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IMAGINE *for a* MOMENT WHAT *a* WORLD WITHOUT SPOKEN WORDS MIGHT FEEL LIKE...

A Reflection from GARY A. MAFFEI, QSAC's Executive Director

A little over a year ago, I attended the QSAC Day School's annual graduation and, believe me, our staff puts on a wonderful celebration of all that our students have achieved. It was here that one of our students who is non-verbal approached the podium and looked out at the nearly 200 people in attendance. As he stood behind the podium, I found myself sitting there in anticipation unsure of what to expect; however, what happened next is one of those moments that reminds me why I come to work every day: the young boy began to speak using an iPad.

With the help of an iPad and QSAC's supportive teachers, this young boy was able to harness the power of technology to discover his voice and share it with an entire audience of onlookers. Using the iPad, he was able to type his speech into the device, which was then read aloud by the iPad.

Looking around the room that day, seeing the faces of other attendees who were visibly moved by his speech, and seeing the proud look on this young student's face and that of his parents, I realized the impact our programs have on the lives of the families we support.

For many of our students and program participants, being non-verbal is a daily reality;

however, with support staff and assistive technology, QSAC is helping children and adults with autism, just like the young boy above, discover their voices. Although technology was not what it is today, the achievements of this young boy are characteristic of the vision our founders had in mind when QSAC came to be in 1978.

THE VISION OF A GROUP OF PARENTS

More than 36 years ago, a group of parents came together with a shared vision: all children with autism should have access to high-quality person-centered services.

Today, QSAC is a New York City and Long Island based nonprofit that supports children and adults with autism, together with their families, in achieving greater independence, realizing their future potential, and contributing to their communities in a meaningful way by offering person-centered services. QSAC pursues this mission through direct services that provide a supportive and individualized setting for children and adults with autism to improve their communication, socialization, academic, and functional skills.

In support of its direct service programs, QSAC works to be an innovator in the field



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STUDENTS
IN OUR EARLY INTERVENTION
CLASSROOM BEGAN TALKING.

4
STUDENTS
GRADUATED FROM
OUR DAY SCHOOL.

of developmental disability providers by implementing new technologies to best support the children and adults in our programs. In addition, QSAC's clinical and educational leadership teams regularly embark on research projects that seek to further unlock new and innovative strategies and methodologies for best supporting the learning outcomes of the individuals we serve.

QSAC continues to live out the vision of our founders through our educational, residential, habilitation, and support programs. With more than 35 sites throughout New York City and Long Island, QSAC supports more than 1,600 children and adults with autism each year. And although we cannot capture the full impact of our programs, here are a few stats that speak well to our recent achievements:

- **7 out of 12 students** in our Early Intervention program began talking this year.
- **100% of our preschool students** graduated with a way to communicate.
- **11% of students in our Day School** transitioned to a less restrictive educational setting.
- We opened **3 new supportive residences** for adults with autism.
- Our Community Habilitation program supported **800+ families** and our Service Coordination program supported **700+ families**.

UNDERSTANDING THE IMPACT OF BHT'S SUPPORT

QSAC's partnership with the Blue Hill Troupe will support our efforts to integrate augmentative communication and learning devices (e.g. tablets) into educational programs for participants with autism. These tools will help students to improve life and academic skills. Specifically, the use of a tablet helps our participants to improve communication and socialization deficits. In fact, 20% of our participants are nonverbal and many others experience severe communication deficits; however, with the support of a tablet, QSAC has helped the children and adults we serve unlock the power of technology.

These tools also allow for a more individualized approach to learning. In addition, studies have indicated that these devices help to decrease aggressive and inappropriate behaviors by providing students with an augmentative means of communicating with their peers, teachers, and family members. These tablets will help students with autism to live more independent and fulfilled lives as contributing members of their communities as they unlock their potential through the use of these devices coupled with a supportive educational environment.

This page has been graciously underwritten by Aon Hewitt.

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THE ANCESTRY *of the* BLUE HILL TROUPE

by SUZANNE TAYLOR

When someone asks me about the Blue Hill Troupe, I always happily give my “elevator speech,” in which I describe this amazing organization that was founded in 1924 in Maine and then swiftly became an NYC institution that has raised over \$4 million for charity over its 90-year history. I also talk about our two annual productions and the wonder that first-time audience members invariably express, generally to the effect of “You’re not professionals? The performances and production values rival anything I’ve seen anywhere.” Given just a tiny bit more time, though, I’ll begin talking about the Troupe not just as a remarkable theatre group, but also as a kind of family.

When *Ruddigore* was selected as our 90th Anniversary show, I began thinking about the many Blue Hill Troupe “ancestors” who might be tempted to step out of their portraits to visit with us. As an amateur genealogist and Ancestry.com enthusiast, I’ve learned that as you explore it, the Troupe’s history provides little “flashing leaves” like Ancestry.com does—hints that draw you deeper and deeper into the stories of Troupers of the past. And there is more than one branch of Troupe lore to follow...

THE FOUNDERS AND FAMILIES BRANCH

First, we have our founding families: the Millikens, Pattersons, Boardmans, Sullivans and their friends, who performed the first *H.M.S. Pinafore* in Blue Hill in 1924. The Millikens are still represented in our ranks by Sam Milliken (’88) and his wife, Lore Monnig (’77), and descendants of other early Troupe

families carry on the traditions as well. Troupe members’ children frequently grow up to join the group themselves; we have one family with three generations of members participating at this moment: Jeanne Dickinson (’57), her son Sandy (’83) and his son Lee (’12). The Noble family—including Camilla (’30), Frances (’30), Beatrice (’31), Bill (’57), Lil (’59), Tim, (’63) Jiffy (’71), Kate (’02) and Polly (’05)—is also proudly and impressively three-generational. And I’m sure they won’t be the last! For example, Matt Levine (’01) and Capron Hannay Levine (’04), daughter of Bill Hannay (’77), have started planning for son Zach to make that third generation in about 17 years.

What’s the largest family group in the Troupe? Well, I haven’t completed my research, but there is one group that stands out immediately: the Kernan sisters. Anita Halton (’72), Mary Rutherford (’73), Emily Rafferty (’76), Nancy Chamberlain (’90) and Trixie Kernan (’93), plus their four handsome husbands and two of their children, are all Troupers, with some of their grandchildren likely on deck.

In the Troupe, generations can join in reverse order, too! For example, Joanne Lessner (’97) encouraged her mother Helen (’99), father Alford (’02) and sister Kathy Yellen (’08) to join. And in 2012, Frontstager Christian Smythe (’09) finally convinced dad Ed to join the Backstage.

THE SPONSORSHIP BRANCH

For the first 75 years or so, to join the Troupe one had to be sponsored by a member, and that sponsor/sponsee relationship can be something special. For example, my sponsor, Sandy Kennedy (’89), knew my father as a child. Sandy and I didn’t know each other very well when I joined the Troupe, but we’re very fond of each other now, and I even served on the Board when he was President. In turn, I have also sponsored several others who have then



Future Trouper
Zach Levine



The Dickinsons: Jeanne, Sandy and Lee



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THE ANCESTRY OF THE BLUE HILL TROUPE



“Uncle Mark” Heimbigner with newbies in 2012



1st female president Dede Brown & her 1974–75 board

sponsored their friends in turn—so I consider them all a part of my personal Troupe legacy.

In the last 15 years, members have begun to find us through the Internet. To fill the sponsor void, our Membership Committee “adopts” them. When Mark Heimbigner served for two years as Frontstage membership chair, the new Troupers christened him “Uncle Mark.” As we have throughout our history, we look not just for talented, committed new members, but also for people who will value our traditions, celebrate our successes and push new boundaries, the way the “younger” generation is meant to do.

THE MET-AND-MARRIED BRANCH

Like all good genealogists, we’re fond of keeping lists that categorize and track our members. I currently maintain the official roster of “Met & Marrieds,” a list of those whose romances began after both joined the Troupe and resulted in a wedding (just like most G&S operettas)! I’m sure I’ve missed a few, but the list starts with Molly Hanford and Jim Northrop in 1943, currently ends with Sarah Mahr and Chris Confessore in 2013, and includes 97 couples to date. (There are a few serious couples who might nudge us toward 100.) My husband John (’97) and I are couple #84.

THE PRESIDENTIAL BRANCH

We also assiduously maintain the list of Troupe Presidents. For the first ten years of our existence, Dr. Seth Milliken held that title, but after the Troupe officially incorporated, the presidency has changed hands annually, and since 1959, only one person (Mary Rutherford) has served twice. Past presidents serve as both a resource for and an inspiration to the current president as well as future aspirants. Our first

female president, Dede Brown, paved the way in 1974 for all of the women who followed her. When my husband John became President in June 2013, we joined yet another branch of ancestors by becoming the most recent couple in Troupe history to have both served as President. In the company of Bob and Barbara Erskine (both ’55), Win (’69) and Mary (’73) Rutherford and John (’74) and Emily (’76) Rafferty, we feel as though we’ve added another “hint” to our Troupe historical record.

THE ALWAYS WITH US BRANCH

As you can see from the this program’s *In Memoriam* pages, the Troupe never forgets members who have left us, whether at the end of a long, successful life or much too early. When I’m on stage, I often think of bygone Troupers whose lives intersected with mine: Lois Schieffelin (’32), Cope and Libby Walbridge (’41), Susan Getzendanner (’68), John Macgregor (’60), Leslie Mackey (’70), Valerie Anderson (’96), Bob Bushnell (’62) and Wendy Ruhm (’98), among others. Our memories of them and so many others are an indelible part of our genealogical record.



Lois Schieffelin

Sometimes—as at our 90th Anniversary gala in January 2014—our ancestral tree comes to life with the sudden appearance of “long-lost” Troupers who haven’t been active in a while. I’m already looking forward to our 100th Anniversary celebration in 2024. By then, we will have made many more wonderful memories and all of our branches will be even more richly clad in flashing leaves.

**This article has been graciously underwritten in loving memory of
Nathan Hayward, Jr., Rosa Hayward Jones, and Rosa Hayward McDonald.**

BHT RUDDIGORES *through the* YEARS



1946: Ardis Wingate is just the kind of girl Henry Carleton likes.



1946: A violet, half-hidden? Ruth Ives as Margaret



1946: Old Adam (Elisha Lee) counsels Robin (E. Musgrove Strange).



1957: Come, Chloe...come, Phyllis...come, Desmond??!!?



1957: Ed White, happiest blue-jacket in England



1957: Anne Egbert (Rose), pointing! With Dorothy Hupper (Hannah)



1968: Old Adam (Gurney Breckenfeld) counsels Robin (Cliff Lefebvre).



1968: Robin Hendrick sets Nancy Bushnell's tender heart a-beating.



1968: Richard Porter trips the light...er, hornpipe with bridesmaids.



1979: Shirley McLane, bridesmaid-in-waiting



1979: Oh, happy the chorus!



1979: Win Rutherford tells Randy Lindel what a poor opinion he has of himself...



1992: Sharpest Blades in the drawer?



1992: The ungrateful dead reunion?



1992: Ron Cole embraces that tight little craft, Kathryn Radcliffe.



2003: BHT ancestors Liza Tague and Edgar Masters



2003: Sandy Kennedy, off (and on) the wall..



2003: Bridesmaids lament: We shall be disendowed!



2003: Joanne Lessner was mad then; in 2014, it's Liz Sanders' turn!



2003: Alan Abrams, Dolly Harris and Jim Busterud. But does it really matter?

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A CHILD'S GARDEN *of* CURSES

by MATT LEVINE

Curses (the magic spell, not the four-letter kind) are found in the history of almost every culture for which there is a written record. Typically, a curse is placed on someone as a means of revenge, or is placed on a specific object or a location as a means of protection. Curses are used as plot devices in almost every type of drama, from ancient Greek tragedy to Shakespeare to modern musical comedy, and are found in many other narrative “art” forms ranging from the tales of the Brothers Grimm to the escapades of the Bunch Brady.

Ruddigore employs the classic plot device of boy meets witch, boy spurns (or in this case, burns) witch, witch curses boy. Insulting, ignoring or otherwise abusing an enchantress is a sure way to get yourself turned into a hideous beast or doom your daughter to a hundred-year nap. Other common ways to bring about a curse include stealing enchanted objects (a Tiki necklace, for example) or treading on sacred land. Avoiding building your home on an ancient burial ground is always a good practice.

From Gilbert & Sullivan's time through the present, several “real life” curses have taken hold of the popular imagination in Western society. Following are a few of the most enduring of these modern legends.

I REMEMBER MUMMY

One of the most widely-known curses is the Curse of the Pharaohs, aka the Mummy's Curse. It is said that anyone who desecrates or otherwise disturbs an Egyptian tomb will suffer tragic consequences. Though popularized by the discovery of the tomb of Tutankhamun in 1922, according to *National Geographic* the curse of the mummy's tomb was most likely invented by Victorian writers, possibly inspired by theatrical shows in which actual Egyptian mummies were unwrapped “live” on stage. The idea that Egyptian mummies were protected by mysterious powers also inspired 19th century American authors, most notably Louisa May Alcott, who, in the year

before the publication of *Little Women*, wrote a largely forgotten short story entitled, *Lost in a Pyramid, or the Mummy's Curse*. The notoriety of the mummy's curse probably reached its zenith following the death of Lord Carnarvon, the financial backer of the search for the tomb of Tutankhamun, just six weeks after the boy king's tomb was unsealed in 1923.

Another ancient curse that was also familiar to Victorian audiences is that of the Hope Diamond. Legend had it that the gem was stolen from the head of a statue of a Hindu goddess in the 17th century and that all who possessed the diamond would be plagued by tragedy. Ignominious deaths allegedly accompanied the diamond as it changed ownership and traversed continents, though little if any evidence exists to back the legend. For the past 55 years, the gem has been possessed by the Smithsonian without engendering any ill effects.

Certain objects of modern culture are also said to bear a curse to the owner or possessor. In 1955, screen icon James Dean was killed in an accident while driving his Porsche 550 Spyder. Since then, legend has it, disaster has followed several others who owned the car or reused parts from the car in other vehicles. Perhaps that's the price of meddling with a car that bore the moniker “Little Bastard.”



James Dean driving Little Bastard

FROM BAT TO CURSE

Perennially-losing sports teams have been portrayed as the victims of some well-known curses. The most famous is probably the Curse

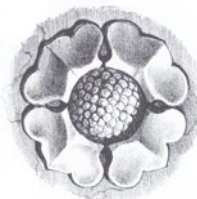
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of the Bambino that afflicted the Boston Red Sox for more than eight decades. Five Boston baseball teams had won World Series titles between 1903 and 1918, four of them behind the imposing pitching of a young George Herman “Babe” Ruth, known as the Bambino. Following the 1919 season, Boston owner Harry Frazee sold Ruth to the New York Yankees in order to generate cash he needed to invest in a theatrical production, a show that was eventually to become the Broadway hit, *No, No, Nanette!* The rest, as they say, is history: the Red Sox entered into a championship drought which lasted 86 years, while the Yankees achieved unparalleled success over the same period. That the Red Sox were somehow “cursed” was underscored by some notoriously heartbreaking post-season losses (think Bucky Dent or Bill Buckner). It took an especially dramatic rally against (you guessed it!) the Yankees in the 2004 playoffs for the Red Sox to break their curse and they repeated as World Series champions just three years later.

The hapless Chicago Cubs have had no such redemption and are still languishing under what is known as the Curse of the Billy Goat. The legend goes that the owner of the local



Sianis, with his good friend Murphy the goat

Billy Goat Tavern, Billy Sianis, was attending a World Series game at Wrigley Field in 1945 when fellow fans complained about the odor emanating from the taverner's companion, Murphy, who was, of

course, a goat. When Sianis was asked by club officials (some say by order of team owner P.K. Wrigley himself) to remove himself and his “friend” from the stadium, he allegedly prophesied that the Cubs were going to lose that year and never again appear in the World Series. Sure enough, they have never won a league championship since.

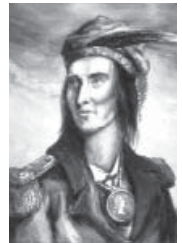
TECUMSEH TIME IN YOUR LIFE

Another uniquely American legend is known as the Curse of Tecumseh. After his 1811 defeat

at the hands of William Henry Harrison at the Battle of Tippecanoe, the great Shawnee chief is said to have laid a curse on the future president. Tecumseh allegedly sent a prophetic message to Harrison that he would be elected President but then die in office, a fate that will be shared by all future presidents who are elected in years ending in a zero. Indeed, Harrison's death in 1840, just 32 days into his first term, was followed by the death in office of the next six presidents who were elected in years ending in zero. The pattern held true until Ronald Reagan completed his second term in office in 1989. Ironically, Reagan was the oldest person elected president to date.

REVERSING THE CURSE

Some people have theorized that Tecumseh's curse was permanently broken when President Reagan survived an assassination attempt in 1981, despite being seriously wounded. Long suffering baseball fans have attempted to break the sport's famous curses in numerous creative ways—Red Sox fans



Tecumseh, whose curse was finally broken by Reagan

sought to recover the upright piano that the Babe supposedly hurled into a Massachusetts pond while Cubs fans established a charity to donate goats to developing countries. In many dramas and tales, a curse conveniently comes with an “escape clause” offering a method of breaking the spell. Finding true love is a recurring cure, whether for a beastly appearance or a prolonged sleep. The completion of a task which appears impossible sometimes does the trick. One might be required to knit shirts out of flowers, create a rope out of ash, or find a series of seeming non-existent items, say “the cow as white as milk, the cape as red as blood, the hair as yellow as corn, the slipper as pure as gold.”

The witch who curses Sir Rupert Murgatroyd provides no such escape clause. Does this mean young Robin is doomed to languish under the witch's curse for life? Perhaps Gilbertian logic will come to the rescue.

Robin Oakapple
BHT Ruddigore 2014
Act I



Rose May Bud
BHT Ruddigore
2014 Act I



Dame Hannah -
Ruddigore 2014



Roderic -
BHT Ruddigore 2014
Act II



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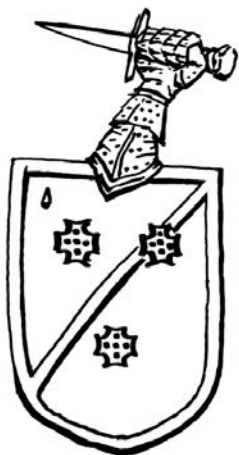
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PLOT SUMMARY

by PATRICK BAHNERS



MURGATROYD (C) 1611, of Ruddigore, Cornwall

Sir DESPARD MURGATROYD, 22nd Baronet; b 18 November 1787; s his uncle, Sir RODERIC, 1807.

Arms – Argent a bar sinister between three Crosses patty flory Sable each with five bezants within an Orle flory. *Crest* – A dexter arm couped at the elbow habited argent, holding in the hand proper a dagger or. *Motto* – Nulla dies sine crimine (No day without a crime)

Dr. Rupert Murgatroyd, a graduate of Balliol College, Oxford, was created a baronet by King James I for working as a ghostwriter on the king's book "Daemonologie," a treatise on witchcraft. Sir Rupert retired to the village of Reddering in Cornwall where he built Ruddigore Castle from his share of the royalties for the royal blockbuster. One of his precautions against being bewitched was never to get married. The baronetcy was accordingly created with remainder to his heirs male whatsoever. His youngest brother, Sir Jasper, the 3rd baronet, was one of the original shareholders in William Shakespeare's company, the King's Men. He left the theatre business in 1606 on being accused of complicity in the ticket scam on the opening night of *Macbeth*. The 6th baronet, Sir Lionel, was a soldier of misfortune who gained notoriety during his Grand Tour by rescuing the daughter of the

Duke of Plaza-Toro from the bigotry endemic among the Grandaees of Spain. In the middle of the 18th century several baronets of Murgatroyd took up arms both in the Stuart and in the Hanoverian cause, apparently inviting prosecution for high treason. The 12th baronet, Sir Conrad, followed a domestic variant of this pattern by simultaneously proposing marriage to the daughters of the 10th Earl Tolloller and the 11th Earl of Mountarat. The Right Reverend Sir Desmond Murgatroyd, Bishop of Exeter and 16th baronet, was received into the Church of Rome and created a Cardinal. Having been thrice elected MP for Reddering, Sir Gilbert, the 18th baronet, was unseated on petition for treating his constituents to free drinks and free books by free spirits. On the outbreak of the war against France, Sir Mervyn, the 20th baronet, went into partnership with a company of pirates operating off the coast of Penzance, procuring apprenticeships for the unemployed youth of Reddering. Despite winning the trophy at the Rogues' Club, Park Lane, for carrying off a young lady for three consecutive years, Sir Roderic, the 21st baronet, died unmarried. His older nephew Ruthven Murgatroyd, a grandson of the 19th baronet, being presumed dead, the baronetcy passed to his younger nephew, Sir Despard, 22nd and present baronet.

(from *Burke's Complete Baronetage*, 1817 edition)

ACT I

Among the picturesque attractions of the fishing village of Reddering, in Cornwall, is the world's only corps of professional bridesmaids. Every day from ten to four they gather to sing the praises of married bliss. While holding their daily vigil in front of the cottage of Rose Maybud, a young woman who has proved impervious to the call of love, the bridesmaids approach Dame Hannah, Rose's aunt, to find out whether she might be inclined to step in as a bride. Dame Hannah reveals that her heart is pledged to a dead man—and a wicked man at that: Sir Roderic Murgatroyd, one of the bad baronets of Ruddigore. She tells the story of the curse of the House of Murgatroyd. The first

baronet, Sir Rupert, distinguished himself as a persecutor of witches. One of the old ladies he sentenced to burn at the stake proved her guilt by casting a spell on her judge: Each baronet of Ruddigore henceforth was to commit a crime on every single day of his life. Every time one refused to continue in his career of crime, the delinquent was doomed to die at once.

While the lords of Ruddigore are wont to carry off a maiden at any time (for want of more ingenious criminal schemes), the fishermen and shopkeepers down in the village live in dread of any improper approach toward the opposite sex. This pleases Rose Maybud, whose education in the ways of the world comes from a



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book on etiquette written by the wife of a Lord Mayor, but it also frustrates her because universal adherence to the rules of modesty stops anyone taking the first step. Robin Oakapple, the true embodiment of an English yeoman, enters to prove her point. Rose and Robin are too shy to confess their love to one another: they quite naturally fall into a duet, but they don't get the point of singing in unison.

Old Adam, Robin's faithful servant, is sorry to see his master sad. He greets him by the name of Sir Ruthven Murgatroyd, but this excess of loyalty only adds to the sadness. Robin does not want to be reminded of his secret: he is the true lord of Ruddigore, Sir Roderic's eldest nephew, who disappeared 20 years ago and was presumed dead when Sir Roderic died 10 years later. Robin's younger brother Despard then became the 22nd baronet. Robin also has a foster-brother, Richard Dauntless, who sought a life of adventure on the high seas. Fate has it that Richard returns to the shore at this very moment. Since the sea has washed any veneer of polite inhibition off Richard's way of expressing himself, Robin asks him to plead his case by proxy with Rose. Richard pledges to undertake this errand, sets eyes upon Rose and immediately falls in love with her. They become engaged on the spot. The bridesmaids will be bridesmaids after all. When Robin learns that it is not his marriage the chorus is celebrating, a debate on the ethics of courtship ensues. Rose's book of etiquette is no port in this particular storm. She throws propriety to the winds and casts her fiancé overboard. Robin reaps what Richard sowed.

How can you tell that a wicked baronet is approaching? A damsel in distress makes a scene. In the 22nd generation of the baronets of Ruddigore, this herald's role has fallen upon one Margaret. She warns Rose of the evil intentions of Sir Despard, whose attentions she wants to direct to herself. Sir Despard appears with a retinue of dashing young gentlemen who are tired of city life. Their ennui pales, however, before the all-consuming melancholy of a baronet pledged to a life of felonious little plans which the head of the House of Murgatroyd reveals to the horrified bridesmaids.

A common sailor throws him a lifeline. Richard Dauntless informs Sir Despard that his brother is alive and well and about to get married. The wedding celebration of Robin and Rose is nipped in the bud when Sir Despard hands over the Murgatroyd baronetcy and its attendant privileges, dignities and curse to the legitimate heir of Ruddigore. Robin does not want to relinquish the part of an honest farmer—and thus cannot deny that he will take on the mantle of a bad baronet. Rose disregards her book of etiquette and proposes marriage to the ex-baronet—thus picking her third bridegroom in the course of one day. By shedding his title, however, plain Despard Murgatroyd has become a virtuous man—he will honor his vow to Mad Margaret. Anticipating the infallible reasoning of Sherlock Holmes, Rose chooses as her husband the only man that's left: Richard, the all-too-plainspoken mariner.

ACT II

A week has passed. Robin Oakapple is no more. His fields lie untilled, his bride has bolted, and old Adam, his faithful servant, has changed into a new Adam, the crafty Consigliere whom every lord of misrule should employ. Robin is Ruthven once more, and Ruthven is now Sir Ruthven, the worst of bad baronets. And he feels bad about it! When his foster-brother and his former fiancée ask him to bless their union, he half-heartedly threatens to throw Rose into his dungeon. Richard, determined not to lose Rose a second time, rises to the occasion—a British tar is a soaring soul! He unfolds a Union Jack and flies it above her head. Not even the most dastardly scion of the House of Murgatroyd would dare to lay a hand on her thus festooned. And among the members of the accursed race whose portraits render dark lustre to the cavernous hall of Ruddigore Castle, the 23rd baronet definitely belongs to the less depraved.

Left alone with the pictures of his ancestors, Sir Ruthven falls to his knees to beg mercy of this ghostly jury of his peers. Did not every single one of them on one fatal day stray from the line of villainy? He boldly kneels where no one has knelt before—and he gets what he is asking for. The first 21 baronets of Ruddigore descend



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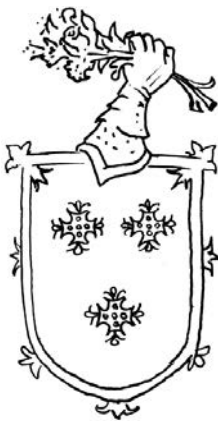
from their frames to sit in judgment over their prodigal nephew. Before they examine his criminal record, Sir Roderic, Sir Ruthven's uncle, takes pains to correct a vulgar misconception. Ghosts have fun! The chimes at midnight hold horrors for everybody—but not for the undead.

True to the conservative mindset of the country gentleman, Sir Roderic is adamantly opposed to the idea of a gentle and easy death. Should his not so bad nephew not even attempt the basic crime of carrying off a lady, he is threatened with a death of inconceivable agonies. Sir Ruthven gives in and dispatches Adam to the village to fetch a lady—any lady—from the pool of bridesmaids in waiting.

Meanwhile, Despard Murgatroyd and Mad Margaret have postponed their honeymoon in order to impress upon the new lord of Ruddigore the healthy consequences of a law-abiding lifestyle. Despard's days of bullying, intrigue and role-playing are over: he has set his eyes on a career in education. Margaret still shows intermittent signs of her former unsound mind. These symptoms disappear as soon as her husband pronounces the name of the town of Basingstoke in Hampshire, evidently the epitome of bland soundness.

Despard brings home to his brother that he legally inherited the baronetcy on the death of their uncle and thus was legally responsible for every crime committed in the Murgatroyd name. Old Adam arrives with the lady he has carried off. It's Dame Hannah! Sir Roderic descends from his frame to be reunited with her. Ruthven now resolves to beat his relatives at the family game of spectral hair-splitting. He puts it to Sir Roderic that he took his place in the picture gallery prematurely, as he cannot possibly be dead. Under the terms of the curse a baronet only dies when he fails to commit his daily crime. This dereliction of duty amounts to a case of suicide by default. The abominable act of self-murder, however, has since time immemorial been a crime under English law.

Defeated and vindicated by logic, Sir Roderic revives. Sir Ruthven's portrait will remain unpainted: he reverts to the state of simple Robin Oakapple, intent to follow the law, the oxen and every wish of Rose, the bride he has regained for good. Richard, the hardy sailor, sheds no tears for his English rose. There's plenty of good fish in the sea where she came from: he picks Zorah from the well-endowed corps of professional bridesmaids in the village of Reddering.



MURGATROYD (C) 1611, of Ruddigore, Cornwall

Sir RODERIC MURGATROYD, 21st and 24th Baronet; b 10 April 1755; s his nephew, Sir RUTHVEN, 1817; m 1817, Hannah, da of Stephen Trusty, of Reddering.

Arms – Three Crosses patty flory Sable each with five bezants within an Orle flory. *Crest* – A dexter arm couped at the elbow habited argent, holding in the hand proper a flower or. *Motto* – Nulla mora in discrimine (No hesitation in deciding).

Nephews living (sons of the late Archibald Murgatroyd, 3rd son of 19th baronet) *Ruthven* (known as Robin), b 1782, formerly 23rd baronet; m 1817, Rose Maybud, and has issue living, William, b 1818; Thomas, b 1822; *Despard*, b 1787, formerly 22nd baronet; m 1817, Margaret Kooky, and has issue living, Mary, b 1819; Georgina, b 1823.

The Murgatroyd baronetcy is one of the oldest in the realm, having been created by King James I for Dr. Rupert Murgatroyd in recognition of his services to the study of the supernatural. In the chequered history of the lords of Ruddigore, many successors of Sir Rupert were claimed by an early death. Miraculously succeeding to the title a second time, Sir Roderic, the 24th

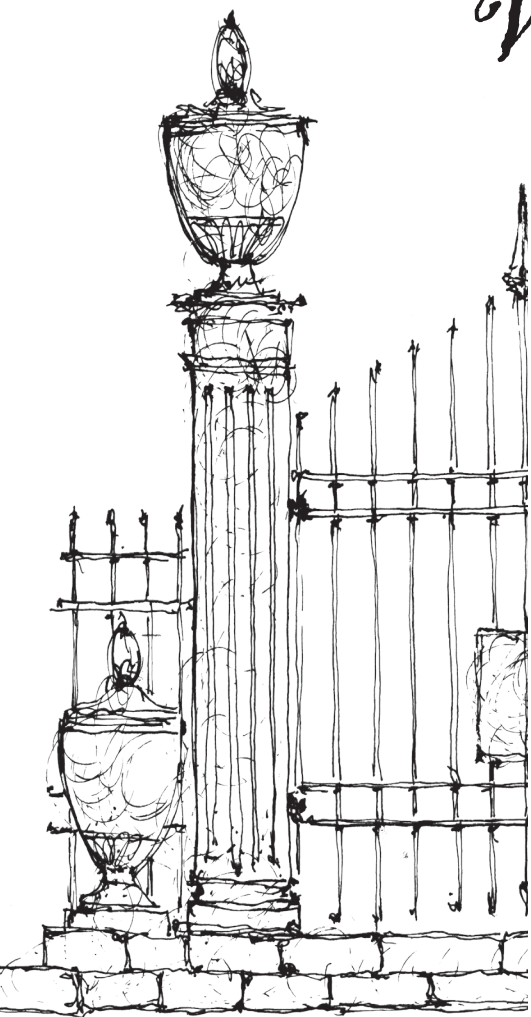
and present baronet, effected a reformation of family manners. He founded the Institute for Improving the Diction of Sailors as well as a retirement home for old bridesmaids. Sir Roderic was the only baronet named to the Most Honourable and Most Secret Society of the Great and the Good instituted by Her Majesty Queen Victoria on her accession. The famous picture gallery at Ruddigore Castle has been opened to the public.

(from *Burke's Complete Baronetage*, 1838 edition)

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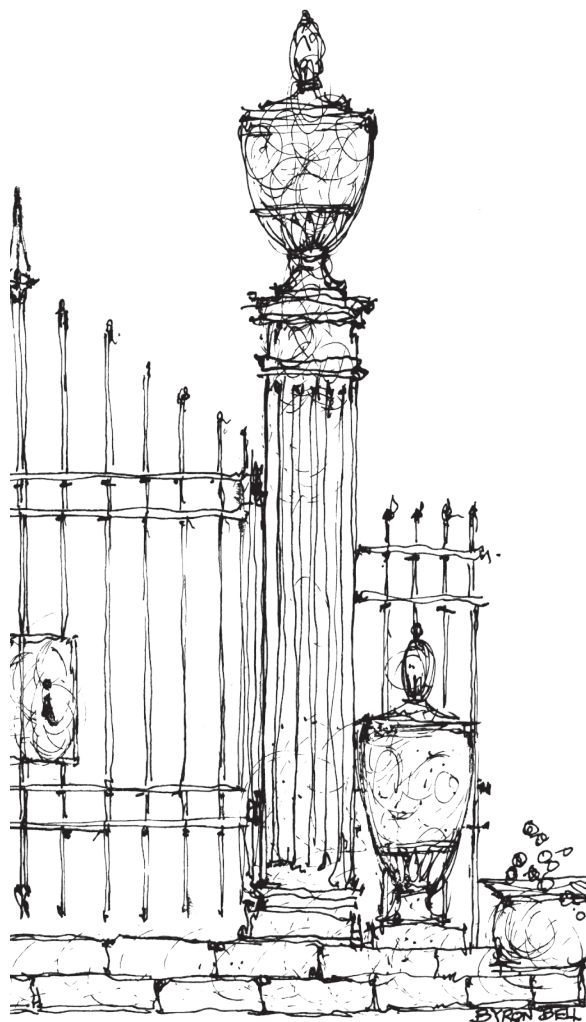
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CAST of CHARACTERS

	Opening Cast <i>April 4, 6, 10 April 12 Matinee</i>	Closing Cast <i>April 5, 9, 11 April 12 Evening</i>
ROBIN OAKAPPLE <i>a gentleman farmer</i>	William Remmers	Michael Macaione*
ROSE MAYBUD <i>a village maiden</i>	Sarah Moulton Faux*	Sarah Gilbert
RICHARD DAUNTLESS <i>Robin's foster-brother</i>	Rich Miller	Matt Hughes
DESPARD <i>the Bad Baronet of Ruddigore</i>	Alan Abrams*	Win Rutherford
MAD MARGARET	Suzanne R. Taylor	Elizabeth Sanders Gurland
SIR RODERIC <i>the late 21st Baronet</i>	Scott Smith	Kevin Murray
DAME HANNAH <i>Rose's aunt</i>	Cornelia Iredell	Cristiane Young
OLD ADAM <i>Robin's faithful servant</i>	William Tost*	Brian Wagner
ZORAH <i>a professional bridesmaid</i>	Jessica Meese	Sheena Ramirez
RUTH <i>a professional bridesmaid</i>	Kim Blanchard	Eva Giorgi

Women's Ensemble: Kim Blanchard, Nancy Blagman, Luisa Boyaggi, Bonnie Cannon-Brown, Nettie Chickering, Carol Davis, Heather Denny, Julia Farina, Paula Gerden, Eva Giorgi, Sarah Glaser, Helen Rees Lessner, KC Maloney, Eddee Mason, Genevieve McGahey, Jessica Meese, Brigid Mitchel, Jessica Paugh, Sheena Ramirez, Deborah Thomas Shull*

Men's Ensemble: Jeff Derecki, Christopher Dorre, Geoff Gaebe, Mark Heimbigner, Sandy Kennedy, Douglas Kiddie, Kaarel Laev, John Leonard, Sam Militello, Kevin Murray, Chazmond Peacock, Ron Romaine, Scott Smith, John C. Taylor, Michael Whitehouse, Victor Ziccardi

**Appearing through the courtesy of Actors' Equity Association*

MUSICAL NUMBERS

Overture

ACT I: THE FISHING VILLAGE OF REDERRING IN CORNWALL

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

ACT II: THE PICTURE GALLERY IN RUDDIGORE CASTLE

<i>I once was as meek (Duet)</i>	Sir Ruthven and Adam
<i>Happily coupled are we (Duet and Chorus)</i>	Rose, Richard and Bridesmaids
<i>In bygone days (Song and Chorus)</i>	Rose (with Sir Ruthven, Richard and Bridesmaids)
<i>Painted emblems of a race (Chorus and Solo)</i>	Ancestors, Sir Ruthven, Sir Roderic
<i>When the night wind howls (Song)</i>	Sir Roderic (with Ancestors)
<i>He yields! (Chorus)</i>	Ancestors
<i>Away, Remorse! (Recit and Song)</i>	Robin
<i>I once was a very abandoned person (Duet)</i>	Margaret and Despard
<i>My eyes are fully open (Trio)</i>	Margaret, Sir Ruthven, Despard
<i>There grew a little flower (Song)</i>	Hannah (with Sir Roderic)
<i>When a man has been a naughty baronet (Finale)</i>	The Ensemble

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This page has been graciously underwritten in loving memory of Frederic H. and Radmila Bentley.

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