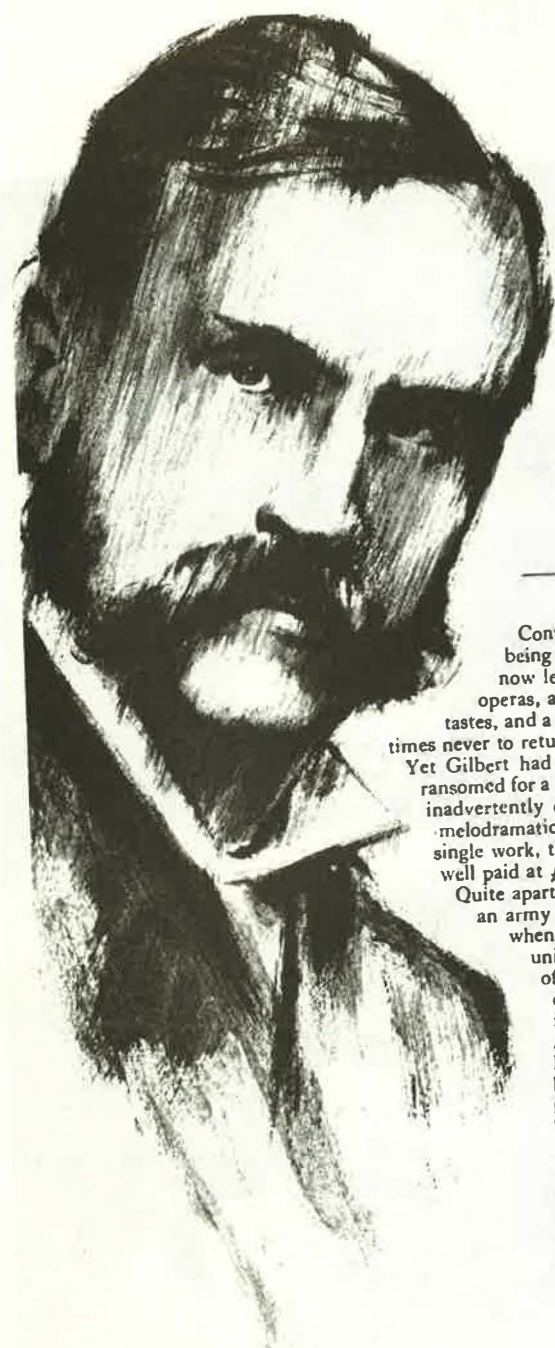


RUDDIGORE or THE WITCH'S CURSE



By Gilbert & Sullivan

 THEATRE 



W.S. Gilbert

1836-1911

Contemporary portraits of Gilbert show a stolid, portly figure with, perhaps a slight air of being slow in the uptake – not at all the personality that one would naturally associate with the now legendary ‘Gilbertian’ situations, the satirical sense of fun shown in the immortal Savoy operas, a talent for the facetiousness that seems to have been one of the Victorian era’s strangest tastes, and a sharp tongue that sent unsatisfactory leading ladies flying from rehearsals in tears (sometimes never to return).

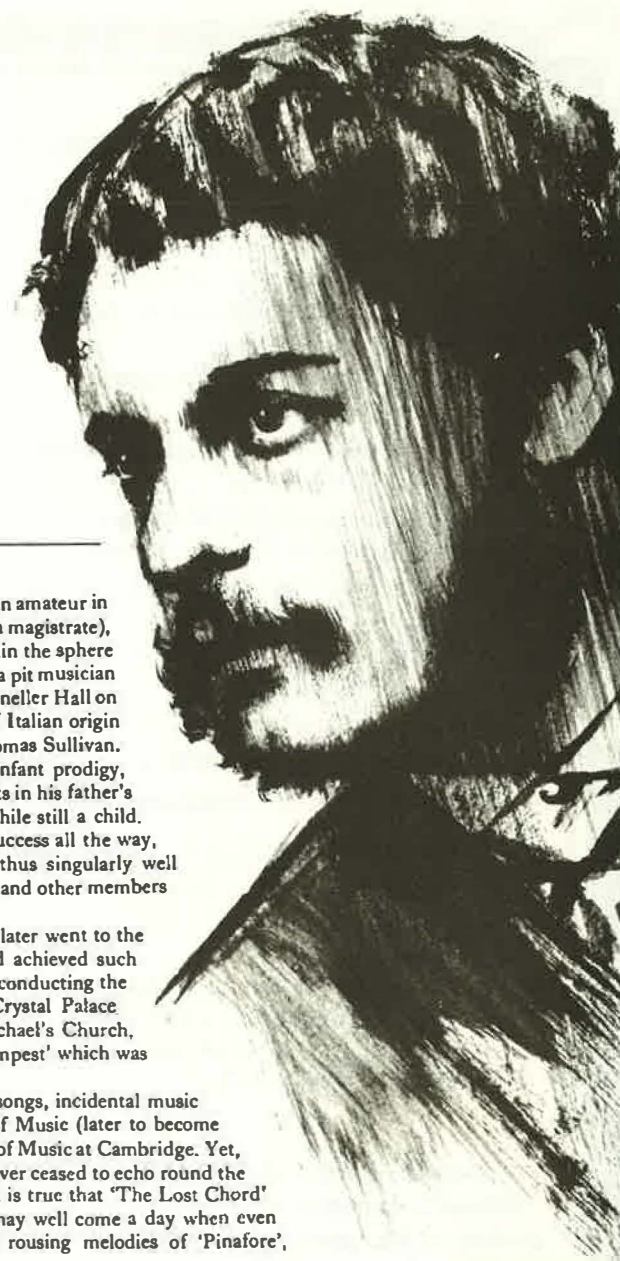
Yet Gilbert had an extraordinary life, from being kidnapped in Naples at the age of two (and being ransomed for a mere £25) to his death from a heart attack – brought on by rescuing a young lady who was inadvertently drowning in his own private swimming lake at Harrow Weald. In between these two melodramatic events, he made a very great deal of money, reputedly drawing over £40,000 from one single work, the famous ‘Pygmalion and Galatea’. And that was when a working man thought himself well paid at £1 a week!

Quite apart from his literary career, Gilbert led a many-sided life. His first ambition was to become an army officer and fight in the Crimean War; he was about to take the necessary examinations when the War came to an end, leaving Gilbert redundant even before he had time to order his uniform. He consoled himself by joining the Militia, in which he eventually rose to the rank of major. For a career, he became a civil servant, which he much disliked; then, after four depressing years, a modest legacy released him and enabled him to qualify as a barrister, in which profession he had little success – financially, anyway. An unsuccessful barrister has extensive spare time, which Gilbert put to use by writing a humorous column (and illustrating it himself) for the periodical ‘Fun’, and later contributing buting drawings and verses to ‘Punch’. It was in this period that he began writing the famous ‘Bab Ballads’ – after his own babyhood nickname of ‘Bab’. Through the playwright Tom Robertson, Gilbert finally entered the sphere of his greatest fame, the theatre. He wrote burlesques with such titles as ‘Dulcamara, or the Little Duck and the Great Quack’, and ‘The Merry Zingara, or the Topsy Gypsy and the Popsy Wopsy’; he wrote more serious plays such as ‘Charity’, ‘Sweethearts’, and ‘Broken Hearts’; but, above all, he collaborated with Sullivan in a series of operas that hold a unique place in British theatre history – and in the affections of generations of theatregoers. It is on the Savoy operas (named after the theatre built specially to house them) that his immortality safely rests.

“RUDDIGORE” STAFF

Director and Set Designer	Jac Alder
Assisting Mr. Alder as	
Technical Director	Woody Pyeatt, Jr.
Costumer	Patty Greer
Musical Director	Gary Finger*
Choreographer	Suzanne Pierre Paine
Lighting Designer	Joan Eckles
Production Stage Manager	Charles Escamilla
Intern Stage Manager	Fancy Goode Knight

*Mr. Finger also serves as keyboard artist for performances



Arthur Sullivan

1842-1900

In contrast to W. S. Gilbert (who, besides his various professions, dabbled as an amateur in astronomy, bee-keeping, horticulture, and dairy-farming, as well as sitting as a magistrate), Arthur Sullivan’s similarly remarkable versatility expressed itself wholly within the sphere of music. He was probably influenced by heredity, his father rising from being a pit musician at the Surrey Theatre to professor at the Royal Military School of Music at Kneller Hall on its foundation. He may also have been influenced by his mother, who was of Italian origin and was said to have been assisting an organ grinder when she first met Thomas Sullivan. Whatever the influences may have been, little Arthur turned out to be an infant prodigy, and later a teenage phenomenon. He was playing (it is said) all the instruments in his father’s band when he was still a toddler, and began to compose – like Mozart – while still a child. With his entry to the Chapel Royal Choir, he started on a career that was success all the way, not only because of his exceptional musical talents, but because he was thus singularly well placed to receive the patronage, and indeed the friendship, of Queen Victoria and other members of the Royal Family.

He won the Mendelssohn Scholarship to the Royal Academy of Music, and later went to the Leipzig Conservatoire. He had still not reached his majority when he had achieved such successes as composing an overture and conducting it himself in Leipzig . . . conducting the Pimlico Dramatic Society in London . . . becoming a professor at the Crystal Palace School . . . receiving an appointment as organist at the fashionable St Michael’s Church, Chester Square . . . composing incidental music for Shakespeare’s ‘The Tempest’ which was singled out for praise by Charles Dickens.

Sullivan’s output was considerable – symphonies, oratorios, hymns, operas, songs, incidental music for the drama. He also became Principal of the National Training School of Music (later to become the Royal College of Music), and was awarded the honorary degree of Doctor of Music at Cambridge. Yet, although his own chief esteem was for his serious work, the music that has never ceased to echo round the world was the incomparably witty and satirical music of the Savoy operas. It is true that ‘The Lost Chord’ and ‘Onward Christian Soldiers’ have an immortality of a sort, but there may well come a day when even these famous tunes echo faintly in the memory – overshadowed by the rousing melodies of ‘Pinafore’, ‘Patience’, ‘Pirates’, and the rest.

This is not the place to consider the unhappy breaches between Gilbert and Sullivan; but we may note in passing that Sullivan won in the end. He lies in St Paul’s Cathedral, whereas Gilbert was cremated at Golders Green.

FOR ASSISTANCE ON “RUDDIGORE”, THEATRE THREE THANKS TO:

Donna Adams, Actors’ Equity Association liaison; Camilla Carr for casting consultation; Diana Clark of The Dallas Civic Opera for promotional assistance; Florence Curts of The Cakery (in The Quadrangle), wedding cake; Dick Garner of Dick Garner Inc. (in The Quadrangle) for some of the flowers on Mad Margaret’s hat; Harry Gear of The Quadrangle Company for temporary loan of space for musical rehearsals; Andy Hanson for show photography; Anne Jackson, superfluous cadenza; The Candle House (in The Quadrangle); Russ Lackey for rehearsal assistance; Doyle Masengale of Mr. Lee’s at The Fairmont Hotel for serving as wigmaster; Jim Miller of SMU’s Theatre Department for casting consultation; Don Moeller of The Ad Company (in The Quadrangle) for public relations work; Mr. and Mrs. Clyde Moore for souvenir facsimiles of original “Ruddigore” programs; Lenore Naxon administration and technical support; Pat O’Neal, production assistance; Jim Prichard, production of Theatre

(continued back cover)

RUDDIGORE, OR THE WITCH'S CURSE

Dramatis Personae

Mortals

Robin Oakapple (the disguised Sir Ruthven
[“Rivven”] Murgatroyd) Larry O’Dwyer
Rose Maybud (sweet Rose Maybud,
the village’s prettiest virgin) Connie Coit Moon
Richard Dauntless (Robin’s foster-brother—
a sailor home from sea) Steve Riley
Sir Despard Murgatroyd of Ruddigore
(at the play’s start a wicked Baronet) Larry Whitcher
Mad Margaret (a village lady crazed with guilt
from loving a wicked man) Sharon Bunn
Dame Hannah (Rose’s very proper but somewhat
gossipy and feisty aunt) Carolyn Gagas
Old Adam Goodheart (Robin’s faithful servant
later known as Gideon Crawle) Nigel Hey

The endowed corps of professional bridesmaids:

Zorah Suzanne Pierre Paine
Ruth Marilyn Pyeatt**
Chloe Beverly Egan
Amaryllis Suzi Young

Bucks and Blades (raffish city gentlemen
larking in the village) John Coffman, Byron E. Gammage,
Ben Haskew, Jr., Gary Turner *

Ghosts

Sir Roderick Murgatroyd (the twenty-first Baronet
formerly engaged to Dame Hannah. An unfortunate suicide.) Byron Gammage
Sir Gilbert Murgatroyd (the eighteenth Baronet) John Coffman
Sir Lionel Murgatroyd (the thirteenth Baronet) Ben Haskew, Jr.
Sir Mervyn Murgatroyd (the sixth Baronet formerly also
a pillar of the church) Gary Turner*

* Randy Hurst will play for Mr. Turner Feb. 27th thru March 6th.

* * Marilyn Pyeatt is Miss Bunn’s standby.

* * *

Synopsis of Scenes:

Act I—The fishing village of Rederring, in Cornwall. Rose’s cottage and the village square early in the 19th century.

(intermission)

Act II—Later. The great, ghastly hall of Ruddigore Castle.

MUSICAL NUMBERS in “RUDDIGORE”

Act I:

Fair Is Rose Bridesmaids with Rose and Dame Hannah
Tale of the Witch’s Curse Dame Hannah with Bridesmaids
If Somebody There Chanced To Be Rose with Dame Hannah
Poor Little Man! Poor Little Maid! Robin and Rose
A British Seaman’s Song Richard with Bridesmaids
Hornpipe Dance Richard with Bridesmaids
Blow Your Own Trumpet Robin with Richard
Love Without A Sigh, Love Richard and Rose
What Does the Maiden Say? Bridesmaids
Your Heart Should Be Your Only Guide Robin, Rose and Richard
Mad Margaret’s Recitative and Aria Mad Margaret
Welcome, Gentry Bridesmaids, Bucks and Blades
Oh, Why Am I Moody and Sad? Sir Despard with Chorus
Duty, Duty Must Be Done Richard and Sir Despard

Finale of Act I:

Smiling Summer Madrigal Rose, Hannah, Adam and Richard with Chorus
Gavotte Dance The Company
Despard’s Denunciation Sir Despard
When I’m A Bad Bart Robin with The Company
Richard’s Reason Richard with The Company
Farewell Rose with Robin
Hail the Bridegroom, Hail the Bride! Bridesmaids
Happier Than Any, A Pound To A Penny,
A Lover Is When He Embraces His Bride Richard and Rose; Sir Despard and
Mad Margaret; Adam, Hannah and Zorah;
Robin and The Company

Act II:

How Dreadful When an Innocent Heart Robin and Adam
Happily Coupled Are We Richard, Rose and Bridesmaids
In Bygone Days Rose with Bridesmaids, Robin and Richard
Painted Emblems All Accurst Sir Roderic, Sir Gilbert, Sir Lionel,
Sir Mervyn, Unseen Spirits and Robin
The Ghosts’ High Noon Sir Roderic with Sir Gilbert, Sir Lionel,
Sir Mervyn, Unseen Spirits and Robin
He Yields! The Ancestors with Robin
*Song and Dance of the Reformed** Sir Despard and Mad Margaret
So It Really Doesn’t Matter Robin, Sir Despard and Mad Margaret
The Pretty Little Flower and the Great Oak Tree Dame Hannah and Sir Roderic

Finale of Act II:

Rose Forgives Rose
Richard Switches Richard
Robin Rusticates Robin
Despard and Margaret Relocate Sir Despard and Mad Margaret
Happier Than Any, A Pound To A Penny,
A Lover Is When He Embraces His Bride The Company,

*staged by Mr. O’Dwyer

THEATRE THREE STAFF

Founding Director	Norma Young
Managing Director	Jac Alder
Associate Director	Larry O'Dwyer
Assistant to the Directors	Donna Adams
Box Office Manager and Hostess	Minda Lynn
Co-Manager, Box Office	Marianne Hammock
Production Stage Manager	Charles Escamilla
Technical Director	Woody Pyeatt, Jr.
Group Sales and Educators' Liaison	Jim Prichard
House Manager	Lynn Morris
Head Usher	Brenda Pinter
House Assistant	Gloria Crowder

STAFF ACTORS: Donna Adams, Jac Alder, Sharon Bunn, Dick Hooser, Fancy Goode Knight, Larry O'Dwyer, Jim Prichard and Norma Young

"RUDDIGORE" CREWS

Set: Alfred Sims, Larry Herrara, Jerome Bostic, Randy Hurst, Dick Hooser, Charles Escamilla, Mark Hoyt, Brenda Painter, Ann Hadley, Harland Wright, Lynn Morris, Jim Prichard, Lenore Naxon, Linda Slankard.

Costumes: Bill Scallon, crew chief; Pat Stallard, Josephine Biebamovsies, Bill Austin, Karen Forrester, Violet Feldheusen, Mrs. Stevens, Nita Greer, Shirley Lipscomb.

Lights: Kimberly Webb, Mark Hoyt, Ann Hadley.

Clerical: Rosa Chavez, Sylvia Garcia, Dalie Garcia

ABOUT THE CAST:

Larry O'Dwyer (Robin) began his association with Theatre Three in the 1962 production of Moliere's *The Physician in Spite of Himself*. Then a resident of New York City, he commuted annually to appear in each subsequent season in a wide variety of roles from comedy and musicals to drama, classics and avant-garde works. Now basing his multi-faceted career in Dallas, *Ruddigore* is his first appearance this season, though his work has been much in evidence on Theatre Three's stage as director of the three opening productions of the season; *Canterbury Tales*, *Scuba Duba* and *The Importance of Being Earnest*, a production being taped for public television. Mr. O'Dwyer has toured nationally in several productions including *Stop the World...*, *Luv* and *A Funny Thing Happened*. Following his '72 Theatre Three appearance as Arnolphe in *School for Wives* he repeated his triumph in the role as a guest artist and master teacher at Bennington College in Vermont. He has just completed a leading role in the film *Don't Hang Up* for Century Studios—all in addition to an active career as a master teacher of acting. Aside from his nearly all-consuming focus on theatre, he has an extensive collection of antique marionettes and children's toys.

Connie Coit Moon (Rose) first appeared for Theatre Three in the 1970 revival of *A Funny Thing Happened on the Way to the Forum* as Philia. She has

since starred on the arena stage in *Anything Goes*, *Twice Over Lightly* and *Company* as well as being featured in Theatre Three children's shows *The Persnickety Princess* and *Rumplestiltskin*. A veteran of dinner theatre work, she appears annually with The Dallas Civic Opera; this year in *Coq D'or* under famed director Jose Quintero and with tenor Jon Vickers in *Andrea Chenier*. Prior to becoming an Equity professional actress she appeared with The Dallas Repertory Theatre in leading roles. She has toured with The Jonathan Winter's Stage Show. Her degree is from SMU. Besides her performing talents she is a gifted photographer and illustrator.

Steve Riley (Richard) joined Theatre Three's company in the 1971 production of *The Venetian Twins* as Florindo. He was seen last season on Theatre Three's stage in *Company* and *Twice Over Lightly* and in this season's opener, *Canterbury Tales*. Twice the winner of "The Best Singer Award" (1971 and 1973) when he stopped the show performing in the Dallas Press Club's annual *Gridiron Show*, he has appeared for other theatre companies in both musicals and straight plays including *Cactus Flower*, *Carnival*, *Once Upon a Mattress* and *Oklahoma*. Now residing in Dallas, he is a native of Detroit.

Larry Whitcher (Sir Despard) started early. At age twelve he wrote and directed his first show entitled *The Man with the Green Fingernail*. Admission, he recalls, was 5¢ or two pencils (with erasers). Prior to

(About the Cast continued)

joining Theatre Three's company, he toured several states in *The King and I*, *Kiss Me Kate* and *South Pacific*. His initial assignments at Theatre Three were technical as stage manager or lighting designer for *Cat's Eye*, *Solid Gold Cadillac* and *The Glass Menagerie*. He began performing as Hero in the initial production of *A Funny Thing Happened...* and has been seen each season since in such shows as *The Boy Friend*, *The Fantasticks*, *Celebration*, as Billy Crocker in *Anything Goes* (his favorite role to-date), *The Last Sweet Days of Isaac* and the leading role of Bobby in *Company*. A world traveller, he enjoys crafts from ceramics to macrame.

Sharon Bunn (Mad Margaret) performed for Theatre Three in its initial season in 1961 in *Sabrina Fair*. That was at Theatre Three's first quarters in The Sheraton-Dallas Hotel. After the Theatre's move to the seatcover garage on Main Street, she appeared in *Mrs. McThing*, *Six Characters in Search of an Author*, *The Moon Is Blue* and *The Member of the Wedding*. After a period of time as a nationally-touring revue performer (including the Playboy Club circuit) she returned to Theatre Three's company for the role of Bonnie in *Anything Goes* and in that same season played in *Nobody Loves an Albatross*. Last season she was signed as a full-time staff actress and appeared in *Company*, *The Irregular Heart of Monsieur Ornifle* (American premiere), *And Miss Reardon Drinks a Little*, *Twice Over Lightly* and this season has been onstage in *Canterbury Tales* and *Scuba Duba*. She will soon be before the cameras in a major movie.

Carolyn Gagas (Dame Hannah) received her Bachelor of Music Degree as a voice major from the University of Arkansas where she was a charter member of the opera workshop. She appeared for two summers at Kansas City's Starlight Opera, played roles in *Carmen* and *Cavalleria Rusticana* for the Shreveport Symphony and supplements her work as a soloist at Lovers Lane Methodist Church by appearing throughout the city as a guest soloist in oratorios for different congregations. A private voice teacher, she lists as hobbies playing piano, people and bicycling. *Ruddigore* is her Theatre Three debut.

Byron E. Gammage (Sir Roderic, Blade) came to theatre through his strong interest in singing. For years serving as a church soloist, Mr. Gammage began his theatre work in *Two By Two* and followed that with the role of the father of the girl in *The Fantasticks*. A native of Plainview, Texas, he now lives in Dallas. *Ruddigore* is his first appearance for Theatre Three.

Nigel Hey (Old Adam) is British-born, migrating to the USA to pursue his career as a professional writer. He has had three of his books published in addition to numerous articles and, following a life-long performing career as an actor, has recently turned to writing stage plays. Among his many acting assignments are numerous classics including the title role in

Shakespeare's *Richard II* and Young Marlow in *She Stoops to Conquer*. He has also appeared in numerous contemporary scripts including Aston in Pinter's *The Caretaker* plus television roles. As a singer he appeared as a guest artist with the Salt Lake City Tabernacle Choir in a special performance of *The Messiah*.

Beverly Evan (Chloe, a Bridesmaid) is a graduate of LSU's music school and a native of Shreveport. She has performed in opera (*Albert Herring*), drama (*The Bald Soprano*), outdoor spectacle (*The Last Colony* in North Carolina), children's shows (*Alice in Wonderland*) and numerous musicals. She served as director for Menotti's one-act opera, *The Telephone* and was the 1972 winner in the Junior Philharmonic's Society of New Orleans Competition. She lists as hobbies playing jokes, making puns and trying to keep friends in spite of her first two hobbies.

Suzanne Pierre Paine (Zorah, a Bridesmaid) received her MFA degree in dance from SMU while minoring in voice. She has served as choreographer for educational productions of such shows as *Music Man*, *Pajama Game* and *Mame* and has worked as a performer at Casa Manana in Fort Worth. She has been an exercise instructor for Neiman-Marcus' Greenhouse, worked as a church soloist, performed in opera (*The Magic Flute*) and appeared in numerous musicals professionally. Last year she received the "Non-Mother of the Year" award for distinguished service to the community.

Marilyn Pyeatt (Ruth, a Bridesmaid) first appeared for Theatre Three in *The Venetian Twins* and subsequently in the children's show *Jack and the Beanstalk*. Her most recent Theatre Three assignment was a stunner—on two days notice she replaced an ailing actress in the leading role of Gwendolen in *The Importance of Being Earnest*, achieving a tour-de-force in speedy yet thoroughly artistically satisfying acting. She has served Theatre Three as a production associate on numerous occasions since her graduation from the theatre department of Austin College in Sherman. She is the wife of Theatre Three's technical director Woody Pyeatt, and the daughter of *Dallas Times Herald* columnist Dorothy Fagg.

Suzi Young (Amaryllis, a Bridesmaid) began her vocal training at Stephen F. Austin State College in Nacogdoches where she participated in the opera workshop and other campus musical and dramatic groups. She has played Eliza Doolittle in *My Fair Lady*, Hedel in *Fiddler on the Roof* and Abigail Adams in *1776* in addition to opera appearances in *Die Fledermaus* and *La Traviata*. Her experience includes a nightclub musical revue and she is continuing her studies with Bruce Loote at SMU. *Ruddigore* is her initial Theatre Three assignment.

John Coffman (Sir Gilbert, Blade) as a member of *The Musical Theatre Cavalcade* performed in The White House for the President's wife and guests last summer. In his professional career he has worked

(Theatre Three "Ruddigore" Thanks continued)

Three Mirror publication; Dinwiddie Distributing (all of them), mailing services; Campbell Read, loan of Gilbert and Sullivan materials; Ed Spencer of Hunter-Bradley (in The Quadrangle) for temporary loan of space for staging rehearsals; Carl Wright, Ltd. (in The Quadrangle), Act II candelabra; Harland Wright, portraiture of ancestors;—and to all the theatre's friends in radio, television and the printed media for their invaluable co-operation in publicity.

Mr. Alder wishes to especially thank Miss Bridget D'Oyly Carte, granddaughter of Richard D'Oyly Carte (Gilbert and Sullivan's partner) for her gracious correspondence from London on special information about RUDDIGORE.

THEATRE THREE'S CONTINUOUS THANKS TO:

The volunteers of The Inner Circle (Theatre Three's women's supporting group); The Junior League, members of the Neighborhood Youth Corps enrollees and staff—and most especially to the dedicated and goals-achieving members of Theatre Three's Board.

Theatre Three's artistic and institutional growth would be impossible without the generous support of its faithful subscribers, The 500 Club, Inc. and grants this season from The National Endowment for the Arts and The Texas Fine Arts Commission.

The Fire Marshall prohibits smoking in the auditorium. The House Manager prohibits refreshments in the auditorium. The Stage Manager prohibits photographing or recording the performance. Playgoers leaving their seats during the performance must be re-seated in available seating specified by the House Manager. Actors, however, have been known to encourage laughter and applause.

(About the Cast continued)

under Academy Award Winning-conductor Johnny Green and famed New York director Robert Lewis. He was educated at St. Edward's in Austin and at North Texas State University majoring in Theatre Arts. A very long list of credits would include leads in Shakespeare, Brecht and many musicals. *Ruddigore* marks his Theatre Three debut.

Ben Haskew, Jr. (Sir Lionel, Blade) is the company's youngest member. A graduating senior at Thomas Jefferson where he is a member of the music department, he played the leading role of Frank Butler in his school's production of *Annie Get Your Gun* and recently won a spot in the All Region Choir's presentation of the Haydn Mass. A member of the Starlighter's Choir under Dr. Austin Lovelace, he appeared in that organization's touring production of *I Do, I Do*. An avid young sportsman, he plays in the backfield for his school team. Theatre Three is proud to be able to provide this initial experience with a professional company to this talented young man.

Gary Turner (Sir Mervyn, Blade) was a scholarship student at The University of Tulsa in his hometown. His favorite credit is playing the role of Tulsa in Tulsa's production of *Gypsy*. Trained in dance since age four, he has taught dancing in addition to a continuous performing career including major roles in *Story Theatre*, *She Loves Me*, *Kismet* and children's theatre. *Ruddigore* marks his Theatre Three debut.

Randy Hurst (Standby for Mr. Turner) debuted at Theatre Three in the highly acclaimed *The Me Nobody Knows*. Interspersed with an active career as a pianist-singer at some of the finest night spots in Dallas and Fort Worth he has appeared on Theatre Three's stage also in *Rapunzel and the Witch*, *Canterbury Tales* and *Scrubba Doo*.

NOTES FROM THE DIRECTOR

I should know her name and don't. She's a librarian at the downtown Dallas Public Library and she dug out *Ruddigore* from some remote stack for me even though I wasn't exactly sure of the correct title then. She's the first to thank among many who with their professionalism, enthusiasm and talents have made Theatre Three's first venture into the world of Gilbert and Sullivan such unqualified pleasure for me—and I hope for you.

Gilbert and Sullivan fanatics (and they are legion) used to frighten me. They were always insisting we should stage one of the operettas, but I demurred fearing musical and diction difficulties. But the high diction level that last season's Noel Coward evening required (which we conquered) and the growing musical prowess of our company finally persuaded me—along with my total enchantment with the topsy-turvy madness of the *Ruddigore* plot. Fanatics, count me in! I'm with you now. Fanatical purists might not appreciate the freedom of individual approach we so enjoyed constructing, but I dare to suggest that one of Gilbert's major themes is how boring puritanism is.

If you enjoy this show, I hope you'll let us know (and, of course, your friends).

