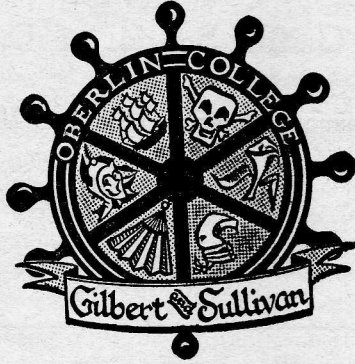




**THE YEOMEN OF THE GUARD**



The Oberlin College  
**GILBERT & SULLIVAN PLAYERS**

PRESENT

**THE YEOMEN OF THE GUARD**

OR

**The Merryman and His Maid**

By

**W. S. GILBERT and ARTHUR SULLIVAN**

GIGI CASCIO

Director

J. THOMAS BIDLACK

Conductor

W. HAYDEN BOYERS

Producer

**University Playhouse**

**Route 130, Mashpee**

**August 16 - 21**

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. . . . C A S T . . . .

Phoebe Meryll (Sergeant's daughter) .....	MARGARET COON
Wilfred (Head Jailer and Assistant Tormentor) .....	LARRY PACK
Dame Carruthers (Housekeeper of the Tower) .....	BEVERLY BLISS
Sergeant Meryll (of the Yeomen of the Guard) .....	NORMAN HENDERSON
Leonard Meryll (Sergeant's son) .....	EDMUND OSTRANDER
Colonel Fairfax (under sentence of death) .....	PAUL GIBBONS
Sir Richard Cholmondeley (Lieut. of the Tower) .....	JOHN ROBERTS
Jack Point (a strolling jester) .....	GIGI CASCIO
Elsie Maynard ( a strolling singer) .....	ALICE VAN AOSDAL
Kate (niece of Dame Carruthers) .....	HARRIET YAMASAKI
First Yeoman .....	MICHAEL LITT
Second Yeoman .....	CARL ANDRUS
First Citizen .....	DONALD HOLZMAN
Second Citizen .....	BRAD LITTLETON
Headsman .....	JOHN BOYERS

. . . . C H O R U S . . . .

*Yeomen:* Carl Andrus, Allen Beatty, William Curtis, James Ellis, Michael Litt, Paul Silver.

*Townspeople:* Ardele Campbell, Shirley Carpenter, Barbara Churchill, Dave Daniels, Irene Dean, Peg Funk, Polly Griswold, Donald Holzman, Jane Howell, Brad Littleton, Larry Mirel, Milay Mills, John Shenefield, Clara Swift, Donald Tull, Margie Vieth, Laura Whiteside.

THE SCENE: The Tower Green.

THE TIME: The Sixteenth Century.

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## MILIA'S CAFE

Just 500 Feet from the Theatre on Route 130

## TECHNICAL STAFF

*Stage Design:* ..... Barbara Sherer  
*Choral Director:* ..... David Daniels  
*Rehearsal Accompanist:* ..... Monnie Adams  
*Costumes:* ..... Dody Sterne, Anneke Bennink,  
Bette Lou Eustis, Sue McCoy, Joyce Stern, Linda Stillwell.  
*Make-up:* ..... Christina Sanders, Jane Chamberlain, Shirley Carpenter  
*Stage Crew:* ..... Scotty Brooke, Ellen Weiss, John Boyers

Costumes for Wilfred, Phoebe, Fairfax, Jack Point (Second Act) and the Yeomen of the Guard by Tracy of Boston. Costumes for Dame Caruthers, Elsie (First Act), Jack Point (First Act) by the Oberlin Players from Avondale fabrics. Other costumes by the Oberlin Players. The spinning wheel used by Phoebe in Act I was kindly donated by the Pines Hotel.

## THE ORCHESTRA

J. THOMAS BIDLARK, *Conductor*

*First Violins:* Merlin Lehman, *Concertmaster*; Klaus Holtshauer, Maralee Walker, Jane Chamberlin. *Second Violins:* Fred Carlson, *Principal:* Elizabeth Niehl, Emily Hall. *Viola:* Thomas Fenn. *Cello:* Patricia Heiser. *String Bass:* David Sternbach. *Flute:* Natalie Wyatt. *Oboe:* Judy Kurtz. *Clarinet:* Alice Schlaepfer, Nancy Hammond. *Basoon:* Susan Patterson. *French Horn:* Joyce Stern. *Trumpet:* Steve Krchniak. *Trombones* Richard Kimball, Linda Stillwell. *Percussion:* Monnie Adams. David Sternbach, *Orchestra Manager.*

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## THE YEOMEN OF THE GUARD

### THE STORY

*The Yeomen of the Guard* is unique among the operas of Gilbert and Sullivan in that in its general plan it is non-satiric and, indeed, is comic only for the briefest of instants. Since it also contains some of the most magnificent music Sullivan ever composed and some of Gilbert's finest color and spectacle effects, it is easy to refer to the *Yeomen* as an attempt at grand opera. It is in fact no more grand opera than it is satire in the usual Gilbert and Sullivan vein. It is actually a brilliant example of romantic historical drama, all the more noteworthy because it is the only Gilbertonly Gilbert and Sullivan venture into this dramatic type. The formula was first devised by Victor Hugo in 1828 and sixty years later Gilbert followed it quite meticulously. The primary purpose of the historical work, whether play or novel, was according to Victor Hugo, to present the quintessence, or the *characteristique*, as he called it, of the particular age and locality to be presented: to seize upon with imagination and poetic insight the particular trait or traits that set it apart from every other age and locality, to the end that the spectator may feel himself a part of the scene presented. Character delineation, philosophical or moralistic commentaries, intellectual understanding are all subordinate to the sensory and imaginative response. In order to overwhelm even further the enthralled beholder, the poet and composer must run the gamut of artistic

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## ADMINISTRATION

PROFESSOR W. HAYDEN BOYERS .....	<i>Producer</i>
GIGI CASCIO .....	<i>Stage Director</i>
JERRY T. BIDLACK .....	<i>Musical Director</i>
ATTORNEY ALFRED C. KNIGHT .....	<i>Treasurer</i>
DR. ROBERT D. MITCHELL .....	<i>Board</i>
GATES B. ODENCE .....	<i>Public Relations</i>
MARJORY CASCIO .....	<i>Publicity</i>

## OUR PATRONS

Mr. and Mrs. L. H. Barbour  
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## STATEMENT OF POLICY

The Oberlin College Gilbert & Sullivan Summer Players are operated as a non-profit organization sponsored by Oberlin College and other individuals interested in adding a repertory of Gilbert & Sullivan operas to Cape Cod's many existent cultural attractions.

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**All the paintings displayed in the lobby are original works of faculty and students of the Department of Fine Arts of Oberlin College. If you wish to buy one of these paintings please inquire at the box office.**