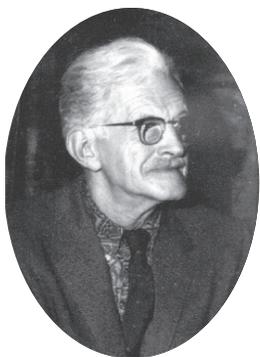
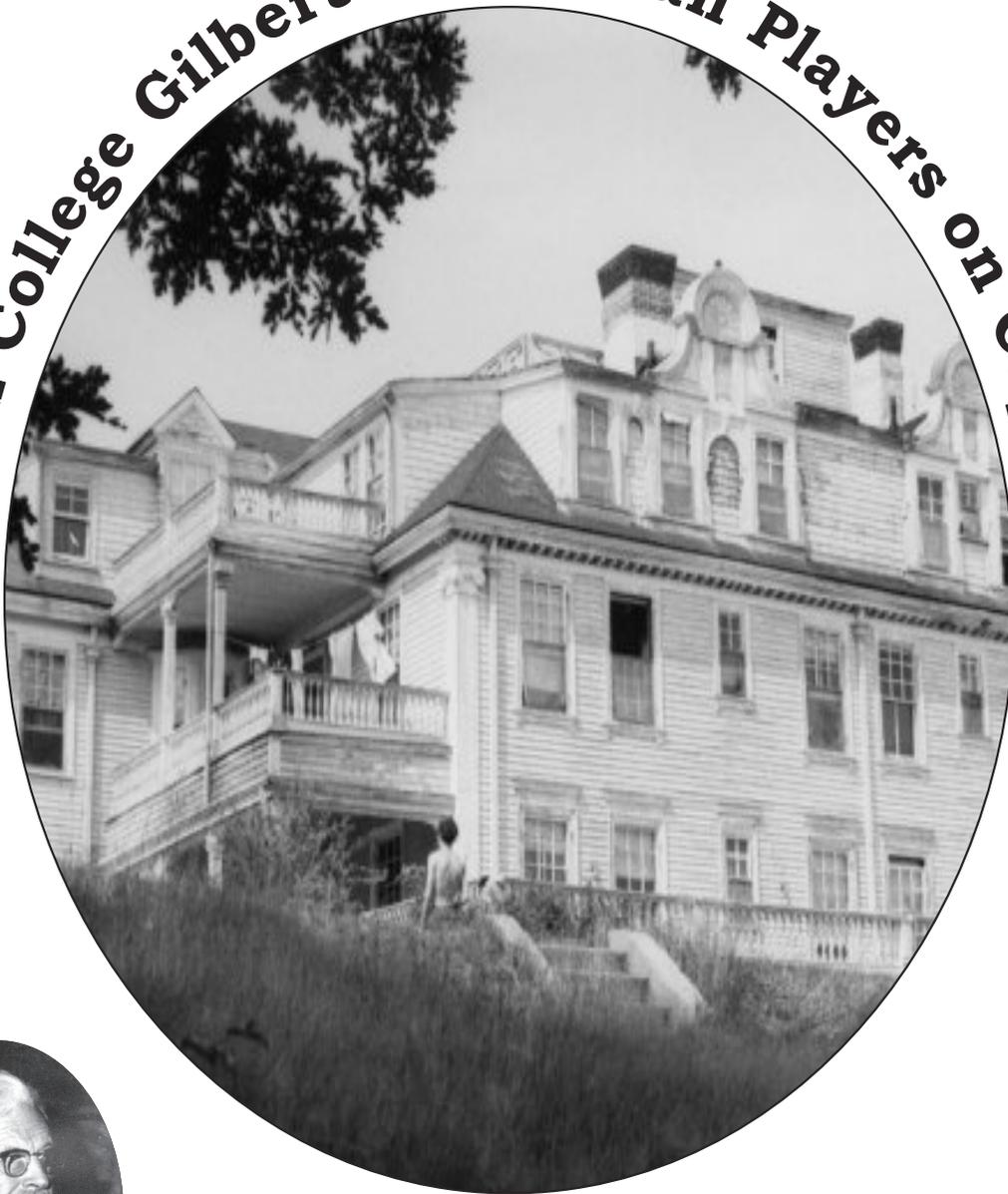


Oberlin College Gilbert & Sullivan Players on Cape Cod



**Founding Producer
W. Hayden Boyers**

1953 - 1954 Mashpee Town Hall

**1955 - 1957 Memorial Auditorium
Lawrence High School,
Falmouth, MA**

**1958 - 1968 Highfield Theatre
Falmouth, MA**



**Preeminent
Stage Director
Robert Gibson**



Oberlin G&S Players Reunion
July 27-28, 2013

Brief History of How Oberlin G&S on the Cape came to be...

In 1953, Oberlin G&S came to the Cape, to the village of Mashpee. Their first home was the Mashpee Town Hall, which was called the University Playhouse, when the G&S Company was in residence. It had 350 seats and was devoid of air conditioning! This was not the greatest choice for the company to use as a theatre, because the building didn't even have an up-stage cross over. If you exited stage left, and had to enter stage right, why you just went down a ladder on one side, and up the ladder on the opposite side (not easy in full, Victorian Skirts)... I kid you not...I was there.

Gates Odence (an Oberlin student, and summer resident of Cotuit, where my family was living) had the idea to bring the group to the Cape. He energized the locals and got the Cotuit Federated Church headed by Rev. Robert D. Mitchell, to be sponsors. He asked my mother, Bernice Minot (Jackson) to do PR and find housing for everyone, while he handled much of the business end of things. The company men slept in a house in Santuit with cots everywhere and the ladies shared 3 cabins along the shores of Peter's Pond. The cast was transported via the truck, well known as "Buttercup", and a couple of cars.

Jerry Bidlack ('52) was the first conductor, and Dr. Boyers was the Director, that first summer. The debut season consisted of just 4 Operettas: "HMS Pinafore", "Pirates of Penzance", "The Mikado", and "Iolanthe". In '54 they expanded to 5 weeks of Operas, repeating "Pinafore", "Mikado", & "Pirates", while adding "Patience" and "Yeomen", plus "Trial by Jury" paired with "Pinafore". After 2 years in Mashpee at the Town Hall, the company moved to Lawrence High School's Memorial Auditorium in Falmouth for 3 years. These years were '55-'57. The conductor was now Robert Kreis (passed away in February 2008), Jim Ellis was now a Stage Director (as well as a brilliant patter man, in a few shows) with Keith (Don) Holzman directing in '57!

Dr. Boyers continued as the Producer, and in 1958, the company was invited to Highfield Theatre (Depot Avenue, in Falmouth), by the owner, DeWitt TerHeun. The cast now lived in walking distance of the theatre, which was fully air conditioned, and twice the size of Mashpee's stage. The season was extended to 6 Operettas, including non-G&S works. That '58 season included: "Pirates", "Die Fledermaus", "Pinafore", "Hansel & Gretel", "Bastien & Bastienne"/"Trial by Jury", and "Princess Ida". In the early '60s the conductors now included James Paul and Paul Levi, among others. Stage Directors during these years included Siegfried Schoenbohm, James Ellis, D. Thomas Tull, and Timothy Mayer, to name a few.

By 1961 the season included 7 Operettas: "The Gondoliers", "Iolanthe", "The Vagabond King", "The Mikado", "Utopia Limited", "La Belle Helene"/"Trial by Jury", and "Martha". Summer '62 there were only 6 shows, again, because the Company was in Boston, at the end of June, working with Martyn Green. We were his chorus for "HMS Pinafore" at the Boston Arts Festival, which was his big comeback performance. We also helped him with his night of "Mr. Gilbert, Mr. Sullivan, & Mr. Green". What a week THAT was!

In 1961 we also gained the brilliant Robert Gibson, as a Guest Director and he went on to become Director of Productions as of 1962. In 1963 the season went back to 7 shows, and in '65 expanded to 8, with which it continued, through '68.

Here they stayed, until Oberlin stopped its support, after the 1968 season. The following summer, the College Light Opera Company (CLOC) was born. Its Producer was and is, our very own Bob Haslun, who himself had been a chorus boy in the company, starting in '64.

In total, there were 16 years of Oberlin College Gilbert & Sullivan Players on the Cape, and now, 45 years of the College Light Opera Company, led masterfully by Bob Haslun, and his wife, Ursula. This is one, long lasting TRADITION!

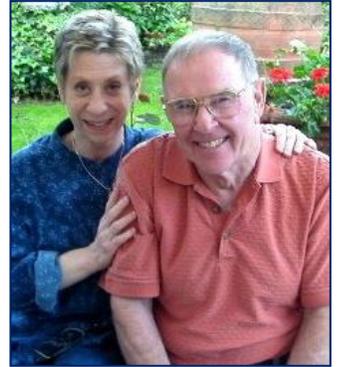
Historical Photo: Buttercup and friends...



Brief Histories of the friends *(in alphabetical order)*, since then...

Judith Goldberg-Apy...

Life after Oberlin found me in NYC trying to become an opera star, but actually earning my rent as a secretary. I worked for an artist's management and privately for Anna Moffo and Renata Tebaldi....my close friendship with Renata lasting until her death in 2004. While in NY, I did some recital work in the area, and debuted at the Teatro Linceo in Barcelona in small roles with Montserrat Caballe.



A successful audition in 1981 landed me a coveted job in the Metropolitan Opera Chorus, where I also did small solo roles and was blessed to sing for 20 years. It was there I met my future husband and love of my life, tenor Arthur Apy. We retired together in 2001 and moved to Wolfeboro, NH. Although I lost Art in 2005, to lymphoma, I still live in Wolfeboro.

Together we founded an animal rescue, Canine Guardians for Life*, and in the last ten years I've placed 650 at-risk shelter dogs from Memphis, Dallas and WV into 'forever' homes. I share my home with my best friend of 45-years, and together we are Board members of the "Comitato Renata Tebaldi" **, whose purpose it is to perpetuate Renata's legacy. To that end, the Museo Renata Tebaldi is being built and is scheduled to open this summer in Busseto, Italy, in conjunction with the 200th anniversary of Verdi's birth.

I remember my summer at Highfield with great fondness and am sorry to have to miss this special gathering! Hope you all have a very special time!



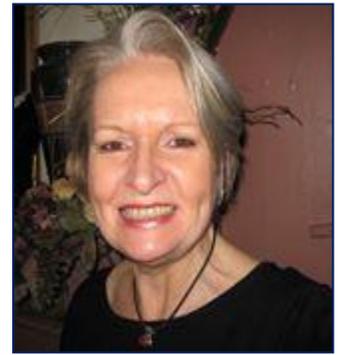
*www.CanineGuardiansforLife.org

**www.renatatebaldi.eu/index.php/comitato

Email: canineguardiansforlife@yahoo.com

Veronica August...

I was at OCG&S during its final 1968 season and spent '69 &'70 there, with CLOC. There's always a great contralto role in G&S and these roles gave me a chance to eat the scenery. My first role on stage was at Highfield and its first production that season of *The Gondoliers*. Act I was spent in the chorus dancing a Cachucha; Act II was getting into make-up for the third act and the cameo role of Inez. Thank God all I uttered were repeated Low-C's for 8 measures and the final "Luiz". Will never forget how terrifying it was first time on stage, but I settled down that summer performing Buttercup in *Pinafore* and Phoebe in *Yeomen*. To get me into the part of Phoebe, Mr. Gibson (dear, sweet wonderful, warm-hearted Mr. Gibson) started off by skipping around the barn with me. Or is that the way he started off with every Phoebe? "Who the deuce may she be?" Mr. Gibson was a treasure of a first director, making me feel comfortable and helping me shake off the nerves. We also did *Merry Widow* that summer. I always stayed in the wings mesmerized by Barry Busse's entrance into Maxim's. Sherry Zannoth's "Vilia" is a treasured memory – that pianissimo High B at end of the aria was one of the most beautiful sounds the world ever heard. I also did Dame Hannah in *Ruddigore*. Never will I forget that first line of dialogue "Whither away dear Rose? On some errand of mercy as is thy wont?" spoken to Rose Maybud, played by the amazing, inimitable Jane Warsaw. Other favorite Gilbert & Sullivan roles in later summers: Fairy Queen, Lady Jane, and Katisha.



I graduated Oberlin College in 1972 and received a Master's at Indiana University in 1975 with a major in Vocal Pedagogy. I landed a teaching job at Eastern Michigan University where I spent four pretty disappointing years. Academe was not all I thought it would be. Moved to NYC in 1980 taking my shot at the "big time", and walked away from singing entirely in 1983. My vocal range was perfect for the G&S contralto roles, but I could not cut it in opera, lacking the high notes of Verdi and the flexibility of Rossini. It was time to move on and find my true niche in life. It took 17 years. When I turned 50, I came to the understanding that my purpose in life was helping people heal. I returned to school, this time Massage Therapy. Upon graduation I started a private practice and over the past 12 years have grown it into a holistic center which offers, not only massage, but acupuncture, yoga, nutrition and a range of different modalities.

I wound up in New Jersey by accident. I was on my way to California in 1989 and decided to see a couple grad school buddies, thinking I may never get back to the east coast. California plans fell through (there was a guy involved) and fell in love with New Jersey. I live in the well-kept secret of west central New Jersey in a home built 1792, loaded with charm and a lovely countryside. Life continues to amaze me, constantly.

I walk the spiritual path which has been the main focus of my life. Started a meditation practice in 1976 and the inner life has taken the priority. Yes, I've been to India and back. My outer life in the form of career, relationships, etc. reflects it. I never married or had kids and living the life of the lone wolf has worked for me and continues.

It's a true joy to reconnect with the Highfield alum and reawaken those cherished memories. What a time we had! As the saying written on the beam of the old dressing room in 1968 says: "I loved every God-damn minute of it."

Marianne Barcellona...

I moved to NYC after graduation in 1966 to be an artist (painter), but after a couple of years I developed an “artist’s block” (equivalent of writer’s block). So I sidestepped and became a professional freelance editorial photographer. I had a wonderful career and life for years, shooting assignments for major publications (including *Time*, *Life*, *The Village Voice*, *The New York Times*, *Fortune*, *Forbes*, *Money*, *Vogue*, *Women’s Wear Daily* and *W*), and doing feature stories – not paparazzi – as a *Contributing Photographer* for *People Magazine*). I also traveled the globe to cover relief efforts for humanitarian organizations and major Recognition Events for IBM and other Fortune 500 corporations. I love to travel and have taken many trips just for myself – Europe, China (6 times), and Bali (2 times).



By 1997 the “art” bug was still haunting me, so I set aside my photo career to go back to school (NY Studio School) for painting, and I’ve been juggling dual careers ever since 1999 graduation. In 2006 I was invited to go to Egypt as the official photographer for Brown University’s archaeological excavations beside the Pyramids in Giza – an intense, life-changing experience that had a profound effect on me personally as well as on my painting. A 2009 Artist Residency Fellowship in Iceland also deeply affected both my psyche and my artwork.

My paintings have been included in numerous group exhibitions, and this April I finally had my first real solo show, at a gallery in Chelsea. My studio is in Long Island City, and I live on the Upper West Side of Manhattan with my sweetheart Rick Churchill. For those of you who don’t know, we were boyfriend-girlfriend senior year at Oberlin. We went our own ways, but then we got together again *at the 2000 Oberlin Gilbert & Sullivan Reunion* (which was also our 35th class Reunion)! In 2001 Rick finally moved from Minnesota to join me in NYC, arriving on 9/10 (how’s that for timing???) We’re still happily together in our “cozy” rent stabilized apartment, and have adopted a homeless tuxedo cat (Clouseau) who for years wrapped his paws around our legs, dragging himself from room to room at the sight of any suitcases (a few abandonment issues). Now we are his servants. We’re also both active members of the Blue Hill Troupe and participate in the annual Gilbert & Sullivan production, with Rick working on the sets, and I as photographer.

Despite the fact that G&S and the Cape did not directly affect my dual careers, they profoundly affected *who I am and who I feel myself to be*. Strange as it seems, the *one thing* I can pinpoint as being by far THE MOST MEANINGFUL AND IMPORTANT EXPERIENCE from my whole college career, all my years at Oberlin, is MY PARTICIPATION IN G&S –both on campus and at the Cape. The passion we all shared for the music, words, characters, sets, productions, humor, and of course the tunes themselves (which still run on incessant loops in my head). Thank you ALL.



John and Lee Allera Bee...

Neither Oberlin students, both came to Oberlin G&S on the Cape, from other colleges- John through a bulletin board notice at Ohio University and Lee through a good friend (Dan Rothermel) at Indiana State College in PA. John began in the magical season of 1962



when DeWitt McGlaughlin TerHeun was still in residence at Highfield Hall hosting musicales, and the company performed at the Boston Arts Festival with Martyn Green (*H.M.S. Pinafore* plus *Mr. Gilbert, Mr. Sullivan, Mr. Green*).

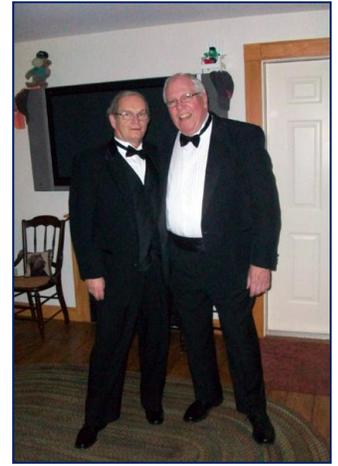
He continued in 1963, performing tenor roles in pot-boilers such as the memorable *Blossom Time* (when he couldn't remember which person was Carl Franz and which was Franz Schubert). In 1964 the company began the summer season in Oberlin, opening at Hall Auditorium with *Gondoliers*. Newcomer Lee Allera, a naïve Pennsylvanian, was cast as Casilda, but seemed to be rehearsing with a phantom. Luiz, John Bee, was arriving late. After the third day of singing duets with the piano, Lee, with Libby Anthony (contralto), happened into a shoe store off Tappan Square. Suddenly, Libby ran across the room, shouting "BEE!!" and gathered a modestly sized young man to her rather copious bosom. Introductions quickly followed, and this was the beginning. By the weekend, Lee was smitten. John seemed to go along with the gag. On the Cape the two were cast as Ralph and Josephine, and a few nights of parking by Nobska Light with a bottle of Mateus Rose, sealed the attraction. Lee returned for the summer of 1965 while John worked on a boat in Germany, but no other tenor could substitute. The two were engaged after a New Year's company gathering to see *La Perichole* close the old Met, and were married in 1966.

John began a forty-four year career in education, moving from faculty to administration in several universities. Lee taught elementary music and directed church choirs. Both continued to sing in university and community choruses, Blossom (Cleveland Orchestra) chorus, and church choirs. John has continued to the present, singing with various opera workshops and soloing with choirs.

There are three Bee children and four grandchildren at present. Along with Lee and John, they constitute **John Bee & Famiglia**, importers of wines from Italy's Piedmont region. This venture began with trips to northern Italy to vacation and visit the small town, where Lee's father was born. A growing interest in wines led to their purchase of a house in the Langhe town of Cravanzana and a new career for both of them. If all else fails, they will be able to drink up the inventory.

Carl Bewig...

Highfield, Summer 1961, where I never worked harder in my life nor had more fun: challenging, rewarding, invigorating, intense, and, above all, joyous. In a seven-week season, I played major roles in most of the productions. Dr. Boyers was away from Falmouth most of the summer (eye surgery), leaving the company's policy making authority in the hands of an executive board, on which I served in my capacity as board chairman of the Oberlin College Gilbert and Sullivan Players. Our schedule was unrelenting, yet I found time for periodic respite at the Punch Bowl, amidst the rehearsals, performances, and meetings. My fiancée, Mary Reiss, was also part of the company that summer; we were married the next June on graduation day in Fairchild Chapel on the Oberlin campus.



Post-Highfield and largely because of that summer of 1961, I have pursued a 52-year love affair with drama, musical theater, opera, and operetta. At schools where I have worked and in community theaters in towns where I have lived, I have repeatedly “hit the boards”, and even gotten paid a few times for my efforts. During many of those years I continued private vocal study and singing in choirs connected to churches, communities, and orchestras—some semi-professional, most amateur.

A highlight of my Oberlin stage career was reprising the role of the Mikado senior year, a part I had played at Highfield the previous summer. I have appeared in the title role in seven Mikados—in MA, OH, and Italy (!). During a sabbatical in 1998, part of which I spent in Rome, I was invited by Oberlin classmate, Sandra Provost, my Katisha in 1962, to perform my signature role (in English, thank God) with the Rome Savoyards, which she directs. Other G&S roles I have played in the post-Highfield era are Mount Ararat, Don Alhambra, Sir Joseph Porter, and the Sgt. of Police. I am sorry not to have played again my favorite Highfield role, that of King Paramount in UTOPIA LIMITED. Other favorite roles: Charlemagne in PIPPIN (I tend to favor kings), the Voice of God in NOYES FLUDDE, Bellamy in THE FANTASTICKS, Sky Masterson in GUYS AND DOLLS, and Elwood P. Dowd in HARVEY.

A Masters degree from Washington University in St. Louis followed Oberlin, and then high school teaching, Oberlin College Admissions (11 years as director), and Phillips (Andover) Academy College Counseling (16 years as director). I “retired” in 2010, but continue to do consulting with schools and work with individual student clients around the world, most notably in Hong Kong. I will return to Andover in September on a part-time basis as a maternity leave replacement for a year. Mary and I have two lovely daughters, two magnificent sons-in-law, and four beautiful grandchildren, the two families located in Massachusetts (Rwanda this year) and California. Wendy and Laura were raised in the Music Theater and G&S tradition (Laura holds a Masters degree in opera from New England Conservatory of Music) and they are in the process of cultivating that gene in their children. Mary and I are divorced (amicably) and both re-partnered. All four of us (my partner is Bill Magoon) will be at the Reunion in July to relive summer 1961 and reconnect with many friends who will be in attendance also. *Grazie mille* and kudos to Muriel Minot and Bob and Ursula Haslun, for pulling off this feat!

Mary Reiss Bewig...

I came to Highfield after my junior year at Oberlin ('61), along with Carl Bewig, to whom I was "pinned" (remember that bit of cultural history?) We wanted to spend a summer away from Campus in the "Real World". Real ??? I came expecting to have an assortment of alto leads, as I had had on campus, got one-upped by a conservatory voice major, which turned out to be ok for me. I had a few minor parts (program note: "Mary Reiss steps out of the chorus...") to play Peep-Bo, the maid, the lady in waiting - you know the roles. It was a fun summer, lots of hikes and Punch-Bowl time, and of course, rehearsals, and performances.



Theater since then? A few minor bits in Community Theater: a "Hot Box Girl" in *Guys and Dolls*, Inez, in *Gondoliers*, chorus in *Carousel*, and the crowning touch... get this! While we lived in Oberlin, one of the students in G&S at the time came to me when I was about 45 and said "Mrs. Bewig We thought it would be nice to have a **real middle-aged** woman play Dame Hannah in *Ruddigore*. Would you be interested?" With an invitation like that, how could I refuse?

Non- theater life... Long story short, Carl, and I married, raised two wonderful daughters, had lots of good times, and then separated. I have since married Peggy Clark, Smith '64, a potter and retired art teacher. I continue to work full time as a psychotherapist, will until they tell me I am sounding senile. We live in Somerville MA; run a one-room bed and breakfast* which funds our travel addiction. In 15 months, we have visited Florence, Israel, Iceland, and Rwanda.

Want more details? Ask me... I am delighted to be here.



Email:mrbewig@aol.com

*<https://www.airbnb.com/rooms/23602> (Urban Oasis)

Smith Brittingham...

I chose Oberlin College over others because although I had no interest in being a conservatory student, I loved playing the trombone and I thought I might have a chance to play with good musicians at Oberlin. Thanks to Bob Kreis, G&S made that happen. I got into the pit for *Iolanthe* and *Yeomen of the Guard* in '56-'57 and that led to the '57 summer productions at Falmouth HS. (As second trombone I got to stand up and zap a fan in response to the insult in *Mikado*.) More G&S and other pit work followed the next year, leading up to the world of Highfield Theater in the summer of 1958.



And what a pleasure that was. I was asked to come up early to help get Highfield ready for musical productions, since the previous company had only done straight plays. For reasons I never fully understood, those responsibilities also included re-shingling the theater roof, driving the company truck ("Buttercup") up to Boston to get some set hardware, etc. (that was a frightening experience), and getting Tanglewood ready for occupancy. But that summer ended up being one of the best ones of my life. One reason was the fact that from time to time the orchestra lacked certain necessary instruments—like a cello or a second horn. I cannot remember precisely for which shows I played the cello part on my trombone, although one of them was *Bastien and Bastienne*, but I will never forget the opportunity to play the second horn part for *Hansel and Gretel*. Trombones mostly count large numbers of measures until they can blat, but for that wonderful week I got to play hundreds of measures of gorgeous music. I still get tears in my eyes when I hear that score.

By the summer of 1959, though, I was in a different place. I had been out of school for one semester and when I returned, the only G&S work I could do was to help Dan Marin build and mount the set for *Gondoliers*. But the backstage experience was fascinating to me and it led me to spend that summer at Highfield as stage manager. I think I was also technical director although my recent review of a program from 1959 doesn't say that. Anyhow Ben Greenebaum, Peter Jaynes, Sarah Weeks, and I flailed around in the shop and on-stage and put together some pretty nifty sets as designed by Craig Hodgetts. I'll never forget hearing Ben choking and gagging from the yard below the stage, where he was sucking a garden hose to make the water drain out of the fully functioning fountain which graced the stage for the beginning of *Bartered Bride*.

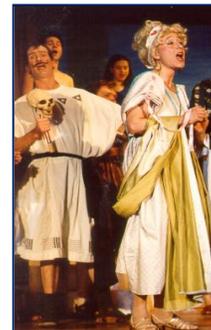
Fifty years or so later, my wife, Midge, also OC'60, and I stopped back at Highfield to take in a CLOC performance, and Bob Haslun invited me to go down to the back, into the shop, and up the stairs to the place just offstage left where I had stage managed so many years before. As I went through the shop I realized that things were essentially unchanged. There was the band saw. Hanging where they were supposed to hang, were the tools. Coming up the stairs everything looked the same (except that the light board was vastly improved). Had he given me a marked up script I could have called every cue.

That's what Highfield meant to me. The memories of a lifetime.

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Chris Brown...

In 5 years of church choir I never sang a solo. I thought I was a trombonist until I got to Oberlin. Always loved G&S and saw all the Obie shows, but never thought I could do that, despite being a section mate of Bob Haslun's and hearing juicy summer stock stories for so many years. I visited Highfield for a week in 1966, earned keep by painting, toilet repair, and some really disgusting drain-cleaning.



Worst year of my life was 1st year in grad school ('67-'68). Disgusted with Chicago and academics I thought to try to get to Highfield in some capacity. I rode my BSA back to Obie where it promptly broke down with a broken valve spring. My idea was to audition for the orchestra, but Margaret Schilberg invited me to audition for the chorus. I let it rip as the Pirate King, my first solo (outside the shower). I got in!

I was into my photography phase and loved using the Highfield darkroom. I didn't read one word that summer except music scores. Best moment: after a week of "what IS this boring shit?" re the *Merry Widow* chorus, we got to sing with the orchestra. I'd been totally ignorant of the music! So in the summer of '68 my life was put back on the rails and a whole new switchyard of possibilities lay ahead.

My second year at Highfield was the first year of CLOC. As I recall I drove from Chicago with Terry Tobias and maybe a few others in small caravan led by his enormous antique roadster, perhaps a Chrysler from the 30's. Its enormous tires luckily were a common size for trucks, so we could get a needed change at 3 in the morning on the thruway. I was driving another car in his collection, I think an old Mercedes. I got some chorus leads that summer and spent time dealing with my draft board.

Eleven years of grad school and post-doccing and professoring with only a couple of choral performances, and then in 1980 I saw a (very) local group was putting on *Patience*, always one of my favorites, which I'd never done. I went to audition for the chorus and was asked to do Bunthorne. That was the Off-Monroe Players' 2nd year, and they're still operating on same populist principles: no charge for admission and no audition necessary for chorus. I was in OMP shows over many years.

My wife Suzanne (as Pretteia above, I'm Preposterous on the left) sings in various local organizations and also has put much time into OMP performing, production, and work on the OMP board. I'd like to think my musical involvement led in some small way to hers--- if so her career started at Highfield too. We've done two weekend-long Gilbert & Sullivan sings (Halifax and Maryland). Of course there are occasional other opportunities like the musical revue put on by

University of Rochester's huge neighboring medical center this year.

My deepest thanks to the British Small Arms Corporation and Highfield.

Email: brown@cs.rochester.edu



Barry Busse...

Forty-five years and so many memories still so strong! Living in a theatrical community 24/7 was a whole new world for me. I dreamed of making music and theater my life, and OCG&SP helped it happen.

I came from a small rural Pennsylvania town where music was not of much importance, but I loved to sing. In class, church, a school board meeting, I was ready! The bar was set high for me in school when I was summoned to the Guidance Office. There my counselor and my choir teacher told me to choose two schools where I could study music and performance after high school. They had chosen a third. "This is your 'shoot-for-the-moon' shot. It's a place called Oberlin." But I was only in eighth grade! Lucky for me that moon shot paid off!

One night in Oberlin, crossing the arb, I saw Hall Auditorium all lit up. I went over; the doors were open, so I went inside. Oberlin was one new world for me, but this night opened a whole other realm. I knew nothing about G&S. There was this guy on stage singing the same passage over and over, faster and faster. The conductor kept pushing the tempo, but the singer never flinched. His diction was amazing! The maestro's control of the orchestra's volume helped every syllable to be heard. I thought it was some hazing thing. I later learned these guys were Stu Rubinow and James Paul. I was mesmerized. It was a rehearsal for something called *Iolanthe*. I sneaked into every rehearsal and attended every performance. I was hooked. Muriel Minot encouraged me to audition... and the ride began!

After Oberlin came grad school in NYC, the Norman Luboff Choir, then my professional career began. Gideon Schein negotiated an audition with the Minnesota Opera. After two years, a National Opera Institute grant enabled me to return to NYC to continue vocal study. I got a job at Radio City Music Hall as Santa Claus, Easter Bunny and I sang "Vesti la giubba" from *Pagliacci* (hey, Robert Merrill worked there!). After another two years Richard Isackes arranged an audition for Rochester Opera Theater. Ten more galley years in this country and Europe finally opened up.

All told, I sang some 350 performances, over 100 roles and solo appearances, in seven countries, in English, Latin, Italian, French, German, Czechoslovakian, and Russian. I cleared that bar from eighth grade without a scratch. I was blessed to sing with the greatest singers, conductors, directors, and choreographers of the last half of the 20th century, sang a number of world premieres, made two recordings, and I have OCG&SP in Oberlin and Highfield to thank for it all.

I loved the company, both on campus and the Cape, but I never fully appreciated the magnitude of all I had learned: the responsibility, commitment, dedication, focus, schedule, routine, work ethics, and faithfulness. In the first company I worked, the artistic director critiqued my work when I had decided to move on after two years: "Your big problem is that you never stop. You're quick, but you never stop! You don't just learn your part and then go on stage, forget all that and have fun. Something always has to be better than the last time with you." I already knew better from Highfield,. I was so relieved and grateful to know that my decision was the right one!

It was 35 years before the business changed pretty drastically. It was sad, but I decided to bow out. I retired to northeast Ohio, in the hills south of Oberlin (too flat up there). I searched for a job in academia. Every one said "But you don't have a PhD!" So I offered to teach in the local public school system. People often asked how I managed the strain of an international opera career. That was a piece of cake compared to teaching rural public school kids and mastering the academic, parental, and administrative hoop jumping prerequisite for "highly qualified" status. I had gone back to school, got the necessary degrees, and refused to quit on my students for eight years. But it took its toll. So now I live in the woods and pursue my love of computers, designing a distance learning course in music appreciation that keeps all the records, grades, and can be used by either low/no Arts budget schools or individuals to help them develop Arts credits. It's calmer and quieter this way.

For my own "wonderful life" and all the memories: Karen Saad's gypsy/Callasque "What would you with me, specter?" in Grand Duke, Bob Gibson's "Certs is more than a candy mint" in a Mikado rehearsal, Veronica August's Dame Hannah, Dick Isackes' sets & lighting, and Bob and Ursula at the helm of it all. I love and thank you, everyone.

Email: blbusse@gmail.com

Ed. Note: Barry designed this house...his Valhalla!



Richard (Dick) Camhi...

Highfield, summers of '64,'65&'66. Graduated Oberlin (barely) '67, spent a couple of years hanging around various places, then started singing with the Opera Chorus in Philadelphia; PA Pro Musica, Rittenhouse Opera, etc.

Went to Europe in '76, sang in Vienna Chamber Opera and soloist in Vienna Augustinerkirche. Went to Lucerne Opera in '77, then Bern Opera '78 -'90. Also did concerts and radio work in Vienna, Bern and Lausanne. Had an original opera produced in Switzerland in 2000. Taught English in an adult educational school '90-2011, then retired. Happily married since '92 (unhappily '77-'89!), currently three cats, one stepson living in Japan, no TV, no car, no worries!

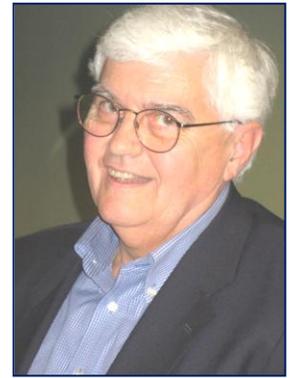
For me, Highfield was a Field of Dreams. Found myself doing things onstage I never would have imagined, in the midst of amazing talent sprouting up all around me. Blessings to all of you who participated in the magic!



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Richard Candee...

Can't say that Gilbert & Sullivan or Highfield had much influence on my career; it didn't. I did make some good friends (such as Bill Kloss, Sam Hudson) with who I am still in touch. Most Obies probably never knew this, but I was an American History Major--primarily with Geoffrey Blodget. After Oberlin, and a summer in Santa Fe, I went to a new museum program in Cooperstown, NY where Robert Chase and I met in 1965. We are still together.



I did my PhD work in American Civilization at Univ. of PA (program has since been destroyed) and went to work at Old Sturbridge Village just as Robert was leaving it. He was going back to NH to create a modern preservation movement in Portsmouth, NH. I cut my preservation teeth fighting Urban Renewal in the 70s, began teaching at Sturbridge and Boston, and helped form two national groups: The Society for Industrial Archaeology and the Vernacular Architecture Forum. I later served as president for both of these. In the late '70s I did a bit of consulting in historic preservation while teaching it part time at Boston University.

In the 1980s, I took over their Preservation Studies Program and retired in 2004 as Professor *Emeritus* of American and New England Studies. I've published regularly -- nearly a hundred articles, essays, chapters, and reviews in industrial and architectural history, most of them focused on Maine and NH, as well as four books specifically about Portsmouth, NH (www.portsmouthmarinesociety.org):

Atlantic Heights: A World War I Shipbuilder's Community (1985, reprint 2012)
Building Portsmouth: The Neighborhoods and Architecture of New Hampshire's Oldest City (1992, rev. 2006),

Wallace Nutting's Portsmouth: Photographing the "Colonial Past" 1908-1918 (2007)
Maritime Portsmouth: the Sawtelle Collection (2011) with Dennis Robinson, et al.

Locally in Portsmouth, I've been Chairman of the historic Warner House Association, President of the Portsmouth Athenaeum (Chair of the Special Collections Committee) and am now President of the Portsmouth Historical Society. I am responsible for the historical society taking over the former city library, turning it into "Discover Portsmouth" -- a collaborative visitor center and gateway for history, culture, and the arts, of which Portsmouth is blessed a great deal. These days I do exhibitions, gallery talks, and walking tours of the city and its past.

I am curator of many exhibits, including one on artist Russell Cheney (and with Robert Chase the most recent "Omer Lassonde, NH Modernist" and (as of June 2013) "*Bridging the Piscataqua: Construction and Community*" which just opened, to celebrate the technological innovations in the several bridges across the Piscataqua River dividing Maine and NH.

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Beverly Ball Chassler...

I decided to attend Oberlin after seeing a production of *The Mikado* by the OCG&SP in Mashpee, before the move to Falmouth. I chose to attend Oberlin because of my love of the G&S performances I'd seen in Mashpee. At Oberlin I spent most of my time in Hall Auditorium and Eats - aka "The Minute Lunch". My interest in theater landed me in New York where I took classes in acting and directing. I directed a production of *The Bald Soprano* at Steve Paul's "the Scene" I spent a year in Copenhagen as Artistic Director for the Mermaid Theatre. Then, being irresponsible, I ran off to Ibiza. Crazy youth. During the early years in New York I also worked as a secretary, waitress, and social worker for New York's Bureau of Child Welfare (who wasn't?), a job for which I was singularly unequipped.

I married Joe Chassler in 1969 (separated in '76) and the fellow who performed the service was Winston Gould (G&S '59, '60). We moved to a farmhouse on many acres with its own woods, in Oregon, Wisconsin. My husband taught in the philosophy department at U. of Wisconsin, Madison alongside Oberlinians Lou Gobel and Doug Hossler(?). It was tear gas and boarded windows times in Madison. I had a son and a daughter and we lived there for four years before moving to Chicago where Joe taught in another philosophy department. I studied Tai Chi for three years and took a teaching course.

I moved back to New York and reconnected with many Oberlin friends and raised my two children in a small apartment on the upper west side. When they were young I taught Tai Chi at people's homes. It gets boring. When they were old enough I resumed working (many jobs). First for a design company and finally for non-profits that resettle refugees. I have worked at three of those and currently work for CWS, conveniently located on the Upper West Side. I mind the store, keep track of things. It's a job I don't need to bring home.

When I'm not working I am visiting my three granddaughters who live 6 hour plane trips apart from me...one on the West Coast, and one in Scotland.

My daughter, Nora Chassler, writes fiction and has had one book, *Miss Thing* published by a small publisher in Scotland. She lives in Edinburgh with her partner, Don Paterson, and her daughter, Frances Riverside Chassler, age 12.

My son Zach Chassler lives in Hollywood, CA and works for Universal Studios as a story analyst and has been there for 15 years. He has also written some horror movies *The Theatre Bizarre* is the most recent. He is married to Mina Badie, an actress, and has three year old twin daughters, Savvy and Abby (who are the cutest things you ever saw!).

I am in touch with many Oberlin friends, enjoy my work, cats, New York City, my rent stabilized apartment and good health. Oberlin was the springboard.

I want to add, that Joe returned in 2001, dying of Colon Cancer, and stayed with me until the end, in 2002. Best wishes to all for an acceptable old age!

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Rick Churchill...

I've always been a builder, even as a little kid. Naturally, I was attracted to theatrical set construction in high school followed by a good dose at Oberlin. In fact, my activities at Hall Auditorium got me into big doo-doo with the dean, nothing that a year's sabbatical in New York City couldn't cure. My 3+ years at Highfield ('62-64, '66) only exacerbated my "theater bug", and in the end, I abandoned plans to pursue a career as an architect-a noble occupation in my father's eyes-and instead marched off to Carnegie-Mellon for an MFA in Scene Design and Lighting. A bit too artsy-fartsy for my father, I suspect, but he never challenged my decision.



I spent seven years in academic theater, principally at Cornell as the TD. I soon was distracted by a new adventure. Those folks at university have a really great schedule - the leisurely break at Christmas, the lazy months of summer, the Spring break, etc. While at Cornell, the wife and I purchased a crappy old house out in the country located on a fantastic parcel of property. Picture the little glen, the babbling brook, the dark woods, and the sunny meadow beyond - in other words, a paradise. Our first year in this dump, we drafted plans. One sunny day in May we boldly demolished one third of the house. Thus began the great remodeling project which was to consume 5 years of Cornell "vacations". In the end, I abandoned my theater career in favor of designing and building houses in the Ithaca area.

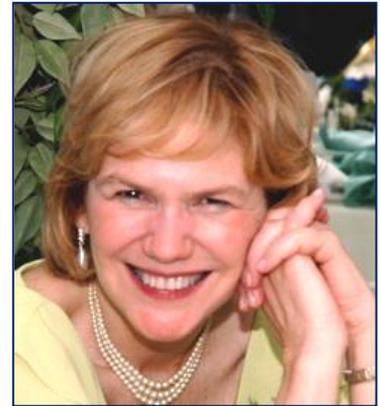
Seven years later, a job change by my wife prompted a move to small town Minnesota where I lived for the next 19 years. Out in the cornfields, I switched from being a house builder to being a cabinet-maker. More specifically, I became a divorced cabinet-maker.

Fast forward to 2000 and the "50 Years of Gilbert and Sullivan at Oberlin Reunion" highlighted with a musical G & S review in Hall Auditorium. Among those present were Muriel, Stu Rubinow, Jim Cooper, Dick Swain, Gail Nelson, Sue and Bill Stiles, to name a few. Oh yeah, and Marianne Barcellona. The girlfriend from senior year - my scene painter for my final G&S production on campus (*The Mikado*) - the sweetheart who loaned me her snappy Ford Mustang for several weeks at Highfield in 1966 - the hot *Time Inc.* photographer I met again at my 25th Oberlin Reunion - the generous soul who volunteered to share her motel accommodations with me at the 2000 Reunion when a scheduling snafu left me roomless. Now why did I let her get away back in 1966? Well, not this time! Thirteen years later Marianne and I are still together in New York City doing our respective arts and crafts. We are both active members in Blue Hill Troupe, the city's oldest and most important non-profit G & S Co. This spring, I was the TD for yet another production of *The Mikado*. Prior to BHT, for several years I was the lighting designer with Troupers Light Opera in New Canaan CT, joined by my partner-in-crime, Jim Cooper. Together, we worked on six G & S productions.

So, to Highfield and its impact on me. It served as my personal university where I honed my skills as a carpenter/builder. Here I encountered the mysteries of concrete (building the orchestra pit in 1966) and my first significant exercise in house painting (the theater exterior in 1963). At Highfield, I developed confidence which later gave me the courage to follow my dreams: building scenery, houses, cabinets - building whatever. Today, I'm not trapped behind a drafting table or computer monitor. I'm busy making sawdust.

Diana Cole...

Highfield G&S was one of my earliest performing gigs. In many ways it seemed fully professional in that we were constantly rehearsing and performing as a repertory company. After opening nights one would settle into a role and any nerves vanished. I also remember some surreptitious playing around on stage...a slowdown of a minuet as payback by the conductor for some other prank. It was enough to convince me go on to New England Conservatory and head for a career as a mezzo-soprano.



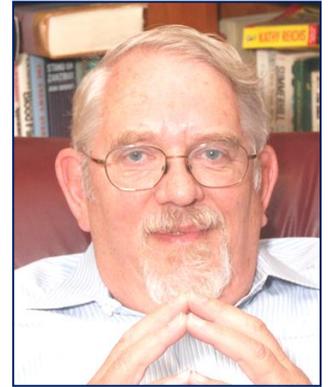
I spent a good deal of my professional life on the opera stage with Opera Company of Boston, Associate Artists Opera, and Boston Lyric Opera. Then for over 25 years I was principal mezzo soprano with the Young Audiences of Massachusetts Opera-to-Go program, performing in schools etc. Many wonderful colleagues and tales to tell, over the years. Outside of opera, I was a recitalist on a number of concert series such as the Chromatic Club, the Gardner Museum, and the Goethe Institute in Boston, colleges in New York, and at the National Gallery of Art in Washington D. C.

In 1996 I Co-founded Vocal Arts Collaborative, an organization offering innovative vocal workshops, and community singing events. I started teaching voice in the mid-70's and continued teaching privately and in schools until I moved to Rhode Island in 2011. Currently I'm following careers I abandoned along the way, making stained glass and writing, but still singing the occasional solo.

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Jim Cooper...

In the summer of 1964, I played percussion in the orchestra for *Gondoliers* at Oberlin, the year the Cape company started by performing at the nascent Oberlin Summer Theater. I was at Highfield for the last show in the summer of 1965 and 1966, singing in the chorus of *Iolanthe* and *Yeomen* while working on my PhD in chemistry at Ohio State.



I got that, and did a post-doc at SUNY/Buffalo where I became interested in computers in chemistry which turned out to be my career. I worked in a number of industry jobs, including a stint in Madison where I sang in a *Yeomen* conducted by David Crosby and directed by Robert Gibson. Our son attended as a babe in arms. I taught chemistry at Tufts University where I began writing books, and ended up publishing 15 books in the area of computers and chemistry.

When I got my PhD, I also married Vicki (Kintner) Cooper: we had 2 children and now 3 grandchildren. After the children left, I went back to theater, starting with the production of *Very Truly Yours, Gilbert and Sullivan* at our 35th Oberlin reunion in 2000. Since then I've been in about 50 shows in the Connecticut area, and have been involved with Troupers Light Opera Company for the past 13 years, having been president twice, and playing a number of parts in many of the shows (See TroupersLightOpera.org). I also created new, more readable scores for *Sorcerer*, *Yeomen*, and *Princess Ida*.

My work career after Tufts was as vice-president of Bruker Instruments in Massachusetts, followed by 25 years in the Research Division of IBM in Yorktown Heights, NY. Since retiring from IBM in 2009, I've been writing about food, food science, and theater for Examiner.com, where I've written about 800 columns.

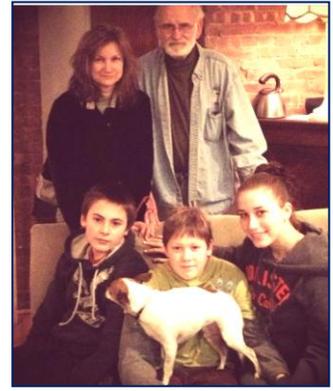
My most recent accomplishment was rewriting (and shortening) Henry Blossom's original libretto for Victor Herbert's *The Red Mill*, creating a new piano-vocal score with the new dialog. Needless to say, I updated a few of the jokes, too. It's downloadable from the Troupers web site.

We used Herbert's original orchestrations, except for 2 songs we couldn't find parts for, so I orchestrated them myself. The show was a huge success for us this spring, and our cast did a great job with the show, including a 19-foot windmill that a friend and I built. Contact me if you want the score, the orchestra parts, or the windmill.

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Harry Dawe...

Working as Dr. Boyer's assistant at the Cape ('57, '58) provided an experience in the real world often lacking in the rarefied atmosphere of the Oberlin campus. Budgets had to be prepared and met, musicians and singers recruited, advertising sold for the programs, repertory chosen, rehearsals scheduled to mount a new show each week, mediating intense artistic and at times personal squabbles, to meet tight deadlines. The season had to be promoted (posters and contacts) throughout the Cape each week, good relations with the town fostered and maintained, tickets printed and sold, deposits made to the bank often just in time to meet expenses and so forth. Charging admission moved productions from the armature environment of the campus into the world of professional accountability – all while maintaining an integral connection with the artistic world and youthful enthusiasm. I like to think that as a kind of Associate Producer, helping the creative and humane but preternaturally disorganized Hayden Boyers would have equipped me to be the General Manager of the Met. As it turned out, what I learned first-hand at the Cape gave me some of the essential skills for what became my career, as an Independent school headmaster.

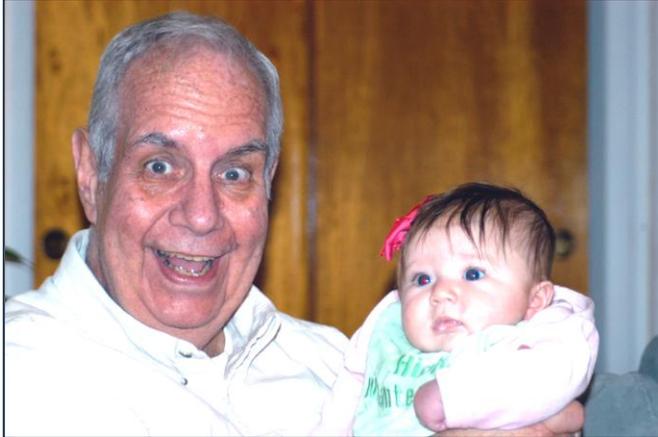


Oberlin G & S was Boyer's child, and its time at the Cape was a kind of coming of age (with mild supervision). Once when plying the chorus for *Fledermaus* Act II with glasses of vodka he merely said—"Be careful with that grape juice." Extracting translations for *La Belle Helene* at the last minute from his nicotine stained hands required tactful pressure. Yes we did deviate from the sacred cannon, but in our snobbish way did not move beyond the 19th century—*Strauss, Offenbach, Mozart, Humperdinck*, and a concert version of Purcell's *Dido and Aeneas* at St. Barnabas church, venturing into the 20th century only for *The Merry Widow*. We had agreed to do a pre-season concert version of *Gondoliers* for a church benefit in Wareham. As our preliminary meeting with the Rector progressed, it became clear that he had taken "concert version" to involve sets and costumes! My guess is that Hayden had led him to believe what he wanted to hear. After a graceful exit and with a sharp intake from his cigarette Dr. Boyers reared up and said, "Gentlemen we are in trouble." And so we accelerated the costume makers, managed to assemble enough props to suggest a stage and pulled it off. The "dignified clergy" was pleased and we felt empowered. In fact all that I did during those summers was empowering, and I gained a kind of mature confidence that few other summer jobs would have done, given the variety of tasks to be mastered.

In my last year, in a meeting with President Stevenson we urged him to continue the support of the college if only in name, as it was a wonderful way to make Oberlin known in New England (as a source of applicants). Often while-- in Hayden's phrase-- "meeting the public" during intermissions, I would tell patrons about the college. Williams College had had a company there before us. But to no avail. The Oberlin connection on the Cape ended in what I feel was a short-sighted move especially for a college with a Music Conservatory. Fortunately an Oberlin connection of sorts has splendidly continued to this day in the person of Bob Haslun (and his wife, Ursula) so that continuing generations of students can have valuable life experiences.

As for my life after the Cape, I've had over 52 years in education (Boston, New York, Istanbul) three grown children, and three adopted children from a second marriage. Still working—Fieldston School in New York City.

Roy Delp & Maryellen Butin...



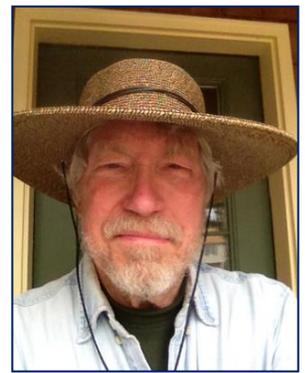
I was a voice student (bass) and Maryellen Butin was a flute major, when we met, the first day of Freshman orientation, in 1961! We were engaged prior to spending summer '65 at the Cape. Following that summer, I left Highfield for Boston where I received an MM at the New England Conservatory. We were married in 1966. We moved to Augusta, Georgia, where I taught music at Augusta College and Maryellen taught flute and was principal flutist in the Augusta Symphony. She also gave birth to two sons, George and Roy, while in Augusta. We lived in Laramie, WY, from 1972-76 where we both taught at the University of Wyoming. In 1976, I joined the faculty of the Florida State University College of Music where I became the Coordinator of the Voice and Opera Faculty, for 28 years. I retired in 2010 only to return as an adjunct faculty member. Maryellen received her MS from the FSU Library School and was employed at the Florida State Archives. She is now retired. Quite recently our younger son and his wife added two children to their family and therefore we have a granddaughter and a grandson. The photo is of me with granddaughter Maggie this past Christmas.

I have been a college voice teacher since 1967. My list of students include "Met" audition winners and principal artists in world renowned opera houses including the Metropolitan Opera, New York City Opera, Chicago Lyric, Houston, Seattle, Bayreuth, Dresden, Vienna, Helsinki, Mexico City, English National Opera, Prague, Cairo, Hong Kong, and major summer festival houses in the United States. I have kept active as a performing bass including over forty opera and musical theatre roles at regional opera companies and academic institutions. I have also been an active recitalist and concert performer including the NPR program the Art of Song. I have also been active with professional associations and as a former national president of the National Association of Teachers of Singing, Inc. (NATS)

We love living in Florida and look forward to enjoying our lovely backyard pool once again starting this spring.

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David (Dave) DeSmit...



THEN: In my hindsight imagination Highfield is a kind of alternate reality, a time-less, time-out-of-the-normal place, like Brigadoon. After all, it had not only the music but the dancing girls as well. As to this “reunion”, I imagine that all of us are coming back to a somewhat misty, almost magical place where each of us grew up in one way or another. (And now we are here to see how we have grown old together.) “Ah, YES, I remember it well.”

1960 was my first season at Highfield. I had auditioned on campus and was accepted into the chorus. But I felt I had to work that summer so I went home to western New York to hone my mental skills inventorying materials and inspecting output at a small factory that printed and stamped out cardboard cartons for such things as ice cream and frozen peas. I lasted three weeks. After announcing my decision to leave to my parents during dinner, I set out the next morning for Cape Cod. I think they thought I was joining the circus. And of course I was. One day I was riding a floor polisher around clanking machines at three in the morning, and less than a week later I was in a chorus line in a damp, old grey barn, wearing make-up, and singing Gilbert and Sullivan. Oddly, it all seemed perfectly natural. Life hasn't been the same since.

In all of my recollections I am sharply aware of how different life in general was in the 1960s. The cultural landscape and the physical landscape were truly more serene, pastoral, and literally quiet. As well as being half as populated, then, there was not the incessant buzz, thrum, and mechanical snarl that seem to punctuate and penetrate today's air. But “I grow old, I grow old. I shall wear the bottoms of my trousers rolled.”

I certainly can't separate in my mind the Highfield I knew from the guiding presence and gracious spirit of Dr. Hayden Boyers. The entire enterprise came to be, soared and sparkled because of him. And of course there was the brief time when Robert Gibson also brought an elegant panache to the productions and the life at Highfield from which all of us gained.

It is difficult, impossible actually, to say exactly how my times at Highfield influenced or affected my “professional” and personal life. The experience there was so basic that it cannot be prised apart from most of what has happened since.

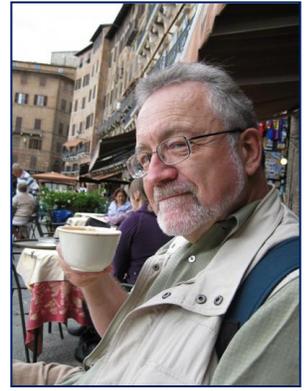
A few “lessons” I began to grasp, however incompletely:

1-A sense of humor and an appreciation of the absurd are essential to good health and full living; and that an abiding dedication to camaraderie is, as well. **2**-There is a singular joy in focused communal effort; **3**-friendships are unique and ordinary, enduring and fickle; **4**-sex brings with it unlimited perplexities, miseries and joys. **5**-There are no passions or activities in life that can equal the fulfilling satisfaction of participating in the collective performance of art and music. Often in my life I have forgotten many of these lessons at critical times, or at least failed to heed them.

NOW: I played in various post-graduate programs from art history to film production and eventually completed a Masters degree in Landscape Architecture from Harvard University Graduate School of Design. I have worked in PR, writing, photography, and, of all things, alumni relations. Shortly after my MLA, I gave up a position at a design firm and began to work on a subsistence farm in Concord, MA. This episode lasted three years. Next, I designed and built post & beam houses for a couple of years. Wanting to be more in control, I began my own small landscape design and construction business. It tootled along for more than 25 years. I have been married twice and have one son, Will, who works in production for Warner Brothers. Currently, I am divorced and live in a small communal household in Woburn, MA. I do most of the cooking, and I farm the produce. I consult for and work on a small family farm in Lexington, MA (150 chickens, 8-10 sheep, 2 beef cows, plus 1.5 acres of vegetables and fruit. I have been and am having, a fulfilling, satisfying, fruitful, though not \$\$\$\$ wealthy, life.

Robert (Bob) Devereaux...

I performed at Highfield the summers of 1966, 1967, and 1969, doing chorus work that first summer and a mix of chorus and leads the other two summers. My G&S leads included John Wellington Wells, the Grand Duke, and an understudy to Koko (but took ill and never performed it). My other leads were in *Die Fledermaus* (Blind), *Brigadoon* (Lundy), and *The Fantasticks* (Hucklebee to Stephen Lord's Bellamy).



Highfield brought me thoroughly back onstage, with a few plays and musicals at Oberlin thrown in. There, I switched majors from math to English. Then I spent two years in Manhattan, at Columbia University the first year in playwriting and theatre history, the second as an actor and go-fer in Barnard College's theatre department. After that, two years in Montreal, where I played Giuseppe at McGill University. Then followed eight years at the University of Iowa, acting lots and earning a doctorate in English literature, with a major emphasis on the English Renaissance (Shakespeare and his buddies) and a minor in Greek tragedy.

From there I right-turned into computer science, earning a masters at Cal State, Chico and being hired by Hewlett-Packard for twenty-three years, plus a very small company for seven years after. Three more acting stints while at Chico included Fagin in *Oliver*, Lord Stanley in *Richard III*, and the German psychiatrist in *The Ruling Class*.

I am a published novelist and short story writer, associated with horror fiction, though very few of my works fit the usual definition of that genre. My work can be found on Amazon if you search for Robert Devereaux. My best known novel is *Santa Steps Out: A Fairy Tale for Grown-Ups*. Also, check out *Slaughterhouse High* for the truth about high school. If you prefer short fiction, look into *Baby's First Book of Seriously Fucked-Up Shit*.

Very recently I retired from my career in software. I now devote myself fully to creative pursuits, dating, travel, and a practice known as orgasmic meditation.

I have two daughters from my first wife Linda, whom I very amicably divorced in 1994. Fall of 2012, I lost my second wife Victoria to ovarian cancer after a seventeen-year relationship and am still deeply bereaving her loss, even as I seek a new partner and marvel at how much the dating scene has changed between my mid-forties and my mid-sixties.

Highfield was critical in setting my avocational path through the theatre. My most recent stint was in a reader's theatre production of *Shooting Star*, November 2012, at our local hundred-seat theatre, Bas Bleu. And if I'm ever sitting around bored, I can always summon up the most obscure of G&S lyrics and belt them out for the edification of Larry the cat!

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Donald Downs...

Vivid images from the summers of 1962 and '63 at Highfield remain with me: among them Sandra Provost's gleefully wicked Katisha; Bill Kloss's tremulous Sir Joseph Porter, KCB; Helene Farras' exciting Saffi in Gypsy Baron; a Messiah performance with deeply-felt readings by Robert Gibson; and my wonderful and earnest stand partner Marjie Rupp - not to mention the delicate fried clams at Lawrence's Sandwich Depot.

Anchoring all the individual moments was the idyllic sense of being removed from the ordinary world, and the completely serious and dedicated work of conductor James Paul and director Gibson. Together they created an atmosphere in which all things small, large, funny, or touching were taken seriously and carefully considered.

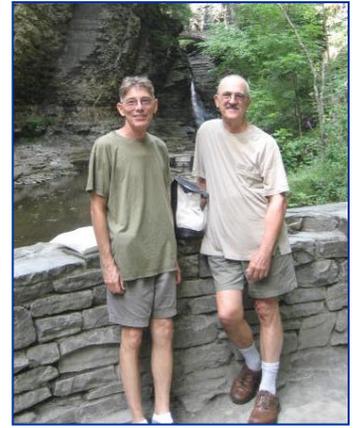
In '64, I graduated from Indiana University (where I studied violin with Josef Gingold) and went on to play in the Minnesota, Buffalo and Pittsburgh symphonies. In Pittsburgh I was co-founder of the Pittsburgh Chamber Music Project and, later, founder and director of Music in Pittsburgh, which presented concerts in buildings of architectural, historic, and sentimental interest in various city neighborhoods. James Paul conducted the inaugural event, "Handel at the Monastery," which took place in a monastery church high on a hillside overlooking the city.

In 1986, I put down the violin after a long struggle with anxiety, stage fright, and panic attacks, and in '87 went back to school, enrolling at the Rhode Island School of Design. In the fall of '90 I entered the MFA program at the University of Illinois at Chicago - two great years in a big, challenging, and exciting city. In 1992 - 93, I taught at the School of the Museum of Fine Arts, Boston.

Also in '92 I met my partner Richard Alan Korb, and in '94 we moved to New York where Richard is Language Program Director in the Department of Germanic Languages at Columbia. In New York my hopes for a life as artist/teacher didn't materialize, so my day job as a retail manager at the Metropolitan Museum became the real job until I retired in 2003.

Perhaps Richard's and my biggest accomplishment together has been the establishment of an endowed fund at Oberlin College, which supports the needs, and activities of Oberlin's LGBT students, faculty, and staff. This fund is now in its fifth year.

Our other important accomplishment is our June 2013 marriage here in New York!



James (Jim) Ellis...

When I was a junior at Oberlin High School I saw my first G&S opera, performed by the Oberlin College Gilbert and Sullivan Players, at the Apollo Theatre, the town's only cinema. I think that Alice Van Ausdal and Gigi Cassio led the casts, and that *Trial by Jury* and *H.M.S. Pinafore* were the shows I saw, probably in 1952. The operas delighted me at once, and I made up my mind to go to Oberlin College and join the Players. Oberlin was the only college I applied to, so thank goodness I was accepted, and with a substantial scholarship. Little did I know that this was to dictate my life's work and play.



In the fall of my freshman year at Oberlin, I sang in the chorus of the Players' production of *Ruddigore*, and the spring show, *The Yeomen of the Guard*, both performed in Oberlin's new theatre, Hall Auditorium, shaped rather like a whale. That summer, 1954, I went to the Players' summer theatre, then in its second year of existence, in the town hall (formerly a USO building) in Mashpee on Cape Cod. What a dump! There was no space behind the backcloth to cross the stage, so one had to go outside (either through a door off stage left or a window and a ladder on stage right). I understudied Gigi and went on for him as Ko-Ko, on three hours' notice, the day he and Jerry Bidlack had a motorcycle accident. Dave Daniels was chorus master and my roommate.

In my second year of college, I was elected president of the Players, and directed both the fall and spring shows, *Ruddigore* and *Patience*. I did not go to the Cape at all that summer, and worked in NYC for Esso Touring service.

Back at the Cape for summers of '59, '60, and '61. In '59 I directed *La Belle Helene* and *The Mikado* and played several roles. In 1958 I went to the University of Iowa and got an MA and Ph.D., writing my dissertation on W. S. Gilbert, "The Comic Vision of W. S. Gilbert." I came to Mount Holyoke College in Western Massachusetts in the fall of 1962 and taught there for my entire career, for the last five years as chairman of the Department of English. In 1970 I published (Harvard University Press) a complete edition of Gilbert's comic verse, the "Bab" Ballads. The book has been reissued twice since then.

One year early in my career, the college asked the faculty to dream up courses they might teach in the January or winter term; I chose to direct a production of *The Mikado* and play Ko-Ko. The cast included faculty and students from Mount Holyoke and the other valley colleges. The following year enthusiasts from this production founded the Valley Light Opera in Amherst, a group devoted primarily to the productions of the Gilbert and Sullivan operas. It has lasted for forty years and is still going strong. Over the years I directed and performed in many of the shows, favorites being Ko-Ko in *The Mikado*, Sir Joseph Porter in *Pinafore*, and Jack Point in *The Yeomen of the Guard*. Of the other light operas we performed, I am especially pleased with my translation and direction of Offenbach's *Orpheus in the Underworld*.

I also performed in and directed musical productions sponsored by the Town of Amherst. Two of these we also took abroad: *Anne of Green Gables* to our sister city in Japan and *The Secret Garden* to a drama festival in Ireland. In 2001, I was awarded the Town of Amherst Community Service Arts Award—which reads in part "for his tireless and passionate commitment to the arts and Community Theater as an actor, director, playwright, and dancer." I continue to live in Amherst, with my lovely wife, Trish Farrington, shown in photo, above.

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Danica Miller Eskind...

Highfield 1966 – definitely a summer to remember. It was my first, real, paid job as a costume designer, the first of many costume shop renovations, a welcome reconnection with an Oberlin group following a semester away from school, and an incredible introduction to a theater career.



Following a year in New York working at the Museum of the City of New York, I studied costume design at Carnegie Mellon University. The final project for Costume Construction II was my wedding dress. Andy Eskind and I were married that spring. We moved to Chicago where he was finishing his Masters in Photography at the Institute of Design, and I found a job in a costume rental house. Carnegie Mellon connections landed me a job at the Guthrie Theater the following summer, and I never looked back until I left costume design after an eight-year career that ended in Rochester, NY. at GeVa Theater.

Several careers followed: as a fiber artist (making photo-imaged wearable art – really!), an arts administrator, a gallery director and finally, after completing an MFA in computer graphics design, as a web and graphics designer. Along the way our son Benjamin was born – what a wonder then and now! Andy and I recently divorced, but are blessed to have Ben and his fiancée, Emma, living nearby in Farmington, NY. This winter they purchased property and are beginning their first season at Pachamama Farm, living their dream of nurturing the land and providing organic vegetables for home and restaurant kitchens.

I guess I'm finally retired, although I've never been busier. I decided to make my own art a priority and have returned to making images, creating digital montages from my photographs. As for most of us, staying connected and reconnecting with people is also a priority. In the past couple of years I have traveled from coast to coast for family weddings, visited friends in France, convened with classmates for our 50th high school reunion and am definitely looking forward to visiting with Highfield friends once more in Falmouth in July of 2013.

Email: danica@rochester.rr.com

Photo: Emma, Danica, Ben

JAN EWING...

I matriculated at Oberlin in 1958 as a piano major. Almost immediately, I was seduced by the *Oberlin G&S* when I was cast as *Sir Ruthven Murgatroyd* (aka *Robin Oakapple*) in *Ruddigore*, the first production of the year. My piano teacher was apoplectic. We argued for months, but then I played *Giuseppe* in *The Gondoliers*, and G&S won. I became a voice major at the end of the year.



As a voice major, I studied with the wonderful Ellen Repp, and spent my junior year in Salzburg as the protégé of the great, Wagnerian tenor, Max Lorenz. Other G&S roles at Oberlin included *Cyril*, the *Duke of Dunstable*, and *KoKo*, which was also broadcast to considerable acclaim on KYWTV in Cleveland in the fall of 1962. I graduated from the Conservatory that year with a Bachelor of Music in voice and piano.

Two weeks later, I was at *Highfield*, ('62) and had more fun than any summer I can remember. The entire company was hired by the great Martyn Green to be the chorus and fill small parts for his Boston Arts Festival production of *H.M.S. Pinafore*. I had four lines (a small part!). Our own season began with *Princess Ida* in July, and we were all now, seasoned professionals. It flavored everything we did. After recapping the part of *Cyril*, I also played *Karl Franz* (*The Student Prince*), *Captain Corcoran*, *Jack Point*, and 2 more roles.

Post the summer, I was accepted to work on my Master's at the Eastman School. I received the last fellowship in voice, personally awarded by the school's director, the well known composer Howard Hansen. While there, as part of my opera work, (*Rev. Paris* in *The Crucible*, *Matteo* in *Arabella* and *Fenton* in *Falstaff*), I studied with MET Opera mezzo-soprano Anna Kaskas. I also directed *Pirates* (sang *Frederick*) for the *Eastman Savoy Players*. That prefaced my return to Highfield ('63) and more wonderful roles (*Robin*, *Franz Schubert* in *Blossom Time*, and *KoKo*). After that, interestingly enough considering my training, I joined the Navy.

As some of you may recall, there was a draft at this time, and I knew I had to do something, because I had started getting letters from the Los Angeles draft board. After looking into it, I decided that: 1) sailors have by far the best uniforms, and 2) an officer is a lot less confining than being a squid or grunt, so I took a commission as a line officer which turned out to be a terrific experience. They let me drive the ship. I loved being at sea.

As the 60s waned, I lived in Morocco, Spain, Austria, and Germany before returning to the USA where I established myself as a choreographer and director (two of my best talents) and went on to direct theaters and musical groups in VA, NJ, CT, WI and MI, as well as in NY. In 1969 I directed *Pirates* and the first New York production of Victor Herbert's *Naughty Marietta* in sixty years, for the Village Light Opera Group in Manhattan. Subsequently, after directing *Yeoman of the Guard* for the *Westchester G&S Society*, I became one of several associate musical directors for *Jacques Brel Is Alive and Well and Living in Paris* at the Astor Place Theater, the most important production I ever did in NYC.

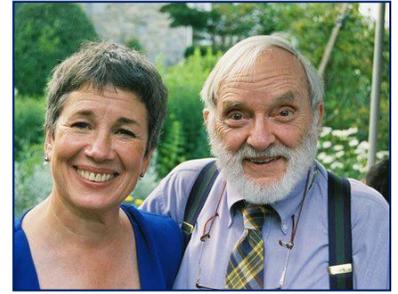
In 1982, after finally tiring of the "business" of the theater, I sat down in front of a computer and had an epiphany. I didn't get up for almost seven years. I became a programmer, and then went into publishing, which is what I've been doing ever since.

I've now lived in the Chelsea area of New York City for over half my life. My office is a block from Madison Square Garden. I have a terrific dog named Ralph, a partner named Billy, and I take full advantage of what the City has to offer. Every kind of music is available every day of the week. The *Metropolitan Opera* and the *New York Philharmonic* are right up the street, and there's live theater and edgy performance art in every basement and closet. Life hasn't gone exactly as I thought it would (did anyone's) but, all in all, I can't complain too much. It's been an exciting ride, to say the least.

Email Address: ewsys@earthlink.net Home

Kirsten Falke-Boyd...

Looking back, my two summers at Highfield ('64, '65) offered absolutely the most wonderful ways for developing skills that would help me through the professional challenges of the next decades. Working under such intense pressure and having so much fun doing it. Stressed as we must have been, it was always a joy to hit the boards, work out blocking, trying to keep words straight, the joyful anticipation of hearing the music, loving to sing with the orchestra, and Maestro Paul.



I remember one scene in *Perichole* where, as the Viceroy's newest "conquest", I was introduced to society at a dress ball. Being tipsy and replete with a very large white Ostrich feather fan, I was *going up* on my words. Jim, eyed me ruefully from the pit, and kept the whole orchestra vamping while I flourished around, pleading through the fan for the forgotten words from *anyone*. Thankfully, one of the society gentlemen *stage-muttered* them, to me. I moved strongly to center stage and full of confidence sang, "*I smeel a file upon my face!*" This seemed appropriate in that hiccups were also written into the lyrics.

My first lead role at Highfield was Rosalinda in *Fledermaus*! After that came parts and music all new to me. I loved it, and learned from everyone. Though intimidated by him at first, I grew to love working with Tim Mayer, who seemed to me sooo terribly sophisticated & suave. The biting wit, master of all he surveyed. When I resisted taking on the part of Gabriel in *Merry Widow*, I was thrilled when he sent me a flowers with a card, "*Gabriel, or go to Hell!*" How could one resist? He went way too soon: an immense loss.

After Highfield, I went back to NYC, (roomed with Toni Mergentime Levi), did a solo work, collaborated with Paul Levi, (we won the National Arts Club three-state competition for coloratura sopranos (oy), did some stock including *Fantastics* with Tim Jerome, and *Carnival* at Cape May with P. Levi (Mus. Dir.). Got involved, a little in the Civil Rights movement, tried for a Master's at the Univ. of N.C. at Chapel Hill, and more singing. I was advised to go to Europe to get experience in *any opera house*--wound up in Berlin, Germany. Married a musician/singer from Hamburg, found a wonderful teacher, and more solo work. I also played organs and harmoniums at funerals, drank beer & discovered *Slivovitz*, learned to improvise at the piano, and ended up with the RIAS Kammerchor, (Berlin Philharmonic affiliated) chorus, which led to many concerts, recordings, visiting conductors, & rubbing elbows with the likes of D.F-Dieskau. Also, a difficult but amicable divorce - still friends.

Seven years later I developed performance-nerves, which steered me away from solo work. I returned to the states thinking I'd never perform again--I was 39. I didn't sing for about 3 years until joining a vocal jazz workshop (much fun), which led to a 23 yr.-long association with Bobby McFerrin in his group, *Voicestra*. It was a cherished time for me, with a profoundly musical man. That association ended about 4 years ago, shortly before the death of my wonderful husband of only 14 years, Blair Boyd. Among his MANY talents, he was an editor, an entrepreneur in the arts, a supporter of documentary films, business mgr. at the Brattle Theater in Cambridge, MA, at the end of WWII, which gave work opportunities to many blacklisted actors, etc. Blair made it on-stage, in tights, twice as I recall.

I'm still studying and singing. I do sometimes long for the Swan Song but, only if it's a Flanders & Swann song! These days, tap-dancing! Most tapping fun so far, improvising with a bass clarinet and a *didgeridoo*. Almost forgot: Haba na Haba (Swahili for *little by little*), my 5 yr. old house-concert venue, classical & jazz, going great guns.

Very glad to be getting together with everyone again.

Email:gentookb@earthlink.net

Rich Farner...

Oberlin 1968 B. Mus. Piano

Music faculty and dorm master, Westtown School (Friends), Westtown, PA 1968-72

M.Mus. Piano, University of Michigan, 1974.
Adjunct faculty U. Mich. 1974-76.

Moved to Tacoma, WA 1976 to join music faculty at Pacific Lutheran University.



Member, search committee for French horn position, PLU, 1978; hired Kathleen Vaught, Oberlin Conservatory x1969. Courted her 1978-1980, married 1980. Living very happily ever after. No kids, but horses, a few cats and big dogs—currently two standard poodles, Zeppo and Guy Noir.

Played a lot of solo recitals and chamber music in the NW. Founded *Music You Hate To Love*, PLU music scholarship concert series, appearing as punker Catpuke Eddy Poison, playing *Für Elise* in major, in leathers and green spiked hair. (Still had hair then.)

Moved to Vashon Island in 2004, retired from PLU in 2006 (Kathy retired 2007). Traveling a lot, tending 70+ rose bushes, doing graphics/print materials for island organizations, and being incredibly grateful for my life with Kathy.

Photo of Richard & Libbie Anthony, post show, in Vashon

Email: appogg@me.com

Richard Firmin...

Editor's note: From a personal letter he sent to me in 2010...

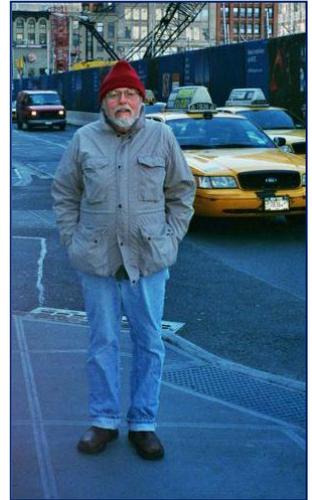
I was thrilled to find the Oberlin G&S Facebook this morning, as I was looking at the TDF ticket discount site, and I saw the name Timothy Jerome in the upcoming "Dracula". I never worked with him, but I worked several shows with John Lithgow and Tim Mayer at Harvard in the sixties.

Sheila Trumps and I met on the streets of new York and were married in 1984. From Highfield I went to the Santa Fe Opera '63-'64, then freelanced in Boston and sang with Sarah Caldwell. During these Boston years, I roomed with Dave DeSmit. Next came New York...I had gotten into the Met Opera in 1970 and stayed until I retired in 1997.

We saw you in *Changeling* and I must admit I didn't recognize you until I saw the credits, and I cried: "Muriel I know her!" I went home, got on IMDB and found your credits and discovered you've had an acting career. Your pics are wonderful.

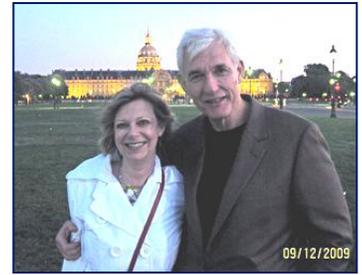
As far as G&S stuff, I have a box full of stuff for '57, '58, 59, 60, 62. It's in Ohio at the moment, at my old homestead which I inherited. I'm fairly new to computers, so maybe I could scan some things and send them to you to put on Facebook. I have programs, posters, reviews, and some photos from '57, '58 and production shots of campus productions from '61 & '62.

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Alisa Gabriel...

As early as I can remember, I looked forward to summers spent on the Cape. My father taught biology at Brooklyn College, and as soon as we could get away we piled into the Oldsmobile station wagon for the long drive to Woods Hole, where we'd remain until Labor Day. Summer meant freedom—from school, from my parents, and from that other world in New York that never felt quite as real as the one I lived in for three months every year.



The high point of the week during the early 60's was our excursion to Highfield, where my best friend Ronnie and I followed the season with the breathless anticipation of rock star groupies. We were fervent fans who knew everyone's name and couldn't wait to catch a glimpse of our favorites. (Somewhere I may still have an autographed photo of Shelby Bale in "*Bastien and Bastienne*"!) Those college kids seemed so grown up and glamorous.

When I became old enough to usher at the theatre, I thought I'd died and gone to heaven. And in 1968 when I joined the costume crew at the ripe old age of 17, I couldn't imagine anything more thrilling than being part of the company. I guess it's not too surprising that Oberlin was the only college I ever wanted to attend.

My first job after Highfield was working for Sylvia Hillyard at Southwest Missouri State University in Springfield MO, followed shortly by becoming the resident costume designer at the (haunted) Landers Theatre in town. After about four months I headed back to New York, where I managed the Costume Collection for Theatre Development Fund for a few years before retiring from the theatre to pursue a career in advertising (first as an art director, then as a copywriter and ultimately, as a creative director). This career has lasted more than 30 years and is much more appropriate for someone who never did learn to sew.

I spent most of my career in New York creating commercials in a variety of categories including food, cosmetics, toys, household products, and healthcare. After 22 years, I decided to focus exclusively on healthcare—directed at both consumers and physicians—and then spent 8 years reading mind-numbing scientific studies and attempting to turn the data into compelling copy. Not my best idea.

Thankfully, I've now returned to the world of consumer advertising where I can be much more flippant. I currently freelance for clients in NY, NJ and Austin, leaving me plenty of time to read, shop, pester my husband, and watch reruns of *NCIS*.

In the years following Oberlin and Highfield I accumulated dear friends such as Debby Wells. My bad first marriage produced two wonderful children: David, 27, who works at Condé Nast in New York, and Jennifer, 23, who's recently moved to L.A. In early 2009 I reconnected with Richard Isackes, to whom I've been happily married since 2010.

While theatre didn't turn out to be my destiny, Oberlin and Highfield were pivotal experiences that shaped my future in countless ways. I often say that being with Richard makes me feel as though my life has come full circle; reuniting me with the person I used to be (though hopefully with just a tiny bit more wisdom). I suppose it's because we first met when I was a teenager. And aren't we *all* still young and starry-eyed despite what the mirror says?!

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Julia Gillett...

The Oberlin College G&S Players was the first gig of my theater career ('67), which made it important to me. I gathered props and sewed in the costume shop with Deb Mitchell. I drove out in the Oberlin car with Lee Shlosberg and I have a vague memory of his misbehaving onstage while portraying Blind in *Die Fledermaus*. I remember sitting under the stars talking with David Crosby and others and driving back to Oberlin with Andy Eskind for the *Pirates of Penzance* costumes – I drove and he flew (while I was sleeping of course!) I left midseason because, as luck had it, I received a paid internship at the Arena Stage in Washington, DC. When I arrived there I found that there was an opening, so I recommended Lee and he came to join our group. It was a glorious experience during which the Arena produced *The Great White Hope*. What a great start to both of our careers – mine in theater and Lee's in opera.



During the following summer break Deb Mitchell called me to say there was an opening at the Milwaukee Rep where she was working in the costume shop, so I joined her as wardrobe mistress and we shared a nice duplex. My Highfield connections lasted a long time, even though I was there only a short time.

My theater career lasted for another 25 years with highlights: Einstein on the Beach productions in 1976 and 1984, The Cherry Orchard at the Beaumont 1977, a lovely long association with Irene Worth, a great friend and a wonderful actress, stints at the Guthrie Theater and the Children's Theater as Production Manager, then wandering Europe as Assistant Director for Robert Wilson on his opera productions, certainly a rare experience that gave me great joy.

After the theater, I spent some time in public television on the national series Alive TV. Then I took a sharp turn into the world of Arctic exploration, working with Will Steger, an avid environmentalist and organizer of a crossing of the Arctic by dogsled. I managed his homestead in Ely, MN and put together his communication system to send daily emails to students from the ice. This was in 1995, slightly before the popularity of wireless communication.

My mother's illness with Alzheimer's set me back a bit, but I regret nothing of the time I spent with her. What a mysterious way to visit the workings of our brains.

Now, after five years at the University of Minnesota Duluth establishing a summer festival and a Turkish exchange program in the School of Fine Arts, I am at leisure and retired. Life is good.

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Bill Glikbarg and Lynne Oakes Glikbarg...

Bill and Lynne actually first got to know each other while Lynne was working as crew with Bill at G&S on the Cape during the summer of 1965. It is said that their ghosts still haunt the theatre, as they spent the entire summer arguing with each other and fighting over every little thing! At one time Bill even banished Lynne to the costume loft, where she lasted one day due to total lack of manual dexterity and ten pricked fingers! Nevertheless, they must have had an appetite for discord because they married in June 1968. Forty-five years, two children, and four grandchildren later they are still happily squabbling at every opportunity.



After Oberlin, Bill spent a year in lighting design at Yale, then decided that a PhD in math would be a more practical career choice. He and Lynne spent five years in Seattle as students, then Bill went to work for IBM for thirty years. He retired from IBM, then worked for two other contracting firms before retiring for good this past March. Throughout the years, the last thirty-five spent in Northern Virginia, Bill has remained active in community theatre. He has been involved in lighting design, set design, and construction in theatres in Seattle, Katonah, NY, and all over Northern Virginia. He is currently president of the McLean Community Players, which operates at the Alden Theatre in the McLean Community Center in McLean, Virginia. He still has time to be a woodworker and the premier grandpa babysitter in the Washington metropolitan area!

After graduation from Oberlin, Lynne moved to Seattle with Bill, where she went to work for the state of Washington and obtained her Masters in Social Work. Her specialty area was child welfare, and she worked in foster care, juvenile probation, and residential treatment in Washington State, New York, and Northern Virginia. Lynne made a career transition in the mid-eighties, obtained an MBA, and moved into banking as a commercial credit analyst. After retiring about ten years ago, Lynne returned to her social service roots and went back for an advanced certificate in Gerontology at George Mason University. Lynne was active for many years in community theatre as a lighting designer, but only does a few shows these days. Currently she divides her time between assisting a professor in gerontology research, traveling the world with an emphasis on adding as many destinations as possible to her repertoire, and acting as back-up babysitter for her grandchildren.

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David Green...

I was part of the Cornell/Ithaca Contingent that summer of '64. And what a summer! I got to play Dick Deadeye in *Pinafore*; Grand Inquisitor in *Gondoliers*; and Dr. Falke in *Die Fledermaus*.



As we were leaving Oberlin for the long drive to the Cape, Hayden Boyers told us firmly, "Now, driving 65 or even 68 is OK, but none of your 70 or 75 stuff." Needless to say, we all barreled across the Interstate at 75 and up, so excited and anxious were we to get there. Fortunately, no one got hurt, arrested, or anything like that.

Gibson was one of a kind. The greatest compliment I ever received in G&S was on the opening night of *Pinafore* when he put his hand on my shoulder after the show and said simply, "Darrell." It was a reference to Darrell Fancourt, the long-time D'Oyly Carte basso whom he directed onstage, and was on the old LP recordings we all listened to endlessly.

Fledermaus – the best. I've listened to all the great coloraturas from Sutherland on, and nobody could touch Kirsten Falke. Jack Sarfatti didn't have to "act" Alfred; he was totally typecast. We're still best friends half a century later (had lunch together in London this, past April). Gibson stole the show as Frosch the drunken jailer. I still remember how he yanked a bottle out of his desk, looked at it, and said in that great Cockney accent, "Wot's this? Schubert's Unfinished? You watch me finish it." Brought the house down, every night!

And Johnny Bee, and Muriel (thank you SO MUCH, my dear, for organizing this reunion) – absolutely tops. How great that we'll be seeing "Our Show" together! And my Timmy (Jerome). The kid brother I never had. He had the guts to make a career of it, and what a career! Still going strong on Broadway after all these years! So what did I do after 1964? I became a history professor. Big deal. I still did lots of amateur G&S –Pirate King at Cornell in 1965, Bunthorne in 1966, eventually Ko-Ko with the Saskatoon Opera Association in Saskatoon, Saskatchewan (it's not the end of the world but you can see it from there). I also did several musicals there, including Tevye in *Fiddler on the Roof*, Emile de Becque in *South Pacific*, and Petruchio in *Kiss Me, Kate*. Too bad that I never had the guts to do what Timmy did. Oh well, next life!

But I still have a wonderful life! Arlene and I are the Harlequin Romance of the 21st Century. Dated at Cornell in the sixties, lost track of each other after that, both married other people and had kids, and thirty-six years later, both single again, and by an absolute miracle, found each other, again! We've been married since November 2002. Between us we have four kids and five grandchildren . . . and counting. We live in Toronto. Come up and see us some time. And thanks again, Muriel, for making this happen.

Email: drdavidgreen@rogers.com

Photo: Grandpa with Grandson,
James Colin Kirkpatrick!

Bonnie McBride Hamlin...

No professional life in music or theater, but lots of both in my life since the summer of 1958.

Such great memories of that time at Highfield – loved the drill of rehearsing one show during the day and performing another at night – special memories of working on non-Highfield music (a Brahms motet in particular) with two or three other chorus members on the lawn in preparation for a Sunday performance at a church in Falmouth - less warm memories of the fog and humidity and bath towels sticking to the paint on the back of the door to our room.



High points since '58: being invited to be part of the Oberlin College Choir in 1960, marrying Obie classmate Earl Hamlin in '71, birth of son Seth Hamalian in '73, founding president of the Oakland-Nakhodka Sister City Association '86, presidency of League of Women Voters of Oakland '96 – '2000, volunteer with www.Smartvoter.org '96-2013, birth of grandson Sammy '05, board member LWV California '08-'11.

ROLES: Nancy Twinkle in “Little Mary Sunshine”
Mrs. Winslow in “Winslow Boy”
Mrs. Frank in “Diary of Ann Frank”
Lady Larkin in “Once Upon a Mattress”

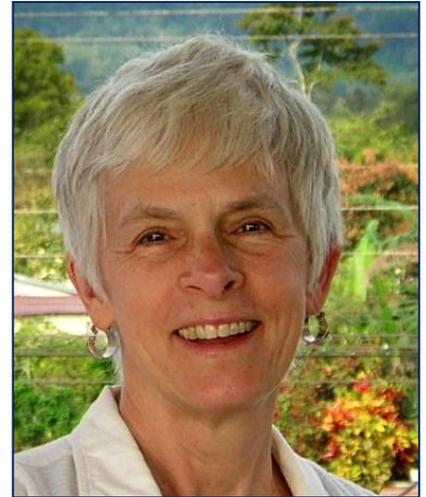
Many years of singing with wonderful choir directors at Montclair Presbyterian Church – solos, duets, trios, quartets in major classical works.

Email: bhamlin@igc.org

Penelope (Penny) Harger...

I am looking forward to seeing so many of you on the list for this reunion! In a program for ***The Pirates of Penzance*** April 17-20, 1963 I found:

Penelope Harger (Student Producer) has been business manager both on Campus and at Cape Cod as well as participating in nearly every other aspect of production during her four years here. She is one of those rare students whose ability enables her to fill Dr. Boyers' shoes for this production. (He was on sabbatical.)



Little did I realize that while having a great deal of fun, my time with OCG&SP (Highfield '60,'61,'62) as described above was the beginning of my professional education - in management, not performance! I look back on my life in chapters, and there have been many! The upside of not having a profession in mind when I left Oberlin was being open to the opportunities which came along. A job in Harvard School of Education lead to pursuing an Ed.M.; being executive director of a non-profit organization lead to getting an MBA - at nearly 40! (In the mid-1970s, women were still not welcome in business schools!) I've worked in educational, business and non-profit organizations from elementary schools and start-ups to universities and International companies - in Cambridge, MA; St. Louis, MO; Seattle, WA and Honolulu, HI. Whether managing third graders, a worldwide simultaneous product release, or a board of directors, the systems issues seem to be the same, and while the technology continually improved, the human dynamics were always the most interesting, challenging, and critical to the results. That was certainly true too for a summer light opera company!

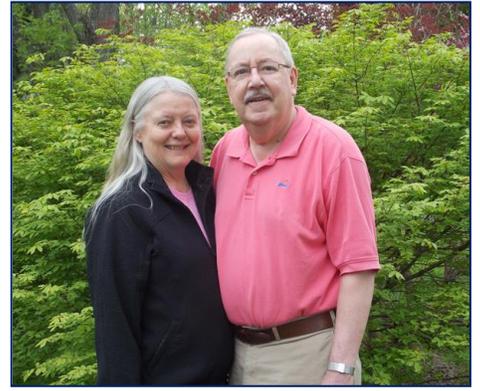
I've lived in the Seattle area since 1978. It took me several tries to get marriage right. I've now been married to Bob Boehm, a CPA, sailor and woodworker since 2000. I raised two daughters, partly as a single mom, and now enjoy six grandkids. Keeping up with them keeps us traveling to Massachusetts, Tennessee, and Colorado. My biggest adventure was cruising down the west coast from Seattle to Zihuatanejo, Mexico, then to Hawaii and home again on a 42' sail boat. We now make our home on lovely Whidbey Island, about half an hour north of Seattle. Volunteer and family commitments continue to keep me busy, along with gardening, yoga, water aerobics, book clubs and as much international travel as we can manage. We are contemplating becoming snow birds during the winter. Anyone have suggestions for the perfect place to enjoy warmth and sunshine during the winter?

Can anyone answer the question: "Why did a French professor in a small Ohio college bring a light opera company devoted mostly to Gilbert and Sullivan on Cape Cod?" He clearly loved the music, theatrics and young people who were eager to sing and act. But he also knew a lot about production, administration and the supporting cast that it took to give aspiring young performers the opportunity to try out their budding talents. We were blessed and I am grateful.

Email: pennywinks2012@gmail.com

Robert (Bob) and Ursula Haslun...

First, how did we get to Highfield? Bob's freshman year at Oberlin, 1963-64, he was in the two G&S shows - *Yeomen* in the fall and *Pinafore* in the spring. For the summer of '64 he auditioned and was chosen to be a singing waiter at a resort near Atlantic City, New Jersey. One late spring morning, he walked into the snack bar in Wilder, grabbed a coffee, and headed over to the G&S table where Newell Cook, Jim Paul, and possibly Muriel Minot were.



They were looking for a couple more men for that summer's Cape company. Bob at first said he couldn't do it, but on further thought called his resort employer and asked to be let go from his contract. He agreed and Bob joined the G&S Players at Highfield (after first starting the new Oberlin Summer Theatre at Hall Auditorium and then heading to Falmouth in a car convoy organized by Don Tull). Forty-nine years later, he's still there.

Ursula Rooth was a native of Stockholm. Her father was an oceanographer and brought his family to the United States so that he could begin work at the Woods Hole Oceanographic Institution. Ursula was in second grade and attended her first Oberlin G&S production in 1965. She was an usher in 1966 and 1967 and was introduced to Bob in 1967 by Andy Eskind who, as House Manager, was in charge of ushers. She became a Box Office Treasurer in 1968 for Oberlin and continued in that position in 1969 for CLOC as a sophomore in high school. She became Business Manager in 1973. Meanwhile, she and Bob began their long love affair in 1971 during her freshman year at Oberlin. In 1975 she and Bob were married in Falmouth at St. Barnabas Episcopal Church where for many years the Oberlin Players gave an annual concert to help raise money for the organ restoration. Their exit music was a four-handed version of the March of the Peers.

Meanwhile, in the winter years, Bob finished Oberlin ('67), went to grad school for a year in 1967-68, and then taught school at the Dublin School in New Hampshire from 1968-71 and then taught at Sewickley Academy in Pennsylvania for one year. I then went back to Oberlin as Assistant Director of College Information and became Assistant to the President when Emil Danenberg took over the presidency in 1975. I insisted it be a nine-month appointment and he agreed. In 1978, I was elected Secretary of the College (again as a nine-month appointment), a position I held under three different presidents, retiring in 2008. We love living in Oberlin and the switch to Falmouth and back each year was both healthy and a good change of lifestyle. Ursula and Bob have run CLOC together, since Don Tull left, amicably, following the 1973 season.

Ursula finished Oberlin in 1975, the year she and Bob were married. In September of that year she began working at the Oberlin Inn in the accounting office. On returning from a holiday trip over the New Year, we discovered a message on our answering machine to the effect that President Danenberg wanted Ursula to call him immediately. She did and found out that the woman who was responsible for the 150 or so programs each year in the Conservatory had died suddenly and Danenberg wanted Ursula to start the next day and take over the job. She did and worked as Manager of Concert Production, nine months a year, until retiring with Bob in 2008. She was responsible for producing over 400 concerts a year by that time.

So, how did the Cape operation end for Oberlin? On his way to Chicago for Christmas with Terry Tobias (Cape '66', '67, '68 and CLOC '69), Bob stopped in Oberlin for a meeting in Dean Robert Fountain's office. At the meeting, it was announced that Oberlin would be withdrawing its roughly \$6,000 in annual subsidy for the Highfield operation and would start a summer opera theatre program in Hall Auditorium. Opera Theatre? In Oberlin? In the summer? It lost \$110,000 the first year and \$120,000 the second year(!), and then folded.

Meanwhile, for no reason he can remember, Bob went to the G&S Office, grabbed the summer mailing list, and continued on to Chicago. There he met a pipe organ builder and restorer who agreed to take him on as an apprentice for the summer of 1969.

Word got out pretty quickly that there would be no more Oberlin on Cape Cod. Bob was back in Dublin, New Hampshire that January of 1969 when he had a phone call from Don Tull. Over the course of an hour Don convinced Bob that the Highfield program was too good to let lapse. And so, with no money, we started College Light Opera Company. The full story of the transition is in the 25th Anniversary History which will be available free at the reunion.

Somehow one summer led to another. We had many ups and downs in the early years. We had cut the orchestra in 1969 to save money, but gradually restored it beginning in 1970. Our attendance grew and eventually passed Oberlin's average of 84% (it's currently 98%). We moved to West Falmouth in 1975 a day after our wedding, a sad departure, but in the end a much better place to be. We rented a huge U-Haul truck and brought the stage and costume crews and some other volunteers in early and moved everything from Tanglewood, the Barn, and the Annex to West Falmouth in two days. We were about to lose our lease there in 1978, but after a hard fight CLOC was able to buy the six and a half acre property and steadily expanded the appeal and growth of the company.

What's different at CLOC from Oberlin? Some obvious things. We do mostly Broadway shows and now only one G&S. Is that sad? Yes, and we're very sorry about that, but times have changed and G&S and operetta are no longer as popular as they were. CLOC is actually further away in time from Rodgers and Hammerstein than Oberlin was from Friml, Romberg, and Herbert. Oberlin's audience was primarily from the Woods Hole scientific institutions and averaged 84% attendance over a summer. CLOC's audience is heavily based on the Cape's retiree community and averages 98% attendance over the summer.

The CLOC orchestra numbers 18, Oberlin's was 24, a Sullivan orchestra. CLOC's vocal company comes from many more colleges and universities than in Oberlin's years. Everyone comes on a chorus contract and auditions for two shows at a time during the summer for principal roles. We have many more applications each year. In 2010 we set a record of 93 sopranos auditioning for 6 openings (two 2009 sopranos returned).

This summer is CLOC's 45th anniversary, my 49th at Highfield. It has been the most important part of our lives together. Ursula and I still love doing it each summer and it is totally intertwined with our personal and professional lives together. We've told the CLOC Board of Trustees that we will continue doing this until the 50th anniversary in 2018.

What happens after that? We don't know, but people were asking the same question in 1967 when Hayden Boyers left!

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Keith (Don) Holzman...



Keith Holzman, principal of Solutions Unlimited, is the management consultant who helps record labels manage for success. He is a trusted advisor and troubleshooter, skilled in providing customized solutions and proven bottom line results.

He's the author of *The Complete Guide to Starting a Record Company*, a critically acclaimed primer that takes readers by the hand and guides them through the many steps involved in building the independent record label of their dreams. Now in its second edition, revised and updated, it's available as both a paperback and an eBook.

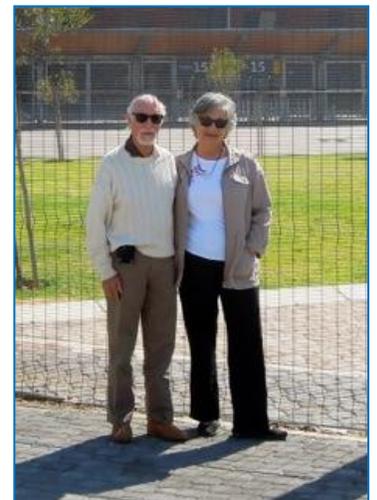
A seasoned record industry senior executive with extensive experience in all aspects of running a label, he was President of ROM Records, an eclectic pop music label specializing in new and unusual artists, and was Managing Director and Executive Vice President of Discovery Records, a label specializing in pop, rock, jazz, and film music. He managed a staff of more than 35 employees, and was involved in A&R, Production, Administration, Business Affairs, and International Marketing.

During the early 80's Keith served as Director of Nonesuch Records, one of America 's most prestigious classical music labels. He was responsible for the entire label, and oversaw the production of over 150 recordings.

Concurrent to his position with Nonesuch, he was Senior Vice President of Elektra/Asylum/Nonesuch Records, responsible for the running of the Production, Art, Engineering, Manufacturing and Administration Departments, as well as office design and facilities management. He oversaw production of hundreds of records by such artists as Jackson Browne, The Doors, Carly Simon, Joni Mitchell, The Eagles, Linda Ronstadt, Judy Collins, Queen, Steve Goodman, John Prine, Bread, The Cars, Tom Waits, and Harry Chapin. He supervised such soundtrack recordings as *Apocalypse Now*, *Diner*, *Hurricane*, and *The Pirates of Penzance*.

A graduate of Oberlin, Keith received his MFA from Boston University. He's the father of one son and two daughters, and grandfather of one boy. He has served as a panelist for the National Endowment for the Arts and as a board member of the Plumstead Theatre Society, Association for Classical Music, Early Music Academy, and Wizard Music. He is a professional member of the Institute of Management Consultants, and has taught *The Independent Record Label: From Startup to Mainstream* at UCLA Extension.

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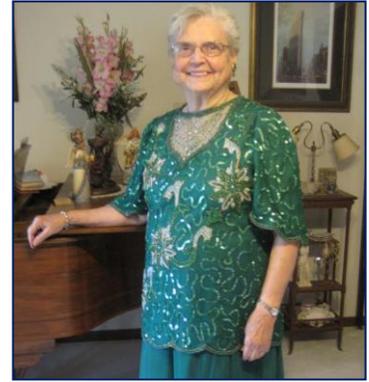


Keith & wife, Jo

Alice Van Ausdal Hotopp...

From a recent program bio

Alice Hotopp was graduated from Oberlin Conservatory ('54) where she was a vocal performance major and received two honorary awards plus a graduate teaching assistantship upon graduation. Professionally she performed with the Gilbert and Sullivan Players on Cape Cod ('53, '54) and toured with Fred Waring and the Pennsylvanians. She has taught at Antioch College and is now retired from 30 years of teaching voice at the University of Dayton. She maintains a private voice studio in her home. Alice has recorded for Lorenz Publishing Company and the American Psalm Choir and has sung recitals, Oratorios and symphony performances throughout the mid-west. She was selected as the Official Ohio Soprano for the National Bi-centennial Chorus in 1976. She has given solo performances at churches, temples, chamber music groups, the Dayton Music Club, Bach Society, Opera Fun-atics and Dayton Opera. Alice was a member of the National Association of Teachers of Singing, and her students have received awards in NATS, Dayton Music Club and Opera Guild competitions. She was honored by the Ohio Vocal Arts Network and received the 2002 Amici Musicae Award from the University of Dayton Music Department. The "Alice C. Hotopp Award for Excellence in Vocal Music" was a University of Dayton scholarship named in her honor. Alice has been included in the "Marquis Who's Who in America".



I would like to add how exciting and what good fun we had performing our Gilbert and Sullivan the first two years of its existence in Mashpee. I was the lead soprano for the 4 Operettas that first summer. It still amazes me that we were able to perform a whole operetta in the evening and learn the next week's show during the day, and to excellent reviews I might add. (What a difference several years make in one's memorization ability.)

I know that OCG&S was in existence in 1949 because when I visited the campus (to see if I wanted to go there) I saw a production of *Pirates of Penzance*. It was one of the things that convinced me that Oberlin was for me. I also know that a young man at Oberlin had an in with Mr. Gibson, the Stage Manager for the D'Oyly Carte Company in London, and he came to Oberlin to give us hints from the "horse's mouth" for our performance of *HMS Pinafore* in 1952. I always valued that experience, in particular, as well as valuing all of my G & S roles at Oberlin and on Cape Cod.

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Cabanne Howard...

When Oberlin came to Cornell to recruit from our company for its 1964 season, I couldn't audition because I was about to enter the United States Army. (There was a draft in those days, and I'd joined ROTC to avoid being conscripted). But my sister, Holly, joined the company two years later, and, when it needed a tenor to do Marco in the *Gondoliers* because David McFarland had broken his arm, she suggested me, since I had just completed my active duty obligation. One of the most memorable moments of my life was arriving at the rehearsal area just as the end of the first act was being sung. The contrast of "Away we go to an island fair" and two years of dreary boredom was stark.



I came back for a full season the next year, having decided by that time to follow the advice of George Bernard Shaw, who said "There's no limit as to how far someone of theatrical ability can go in the United States - provided that he stays off the stage," and to go to law school. (Shaw said that years before we elected a "B" movie actor as our President). I did so at Georgetown in Washington, so I was there for all the war protests, assassinations, etc. By the time I graduated, I was engaged to be married to my wife Gabriella (whose brother had been in our company at Cornell, and who had played in the orchestra herself). We were both from the New York City area (she from Manhattan and me from Westchester) but had no desire to return there (or to any big city). We'd driven through Maine on our honeymoon, and decided to move there.

After clerking for a year with the resident federal trial judge, I joined the state's Attorney General's office in Augusta, where we still live; to help enforce the State's newly enacted environmental protection laws. I stayed for 24 years, and handled a wide variety of matters, making use of my experience as a performer the whole time, including one successful appearance in the United States Supreme Court. I then took advantage of an opportunity to teach at the state's law school, which I did for another 14 years, making even more use of my stage experience - every class is a performance, of course. I stopped doing that, two years ago, but am continuing on as the state's judicial discipline officer on a part-time basis. That allows more time for travel, particularly to venues for music and theater in the North America and Europe.

Gabriella and I have two daughters, the younger of whom, Maisie, graduated from Oberlin (though not the conservatory) in 2004, thus bringing a note of classic unity to the story.

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Carol (Skriletz) Huston...

I was very active in on-campus theater activity, ODA, Mummers, and G&S, but it was only in the summer after my graduation (1967) that I summered at Highfield, doing publicity. I wanted to spend time with Oberlin theater friends (especially Hollis Huston, who had been away for a junior year abroad in Scotland during my senior year). I also wanted to see if a career in theater (stage managing or administration) would be a possibility.



So how did it come out? Hollis and I were a solid couple by summer's end, so much so, that the theater administration job I accepted (I had three offers) was at the Cleveland Playhouse, not far from Oberlin where Hollis would be. We married the day before he graduated (a long time ago!).

And then, partly because Hollis was going into the field, theater went away as my career goal. I taught primary grades and special education for 13 years (to get my husband through grad school, as it was, back then). And even when we made a move to St. Louis, and I vowed to leave teaching and go into the arts, it was not backstage work. By then we had two young daughters and I could not take on those long night-time hours. In the early 80s I did a little box office work, development, fund raising for a visual arts center, and a summer internship with the National Endowment for the Arts. But I realized that this arts administration trajectory was not going to go anywhere unless I went back to school for an MBA, which I didn't want to do. But the idea of a liberal theological study, with its mixture of people skill building, reading, and writing about texts and history really appealed to me. I earned a Master of Divinity degree from Eden Seminary, and I was ordained a Unitarian Universalist minister in 1992. I served a new start congregation north of Detroit for 9 years and a mid-sized congregation in White Plains, New York, for 10 years. Through it all I kept reminding myself that parish ministry is really a kind of stage management.

I'm retired now and living out what was probably always my unconscious dream: to live in New York City. Hollis and I have a large-by-New York-standards apartment in Washington Heights. If you want to visit the City, let us know. We will have an extra bedroom and bath by the end of the summer.

It's easy to fill my time here. About half of it goes into volunteer work on the justice issues that really grabbed me during my ministry: women's empowerment in developing countries. But it's not an accident that I am enjoying life in the world's capital for theater and art. I hang around ventures like Signature Theatre and the NY International Fringe Festival, and I've just landed a small managerial position with the latter. I realize that I feel most fully alive when I am around a theater.

Hollis and I have two daughters. Vanessa lives in Mississippi, of all places (a long story -- she really intended to live in New Orleans, but then the hurricane happened). She is the administrator of a county mental health agency and her partner Rich has opened a restaurant. Linnea lives in Astoria Queens and has done her own flirtation with the theater, but her new dream is to study and work in animal behavior. About the time I get to Cape Cod this summer, she will be heading off to observe dolphins.

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Hollis Huston...

I came to Highfield in 1967 to spend the summer with Oberlin friends: Tim Boeschstein, Steve Schwartz, Carol Skriletz. I had just spent my junior year abroad in Edinburgh. My role was “Highfield factotum,” which meant crew work and extra jobs, like driving the truck to the Falmouth garbage dump every few days.

After my senior year at Oberlin, Carol and I married and I got the blessed news that because my eyes were so bad, I would not be drafted. And so it was straight forward into my life, which began in academic theater.

A masters degree from Tufts, a strange year teaching drama at Tougaloo College in Mississippi, and then a Ph.D. in theatre from Ohio State University. I entered college teaching at the time when baby boomers were flooding the ranks and it was difficult to get tenure, and so I was something of a nomad from 1975 and 1992, teaching at Ohio Northern University, the University of Delaware, the University of New Mexico, and Washington University in St. Louis.

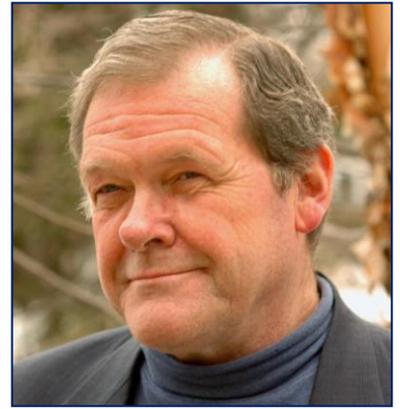
In 1983 I studied with Herbert Blau on a National Endowment for the Humanities Fellowship and, coincidentally, became a professional actor. In collaboration with some talented musicians and actors, I established a non-profit called the “Holy Roman Repertory Company” in Saint Louis, which was neither holy nor roman nor a repertory company. We read historical texts (i.e.: Samuel Pepys’ Diary) with appropriately historical music, airing the shows on NPR stations. “Truth is stranger than fiction,” was our motto; “we didn’t make this up, you know.”

In the ‘90s, I am proud to say, I earned a middle class income as an Equity, AFTRA and SAG actor in the St. Louis, Chicago, and Detroit markets. When Carol accepted an offer to move to a New York suburb, everyone told me “how wonderful, you will be able to work as an actor in New York City”. I swam for about half a year in the big pond and, during a very off-Broadway production, came to realize that I had never liked acting, and that there had to be some other reason I had spent 35 years in a complicated relationship with an art called *theatre*. It had taught me much more about life than it ever did about art; I decided that I would stop pretending to be someone else, and pretend to be myself, instead.

So naturally I enrolled in Union Theological Seminary, and before I graduated in 2006 I was already employed as a hospice chaplain, which is the best work I’ve ever had. I am calculating, however, the time when I can cut back on that work and retire into a life of reading and writing. What I actually want is to be well-paid for being smart. Now that I am no longer in showbiz I actually live in Manhattan, and want to stay there.

As Carol wrote, we have two daughters, and they are both earning a living in these hard times. Vanessa found her way to a mental health career. I used to take Linnea to meet bitter old actors in pubs, hoping that I could talk her out of going into the theatre; but I failed, and she earned her Equity card through several tours of *Cabaret* and other shows, where her extraordinary legit soprano, and her facility with wind instruments, was of use. Now, she is working in another career and preparing yet a third, and her dad breathes more easily knowing she has health insurance.

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Richard Isackes...



I am married to Alisa Gabriel who I first saw coming out of Tanglewood with her hair in curlers when she was seventeen, in 1968. I teach Scene Design for theatre and film at the University of Texas at Austin and have done so for twenty-three years. I tried administrative duties for which I was ill equipped by temperament and unprepared by experience. I had the arrogance to believe that I could do a better job than the Chair who preceded me, which turned out to be marginally true. I never thought I would end up in Texas but then I never thought that I would end up designing all of the G & S operettas except for *Thespis* (yes even *Grand Duke* with its sausage rolls) but here I am.

Before Texas I taught at the University of Illinois for eight years, thanks to James Burton Harris (head of the design program). He was looking for a scene designer. His friend Ann Wallace (Oberlin & Highfield costume designer 1970) had been my colleague at BU, and she recommended me for the job. I'm not sure why I thought Champaign, Urbana would be such a great career move, but in 1982 my second wife (a former Highfield box office gal whom I met at one of Haslun's Cape weekends), and I moved there and among other things produced two wonderful children, Morgan and Betsy.

I decided to move to BU from New York because I had been fired from my soap opera job on *Another World* and was recently divorced from my first wife Pamela Mann, (we met at the Cape in '68). I needed a job and an income, and didn't want LA, like my friend Sam Weisman. As it happens I was doing a production of *Dracula* for Gideon Schein who was then Artistic Director of GeVa Theatre in Rochester. Anyway, I returned to New York after the opening and the next day got a call from the Department Chair at BU asking if I would be interested in a job. This was of course not my first teaching position.

Before going to New York, I had taken an Asst. Professorship at Bucknell University, because the theatre commune which I had attempted to start as a grad student at Carnegie Mellon had gone bust and as usual, I needed a job. It is more than a little embarrassing to admit that I thought it was a good idea to set up a theatre commune on the coast of Maine (what was I thinking, Chekhov and cabbages?) but there you have it. Nobody showed up!

While at Bucknell, I started designing for the Rochester Opera Theatre. Sherry Zannoth recommended me to Ruth Rosenberg, Producing Director, and a very odd person, matched only by the oddness of her husband who introduced himself to me as a Boswellian. I am, if anything a Peeps(ian) and have had little interest in Boswell, ever. Our relationship was strained.

I had gone to CMU after teaching prep school for three years at Sewickley Acad. (PA). Having finished this unwelcome servitude and with a strong imperative of self preservation and draft avoidance, I needed to do something while my wife Pamela was finishing law school. Rick Churchill had gone to Oberlin, so off I went. Rick was an upperclassman at Oberlin when I arrived as a freshman and he was and is, one of the best technicians that I've ever known—and believe me I have known quite a few, many of whom still speak to me.

This now brings me back to Oberlin and the Cape. My first day at Highfield, my parents dropped me off with my trombone (junior summer from Oberlin high school). My folks (friends of the Boyers) thought it would be like Interlochen (National Prison Camp) where I had gone the summer before. Little did they know it would be the beginning of a lifelong habit of making theatre. As the infamous *second* trombone I unpacked my bags in a quad on the third floor of Tanglewood and that afternoon Newell Cook came around collecting money for a rum punch party in the barn. The rest is history.

People talk of six degrees of separation. My life has never been more than one degree of separation from Highfield. I met the best people of my life there, worked harder and played harder than any time since, and found a vocation. I have been fortunate to spend my life being an artist and a teacher, all that I could have hoped to be. I've designed well over a 100 productions in regional theatre and opera. I am most proud that my students have been wonderfully successful. Several years ago I walked down 48th street in N Y and 3 of the Broadway theatres had designs created by former students. Life has been good and continues to be so. And just for the record, I also saved Bob Haslun's life on the third floor of Tanglewood in my second summer and Howard Spendelow still owes me a new Styrofoam ice chest.

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Leslie Bravman Jacobson...



I was part of the OCG&SP, Highfield, in 1966 and 1967. I learned about the company from my friend, Leslie Luxemburg, whom I met when I was an apprentice at the Williamstown Theatre in the summer of 1965. We were at Highfield together for the next two summers. *Many* of the people whom I met at Highfield had profound and positive influences on my life. For example, the summer of 1966, I was about to enter my freshman year at Northwestern University's theatre school, and Sue Glidden, already a student at NU's music school, recommended her voice teacher to me, who completely transformed my voice over the next 4 years. An important senior year project for me at NU was directing *Iolanthe* – it's then I realized that I wanted to be a director.

Among the many wonderful memories I have of Highfield are: *The Grand Duke* (at times fondly called *The Grand Puke*), done in the 1967 season, thus allowing Dr. Boyers to retire having produced all of the G&S operetta. Also, the patter man (Tree Riley) careening comically around the stage at the end of *La Belle Helene*, and landing in the orchestra pit! Fortunately, no one was hurt; but I remember being onstage as it happened, and feeling shock – and hysteria – running through me. Also, Mr. Gibson's wit when giving us a tongue-lashing about our reactions onstage – he once called us as exciting as “a bunch of constipated carrots,” after a run-through of the “Welcome Gentry” double chorus from *Ruddigore*....

After getting an MFA in Directing from Boston University's School for the Arts, I moved to Washington, DC with my new husband, Louis Jacobson, in 1973. For the past 40 years, I have been a playwright and director in DC; and the founding Artistic Director of a small professional theatre company, Horizons: Theatre from a Woman's Perspective, from 1977 to 2007. During that time, we staged over 60 full productions of new work by women playwrights; and produced staged readings of another 60. Over the years, we were nominated for 20 Helen Hayes Awards (including three nominations for me, personally, in the category of Outstanding Direction), and received several. We also received an award from the Women's Committee of the Dramatists' Guild, for excellence in producing plays by women playwrights.

In 1977, I became a full-time faculty member in theatre at The George Washington University, where I am still a professor of Theatre in the Department of Theatre & Dance. I was Dept. Chair for 13 years, and now am the Program Director of our MFA in Classical Acting, offered jointly with The Shakespeare Theatre Company. In my first 13 years on the GW faculty, I directed a G & S operetta each summer with students, and, on occasion, a guest artist – Leslie Luxemburg. One year, I invited Lee Shlosberg to be the guest director. I now have GW students who spend a summer at CLOC – and we will be watching one of them this reunion weekend!

We have two daughters, aged 24 and 30; and Lou and I just celebrated our 41st wedding anniversary.

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Tim Jerome...

Highfield-1964, my junior summer from Ithaca College. I came with a group of Cornell Savoyards -- David & Joan Green, Toni Mergentime, and Jack Sarfatt-friends for life.

Those Highfield summers were a major turning point for me. They propelled my transition from student actor to professional. That transition was due in no small part to our relationship with the audience. Normally, college kids perform for town-gown audiences (classmates and teachers), but Highfield audiences were strangers. Somehow we knew that the people sitting there would not cut us any slack. We couldn't assume that they would giggle sympathetically when we forgot our hastily memorized lines. We had to deliver the goods. Not an uncommon assumption for professional actors, but a new kind of "pressure" for student actors in transition.



Before heading to the Cape that first year, we all drove from Ithaca to Oberlin to perform in *Gondoliers*. Then off to the magical world of Falmouth, where I fell deeply in love -- literally, figuratively, every -ly, with the kids, the shows, the beach, the pressure of one-week stock, our leaders, Boyers, Gibson, Jim Paul, and the Falmouth audiences. I loved it so much that I came back the next year; and I'm sure that if professional opportunities had not availed, I would have wanted to return year after year.

During high school, lacking any clear vocational passion, I prepared for a career in electrical engineering (my dad's profession). During my senior year, however, *Theatre* burst into my life and threw my future into chaos. I got lucky in college; transferred to Ithaca, met some extraordinary people -- and got a lot of wonderful chances to perform.

After undergrad, I avoided Viet Nam and got my Masters at Manhattan School of Music where I discovered that I'd be more comfortable, that is -- maybe make a living - doing musical theater rather than opera. I landed my first big job at age 24, touring the country playing Dr. Carrasco and understudying Jose Ferrer as Quixote in *Man of La Mancha*. The following year, I made my Broadway debut in that production.

Since then, I've criss-crossed professionally with friends that I met and made at Highfield, principally, Kirsten Falke, Arthur Miller, Johnny Lithgow, and Ms Minot. I've been in 17 Broadway shows (*Beauty And The Beast*, *Cats*, *La Boheme*, *Me And My Girl*,...), 16 movies (*Billy Bathgate*, *Cradle Will Rock*, *Husbands And Wives*,...)and countless Off, Off-off, and regional productions. I also spent seven years making radio drama for Pacifica and NPR (dragging along Messers Miller and Lithgow), started a rather successful theatrical service organization 30 years ago* that I still run, served for about 15 years on the boards of our 3 theatrical unions, and produced two failed marriages, & one wonderful daughter. Currently, I portray M. Richard Firmin in the Broadway production of *Phantom of the Opera*. I have no serious complaints. It's really been all I could have hoped for.

Looking back in memory, Highfield shimmers ... a golden opportunity, a seminal influence, and a gymnasium of emotions, artistry, technique, and community. I exercised muscles I never knew I had... muscles that I've relied on for almost 50 years. Highfield was a good and safe place for those exercises - probably because Oberlin had the good sense to put people in charge who knew how to maintain artistic standards and to protect early artistic explorations of young folks. For me, at that time in my life and vocational development, Highfield's spectacular and necessarily intense operetta boot camp couldn't have been a more perfect experience.



Email: tim@mainstreetmusicals.org

(above: Tim and Judy Rubin)

(left: *Me And My Girl* (1987 Tony & Drama Desk noms))



www.mainstreetmusicals.org

Helene Joseph-Weil...

I had no idea what a life-changing experience those magical 8 weeks at Highfield, in 1959 would prove to be. I had already performed my first opera role as a 16-year-old freshman with the Oberlin Opera Theater, but that summer gave me the tools to become a professional performer on the lyric stage, for a life-time of performing, to come.

In 1997 I returned for a short visit to Highfield with my husband Bob (Robert Weil-clarinetist) and daughter Nadine. I was struck by an essential truth: Highfield is inside me every time I perform onstage or work with my vocal students. I am eternally grateful to all the people mentioned below with whom I was privileged to share that Highfield summer and for enriching my life with memories I continue to treasure.

We learned skills and standards which I still employ 50+ years later as an artist and teacher. Each week, we had to meet the challenges of rehearsing one show during the day, while singing another at night. Still so vivid to me are performing the roles of Saffi (*The Gypsy Baron*), H el ene (*La Belle H el ene*), Marie (*The Bartered Bride*), and Lucy (*The Beggar's Opera*) all under Siegfried Schoenbohm's expert, inspiringly creative direction and the skilled conducting of Robert Kreis. Memories of singing with John Patterson or Richard Firmin (my tenors) plus John Crowe, Sandy Provost, Rick Winter, Frankie Mifkovic, Bev Ball, Louise Reade, Winnie Gould, Mike Lipsky, Ian Alpern, the wonderful Taynton sisters, & Ray Donnell; being guided by Dr. Boyers and, of course, supported by Dewitt TerHeun on his rambling hilltop estate. Those intense friendships we made, the shared looks into all aspects of our lives, during that summer in one of the most heavenly places on earth, Cape Cod. Magical!

I returned to Highfield in 1962, to reprise the role of Saffi under James Paul's baton, a role I've loved for many years. Later, I performed with the MET Opera Studio, Chautauqua, Opera Society of Washington, Tanglewood, & many others companies. People always commented on my ability to learn opera roles overnight and for my acting skills as a singer. Thank you Highfield summer of 1959. I might not have developed the polish and skills needed to succeed with these international companies at such a young age, without you. I credit Sieg Schoenbaum, in particular, for encouraging and believing in this 17-year old singer, and, for inspiring me to stage operas and teach acting for singers, in my position as Director of the Fresno State University Opera Theater. Sig taught me to go beyond tradition, to take chances, to use the music to develop the character, and always to project beyond the fourth wall. For Sieg, opera was theater, the ultimate art, the "Gesamtkunstwerk."

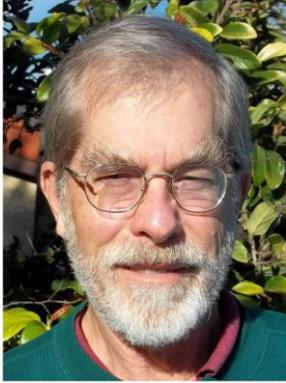
Singing at Highfield gave me the mandate to fill all of us- performers and listeners- with the joy of singing. "Sing and act from your heart!" is the mantra I carried away with me that summer of 1959 and what I continue to emphasize to my students today.

Editor's note: For a full list of the MANY roles this lady has performed, all over the world, please just check the Internet...a very busy mezzo-soprano, still!

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Peter Larsen...



Somehow I managed to graduate from Oberlin College at the expected time, but my scholastic life did not blaze, so I rejected the English major's professorial path and enrolled at Yale Drama School in the playwriting program. In retrospect, I realize that I did not have the determination that playwrights need in order to call attention to producers of plays to their work, but at the time I felt that nobody at Yale was interested in what I had to say. I dropped out of the program just as Lyndon Johnson was gathering fresh faces for Vietnam.

After three years as a pretty good desk soldier, a tourist in both Southeast Asia and the American South, I emerged, humbled and alcoholic, into the adult world. I had no idea what I wanted to do next, so I got a job-any-job at Occidental Life in the Market Planning Department. I sang in the choir at Christmas. Also, through a fellow member of a therapy group for young neurotics, I met Nachama Esther Fulye Flohr Chiswick, an occupational therapist at the site of the therapy group, who had recently separated from Dr. Chiswick. She had and has beautiful cheekbones and an exotic Brooklyn accent. We've been together for 37 years.

Sometime in the 70s, Nicki volunteered to relieve me from my uninspiring teaching job so that I could write and sculpt, and sculpting won. I sculpted and served as stay-at-home dad while our son Ben grew, and later I tended Nicki's father Bill while he stayed with us for the last three years of his life. Bill died, Ben went to college, and eventually I realized that my pretty wooden animals were not bringing in a reasonable income, so I took computer classes and eventually got another job-any-job as computer graphics person at Donovan for Printing. I worked there for twelve years until I was laid off just before Christmas 2010.

Nicki and I live in the northeastern part of the San Fernando Valley, close enough to the foothills to walk to them. We neglect our little house and pack it full of books, CDs, and boxes of stuff. We never have anybody over. Ben and his wife Lucia declare that when we die they will toss everything out. Nicki grows succulents, and I grow vegetables. We keep two indoor-outdoor cats, the leftovers of a litter a feral cat had nearby, and we feed varying numbers of stray and feral cats, trapping the ones with gonads and having them fixed.

My mother is 96 and still lives independently in the Hollywood Hills; my sister Pam became a Jehovah's Witness in 1967 and has raised four children: three loyal Witnesses and one Harvard Law School apostate.

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Candace Leeds (Candy)...

When I was at Highfield during the summer of 1967 I was on the path to a career in opera. I was majoring in music at Skidmore College and went on to a Master's in Music at Boston University. After two years there - and playing some leading roles with the Harvard College Players and the BU Gilbert and Sullivan Theater (i.e. Lucy in *Three Penny Opera*, the nurse in *Oh What a Lovely War!*, one of Three Little Maids in *The Mikado*), I gave up on singing and went to New York to get a Masters in Administration of Performing Arts Management, at NYU.



Part of the program was an internship at Town Hall lo and behold, I became a producer of concerts (jazz, theater, pop, and dance), a fundraiser, and PR/marketer. At Town Hall, I brought ragtime pianist Eubie Blake out of retirement, and hosted such greats as Lillian Hellman, Bette Davis, Ruth Gordon, Hildegarde, Johnny Mercer and so many others. From there, I was recruited by the PR arm of Grey Advertising to do publicity for the Rainbow Room and Grill -- and so began my career in PR/Marketing - which continued in PR firms where I handled such clients as McDonald's, DuPont, Johnson & Johnson.

I finally concluded my official working life last May, after 18 years as VP of Public Affairs at Loews Corporation owned by the Tisch Family. During those years, I discovered cabaret - and found that I missed performing. I started doing cabaret shows in small NYC clubs -- one-night stands - but only once a year - just for fun. I was even reviewed by *Variety*. It was difficult to do shows while handling a stressful and high powered career - so singing was always on the back burner. However, now that I have retired - I am again working on my voice and my repertoire and am planning to do a show to benefit a musical theater group with whom I work called Cap 21 (formerly the musical theater arm of Tisch School of the Arts) - to see where it leads. I am also doing some PR-marketing-fundraising projects.

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Paul Levi...



I worked at Highfield in the summers of '62 and '63 as chorus master and associate musical director. The experience was crucial to my subsequent career as a composer and conductor/musical director. Under James Paul's tutelage (and occasionally his thumb), I learned how to conduct. By conducting I learned orchestration, including the basic principle of orchestration: no matter how loud you yell at the bassoons, they can't play louder than the trombones. By working as chorus master I developed perfect pitch for choruses. All this led to a composing career in which my most successful works were for chorus and orchestra (*Mark Twain Suite* and *Dayenu: A Passover Oratorio*, both performed at Carnegie Hall), as well as an orchestration course that

I taught for ten years at the Manhattan School of Music.

I've never done another Gilbert & Sullivan show, and I'm not sorry, having worked at Highfield on nearly all the shows plus having had the thrill of conducting *The Gypsy Baron* on a few hours notice. I do sing at an annual informal G&S party, where I seem to be useful because I'm a bass who reads and can sing in ensembles, and can perform patter songs, all of which I had coached but hadn't performed, nor wanted to.

I seem to be happiest with a combination of professional variety and personal love and stability. I've been a sound editor for films, conductor of musicals, vocal accompanist, composer of classical and film/TV music, producer of new music concerts, co-founder of a music production company, and teacher of composition and theory at all levels from university up to six-year-olds -- not all at once, but usually several at a time. I am lucky late in life to have started working with children, a source of constant gratification and amusement. I've been teaching composition and theory to kids 6-12 and up, and discovered that composition is an area where little boys can transgress safely.

I'm lucky to be married to Cathy Waldman, a better life partner than I could have ever hoped for. On an employment application that asked for, "Hobbies?" I answered "Laughing with wife." We're a marriage of opposites: I'm a composer and pianist, and Cathy is a pianist and composer. She teaches piano to kids from 6 to 80; I compose, teach composition and music theory (mostly to kids), accompany kid violinists in their concertos, direct music for musicals in the local high school -- which doesn't feel like theater -- not because it's high school, but because it's only five minutes from home instead of 100 miles, or 300.

We'll never be able to retire, but what would we retire to? We like to work; it's stimulating and involves us in life and in society. It's hard for me to believe that at 72 I'm making most of my living from manual labor, so I have to try to stay healthy and in reasonable physical shape. So far, so good. And it's wonderful to be working in a field in which the most important word is "play."



Toni Mergentime Levi....

I was at Highfield '64 and part of '65: sang Ruth in *Pirates*, Inez in *Gondoliers*, Chorus elsewhere. Graduated from Cornell University in '63 and brought a group of Cornell Savoyards (Tim Jerome, David Green, Jack Sarfatt and others) with me to the Cape, where I happily made some lifelong Oberlin friends (e.g., Kirsten Falke, Jean Taynton). Have sung no G&S since, but have been a member of the NY Choral Society for 30 years, performing the great choral masterworks, and lots of opera, primarily at Carnegie Hall and Lincoln Center.



When people ask what I do, I tell them: I am a poet, a singer and a fundraiser. Am also an insatiable concert/theater/opera/museum-goer here in Manhattan, where I've lived in the same apartment on West 73rd Street since 1970. I am now semi-retired, working irregularly as a part-time, freelance fundraising consultant, helping non-profits to raise funds from foundations and corporations. Between May and August, I mostly write and travel. I often write at artist colonies in the U.S. (MacDowell and others) and abroad (Germany, Sweden). Two books of my poems (available from amazon.com) have been issued by small presses, and I've had poems published in many literary journals and anthologies. I also give readings at assorted venues, mostly in NYC. I've traveled primarily in Europe (also in Russia and China), have lived in Munich, and spend one to two months every other year in Berlin.

I was married for 30 years to Oberlin composer and pianist, Paul Alan Levi, who was chorus master at Highfield, before my time there. We wrote two one-act operas together (my librettos, his music), and he also set a number of my poems for soloists and ensembles. Our serio-comic opera, *Thanksgiving*, won first prize for new opera from the National Music Theatre Network and has received several productions. Many rich and rewarding times, but for the past 17 years, I've been happily on my own, connected to a broad network of friends and family. Wonderful daughter Rebecca (b. 1970) lives in Park Slope, Brooklyn, which enables us to be very close geographically as well as personally. She is a headhunter for interactive media and a visual artist.

A few additional facts: B.A., Cornell University - major in English and creative writing; M.A., Newhouse School of Communications at Syracuse University - major in magazine journalism.

I've had a career of working for non-profits. First post-graduate job: 3 years as Public Relations Specialist for Mobilization for Youth, anti-poverty program on New York's Lower East Side, where I greatly enjoyed living and playing in the hippie 60s, pre-gentrification. Most significant long-term job: Director of Development for the New York City School Volunteer Program, renamed Learning Leaders, Inc. Favorite book: *Riddley Walker* by Russell Hoban. Favorite food: bread. No TV or red meat. Guilty pleasure: Spider Solitaire.

I deeply regret that I will be in Santa Fe the weekend of the Highfield reunion. (It's the only weekend in July and August when I could not be there!!!) I wish you a splendid time and hope life has been good to you!

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Aaron Levin...

I was the lighting designer in the summer of 1968, an outgrowth of my occasional free-time work in tech heater while at Oberlin, 1964-68.

Highfield has stayed with me even though I have not had a career in theater. I came to know well then what it takes to put a show on the stage. Now, whenever I go to the movies or the theater or a concert or even a ballgame, I don't just see and appreciate the talent and the performance before me. I understand the time and energy and sacrifice that every performer has put in, not only that night, but for years and years before, committing to repetitive, sometimes even painful, study and practice of a craft. I suppose others know that, too, but I often think that I'm seeing not single performers but every manifestation of that person that led over a lifetime to that moment. And of course, I learned that it's not just the stars who make the show. The chorus and the tech crew create an emotional ambience often unappreciated by too many in the house. At the core of all that creative work, I always remember, lies professionalism and dedication to craft.

Here's the brief version of my life since Highfield: About a year later, I went to Israel and stayed for a year and a half, harvesting bananas on a kibbutz, and working as the photographer on an archaeological excavation. When I got back to the U.S., I spent a few years in graduate study in archaeology at the University of Missouri, and then began a career as a photographer back here in Baltimore, where I grew up. The capstone of that segment of my life was a book (Testament) of photographic portraits and interviews with members of Israel's founding generation, published in 1998.

In 1991, I completed a master's in publication design at the University of Baltimore and began writing about science and medicine. Over the next ten years, I did more and more writing and less and less photography. I have been a staff writer at Psychiatric News since 2004, covering child psychiatry, military mental health, neuroscience, and whatever else I can convince my editor is worth printing. Lately, I've gotten interested in audio and have recorded and edited a number of pieces for work and as personal projects.

I am married and have a wonderful (of course!) daughter who will be a freshman next fall at Baltimore's top public high school.

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Michael Lipsky...

My time at Highfield and my involvement with G&S at Oberlin loomed large when I was in college, but not so much in later years. In the summer of 1959 I signed up to be the assistant publicity person for G&S at Highfield, under the uber-PR person, Bill Griswold. This odd choice reflected my notion that I was headed for a career in journalism, and that what talents I had lay in writing. I was drawn into productions by Kathy Cook, the company choreographer, who decided that she needed me as a dancer. “One of the sailors who does a jig while mouthing the melody” in *Pinafore* was the highest stage credit I received that summer. I think we also did *Beggar’s Opera* that season and I may have been in still another production.



Extraordinary memories of Highfield include venturing out to the kettle ponds on the property, and being amazed that the company, from scratch, could stand up a new production every week.

The acme of my theater career—aside from the featured role of Eeyore in Paul Levi’s “*Winnie the Pooh*” in 1961--was serving as Assistant Stage Manager for Siegfried Schoenbohm’s production of *Yeoman of the Guard*. Siegfried encouraged me to compete to become the Director of the Spring G&S production. I had to decide whether I wanted to do that or serve as Editor of the Oberlin Review. Even this extracurricular junkie would have found that to be too much! In the end I chose the Review, and committed to a path that directed me toward journalism, and then toward studying politics. I think Don Tull directed the G&S production—no doubt a better choice for G&S.

That’s my G&S story, except that I astonish my wife by pulling up the words to countless G&S standards. Of course she doesn’t know all the words I forget.

After Oberlin? I was drawn into the civil rights movement in the early 1960s while a graduate student at Princeton, studying political science. In a teaching career that included three years at the University of Wisconsin, and 21 years at MIT, I wrote four books that, at least in my own telling, reflect on themes of social justice reminiscent of those early movement commitments.

In 1991 I moved to New York to work for the Ford Foundation; in 2003 I left Ford for Demos, a public policy organization based in New York, where I am still a Senior Fellow.

In 1966 I married Suzanne (she’s a good sport but can’t stand Gilbert & Sullivan); our children are Joshua (b. 1968), and Jacob (b. 1970). We separated in 1984 and were divorced years later. In 2002 I married, Mariette Hiu Newcomb, Oberlin ’56, with whom I live on the farm she and her first husband started up over 50 years ago in Vienna, VA.

Jean Taynton Lithgow...

This photo, taken from a High School Yearbook ('99) where I taught, for 10 years, cheating, since it wasn't printed, yesterday, but...it will have to do.

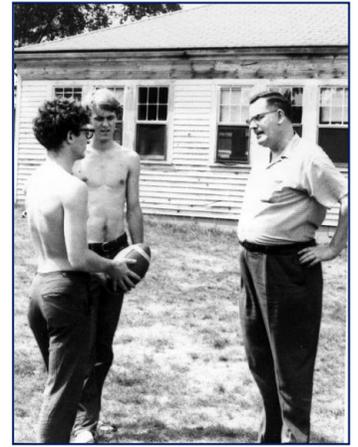


My life in bullet points:

- I now have two luscious grandchildren, Ava & William Archer. Their Dad, my son, is Ian David Lithgow, an actor and therapist.
- After teaching ALL ages (pre-school through college), I manage a private practice which includes learning challenged students, of all ages.
- I was most active in theatre and music, when I lived in Cambridge, MA, where I completed my Masters degree in Psychology and Education. My absolutely favorite project there, was a production of Benjamin Britten's "Noah's Flood", conducted by Raymond Donnell (Highfield '58, now deceased). Critic, Michael Steinberg, attended EVERY night for six nights. The Raven, age 8, quit, but we replaced him!
- I lived and worked in London for two years, where I was trained in an excellent clinic for dyslexic children and saw slews of plays. English actors could do no wrong, but we were better than their well-known G&S Company!!
- Today, as I write this, I've been able to partake of cherished activities: non-stop reading, tournament scrabble, lawn bowling (an arcane 11th century English game devised by druids), attending as many concerts and plays, as possible, and, of course, teaching. I see Toni Levi (staunch friend), often, especially because she lives in the same building.
- Contact info: 105 West 73rd St. (Apt. 2C), NY, NY 10023 Tel: 212-799-1604

John Lithgow...

The first time I ever sang a note in front of an audience was in the fall of 1964. I was King Paramount in *Utopia, Limited*, by Gilbert & Sullivan, in a college production in Boston directed by the very precocious Timothy Mayer. It was such a blast that when Tim offered me a summer of light opera on Cape Cod the following summer, I said yes in a heartbeat. In the course of eight weeks at Highfield, I played Bunthorne, Gama, Don Andres, Baron Zeta, Dr. Daley, Peachum, and The Lord Chancellor, in a rush of exuberant abandon that I had never felt before, onstage.



But the shows were only a part of the rush. That summer I made fast friends of Toni Mergentime, Kirsten Falke, Roy Delp, Frank Spoto, John Ostendorf, Jim Paul, on and on and on. Tim Jerome and I were inseparable pals, and the soundtrack of our friendship was non-stop laughter, as it remains today. Mayer had the bright idea of pairing me onstage with Jean Taynton, half my height. She was my comedy partner in three shows, my girlfriend all summer, and my wife until late in the 1970's. I was only nineteen that year, but a long list of my most formative moments, personally and professionally, onstage and off, took place during those two memorable months.

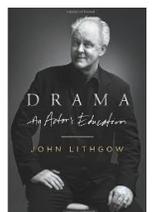
Most of my memories of those days are joyful ones, but a few...not so much. The first show of the summer was *Patience*. One early evening, a few days before we opened, I played in a pick-up game of softball on the grounds of the Highfield estate. At one point a townie kid of 12 slid into third base and smashed his skull into my lower lip (there's been a little bump there ever since, a lifelong souvenir of Highfield). The next day, with no rehearsal scheduled, I borrowed a friend's Vespa and motored around on Martha's Vineyard for six straight hours, the wind in my face and nothing to protect me from the blazing sun. This was the day I learned that it was possible to acquire a sunburn the exact color of an eggplant.

The following night, there I was: a hopped-up whooping crane prancing around under the lights in the broiling heat of the Highfield stage. I was in excruciating pain, sweating like a warthog, a lower lip the size of a bratwurst, and a face that matched Bunthorne's purple costume. Amazingly enough, I had a wonderful time.

As the summer wore on, the pain of the sunburn and the fat lip wore off, but each performance was equally manic. I continued to sweat profusely. At the very end of the season I was mortified to learn that the wardrobe staff had held a ritual burning of my fetid costume after each closing night. For them, this weekly rite is surely what I am most vividly remembered for. But for me, Highfield evokes much happier memories: a thousand moments of music, laughter, applause, and extravagant fun. I loved every minute of it.

Photo: Tim Jerome, me, and Gibson

Editor's note:
Check out John's Memoir,
available on Amazon...
Highfield is in the book!



Cheryl Littell...

Forty-five years have passed since I earned a B.A. in voice at Oberlin Conservatory, which proved to be a worthy investment. While there, I performed various mezzo-soprano roles with the Gilbert & Sullivan Players, both on campus and during the 1966 summer season at the Highfield Theatre in Falmouth.

Having started out as a Spanish major at Baldwin Wallace, I intended to study abroad for two semesters after graduation from Oberlin. Instead, I landed up living in the capital of Madrid for 10 years, performing as a member of the Spanish Radio-Television vocal ensemble.

Returning to the U.S. in 1979, I earned an M.F.A. in vocal performance at Carnegie Mellon University while free-lancing with regional orchestras and opera companies throughout the Northeast, including Pittsburgh Opera Theatre. In addition, I sang in productions directed by opera impresario Boris Goldofsky and participated in master classes led by Gershwin's original *Porgy*, Todd Duncan. I continued to perform oratorio, concert, and recital repertoire and was privileged to become a recipient of the Vladimir R. Bakaleinikoff Grant for Performing Artists and winner of the Pittsburgh Concert Society Award and the Metropolitan Opera District Honors competition.

In the mid-80s, I moved to New York's Southern Tier. After 25 years as a full-time musician, I transitioned to the educational community, where I currently am employed as a Fellowship Associate and Building/Telecom Coordinator at Cornell University. It's a real perk to live in the heart of the Finger Lakes, surrounded by state parks, spectacular waterfalls, gorges, over 100 wineries (have you tried the area's signature Riesling?), quality restaurants galore, several theatre companies, a ballet company, campus/community chamber groups, and a Wegmans, voted the #1 supermarket chain in 2012 by *Consumer Reports*. Truly, there's something for everyone, here: top-notch educational institutions, natural beauty, countless recreational opportunities, great food, year-round cultural events, etc. Ergo, if you haven't been, do visit.

Because venues for aspiring artists to gain experience "on the boards" have always been scarce, I was grateful for the unique chance to join the G&S troupe. That period, as well as the summer stint at Falmouth, had a positive impact on my overall professional development; it honed my musicianship, strengthened my self-confidence, and enabled me to work alongside some smart, creative people, such as Lee Shlosberg, Andrew Meltzer, and David Crosby, among others. I am thankful to those present and hold dear, *in memoriam*, those company members now past, who were so inspiring. Praise to Muriel Minot, who has spearheaded and worked tirelessly on this upcoming reunion and, in the spirit of Prince Orlovsky, a *brindis* to G&S alumni Bob and Ursula Haslun for their entrepreneurial savvy. Due to their vision and ongoing dedication, the CLOC helps scores of young people by providing them an outlet for their talent and a means for discovering the life skills necessary to become successful in any career that they ultimately may decide to pursue. The arts world could use more Hasluns. KUDOS.

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Leslie Luxemburg....

I left Highfield after my second summer there, in 1967 to return to Mount Holyoke for my senior year and what I anticipated would be my future as a French professor. But one late fall afternoon, sitting in a lonely practice room on campus, I had an epiphany and felt called to try and pursue my calling as a singer. I applied to graduate programs in voice, was accepted at Boston University School for the Arts in the master's program, and basically never looked back!



I have loved being a singer and performer and have taken great pride in working steadily if not with great notoriety. It started with the first semester at BU when I was cast as Josephine in an MIT production of *HMS Pinafore* and the next year when I sang Adele in *Die Fledermaus* at Harvard G&S. Once I finished my degree, I returned to NY where I soon landed my "dream job" as a member of the full time ensemble at New York City Opera. This was back in the glory days when Beverly Sills and Sam Ramey were often on stage with us and we toured to the Music Center in LA and the Kennedy Center in DC, every year. In 1980 I met my (as of February, former) husband and moved to Washington DC full time. That led to many years singing with the Washington National Opera and Wolf Trap Opera as well as doing concerts and doing a reasonable amount of teaching as well.

I have never lost my great love of all things G&S and along the way did many productions with Leslie (Bravman) Jacobson, a fellow Washingtonian and dear friend. A few years ago we produced a very successful one hour G&S review out on the East End of Long Island which is pretty much a G&S wasteland!

Now I am more involved with arts administration, running an international music competition here in DC, and I recently took over as the chair of the Foundation which administers the competition. I've also really enjoyed doing musicals, most recently appearing as Nettie in *Carousel* in Mattituck, Long Island. While this has been a most difficult time for me personally, dealing with being on my own again after a marriage of 32 years, I do have two amazing, bright and personable, adult children, Matthew and Vera, to show for it! In many ways, this reunion has come along at a very fortuitous time! So many thanks to Muriel for all her efforts in putting this together!

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David MacFarland...

I moved from Rochester NY to San Francisco in 1989 to head the Preservation Department at the San Francisco Public Library.

I am currently working in the medical library at the University of California, San Francisco.

Sang with the San Francisco Symphony Chorus as an AGMA member from 1990-2000. During this time we won 2 Grammys and recorded part of the soundtrack for the Godfather 3 movie, performing music written and conducted by Francis Ford Coppola's father.

Currently living happily with my partner Mark (26 years, together), our 2 beagles Piper and Josie, a cat, a tortoise, a canary, 2 finches and lots of tropical fish in a loft that was converted from an abandoned chocolate candy factory.

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David (on L.) & Mark

Pamela Mann...



Long, long ago, in 1968, I was a confused, hyper-intellectual, timid, passionate nineteen year old Oberlin (College) student, and a moderately talented soprano without a clue of what I might do with my life or who I might do it with. I auditioned for the company without any serious idea of what it would be like, and, once in Falmouth, I very quickly developed a love-hate relationship with many, many aspects of the Highfield Theater experience. However, that summer was a seminal time in my life. I met Dick Isackes, fell in love with him (and not just because he got me excused from set strikes), and, by the fall of the last curtain of the season, was engaged to be married to him. During that summer, I made many close friends who had a strong and lasting impact on my life. I also learned that I definitely, under NO circumstances wanted to be a professional singer.

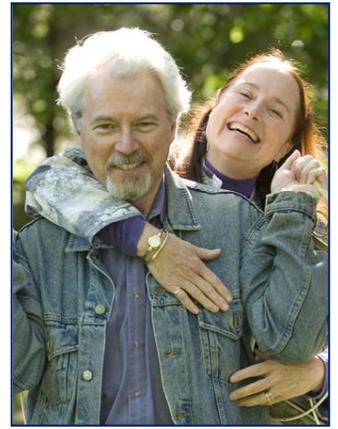
So, as a result of coming to Highfield, I married Dick, and as a result of marrying Dick, two other things happened that changed the course of my life. First, I realized that I would need to figure out something to do with my life (see above reference to confusion and aimlessness). I followed Dick's suggestion that I become a lawyer, a career choice that would never have otherwise occurred to me. Second, in 1976, I moved with Dick to New York so that he could explore a set design career there. I found my true home there, and virtually everything that has happened in my life since then flowed from living in New York and/or being a lawyer.

The details of my life in those intervening decades follow a somewhat predictable course for an Oberlin woman of my age. I had a variety of public interest law jobs, became a feminist, gravitated toward the political left-of-center, had a child late-ish, etc., and I am now a partner in the law firm Carter Ledyard & Milburn and am the head of the firm's Tax Exempt Organizations Group. My husband, Terry Meginniss, is also a lawyer, and we have a 27 year old daughter Emma who is ALSO a lawyer. Our chocolate Labrador retriever, Abbie, is not a lawyer. I have sung with various groups in New York and am currently a member of the New York Choral Society. I will not be able to attend the reunion, but I would love to catch up with old friends from those days at some other time.

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Holly Howard Mason...

We all came to Highfield with various kinds of musical backgrounds and certainly shared a deep love of performing. Rehearsing one operetta each week, while performing another at night, gave me the chance to observe the crazy weekly transmogrification of stage, sets and costumes, as well as how all the players and musicians adapted each week. It was an intense environment, managed by all on very little sleep, buckets of enthusiasm and endless hours of work - what a work ethic it demanded of everyone and that active work ethic certainly has endured with me.



After Highfield, I went on to graduate from Rhode Island School of Design with a degree in Illustration, but practically it was the Illustration Department that allowed me to have Independent Study and work freely at my 3-dimensional projects in plastics and eclectic materials. After RISD, I worked as a full-time and part-time marketing communications designer and still do. But, it was my other love that made for an usual lifestyle - riding and training horses. I've been juggling those dual careers for years, eventually writing a book about the biomechanics of horse and rider called, *It's Never Too Late* (www.dressagebydesign.com). I teach clinics throughout the US and Canada -lecturing, showing human movement basics and demonstrating on horseback - all skills that stage performance made pretty darn easy...

31 years ago I married a jazz drummer (Paul Mason)...not exactly a life of financial stability, but I love being married to a jazz musician and we never have to discuss why we have to do what we do. The Arts are the Arts and it's great to have a companion moving along the same path in life! I remember Highfield so very fondly, especially the thrill of the collaborative process that is the musical theater experience. Thank you Bob and Ursula for keeping it all alive, all this time - all of us appreciate and acknowledge your dedicated hard work!



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Janet McNeill...

From 1967 through the '70s, I enjoyed part-time choral and soloist work in churches, musical theater, Minnesota Opera (with three other Highfield alumni in one production), while working full-time in jobs that promoted career professionals (Director of Public Relations for St. Paul Chamber Orchestra, Eastman School of Music, other posts in NYC).



Since 1980, I've worked mostly in college and university settings in director or AVP posts in public affairs, communications, marketing, publications, etc., at Stanford University, Smith College, Rice, and Cal State Fullerton. And I enjoyed a three-year stint on the Oberlin College Alumni Board.

Midlife highlights: Finally married at age 47 (I'm 67 now), to David Musante, then mayor of Northampton, MA. He and I worked together to establish good community relations---just part of my PR job at Smith College, of course! We spent our honeymoon in the first Peace Corps group in Russia, doing PR and economic development for the city of Nizhny Novgorod. Then two years on USAID contracts to improve municipal government in the Kyrgyzstan city of Karakol, on a beautiful mile-high steppe in the Tien Shan Mountains; I worked with Aid to Artisans and made a USAID-funded tourism video for the country. The marriage endured, and so have the adventures!

I now freelance—mostly writing/editing/other media—for political, educational, and civic projects, and volunteer on local boards in Fullerton, (southern) California, our home for the last 12 years.

I'll never forget those summers at Highfield ('65, '66)...definitely a highlight and an experience that helped shape/inform much of my life since. I'll miss being with you in July.

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Arthur Miller....

Arthur was signed to Columbia Records by the late John Hammond Sr. in 1971, and released one album of his songs, *Hanging Out*, which won 5 stars in Downbeat Magazine.

He's played in many New York venues, including: Folk City, Bitter End, Lion's Den, Triad, The Cutting Room, and Symphony Space.

His work includes incidental music and songs for theater and radio productions, most recently at La MaMa Theater Club. His live sound effects - gunshots, horses, swordplay, etc. - can be heard on scores of audio CDs and cassettes featuring dramatic adaptations of works by Louis L'Amour, Clive Barker, James Thurber, Shakespeare, Melville, Homer.

For many years he co-wrote, directed and performed with radio monologist Joe Frank, on National Public Radio, winning, with Joe, the Broadcast Media Award, CPB Awards, and a Peabody Award.

Arthur's sound effects work was also featured on *Entertainment Tonight*, in *The New Yorker*, the *New York Post*, and performed at Lincoln Center, The Public Theater, and The Signature Theater, among others.

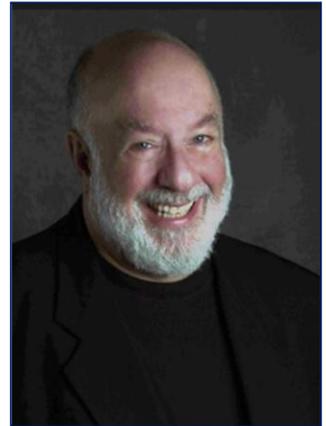
He brings a lifetime of involvement in theater, sound, and songwriting to his current CD of original songs-*Nowhere Station*.

Memories of the Cape:

That Cape sunshine and sea breeze, a Haunted Mansion, girls, permanently unforgettable music, and fried clams. Robert Gibson who *was* G&S to me. The fun. That feeling of being in a play about being in a play. What more could you want?

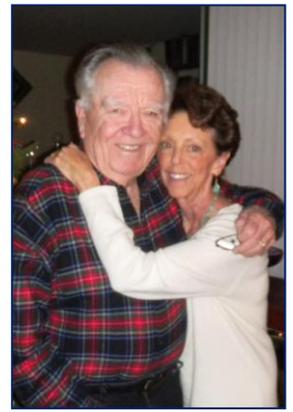
Highfield: '61, '64

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Muriel Minot...

It is not POSSIBLE for me to say all I need to say about Cape OCG&SP, and the importance of the company in my life, in just one page, but...I made you all do it, so I will, too. First year in Mashpee ('53) I met conductor Jerry Bidlack, and later went to Buxton School, where he WAS the music department. First year at Highfield ('58) I met conductor Robert Kreis, who encouraged me in this business. In the summer '62 Martyn Green hired the Cape company to be his chorus for his comeback (*Pinafore*) at the Boston Arts Festival (Kreis was conducting), and I was in that chorus (now all of age 18).



Spring of '63 (my freshman year at Obie) Bob Kreis called: "can you come fill in as a chorus soprano in Cleveland next week at the Hanna Theatre? Martyn needs you...split week of *Pinafore* & *Mikado*; you'll get your Equity card and salary?" So, I arrived Monday morning at 9:30...joined Equity and rehearsed for 5 hours for the *Pinafore* which opened that night. I learned *Mikado* (and all Martyn's intricate fan work) in 2 ½ days and was ready on Thursday night. THANK YOU Highfield for teaching me to be a quick study!! I toured with him summer '63 (we opened the now famous Goodspeed Opera House), and finished my summer G&S years in '66 (thank you, Andy Meltzer & dear Robert G. for getting me through *Yeomen* as Tessa. SO MANY dear friends, so many challenges, such as when Jim



Paul told me in rehearsal week of '64 *Fledermaus*: "Mu...you know that Act 2 ballet you choreographed for 3 hours, yesterday (remember how precious every hour of rehearsal time was), well, we don't have orchestra parts for it!" So, that night, after the current show, we went to Boyers' office and worked through the score finding music used elsewhere, which would match the different dances in the Act 2 ballet, of the Vocal score. Come the show next week (remember, this was before plentiful copy machines), and time for the Act 2 party scene, there descended into the pit several extra people whose job it was to TURN PAGES, for the orchestra members, during that ballet. Welcome to summer stock, where you MAKE DO! (Yes, that is me as Sally and Gibson as Frosh, in photo to the left).

Thanks to Highfield, I worked in the box office, sewed costumes (learned how to fix a broken zipper during an intermission), choreographed, sang, and made life-time friends (Jim Paul, Jim Ellis., Kirsten Falke, Tim Jerome., Tim Mayer) and those whom I got to know basically with campus G&S: Marianne, Rick, Stu, Gail, Bill & Sue Stiles, and many others. Of course, there has been a long post Highfield communication with the amazing Bob Haslun who has kept the spirit alive and whom I salute, on the 45th anniversary of CLOC. To you and Ursula...BRAVO!

Ok...running out of space...met and married the love of my life, Terrence ("Terry") Beasor in Dec. '68 whom I had met doing shows at Equity Library Theatre, in NYC. We spent 7 years in Concord, MA...he got an MFA from Brandeis, I taught singing, we co-directed musicals for ALL the neighboring communities, and I directed G&S everywhere, including Fenn School, where it turns out my *Mikado*, at age 13 in 1975 was Steve Carell (*The Office*). In August '76 we drove to LA - no jobs, no money, no place to live, but, we had our Equity cards. Took us until 1980, but since then we've earned our living (& pensions & health insurance) "in the biz": TV/Films/Commercials/voice-overs (Terry has done TONS of voices...he is the voice of the Borg for you Star Trek fans), and I have taught singing, ran my mystery dinner theatre for 13 years, and, we are STILL working! Being with all of you, again, to celebrate the Cape OCG&SP is simply a dream come true...a labor of love, on my part, in bringing this to fruition. We have been "dam-me" lucky!

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<http://resumes.actorsaccess.com/murielminot>

Gail Nelson...

Highfield was a wonderful experience for me in quite a few ways...to be the first Black person to do leading roles (*The Mikado* and *The Sorcerer*) ...to be a good and longstanding friend to Bob Gibson, whom I always called Mr.G. We stayed in touch thru my travels and while he was in the North Carolina Monastery and I performed at The Brevard Music Festival in Ashville, he and a fellow monk secretly left the monastery to catch my concert (smile). He was the dearest man I ever knew. After one matinee I found him sitting on the patio looking so disturbed, and I asked him what the matter was and he hesitated and then stated that a southern patron, shocked that I was a leading lady, said, "Oh, I see we have One of Them here! " and I made him laugh by saying, "Well, I see we have one of THEM here !He was such a Mensch !!!!!!!



I loved seeing all the Oberlin classmates who have supported me thru the years whenever and wherever I have performed. It is always a joy to see them and to know that they each have played a part in this crazy world we live in.

When I was in *Music, Music* on Broadway and it closed during the summer, some friends said that I should get my Cabaret show together as Cabaret was the "New Thing". I asked who should I see to put it together and everyone shouted, "Danny Holgate"! That is how I met my husband in 1976. We have been married since 1987 and have made Music together for oh, so many wonderful years. His arrangements have kept many a singer alive and well and I am so proud of him.

I have too many stories to tell as I feel that I have lived more than three lives as a theatre person, Opera singer, Actor and Narrator , Voice teacher and friend to many. So sorry I am not with you this weekend but I am always with you in Spirit.

Take care G & S Family and ENJOY !!!



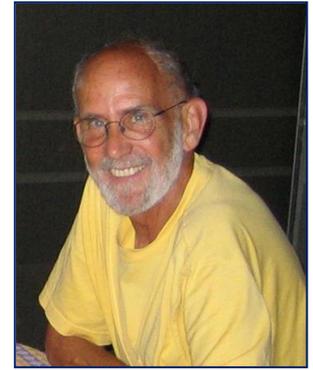
Editors note:

Gail has sung on Broadway: *The Tap Dance Kid* (made the original cast recording as the Mother); *Applause*; *Hello, Dolly* (w/ Pearl Bailey); *On The Town*; *Eubie*; *Music! Music!*; *By Strouse*; Touring Credits: *Bubbling Brown Sugar*; Houston Grand Opera's revival of *Porgy & Bess* (*Bess*); *Funny You Don't Look Like A Grandmother* ; *Lady Day At the Emerson Bar And Grill* (*Billie Holiday*), *Cookin' At The Cookery* (*Alberta Hunter*), *South Pacific* (*Bloody Mary*) and *My Name Is Still Alice*. Gail also performs revues: *This Joint Is Jumpin'*; *Puttin' On The Ritz*; *Gershwin And Friends*; *Billie Holiday Remembered*; etc. She performed in the new musical, *King* (Coretta S. King) by Maya Angelou, for the 2nd inauguration of Pres. Bill Clinton and the birthday of Dr. Martin L. King, Jr., in Washington, DC. She has also sung on almost every Cruise Line, everywhere for 35 years, sung many Symphony engagements, reads books for the blind, sings in Jazz clubs all over NY, FL, teaches singing, and is still going on. I just had to put all this in here, since she couldn't be with us, tonight...she is greatly missed. Did I mention...she was one of my bridesmaids, and we attended her wedding to Danny. Thank you Oberlin G&S for this life-long friendship.

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John Patterson...

In the fall of 1956, my heart racing, I climbed the outdoor steps to the rehearsal room behind Hall Auditorium to audition for a production of *Iolanthe*. I couldn't sight read, I'd never been on stage, and I was a seriously shy freshman – but this was something I really wanted to do. (A year earlier, on a visit to Oberlin, I'd been dazzled by a performance of *Patience* – big cast, full orchestra, talented actors pooling their energy to have – and give others - a great time.) A few days after the audition I was thrilled to learn I'd made it into the chorus! After that, hanging out around Hall and spending the summers of '58 and '59 at Highfield (plus a couple of years in Co-op and on the margins of the folk music scene) became central parts of my Oberlin experience.



Over time, I moved from the chorus to minor parts and, eventually, much more challenging roles (some would have said way *too* challenging for me), not only in G & S but in a whole cluster of ambitious pieces, including *La Belle Hélène* and *Die Fledermaus*, in my first Highfield summer, and *The Gypsy Baron*, *The Beggar's Opera*, and *The Bartered Bride* in the second. It still seems amazing that we managed six lively performances a week, while we spent our days preparing for the next week's opening. Such vivid memories! Rehearsing in the tattered elegance of Tanglewood; ambling along the path to the theater after supper; choking down cups of tea laced with honey "to help my throat"; late-night debriefings after the show in the Tanglewood annex. We worked hard, and we played hard. We were young. Remarkably, these truly were *student* productions. We were given amazing freedom to make our own way, to make our own mistakes (I made plenty). In a sense, this student-powered work in the 1950s seems a creative precursor of some of the more politically centered student activism of the 1960s. Though I wasn't then grown up enough to say so, I've often thought appreciatively of the restraint and generosity of Hayden and Dorothy Boyers, who, tactfully and unobtrusively, did so much to defend and protect us and to make our adventure possible.

By the spring of 1960, as I stumbled toward graduation, it was pretty clear to me that much as I'd loved – and been shaped by – my Highfield experience, I shouldn't return for a third year. It was time to move on, though I didn't have a clue to where. A summer job left me thinking about social work. That in turn led to a stint in the Army Reserve - by the end of which academe looked attractive. So I headed off to Indiana for an MA in Folklore, then on to Brown for a PhD in American Studies – and eventually to an academic oasis in Pennsylvania, where I spent more than 30 years teaching gloriously varied courses to upper division and graduate students at Penn State Harrisburg.

On my post Oberlin/Highfield journey, my longtime companion has been Fiona Mace (not really a G & S-er, though she did serve champagne in Act II of the 1960 production of *Die Fledermaus*, my last show in Oberlin). Last April Fool's Day, we celebrated our 52nd anniversary and chatted with our daughters (one in Concord, NH, the other in Berkeley) and four grandchildren. We are delighted to be living in a diverse, multi-generational, multi-income cohousing community in Burlington, VT – where Fiona, indefatigably, is teaching Social Work at UVM, while I'm dealing with the 21st century by sinking ever deeper into the 19th, and beginning to write about a fascinating bunch of letters that, I think, have lots to say about northern New York and New England History, even occasionally about performance.

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James Paul....



The memories of my years at Highfield have remained with me to this day. There are many productions that are fresh in my mind, but it is of people associated with the Oberlin Gilbert & Sullivan Players that I most remember. Robert (Robin) Gibson was one of the great influences in my life. His knowledge of and belief in the charm and beauty of the operettas was unending. Aside from his direction, his frequent appearances onstage (Frosch is indelible!), were always hilarious and expert. We had a great friendship which lasted beyond our time at Highfield when he went on to become a Catholic priest in North Carolina. He remains unforgettable.

The orchestra was tremendously fortunate to have Donald Downs as concertmaster. He knew exactly what to say to the string players, his guidance was first-rate and his ability to “read” whomever was conducting was remarkable. He was an accomplished player and we were lucky to have him.

Hayden Boyers also remains fresh in my mind. Without him there would not have been such a wonderful company at Highfield Theatre. Early on at the end of my freshman year at Oberlin, he gave me the opportunity to conduct a full production of *Patience* at the school. I count those two performances as the beginning of the career I’ve been able to pursue. That *Patience* kindled my love of G&S and I went to the Cape that summer as chorus master. It was the beginning of a love affair with G&S and Highfield that has never faded.

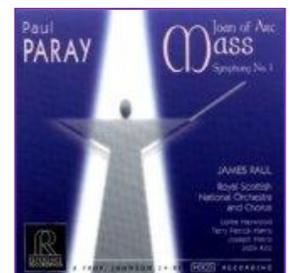
I also recall with affection DeWitt TerHeun. He was solidly behind the company and made so much available to us. I remember long afternoons, when rehearsals were done, in his study listening to his many opera recordings. If it were not for him there would likely have been no Oberlin G&S on Cape Cod, certainly not to the extent we were able to function.

There are many others I should mention but in the interest of brevity I simply wish to say that I’ve had the opportunity to conduct and record with some of the greatest orchestras in the world. It was the years at Highfield that gave me the opportunity to learn my craft and gave me the tools to make music for the rest of my life. There are no words that can adequately express my affection for and fond memories of that remarkable place and the people who were a part of it. Highfield will remain green in my memory until the final downbeat.

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Editor’s note: Jim lives in Ojai, CA with his faithful companion, Carlos (above photo), and we are lucky to have him close enough to visit us, frequently...especially for holiday dinners!

If you don’t know about this recording...Available on Amazon:
Paray: Symphony No.1 In C/Mass For The 500th Anniversary Of The Death Of Joan Of Arc **Cond: James Paul** and Royal Scottish National Orchestra & Chorus



Please refer to Wikipedia to see a great bio on his life-long conducting career...

Franklin Porath...

After graduating Oberlin – and Highfield('58) - I went to work with my father and uncle, building houses, even rehabilitating whole cities (e.g. Oak Ridge, TN), later becoming broker for the largest land company in the world. So from where did such a flair for effective scheduling and project management come? Hint: some of the most important skills you receive from being in a theatrical company are the sense of teamwork, dependability, and complete reliability.



As the curtain *absolutely* goes up at 8:30, everything must be completely coordinated by then. Thus theatre production instills very real-world management experience. That, and some facility with a typewriter, allowed me to flit across a myriad of opportunities and responsibilities. So, since that Highfield season, I've had some interesting times:

I remember sitting on the widow's walk atop the Highfield dorm watching USAF aircraft heading to Otis AFB. Several months later I got my pilot's license. I'm a Major in the NJ CAP (USAF Auxiliary), recipient of Red Cross and CAP awards for emergency life-saving search and rescue missions, and the FAA Wright Brothers Master Pilot Award.

I also took up Road Racing, became an *Autoweek* correspondent, an internationally rated driver, and a United States Road Racing Championship team manager.

With some Masters degrees (Cleveland Institute of Music, Case-Western Reserve, and Notre Dame), I directed opera at Karamu House (founded by Oberlin alumnae Russell and Rowena Jelliffe) and was the morning man for WCLV, Cleveland's Fine Arts Station, where I also hosted Annual Cleveland Orchestra radio fund-raising marathons for some 21 years. (I also bought George Szell's former home - and just sold it last year, after almost 50 years.

I married (and divorced) a Hungarian countess, then - luckily - married a world class (and very classy) audiologist who indulges my passions and hers for aviation, music, and theatre. Mary, my Sweet Little Wife, and I went to Honduras, where she founded their first audiology medical mission, 'way up in the hills. As I said, she's World Class.

I was on the first US Dept. of Commerce trade mission to the former Soviet Republic of Mongolia (to source Mongol cashmere for Scottish sweaters), got the GE Award, the *INC Magazine* 500 Award, and was on the Underwriters Labs Technical Standards Advisory Council.

During ten years at the Ohio Aerospace Institute, I developed NASA Advanced Concepts Mars and Venus exploration projects, artificial heart, breast-cancer detection and brain-surgery projects, along with some other *really* interesting stuff. I've presented 14 forums at the Experimental Aircraft Association Oshkosh conventions. In 2001, I was the American Institute of Aeronautics and Astronautics (the astronaut's professional society) featured convention speaker, (a career "high point"!?!).

I founded satellite paging and consumer electronics companies and recently returned from five years in Europe with Dr. Mary, where I advised the Alp-Gotthard mega-tunnel railway project and was also the sole manufacturer of US style corned beef in Great Britain! We checked our passports when we returned to the US, and counted 28 different countries!!

I also had stayed in theatre, with, for example, 12 years on the Lyric Opera Cleveland Board of Directors. Last year I directed the Rutgers University Opera in a modern dress production of *The Beggars Opera* (It was Mack the Knife meets *The Sopranos*. Think of what a hoot it was to do that in New Joisey!!! ...and at James Gandolfini's *alma mater*!)

What fun! And I aver I owe it all to my wonderful ensemble experiences at Highfield!

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Susan Quinn...

Susan Quinn is the author of *A Mind of Her Own: The Life of Karen Horney* (Summit, 1987), *Marie Curie: A Life* (Simon and Schuster, 1995), *Human Trials: Scientists, Investors and Patients in the Quest for a Cure* (Perseus, 2001) and *Furious Improvisation: How the WPA and a Cast of Thousands Made High Art Out of Desperate Times* (Bloomsbury, 2008).



Quinn received the Globe Winship award for *A Mind of Her Own* and was awarded a Guggenheim Fellowship and Rockefeller residency to work on her biography of Marie Curie. The Curie book was a finalist for the Los Angeles Times Book Prize, on the short list for the Fawcett Book Prize in England and won the Grand prix des Lectrices d'Elle in France. *Marie Curie* has been translated into eight languages.

Quinn's most recent book, *Furious Improvisation*, was singled out by NPR's Fresh Air book reviewer Maureen Corrigan as a "fascinating new book... stuffed with goose-bump raising incidents," by the Library Journal, in a starred review, as a "well-written narrative that is both fascinating and frightening" and by the *New York Observer* as "a model of narrative history." She is currently at work on a book about Eleanor Roosevelt's love relationship with Lorena Hickok, to be published by Penguin in 2015.

Quinn grew up in Chillicothe, Ohio, and graduated from Oberlin College, having spent summer '59 at Highfield, singing with the Gilbert & Sullivan Players. She worked for two years, following Oberlin, as an actress at the Cleveland Playhouse, a theater which was part of the Federal Theatre Project. She began her writing career as a reporter on a daily newspaper outside Cleveland, was a frequent contributor to the alternative Cambridge weekly *The Real Paper*, and later worked as a staff writer for *Boston Magazine*, where she won the Penney-Missouri Magazine Award for investigative journalism. She has contributed to *The Atlantic* and *New York Times Magazine*, among other publications. She is an enthusiastic amateur flutist and pianist. She is a former Chair of PEN New England, and lives in Brookline, Massachusetts. Her current website is www.furiousimprovisation.com.

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Richard (Tree) Riley...

I spent most of my years in retailing for a couple of Cleveland department stores, worked at the National Association of College Store's wholesale NACS Corp, went on the road for a couple of book publishers, then semi-retired to work in a small bookstore here in Oberlin. I am currently living in the country with my partner of sixteen years, Dave, and canine of three years, Mercedes.



I think the most memorable parts of my Highfield ('66) experience were the friendships that were formed - living up close and personal the way we did brought out the best in so many people. There were so many examples of this, including my thoughts of you, Muriel, Valerie Meacham, Dick Camhi and Andy Meltzer. But, the most memorable were the interactions with Bobby G (and I'm sure that's probably one of the more universal truths about everyone's experience there!) Libby Anthony was another who seemed to be so kind to everyone around there.

Hope the reunion is a blazing success!

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Dick Rodstein...

Highfield changed my life. Highfield and George Lucas.

That summer at the Cape ('68), I was struck by the bitter and disorienting realization that I would never be able to memorize scripts. Even at maximum concentration, the wiring simply wasn't there. Devastating. How could I stay in showbiz if I couldn't learn lines?



I took a M.S. in TV-Radio at Syracuse Univ., where I co-produced and co-directed a half-hour big band telecast. It was exhausting. Any more of that and I'd be dead by 30.

Perhaps producing classical recordings? Out of grad school I became a classical DJ, working up to WQXR in NY. I'd heard thousands of recordings and knew what I liked and didn't like. A major classical label did offer me an entry-level job leading to producer, but they were six months too late, as by that time my career path was opened up for me by George Lucas.

"Star Wars" was the runaway hit of 1977. It was everywhere, and especially in corporate communications. Every sales meeting, every new product introduction, and every new hire orientation program had a Star Wars theme, and I happened to be pretty good at both Darth Vader and Obi Wan Kenobi. I quit my last regular job ever and entered my new profession running around midtown Manhattan from one recording studio to another, doing "Star Wars." And after Alec Guinness died, I recorded a Star Wars project as Obi Wan with George Lucas's approval.

Eventually, my list of characters ran to 114 voices. But in my own voice I had a Panasonic TV spot on the Super Bowl, narrated documentaries for The Discovery Channel and National Geographic, plus presentations for the Metropolitan Museum of Art and the National Gallery. I recorded audiobooks and medical voiceovers, including a series of DVDs for surgeons on "How to Reverse Vasectomies."

I played Orson Welles in the 60th Anniversary broadcast of "The War of the Worlds" and killed Claire Bloom in "Sorry Wrong Number." I dubbed foreign films into English. Once I voiced 11 different characters in the same film and got into a fistfight with myself. As the Internet grew, I set up a recording studio at home, and recorded for clients on 6 continents. If you know somebody in Antarctica who needs a voiceover, I'm trying to complete the set.

Best of all, on a session 35 years ago I met a marvelous VO named Maggie Albright. I was a cowboy and she was a schoolmarm. Now she's Mrs. Rodstein. We've traveled the world together, seeing the summit of Mt. Everest from less than a mile away, floating in a Zeppelin above Lake Constance, and crossing the Atlantic Ocean in a sailboat.

These days I occasionally narrate astronomy documentaries direct to YouTube and for global TV syndication. But Maggie and I are both pretty much retired. Looking back, we feel like we got away with murder. Almost everybody makes funny voices in the shower, or in their car. We just figured out how to get paid for it. And it was Highfield that pushed me to find a way to stay in showbiz for 35 years without once ever getting off book.

Alyce Rogers... *From a recent program bio*

Alyce is a versatile artist equally at home in opera, musical theatre, symphonic repertoire, oratorio, recital, and cabaret! Performances throughout this country and abroad have included opera roles ranging from Cherubino in *The Marriage of Figaro*, Charlotte in *Werther* to Fricka in *Die Walkure*.



Her symphony engagements have taken her from the Israel Philharmonic Orchestra across the country to the Boston Pops Orchestra. She has been a guest artist with Robert Shaw, Roger Wagner, Aaron Copland, the Mormon Tabernacle Choir and 11 seasons with Helmuth Rilling, the noted Bach scholar and conductor, to name but a few.

For two years Alyce was at the Falmouth Oberlin Players and sang several G&S roles and other operettas under the tutelage of Robert Gibson a D'Oyley Carte performer and Artistic Director. This gave her a life-long love of G&S and a facility for quick memorization and improvisation!!

She has sung 8 seasons as the leading contralto with the Seattle Gilbert and Sullivan Society. One highly adventurous and nationally noted tour involved floating down the Grand Canyon on rafts and singing an opera performance every night while the rafts were tied to the Canyon walls!!

Alyce lives in Medina, WA, and is involved in helping to raise funds for a concert hall in Bellevue, and helps with Bellevue LifeSpring an organization that serves the needy families of Bellevue. In addition, she has often been a judge for the San Francisco and Metropolitan Opera Young Artist Auditions.

Prior to moving to the Seattle area, Alyce taught voice and opera workshop at Portland State University and produced and performed in a series of successful American song concerts. She is still performing when the spirit and opportunity arises, and this fall sang a Sondheim Evening with her daughter Cynthia (a former CLOC member), an Equity actress, teacher and singer in San Francisco. Alyce is married to a former heart surgeon and has four children (one of whom is a fabulous foster son!)

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Dan Rothermel...

My three plus summers at Highfield from 1962-1965, performing with Martyn Green, Robert Gibson, Jim Paul, John Lithgow and all the great folks who were there in those years were ideal preparation for my thirty-five year career conducting Gilbert and Sullivan.

In 1976, I became music director of The Gilbert and Sullivan Players in Philadelphia and conducted all the G&S operas except *The Grand Duke*. In 1980 I was tapped for the music director position of The Savoy Company, which was founded in 1901 and is now the oldest G&S troupe in continuous existence in the United States. Savoy performed annually at Philadelphia's Academy of Music and at the beautiful open air theater at Longwood Gardens. My tenure there included sixty-one performances at the Academy and Longwood, which amounted to two or three full productions of all thirteen operas for which music is extant.

My years with the Savoy Company also included participation in four international Gilbert and Sullivan Festivals, including conducting *The Mikado* at the Buxton Opera House. When the festival was in Philadelphia, I had the pleasure of working with veteran D'Oyly Carte and Savoy principals in a dazzling production of *Iolanthe*. At the last of these, I also lectured on Sullivan's *Ivanhoe*. During Savoy's centennial celebration in 2001, I conducted a chorus of one hundred voices, drawn from five Gilbert and Sullivan organizations in the area, including the Blue Hill Troupe, Savoy's sister company in Manhattan. I retired as music director of Savoy after thirty-one seasons in 2011 with my third production of *Iolanthe* and the Company's final performances at the Academy of Music.

In addition to conducting the Savoy Company, I served as music director and principal conductor for ConcertOPERA/Philadelphia, an organization which provides opportunities for young professional singers to expand their repertoires. I conducted *Die Fledermaus*, *Martha*, *The Daughter of the Regiment*, *Dido and Aeneas*, *La Sonnambula*, *Fra Diavolo*, *Lakmé*, and *The Abduction from the Seraglio*.

My principal occupation since 1965 was as a music teacher in Philadelphia public schools. My last assignment was at the Shawmont Academic Music Program, a highly successful music magnet program that I helped to initiate in 1980. This program has been the recipient of numerous grants in opera education and the related arts and many awards in instrumental and choral performance.

My partner, Michael Hairston, and I live in Philadelphia and are avid attendees of opera, theater, orchestra and chamber music performances all over the country.

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Stuart Rubinow...

1963...And **what** a summer! *Ruddigore*, *Iolanthe*, *Patience*, *Trial/Sorcerer*, *Mikado*, plus two non-G&S – *Blossom Time* and another I've forgotten*.

Jim Paul and Bob Gibson were the glue that held it all together, and we were all the power plant: non-stop rehearsals and performances, and huge amounts of fun all the time. There are many wonderful memories from that season, but among my favorites: Libby Anthony, as the Fairy Queen, handing me as Lord Chancellor the scroll – on which she'd written something funny and unprintable here. I've never had to work so hard to keep from cracking up onstage. Later, my revenge: I killed a large moth that in *Blossom Time* I floated on the champagne glass I handed her in a party scene and from which she then had to drink.

After Obie I played two villains – Deadeye and Despard – with Jim P. and the Harvard Gilbert & Sullivan Players in the late 1960s. Then a long acting hiatus, but later performed with a Boston group that quite pretentiously called itself the Royal Victorian Opera Company. We did revivals of deservedly obscure Victorian musical theater pieces, worth producing once for the curiosity value and then forgetting for another hundred years. Among other things, we performed all the shows Gilbert wrote before he met Sullivan, set by other composers. Ever hear of “A Sensation Novel”? “Eyes and No Eyes”? No? I thought not.

Other than that, a Ph.D. (with the required agony and bleeding) and then three different careers: clinical psychologist; career and performance coach for managers and executives; and teaching companies a method for information design and technical documentation. Two marriages; Lucy and I have now been married for 16 years and between us have three fine daughters. Unfortunately they and the grandchildren are far off – we're in Boston, the closest is in Colorado and the farthest in New Zealand. I've been retired for a year, keeping quite busy with volunteer things (recording books for blind/print-disabled readers, tour guide at a historic house/museum and at WGBH public radio/TV station) and loving it.

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*Editor's note: *A Night in Venice*

Gideon Schein...



After a 30 year career as a director, producer and artistic director for Theatre opera Film and Television, it is hard to believe that Oberlin G&S offered me my first “professional” directing job. It may have only been \$100, but I became clear that this was what I wanted to do with my life. While I was at Oberlin I got the chance to direct G & S on the main stage *Ruddigore* and learned a great deal from Hayden and Dorothy. It was Hayden who suggested that I come to Highfield for my first summer as a stage manager for Bob Gibson. Between the two of them I developed a discipline and a sensitivity to words and music that followed me for the rest of my career.

I began at The Guthrie Theatre in Minneapolis working for the great Michael Langham, who had known Bob in the “old country,” and told great stories over a bottle of scotch. Sound familiar? From there I spent the next six years in Europe as a production stage director at The Berlin Opera and as a director for opera companies and new music theatre at Festivals all over Europe. So often I could hear Bob Gibson in my head,” Don’t forget the words, Duckie” and “They don’t have to move to sing. But they don’t have to stay put either.” Good principles by which to work.

Then I became the Artistic Director at Rochester’s GeVa Theatre. What was most remarkable about my stay there was the ability to direct six new musicals in six years, a feat that would not have been possible without my Gilbert & Sullivan-in-a-week training at Highfield.

Oberlin and Highfield were the basis of my growth as an individual and as an artist. I shall always be grateful to both and to the many artists I worked with, some of whom stayed friends and colleagues for life.

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Gayatri Margaret Schilberg...

After graduating from Oberlin in 1968, and spending that summer as chorus master with the Oberlin Gilbert & Sullivan Players on the Cape (I was a piano accompanist the summer of 1965), I had no idea of the turns my life would take. I had an active musical life at Oberlin in addition to majoring in Economics, taking organ lessons and participating in almost all of the light opera productions (chorus member, accompanist, chorus master, and even doing costumes). However after I left the Oberlin environment my interests turned elsewhere and musical performing was not the direction I took.



First I explored travel. After completing an M.A. in Economics at the University of Wisconsin in 1969, I landed a dream job at the United Nations in Geneva, Switzerland. I spent 8 of the next 10 years there, delighting in the European atmosphere, learning French, traveling all over Europe and Russia (for pleasure) as well as parts of Asia and Africa (for my job). During that period I also spent two years in Oxford, England where I earned an M. Phil., also in economics.

Then I went to India. Since I was supposed to know something about international trade and developing countries I decided to visit one, and got more than I bargained for. I connected through the heart with a spiritual master, Bhagwan Shree Rajneesh (now known as Osho), and came back with a new name: Anand Gayatri (bliss through song). Gayatri is actually a goddess of music, so the musical spirit remains with me! After several years in India I moved back to the States to join the Rajneesh commune in Oregon (1981-1985) and enjoyed that communal life. All was not peace and light under the surface, however, and the commune was dissolved and its members sent in all directions by the end of 1985.



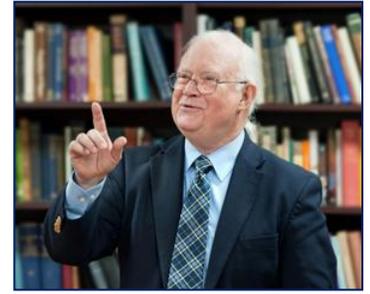
1968

I landed in Sacramento, California. By 1987 I found a job with a small economics consulting firm and I've been there ever since, working as a consumer advocate and expert witness in utility cases at the Public Utilities Commission. I have no children, and have finally recently found my beloved. Mainly, I pursue my passion for personal growth, and now act as a spiritual mentor and counselor to students on the path of awakening to the paradox of being both divine spirit as well as very limited humans.

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Harry F. Shaefer III...

I have always considered music a hobby. I sang Pish-Tush at Interlochen National Music Camp in 1957, chorus in two productions in Oberlin (1957-58), and chorus at Highfield, 1958. I sang with the Ann Arbor Cantata Singers, probably 18 seasons between 1978 and 1998, and with Vox Humana, Detroit's Chamber Choir, from 2000 to 2005. I have sung with The Civic Chorale in Johnson City, TN, since 2009. I served as treasurer for AACCS, President of VH, and secretary of TCC. I played second violin in a quartet in high school and viola in a quartet in the eighties.



While at Oberlin College I was misled to think that I should not be a college teacher, but that I should be a minister. I was also misled not to study religion and chose to major in ancient Greek. In retrospect, if I had majored in religion at Oberlin, I would have gone on to a PhD in that field and taught.

I took a professionally qualifying degree and was ordained as a priest in the Episcopal Church. I left the ministry after four years.

For nine years I took over a retail hardware store from my father, closed it, and sold real estate.

Then I returned to full time ministry for a thirteen year stint. My perception is that people were very unhappy with me as their minister. I eventually received a Doctor of Ministry degree in the hope of succeeding as a clergyperson; but it was not a good career choice for me. I love to serve the church on Sundays, mostly filling in here and there, but have preferred to have some other paying work.

The last nine years of my working career, I drove a help desk for a very small company that added value and resold a computer program (everything a wholesaler would want to do on a network of pc's). The president would be out on the road selling the product, the vice-president would be at a customer site customizing the product for the customer's use, and I would be in the office answering the phone and dealing with the clients' problems. In a couple years, I got very good at doing that.

The last year before retirement, I did a thorough examination of what I really want to do: a PhD in New Testament Studies. Since retirement I have put time into course work preparing to apply for a PhD and into studying and writing. This has been a joy finally to be doing what it is right for me to do.

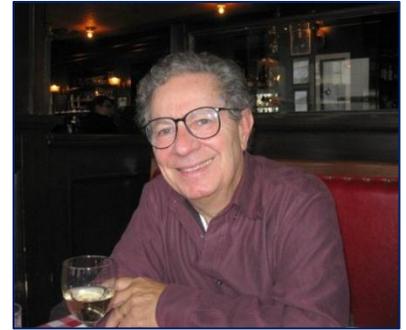
I have always been a writer. I have written eight or nine books, I've lost count, and tried unsuccessfully to publish a couple of them. Now I have written and published *First Thessalonians: The Hidden History of the Pauline Church*, which could be the first in a series of books on the New Testament letters written by St. Paul. My analysis is not at all conventional; I love somebody's criticism that I make Paul too human.

Marjorie and I have been married 39 years; we moved to Upper East Tennessee so that she could pursue her career in storytelling. We have four adult children and by the time of the reunion six grandchildren, from adults to infants.

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Thomas (Tom) Z. Shepard...

I graduated Oberlin College in 1958 and then went on to Yale Graduate School of Music, pursuing a Masters degree that I never finished. I was hired as a trainee at Columbia Records, assisting both on classical and Broadway recordings. My main career has been in the record business, but I have done quite a lot of professional composing, arranging, and performing. I married Irene Clark in December 1960; our daughter, Elizabeth was born in 1967. She has been married for 13 years and has two sons, two apples of my eye. Irene had been a dancer, but she is now a professional artist. We live by the Atlantic Ocean at West Gilgo Beach where we both live and work, but SANDY destroyed my office/studio which is still not rebuilt.



I have very fond memories of Oberlin and the many friends I made while there, as well as at Highfield in 1958, where I was the stage director. Quite honestly, I wasn't very good at directing, although I have always known and loved G&S. Too many of those who were at Highfield in 1958 are dead and this saddens me.

I have had a wonderful career trajectory which (thank God) is still ongoing. A few months ago I produced the new ANNIE recording. I've been around long enough to have collected enough notoriety for a good bio on Wikipedia.

I am sure the reunion will be a tremendous success and I am sorry I can't join in.

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Elizabeth (Betsy) Minot Siggins Schmidt...

Highfield '58 & '59



Summary of Accomplishments

- Extensive experience in developing and expanding nonprofit community programs, with a focus on advocacy and assistance to homeless and hungry New Yorkers.
- Successfully developed & instituted three nonprofit community programs
- Developed innovative strategies to expand and diversify financial resources - raised \$1.3 million in a capital campaign through a mix of private and public funding.
- Enhanced organizational effectiveness & visibility of non-profits through marketing, public relations, media campaigns, Public education & advocacy efforts.
- Initiated more than ten major benefit concerts, including such artists as Joan Baez, John Prine, Alison Krauss, Richard Thompson, Doc Watson, & Judy Collins.
- developed and successfully coordinated a three day festival celebrating the 47th anniversary of Club 47 & its successor, culminating with a Concert for Cambridge; a free all-day event on the Cambridge Common.

Experience

(Ed. For anyone who does not know, Betsy is respected as the official Queen of Folk Music, everywhere, having been there at the start, in Cambridge, at the Club 47...1958...and still going with the creation of the "Archives".)

Founding Director, The New England Folk Music Archives 2009-

A nonprofit collaboration dedicated to the preservation, promotion and documentation of the ongoing, cultural legacy of folk music and its connections to New England through education, exhibitions, concert series, workshops; to engage audiences and scholars with the rich history and world that is folk music in New England and America. Collection contains over 400 photos, letters, broadsides, transcribed 35 fragile reel-to reels with 2 Grammy Foundation Grants at the Harvard University Audio Preservation Dept.

Documentary: "For the Love of Music"...watch for it, at a festival near you. Soon, on DVD.

Executive Director, *Passim Folk Music and Cultural Center* 1997- 2009

Associate Director, *Food and Hunger Hotline*, New York, NY 1991-1995

Executive Director, *Yorkville Common Pantry*, New York, NY 1982-1991

AWARDS

- 1995 Congressional Hunger Center "Victory Against Hunger" Award
- 2005 Cornerstone of Harvard Square Award
- 2008 Key to the City of Cambridge from Mayor Ken Reeves and a citation on the Club's contribution to Cambridge on its 50th Anniversary



- 2013 Lifetime Award from the Boston Bluegrass Union
Photo on left, with Gerry Katz of the BBU

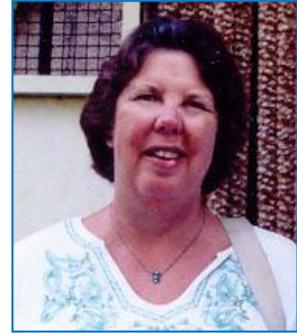
Photo above: Betsy & partner of over 30 years, Hugh McGraw
They live in Cotuit, year round.

Betsy has a daughter, Leah Siggins Ridpath, and a grandson, Jake.

Email: betsysiggins@gmail.com

Carolyn Doggett Smith...

I spent the summers of 1963 and 1965 on the Cape, mostly doing work related to publicity. I can't say that my Cape experiences affected my later life, though my theatre work at Oberlin did: In later years I ran lights for a couple of shows at the Virginia Museum Theatre (VMT) and Off Off Broadway. But my career has been squarely focused on editorial work, at first as a financial editor with companies such as Dean Witter, and later, when I tired of the Wall Street environment, as an editor of college textbooks, primarily in the social sciences. I was employed in-house for part of that time, at St. Martin's, Macmillan, and elsewhere, but eventually I found that freelancing suited me better, and I continued freelancing until my retirement last year.



Guy Smith and I were married in 1965, and in the following year we lived in Richmond, where he was assistant tech director at the VMT. We returned to Oberlin the next year so that I could complete my BA in classical civilization and he could earn his MA in studio art. In 1968 we moved to New York City, where I pursued my editorial career while he—well, read his bio! About 15 years ago we moved to Putnam Valley, a semi-rural area on the east side of the Hudson, not far from West Point. It took a while for us city folk to adjust to country living (for one thing, I had to learn to drive!), but we eventually did and are very comfortable here.

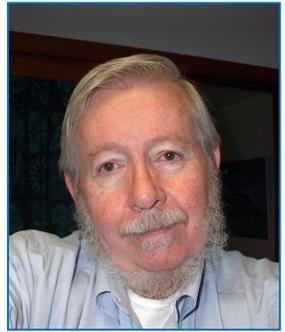
In recent years I have written three historical novels and done a lot of nature photography. I'm also taking voice and organ lessons and singing in a church choir.

We have two children: Carolyn Jean (Jeanie), a recorderist and manager of a research lab at Mass General, and Guy Loren (Larry), a software engineer at ONSSI. Jeanie is married to Jason Goodman, a physics professor at Wheaton College.

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Guy J. Smith...

After the summer on the Cape in '65, Carolyn and I moved to Richmond, Va., where I was the Ass't T.D. for the Virginia Museum Theater for a year, and we had our first child, Jeanie. Then we returned to Oberlin, I for my Masters' and Carolyn to finish her Bachelors'. See her bio for what she has done after graduation in '68.



We moved to NYC, where I set up a studio and started painting. It became evident that we needed me to produce some income, especially after we had another child, Larry. There followed more than a decade of my working in the theater ("house man" at the Theater de Lys and work at other off-B'way venues), as a draftsman in the electrical industry, and as a photographer of artworks, while pursuing painting (my eighth street studio) and theater design (off-off B'way designs and study at the Polakov Studio) in my "spare" time. Somewhat discouraged by my failure to show my paintings or get into United Scenic Artists, I took a position at Kliegl Bros. in the sales dept. managing projects. After some time, I moved over to manage the drafting room. There were a lot of very interesting projects we executed, especially in Atlantic City, where fevered development was taking place, and in the new technology of dimmer-per-circuit, which was finally feasible financially. After a long struggle, I was able to computerize the drafting operations, enabling two draftsmen to do the work that had previously taken eight. I remained at Kliegl until the company went out of business.

As Carolyn, in the meantime, had established herself as a first-rate developmental editor and was ready to be Writer and even Publisher, we bought the paperback rights to her first book and published it ourselves. This attracted other authors and we soon had our own "stable," ultimately producing over a dozen books. It was no longer necessary to live in New York City for us to have work, so we moved upstate to live in the woods we had come to love.

After we lost our desire to keep up the publishing business, we shut it down and I retired and have been working part-time in my basement studio to keep my brain alive. I have also dipped into writing plays, and participate in a writers' workshop group.

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Howard Spendelow...

Highfield's impact on my later life? Well, most importantly the friendships, perhaps begun on the Oberlin campus but cemented in Falmouth, which have continued down to today. And, the skills of cooperation, rising above pressure (in a pheromone-rich group living in close quarters) in producing & presenting eight different shows in ten weeks, and responding to "crises" with calm flexibility. I invoked these aspects of our daily work on numerous applications for financial support of my grad studies, and it seems not to have hurt: got supported by both the US & Japanese governments to pursue language study and research.

One incident from 1965, however, may have played a symbolic, if not pivotal, role in my life thereafter. Cast as Dr. Blind, the inept lawyer in *Die Fledermaus*, I was scheduled to be garbed in something judicial-looking. A search through the Highfield costume loft turned up nothing but recycled church choir robes—appropriate but dull. Then my eye was caught by a flash of crimson from a pile of fabrics, which turned out to be a Harvard PhD robe—perfect! And then I thought, "hmmm, if I go to Harvard and get a PhD, I can wear one of these for the rest of my life."

Now, at that point I was a rising senior at Oberlin, majoring in Government and focusing on Russian. In fact, I missed the '66 Highfield season in order to take part in the Oberlin contingent of American students spending nine weeks of study and travel in the Soviet Union. But, the seed for an entirely different life-course had already been planted, even though I didn't yet realize it. Having some empty space in my senior schedule (having already completed my Major requirements); I'd signed up to begin Chinese—being offered for the first time ever at Oberlin. At that point, all I knew about China was that my grandmother had been born there (her parents were part of the first Oberlin group who went off as Congregational missionaries to Shanxi Province in 1881) and Chinese had a really neat writing system.

Back on campus in the fall of 1965, that first Chinese language class had me hooked, and then my study of the culture that produced that language drew me away from Political "Science" and into History. Long story short: in 1982 I earned a PhD in "History and East Asian Languages" from Harvard and think of Dr. Blind every time I march for convocations and graduations in my crimson glory.

Update: since 1979 I've been teaching Chinese History at Georgetown Univ. and since 1980 running an Area Studies course at the State Department for diplomats slated for assignments in China. And, of course, I've stayed active in music/theatre. Haven't done G&S since grad school days (we had one Harvard production of *Pinafore* where 90% of the participants had an Oberlin/Highfield connection), but the delight of belting out an oratorio each semester which I got in Oberlin's Musical Union has continued: Memorial Church Choir at Harvard, one semester with the Academic Choral Collective of Moscow State University, and since 1980 a member of the Choral Arts Society of Washington, where we perform at the Kennedy Center and tour internationally.

One last connection: while in grad school I was a dragoon guard in an MIT production of *Patience*, directed by a guy named Jack Marshall. Jack went on to earn a JD at Georgetown and, to help dissipate the tension of law school, directed a production of *Trial by Jury* in GU's "Moot Court" room. One thing led to another, and this April the Georgetown Gilbert & Sullivan Society ("the only theater company with its own law school") celebrated its 40th anniversary.

Email: Howard howardontheroad@gmail.com

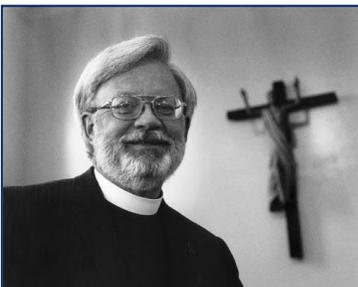


Robert (Bob) Stiefel...

I was at Highfield in 1962 and for *Utopia Ltd.* at the end of 1964. Although an entire summer at Highfield provided a significant experience in my journey of discovering my Self, my personal identity, the single most important role was that of Private Willis in *Iolanthe* (on campus). It was my first assignment to a lead part. For a young gay man living in the closet and terrified of coming out, Private Willis allowed me to be my own self in the closing minutes of each performance. I spent most of my time in or in front of my guard box –a sort of on-stage closet. But at the finale, Willis saves the Fairy Queen from a life of lonely celibacy: he is made a fairy guardsman. Suddenly (thanks to a passing chorus fairy) I sprouted bright pink wings and spun around outside of my box to show everyone my gay self and to join the Fairy Queen in the finale. I'll never forget the sense of freedom I felt in those moments. I never sang that part again. In fact, at Highfield I was mainly a chorus member and an understudy. I enjoyed every show and had a crush on a fellow chorus member with whom I spent a lot of time off stage as well as on. Alas, I never came out to him and I still don't know how he felt about me.

Some of the women of the company decided to test my sexual orientation by setting up a seduction scenario, and the result must have made it clear that I was either very gay or very clueless. I was very gay and not at all clueless. I was, however, clueless as far as the signals I was getting from some of the other guys in the company. Duh. I subbed for two performances as Captain Corcoran of the *Pinafore* - going on without rehearsal and totally nearsighted, I had an interesting sort of balletic experience trying to put on the cloak of disguise. Each time the first act went well and each time something went wrong in the second act - one never forgets those horrifying moments. Let's just say I did not get overwhelming signs of approval from the audience. I did dive into the role of Phantis, however. I found that he was a rather extroverted silly fellow led on by his more introverted, sinister partner in anarchy, Scaphio, brilliantly under-played by Arthur Miller, whose least twitch of a movement caught and kept the attention of players and audience alike. I very much admired his skills as an actor and later as a director.

Finally, I will always be grateful to Jim Paul for choosing to conduct the orchestra in a brief Elogy for String Orchestra that I had written for one of the concerts for the patrons. The church audience seemed to like it, but the Patron in Chief most certainly did not and as best I know that was both the first and last performance of a work written by one of the Oberlin members of the summer troupe.



It didn't take me too many years to realize how many wonderful people (meaning in my case mostly guys) I was too bashful to get to know better, and I wish I had told L. how fond I was of him. It was sweetly ironic to receive a kind note in September from Robert Gibson in which he indicated he had assumed that L. and I were a couple.....

The Reverend Robert E. Stiefel. Dover, NH

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Sue & Bill Stiles...

Highfield has special resonance for us because we met there in the summer of 1963. We married in winter 1967 after graduating from Oberlin in psychology (Bill) and English (Sue).

While Bill got his Ph.D. in clinical psychology at UCLA, Sue found editing jobs in LA. We lived in Santa Monica, not far from where Muriel Minot and Terrence Beasor live now.



Bill's first teaching job was at the University of North Carolina, Chapel Hill, where Sue got an M.A. in journalism. We moved to Oxford, Ohio, in 1979. Bill taught at Miami University and Sue worked for the local newspaper, grandly titled the Oxford Press. As Bill traveled more and more (everywhere from New Zealand to Finland), Sue quit the paper for freelance travel writing.

In 2011 Bill retired (sort of). We've returned to North Carolina, building a house in the mountains, near some of Bill's family. We love the house but seem to spend as much time out of it as in, thanks to Bill's workshops, meetings, and conferences. The reunion conflicts with a month-long trip anchored by conferences and workshops in Brisbane, Alice Springs, and Honolulu. We're excited about visiting Australia for the first time but disappointed to have to miss the reunion.

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stileswb@miamioh.edu

Lenore (Nordie) Marlowe Sundberg...

Oberlin, Class of 1968

I was at Highfield for just one season (1966), but my personal life was profoundly affected by the experience. I met my future husband that summer (Paul was playing trumpet in the orchestra; I served as the Box Office Manager) and I also met Danica Miller (costumer designer), who was my roommate that summer and the next year at Pyle Inn, and has remained a lifelong friend. Andy Eskind (marketing manager) was already a good friend and has remained so to this day.



My art history degree led me to museum jobs in Toledo, Brooklyn, Williamstown and Pittsfield, MA. In addition to curatorial work, gallery tour guiding, and museum shop management, I worked for 18 years as an editor for an art history indexing and abstracting journal (Bibliography of the History of Art).

Living in the Berkshires for the past 38 years has offered me the opportunity to enjoy lots of theater, music and dance performances, particularly in the summer months. As at Highfield, I am most comfortable on the audience side of the curtain rather than on stage.

Paul and I have been married for 44 years and have two grown sons, Timothy and Jonathan.

Email: plsundberg@roadrunner.com

Paul Sundberg

Trumpet, Highfield '66-'67;
Oberlin '69, B.Mus.

In the 1970's I was a member of professional orchestras in Toledo, Kansas City, North Carolina and NY. While performing in NYC as a freelance player I appeared with American Ballet Theatre, Eliot Feld, Pilobolus, the Canterbury Brass Quintet, and various other orchestral and chamber groups. Since moving to the Berkshires in western Massachusetts in 1975, I have combined teaching and performing. I taught trumpet at Williams College for 30 years, and served as director of the Williams Brass Ensemble and Principal Trumpet in the Berkshire Symphony.



As a founding member of the Berkshire Brass Quintet, I have performed at many concerts and events over the last 30 years. I have also appeared with many orchestral groups in the area, including choral and theatre performances (even some G&S!). During this time I have also had a full teaching schedule at many private schools and several colleges,

Now I am semi-retired, but still play occasionally with the Berkshire Brass, and continue to teach a small number of students. Other interests include guitar, sailing, gardening, cooking, wood working, and travel. Nordie Marlowe and I were married in 1969, and we have two grown sons, Tim and Jon.

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Photo: Nordie & Paul in Equador-March 2013

Douglas Susu-Mago...

It's impossible to overstate the importance of Highfield to my subsequent professional life. I had always understood how to express meaning through tone, but in those days I was very much a "stand and deliver" singer. The stage felt to me like the Atlantic Ocean to medieval cartographers and mariners: "Here be there dragons," and I plied my trade always within sight of the coastline, metaphorically speaking.

I've always been a full-gestalt learner, unlikely to grasp any part until I've comprehended the whole. The modest amount of stage experience I'd gleaned at Oberlin and Salzburg up to that point had been too sporadic to provide any kind of foothold. So a full summer of immersion, of constant doing and gradual understanding, of watching some of the extraordinary talents around me ply their craft, of having the repeated opportunity to put into play what I'd observed? I came out of the summer of 1964 a completely different performer than I entered.

That fall, back in Salzburg, I auditioned for, and won the role of Pedrillo in the Mozarteum touring company's cast of Mozart's *Die Entführung aus dem Serail*, which could never have happened without Highfield, and proceeded to develop a good reputation as a stage singer and actor, comic and otherwise. Incomprehensible, before Falmouth!

The following summer, I was chosen as one of an octet of young singers added to Mozart's *La Finta Giardinera* at the Salzburg Festival, whose role, in addition to fattening the sound of the ensembles, was to perform a sort of commedia dell'arte interaction with the eight principals. A top opera director, whose work has been seen around the world, encouraged us to improvise the scenes, and to a certain extent crafted the finished product out of those improvisations. Again, without the previous year's experience, I would simply not have been there, doing that.

Ironically, serious and escalating vocal problems began to impact what had been my long suit, and when I met the teacher (during what was to be a one-month hiatus in Chicago in the summer of 1966) who ultimately saved my voice, I made the correct decision, and settled there. Almost immediately, and again, beyond improbable sans Highfield, I directed two operas for the Chicago Park District's Grant Park Opera. My voice restored, I went on to perform and direct in both Chicago and Milwaukee, as well as start a small opera company of my own, The Evanston Opera Theater (these days a distant memory, a victim of financial misfortune). I'm even engaged in writing an opera, and the ability to visualize and crystallize character and movement for that project found its genesis in the summer of 1964, singing G&S, in Falmouth Mass.

Highfield was in a real sense my Rosetta Stone, the guide to translating emotion and meaning from sound into their counterparts in physical expression, movement and space.

Email: dsm@free-singing.com



Anne Kelso Tittler...

What I've done since Highfield: Married Bob--the most important result of the summer of '63. Have two children and five grandchildren.

My official career was as a senior Biology Technician at McGill University in Montreal. My sideline career was as a chorister in various choirs. I have never been in an Operetta production since Highfield, but I remember them well- it was such fun being onstage. But I've sung with the Montreal Symphony, the Philadelphia Orchestra, the London Symphony (England), and been part of the choir in the various recordings done by the Montreal Symphony. I've sung in Carnegie Hall with the MSO, the Mann Center in Philadelphia with the Philadelphia Orchestra, Saratoga Springs Center for Performing Arts, and the Royal Albert Hall in front of the Queen (where I was on stage with Stephan Grappelli). While part of the Royal Choral Society in London, I sang in the Royal Albert Hall, wearing an original HEAVY silk kimono costume from the D'Oyly Carte Opera Company. Those Victorian chorister ladies were strong-that costume was unbelievably heavy and hot! Always part of a choir, never a soloist, but I had the best seat in the house for a lot of wonderful music.



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Robert (Bob) Tittler...

I spent the 1963 season at Highfield, not (except for playing tympani in Iolanthe) as a performer, but as assistant cook, work director, parking lot attendant, and general poo-bah. But it was a life changing summer for me nonetheless, because it allowed me to woo Anne Kelso once she decided to come to Highfield for her third season. We were married in 1966. Still are, in fact, with 2 children and five grandchildren to show for it.



After a year in Britain completing my PhD research in English History, we moved to Montreal (1969), where I have been an academic historian, and more recently art historian, ever since. We became Canadian citizens in 1991. I took early retirement in 2005, but continue to write, give guest lectures, and publish on the Tudor period. I have enjoyed visiting posts at Yale and Leicester Universities, received a commemorative volume of essays (sometimes called a *festschrift*) from colleagues in 2007, and published my tenth book last year.

We have two children (a landscape ecologist here in Montreal and a Boston-based lawyer in the US Dept of the Interior) and five grandchildren, all of whom are dual citizens of one sort or another: Canadian/US or Canadian/Russian.

We haven't been to Cape Cod since the early 1980s, and are very keen to see old friends and familiar places this July. Thanks so much for making this possible.

Bob Tittler, Oberlin '64

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Lisa Tracy...



Highfield, June 1965. I get off the train in the middle of nowhere with an unwieldy under-bed chest, a suitcase and no money. Nook picks me up in the company truck. It is the beginning of a summer in the chorus, during which I learn that I can't hold the alto line against the sopranos unless I learn it as a separate tune and will myself to sing it; fall in love with someone who couldn't care less; discover that I can't sleep in the bedroom to which I've been assigned because it is directly under the stairs to the third floor, on which the traffic thunders all night long; swim regularly in 55-degree water down at the boathouse; realize that I am almost terminally allergic to the dust mold in the theater; try to comfort a friend in the company who just learned that his girlfriend has committed suicide; and do one-week stock, along with everyone else, under the brisk baton of James Paul.

It is the summer of Johnny Lithgow, who learns all of his patter parts by ear and by memory, striding up and down the back porch on his long legs during lunch. We do the *Mikado*, for which we have to live in black hairspray 24/7, and *Patience, Princess Ida, Sorcerer, Trial By Jury, Iolanthe, Merry Widow, Perichole* and *Beggar's Opera*, plus concerts of Randall Thompson's *Alleluia* and excerpts of Handel's *Messiah*. We joke about how his "Thanks" segment sounds like a furnace clanking and sing, "His albumen is whi-i-i-i-ite, his yo-o-olk is yellow." One-week stock, however, as it turns out, is no joke. It's probably also invaluable training for those among us who'll make a lifetime out of this.

I finish Oberlin, teach in a Quaker school for a year, move to NYC. I get an Equity card working in summer stock and do one play in NY, an off-Broadway Equity production of *Dark Of The Moon* in which I am one of the nude witches. I decide that nude theater, which is all the rage, is not for me. I learn that it took Dustin ten years of waiting before his big break and I know I don't have that much time. I go to work in the summer of '71 for the Federal Trade Commission as a consumer protection specialist. From there I segue into journalism in New Jersey, just across the river, and eventually end up at the Philadelphia Inquirer, where I spend 20 years, mostly as an editor, ending up on the editorial board. I marry; have one child, a son; divorce. I write books. I retire.

Now I'm back in my home town of Lexington, VA. My son, 29, is a second lieutenant USMC, doing logistics in Afghanistan. I have written, co-authored, or edited six books and a bunch of articles. I currently work as a house director at one of the fraternities at Washington & Lee University, where I've also taught journalism. I blog, fitfully. I had the supreme pleasure of seeing a lot of old friends in 2010 when I traveled across the country for my most recent book, *Objects Of Our Affection*. I can be found via website at www.lisatracyauthor.com or on Facebook. I actually think my son's website is more interesting, though. It's at www.makefast.tumblr.com ... no "e" in tumblr ... no @ sign, just "Control-Click" on it.

I am very sorry that the people, who changed my life in many ways, including the inestimable Newell Cook, are no longer with us. It all goes so fast. Lift a glass for me this summer, please ... I will hope to see everyone at our next reunion.

Love and joy ~

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Janet Walker...

I was in Falmouth '61, '62, '63, and part of '65. While I was in graduate school at New England Conservatory, I did two productions at Harvard with Tim Mayer. Then in the fall of '67 I went to Vienna on a Fulbright scholarship. I was there for two years and fully expected to return home at the end of that time, but was persuaded to audition and landed a job in the studio of the Cologne Opera. Starting in a German opera house at the very bottom was a good way to learn the system, let alone the language. I found, though, both in Vienna at the Musik Akademie and in Cologne, I was quite a bit further in stage craft thanks to OCGSP!



After a year in Cologne where I was in an average of 12 performances a month in 14 roles, I got a 'real' job in Gelsenkirchen where I spent two seasons before going to Augsburg as principal lyric mezzo soprano. That job lasted 31 years and I retired with the Christmas Day performance of 'Hänsel und Gretel' (mother) in 2005. I was fortunate enough, though I didn't always realize it at the time, to sing all the roles which had ever been on my wish list, many of which I learned with the wonderful coaches in Cologne. The repertoire there was 56 different operas, so they knew almost everything.

In Augsburg one of the producers was a Baroque opera specialist, so I probably did more Cavalli operas than most mezzos in mid-sized houses are faced with, but we also did two complete productions of Wagner's Ring cycle which meant 7 different roles for me-twice! Strauss was my favorite, so I was particularly happy to get Octavian in 'Der Rosenkavalier' and the Composer in 'Ariadne auf Naxos'. Mozart and Rossini were well represented as well as some Massenet and Thomas.

In Augsburg I also met my husband, Tony Appio, who was conveniently employed as a dealer's representative for a company with a military contract. This enabled us for many years to get Butterball turkeys for the Thanksgiving dinners we hosted for all the Americans in the theatre. The office got used to all of us asking for at least a half day off on that weekend - quite a juggling act as we were in orchestra, chorus, and ballet in addition to the soloists. Luckily the theatre also has an acting company, so we had to hope that they had a performance on the weekend.

Now Tony and I are back in Connecticut in the house I grew up in and the biggest difference is getting used to living in the country and no longer in a city where one walked everywhere and picked everything from doctors to cafés according to how far they were from our apartment!

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Janet as Octavian - '84

Jane Warsaw...

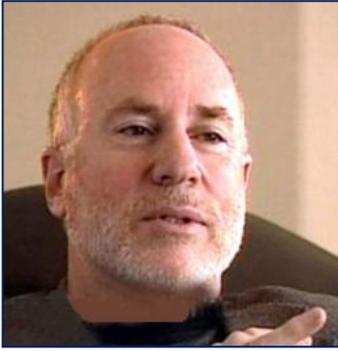
I have been involved in music and professional theatre for many years and performed in over 40 operatic, operetta and musical comedy productions. I have appeared on Broadway, in U.S regional companies and in South America. I graduated from the Eastman School of Music and also studied at the Salzburg Mozarteum in Austria. I studied acting at Columbia University for two years and for a number of years took acting classes with Frank Corsaro. In the early 1970's, I taught voice at the University of Minnesota and was a member of the Center Opera Company located in Minneapolis. I also worked on the staff at Radio City Music Hall for almost three years and performed and assisted in the production of the stage shows. In the 1980s, I was the general manager, producer (and also performed) with The Broque Opera, a small ensemble company that produced shows locally in Manhattan and toured the U.S. presenting original operas for children. From 1984 to 2001, musical theatre took a back seat to raising a family and working as a software developer (NYSE, Goldman Sachs). I also worked at several Internet start ups. I moved to Ringwood, NJ in February 2000 and taught music in Warwick, NY. I also produced and directed for a local theater company. I have also written scripts used for educational purposes at the local library.



In 2006 I moved to Las Vegas, New Mexico. Since 2008 I have been teaching voice and piano at the Armand Hammer United World College of the American West (UWC). In addition, I teach voice privately at home. I perform on concerts at UWC and sing solos and guest conduct at the First United Presbyterian Church in Las Vegas. It gives me great satisfaction to spend most of my time teaching. I am fortunate to have had great experiences making music and I am very happy to pass on what I know.

I took up pottery making and sculpture in 2003 and have been doing it ever since. I have my own studio. My work is exhibited and sold at a local gallery. I teach pottery making privately and to students at UWC.

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Sam Weisman...

I worked for ten years as an actor before making the transition to directing, doing film, television, and theatre. My feature films include *George of the Jungle* (British Academy nomination for Best Children's Movie), *The Out-Of-Towners* (Steve Martin, Goldie Hawn, and John Cleese), *Bye-Bye Love*, *D2: The Mighty Ducks*, and *Dickie Roberts* (star David Spade, prod. Adam Sandler). I have directed or produced over 200 TV episodes, for shows such as *Family Ties*, *Brooklyn Bridge*, *Moonlighting*, *L.A. Law*, *Seventh Heaven* (Pilot), *Law and Order*, *Monk*, *In Plain Sight*, and *The Bernie Mac Show*. I have received 3 Emmy Nominations, multiple Humanitas Awards, 2 Golden Globe Noms, and 1 Golden Globe Award. My Pilot of the critically acclaimed series, *Brooklyn Bridge*, was honored by *TV GUIDE* as one of the best television episodes of all time.

The theatre work I've done has received much recognition, including multiple Drama-Logue and LA Weekly Awards, and LA Drama Critics Circle Best Director honors for the West Coast premieres of Harold Pinter's *Betrayal* (Ian McShane and Penny Fuller) and Simon Gray's *The Common Pursuit* (w/ Nathan Lane). Other West Coast theatre credits include: Moliere's *The Misanthrope*, James Lapine's *Table Settings*, and an acclaimed production of Sam Shepard's *Buried Child* (Ralph Waite & Nan Martin) at SCR Theatre. I was also the director and co-creator of *Lies and Legends: The Musical Stories Of Harry Chapin*, which premiered in Chicago, and then opened in New York at the Village Gate. The show went on to Toronto (Centre Stage), LA at the Pasadena Playhouse and the Canon Theatre, where it was honored with a Los Angeles Drama Critics Circle award for Best Ensemble.

After Highfield ('67-Vocal Company; '68- Publicity, Vocal Company& Orch!!), I graduated from Yale with a BA in Music History, and later received an M.F.A. in Acting and Directing from Brandeis University's Dept. of Theatre Arts (I am a Fellow of the University). I taught and directed at ART Institute for Advanced Theatre Training at Harvard University, where I am Director of professional Development. I returned to acting in 2005: played Polonius in *Hamlet* on the Boston Common, opposite the Hamlet of Jeffrey Donovan (star of USA's *Burn Notice*).

Current work includes the feature film *The Miracle of St. Anthony*. In addition, I am co- creator and Executive Producer of *The Sing Off*.

I've been elected 3 times to the East Coast Council of the DGA, and am a voting member of the Directors' Branch of the Academy of Motion Picture Arts & Sciences.

Homes are Newton and Chatham, MA. My wife Constance McCashin is a therapist and former actress. We have two children, Daniel, a music manager in LA, and Margaux, a writer and editorial assistant in New York.

Highfield was a pivotal time in my life---really when I realized that creating stuff was what I wanted to do, rather than work for a living. Many wonderful memories of supremely talented individuals---sadly, many no longer with us, particularly Andy Meltzer. Top image from my brain: Barry Busse cracking up Lee Slosberg during a big moment in *Yeomen*.

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David Wing...

When I think back to Highfield and my summers there it is hard to isolate any Great Life Lessons or foreshadowing of the next decades. Technical theater did teach me enough about carpentry to make building a house possible while weeks working in a small group for a time-limited goal showed me that I do enjoy and benefit from a joint effort rather than being solitary.



The various jobs I've done, teaching school, instructing cross-country skiing, bodywork, and many years of retail sales do not connect in any discernable way to stretching canvas, cleaning brushes, nor even to bounding on stage to do Cossack steps and pick girls up in the air. The experience of spraying the First Act set while the orchestra was playing the overture did give me a sense that without the last minute, nothing gets done. Unfortunately, this strategy *does* have its pitfalls.

Stumbling with fatigue, covered in paint, sawdust, and mosquito bites to hastily eat and return to the task... it certainly doesn't seem appealing. Sitting on a bench looking out toward Vineyard Sound, huddled around a table eating a post-show linguica pizza and drinking Heineken or walking the trails toward the Twin Ponds in the moonlight, those are more enjoyable memories, but the strands of remembrance are inseparable.

Familiarity with the G&S canon, a heap of photos and slides, some friends of very long standing; I'm so glad I went on the Bunny Bus to Depot Street many years ago.

Oh, and I still enjoy thinking about playing the Headsman and how we worked and fussed over getting the block to give off a deeply fearful sound!

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Photo taken on the Allagash Wilderness Waterway, in Northern Maine

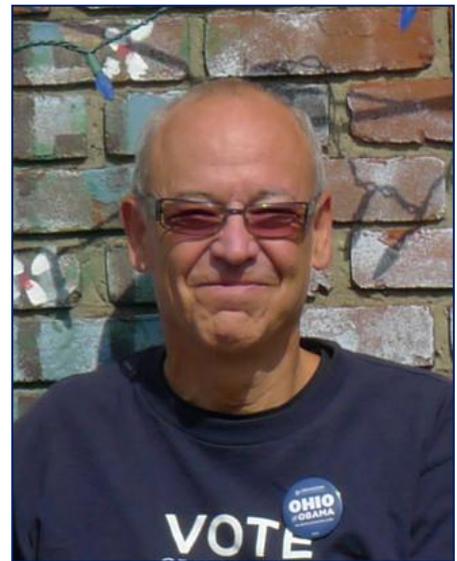
Photos of other Highfield alums:



Bill Kloss ('59, '60, 62)
& Charles Timbrell
(together for over 50 years!)



Judith Stein (1960)



Andy Eskind ('66, '67)



Terry Tobias & family ('66, '67)

In Memoriam

		Class year:	Deceased
BOYERS	Hayden & Dorothy		1980 (Hayden)
GIBSON	Robert		Early '80s
ODENCE	Gates	'54	1987
ALPERN	Ian	'62	1996
ALVIN	Lee		2012
BEITTEL	James	'57	
CASCIO	Gigi	'54	1991
COOK	Newell	'65	2000
CROSBY	David	'68	1998
CROWE	John	'60	1978
DONNELL	Ray	'53	2008
FLINT	Joan	'57	2010
FUNK	Jack (John)	'65	1997
JONES	Thomas	'69	2012
KREIS	Bob	'58	2008
KAZANIS	Jim (Univ. of Chicago)		
LADD	Peggy (Margaret)	'64	1996
LIPSKY	Jonathan	'65	2011
MAYER	Timothy (Harvard)	'66	1988
McLAUGHLIN	Elizabeth ("Liz")	'68	2007
MELTZER	Andy	'69	1988
MENZENDIEK	Ann	'59	2007
MESROBIAN	Robert	'53	2010
O'NEILL	Paul	'70	2011
ROEMER	Anne ("Georgia")	'61	2012
SCHOENBOHM	Sigfried	'60	2006
STONE	Susan	'61	2010
TAYNTON	Carol	'61	1988
THAYER	Richard (Rick)	'58	2009
WITHROW	Scott	'53	1993
WHITE	Alice	'67	2005
ZANNOOTH	Sherry	'68	2012



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