I deserve it." Perhaps Richard Dauntless is the most subtle invention of them all. What a credit to mankind! Brave and courageous, forthright and honest, he swaggers on with solid determination always to obey the dictates of his heart. In fact, however, his heart invariably exhorts him to act for his own selfish advantage. Thus his actions are a series of "morally correct" double crosses. His first song "The Bold Mounseer" displays the very essence of Richard. It is a parody of the sort of patriotic ballad in which one Englishman stands traditionally equal to any number of "furriners".

As always, the appeal of Gilbert's humor lay in the fact that he could say quite cutting things about his countrymen while seemingly

As always, the appeal of Gilbert's humor lay in the fact that he could say quite cutting things about his countrymen while seemingly proffering extravagant compliments. Several French critics, including a correspondent for the Paris Figaro with the surprisingly un-Gallic name of Johnson and a total deficiency of humor, took the song quite literally and construed it as a serious affront to La Belle France. It did not quite become a national affair, but Gilbert was obliged to point out politely that the key to the song lay in the subtleties of the English language, and that he intended the words to convey only the same jovial humour as "rosbif" and "goddam" used in French burlesques to ridicule Les Anglais.

And now, on with the show, on with the dance!

ICN

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SHOWPLACE

Letters

Duel from Sir George

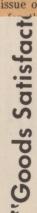
The printed interview seems to have established itself in the last few years as a separate genre, with its own conventions and rules. Whether it's Marshall McLuhan being interfaced with triplestapled nudes in Playboy, or Norman Mailer tirelessly, fearlessly, interviewing himself on every subject conceivable, or Leonard Cohen gropingly, tentatively, facing an encounter in the new issue of Duel, the form suggests a and Batman movies, not to mention participatory democracy and campus confrontation. In choosing to present himself as a singer of songs rather than a poet. Cohen is himself an example of this shift. His realization that the words of his songs "are completely empty and any emotion can be poured into them" is an attempt to see poetry arising out of the encounter that such words can energize. The need for that energy is born with desperate situation Cohen calls the wipeout and which makes you reluctant "to use ornament or any of the other facili-5 ties that brought you to the wipe-out." In other words, it is born out of a sense? of the failure of the existing institutions to sustain the individual.

of life, as Cohen knows, and it can rarely be communicated directly without becoming inaccessible: "sometimes it

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particular urgency out of the kind of That insight is applicable on all levels



