

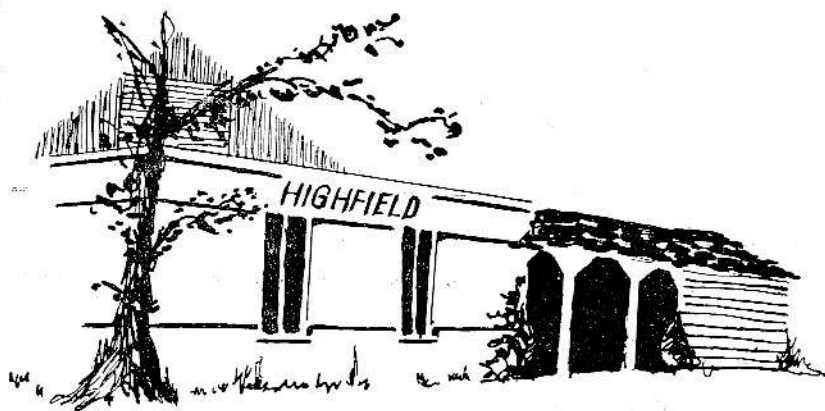
OBERLIN COLLEGE

GILBERT & SULLIVAN

PLAYERS

at

HIGHFIELD



FESTIVAL

of

LIGHT OPERA

SEVEN WEEKS—July 12 - August 27, 1960

EIGHTH CONSECUTIVE SEASON ON CAPE COD

OBERLIN COLLEGE  
GILBERT & SULLIVAN  
PLAYERS

at

HIGHFIELD

present

*"The Merry Widow"*

by

FRANZ LEHAR

In a New English Translation by  
JAMES ELLIS and D. THOMAS TULL

Co-Producers and Directors  
W. T. JEWKES and JEROME B. LANDFIELD

Musical Director  
SCOTT S. WITHROW

HIGHFIELD THEATRE

Falmouth, Massachusetts

August 9 - August 13, 1960

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*Violin:* Fred Reisman, Margo Gushin, Mary Puffer, John Bilizekian, Molly Bidwell, Don Ehrlich.  
*Viola:* Martise Conaway, Joy Miller. *Cello:* Christopher von Baeyer, Susan Gushee. *Flutes:*  
 Rachel Turritin, Jean Kelsey. *Oboe:* Robert Squires. *Clarinet:* Frank Levy. *Bassoon:* Carolyn  
 Conaway. *French Horn:* Lowell Crist. *Trombone:* Henry Schmidt. *Percussion:* Arnold Huber-  
 man. *Concert Master:* Fred Reisman. *Rehearsal Pianist:* Diana Wertz.

## CHORUS

**PONTEVEDRIANS and PARISIANS:** *Women:* Beverly Ball, Barbara Ballard, Ann Cummings, Connie Griffith, Leigh Loane, Jean Miksit, Susan Pomeroy, Judy Saffer, Lois Shepard, Judith Stein. *Men:* Curt Johnson, Dave DeSmit, Robert Frazier, Peter Larsen, Tom Macfie, William Shepard, Wallace Skilling.

**GRISSETTES:** Beverly Ball, Barbara Ballard, Ann Cummings, Leigh Loane, Jean Miksit, Judy Saffer.

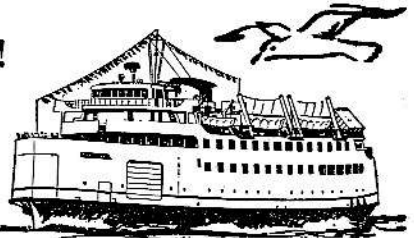
## Ushers and Usherettes

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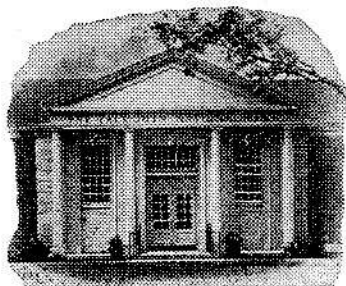
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## CAST FOR "THE MERRY WIDOW"

VICOMTE DE CASCADA, <i>Parisian Government Official</i> .....	Winston Gould
BARON MIRKO ZETA, <i>Pontevédrian Ambassador</i> .....	John McConkie
RAOUL DE ST. BRIOCHE, <i>Parisian Government Official</i> .....	Richard White
KROMOW, <i>Embassy Secretary</i> .....	Curt Johnson
BAGDONOVITCH, <i>Counsellor of the Legation</i> .....	William Shepard
SIEGFRIED LIPSKIVITCH, <i>Assistant Counsellor</i> .....	Peter Larsen
VALENCIENNE, <i>Zeta's Wife</i> .....	Eulaila Beecher
CAMILLE DE ROSSILLON, <i>Parisian Government Official</i> .....	James Paul
NJEGUS, <i>Embassy Messenger</i> .....	William Kloss
HANNA GLAWARI, <i>The Merry Widow</i> .....	Kay Alan Rider
COUNT DANILO, <i>Military Attache to the Embassy</i> .....	D. Thomas Tull
OLGA, <i>Kromow's Wife</i> .....	Judy Saffer
SYLVIANNE, <i>Bagdonovitch's Wife</i> .....	Connie Griffith
PRASKOVIA, <i>Lipskivitch's Wife</i> .....	Susan Pomeroy
MANON, <i>Grisette at Maxim's</i> .....	Maryllynn Field
GERANT, <i>a Waiter</i> .....	Timothy Mayer
A BUSBOY .....	Timothy Landfield

## SYNOPSIS OF SCENES

- ACT I: The Pontevédrian Embassy in Paris  
INTERMISSION  
ACT II: A Garden Party at Mme. Glawari's  
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ACT III: Maxim's



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### MEET THE CAST

**W. HAYDEN BOYERS**, producer of the Players at Highfield and Professor of Romance Languages and Literature at Oberlin College, has been faculty head of this organization since its inception. Responsible for bringing the Players to the Cape, Professor Boyers is unable to be with the company this summer as he has undergone an operation. It is hoped that he will be able to join us at Highfield for the end of the season.

**W. T. JEWKES**, Co-Producer and Assistant Professor of English Literature at Oberlin, is heading the company during July. Educated both in this country and in Scotland, he received the M.A. with honors in English from the University of Glasgow and both the M.A. in political science and the Ph.D. in English from the University of Wisconsin. Professor Jewkes' wide experience in drama both in the United States and in Scotland includes his direction of medieval English miracle plays and religious drama for theatre groups in Oberlin. Come September, he will join the faculty of the Pennsylvania State University.

**JEROME B. LANDFIELD**, Assistant Professor of Speech at Oberlin and Co-Producer for the Players during August, not only teaches courses in drama, but also brings to the Players a background of professional acting experience on the stage and on television. In addition, he has worked as a radio staff announcer and as an entertainment specialist in the Air Force. Professor Landfield has the M.A. degree from Stanford University and the Ph.D. from the University of Missouri.

**SCOTT S. WITHROW** is new to the Cape but old to the Players. His present role as Musical Director was foreshadowed in 1949 when he became the first chorus master for the newly-formed G & S group at Oberlin. A graduate of the Oberlin Conservatory and the Eastman School of Music, where his major field of study was organ, Mr. Withrow has completed his fourth year as Assistant Professor of Music at the George Peabody College for Teachers in Nashville. As an Oberlin undergraduate, he won the Selby Houston Prize in music theory. Mr. Withrow made his debut as piano accompanist in Carnegie Hall last December.

**JAMES ELLIS**, Stage Director, is in his fifth summer with the Players on Cape Cod. Jim graduated from Oberlin with honors in art history in 1957, where he acted, directed, and served as chairman of the G & S board. This spring, he received his M.A. degree in dramatic art from the University of Iowa, where he directed, served as music and drama critic, and played several lead roles. Jim returns to Iowa next year to continue study for his Ph.D. and to teach a theatre survey course.

**JAMES H. PAUL**, who will be a sophomore next year, already has an impressive amount of directing experience as he joins the Players as Associate Musical Director. Jim conducted church choirs and the high school band and chorus while at home in Pullman, Wash., and he took over as musical director of "Patience" during Commencement Week this year. In Oberlin, he directs the Baptist Church choir and studies voice and conducting.

## ALFRED SOARES

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## MEET THE CAST (Cont.)

**D. THOMAS TULL** first appeared with the Players in 1953 as a chorus member, while still in preparatory school, when the company was located in Mashpee for its first season. It was inevitable that his interest in Gilbert and Sullivan should continue, and he has assumed a multiple role for his fifth season on the Cape. Don is Assistant to the Producer, a lead in almost all of this summer's productions, and director of "Patience," as well.

**WINSTON GOULD** had his first taste of G & S at the age of twelve when he played the Captain in "Pinafore." Now he is in his second summer on the Cape as a bass lead, having captured four leads in the Players' campus productions in his first two years at Oberlin. He prepares for a career in drama by supplementing a speech major with directing and acting in other theatrical groups, and he had leads in Saroyan's "The Cave Dwellers" and Turgenev's "A Month in the Country" this year. Winnie is also a varsity football player and was awarded the Baker Scholarship, a four-year, full tuition grant.

**JOHN McCONKIE** joined the Players as a chorus member in his junior year at Oberlin and went on to take leads his senior year while working on a zoology-chemistry pre-med major. John's non-musical dramatic experience includes the role of Robert Browning in "The Barretts of Wimpole Street" and a lead in Brecht's "The Caucasian Chalkcircle" which he played in German. John, who hails from Cedar Rapids, Iowa, will enter Iowa Medical School in the fall.

**EULAILA BEECHER** has been singing on the stage since she was seven years old, but this summer is her first encounter

with Gilbert and Sullivan. Eulaila is a junior and a scholarship student at the George Peabody College for Teachers, where her major study is music education with concentration in voice and her minors, organ and psychology. Her major roles at Peabody have been in "La Peri-hole" and Menotti's "The Medium." She is also a member of Sigma Alpha Iota, honorary professional music fraternity. Probably the Players' "deepest South" member, Eulaila's home town is McComb, Miss.

**MARYLYNN FIELD** comes to G & S from Nashville where she teaches music, after having received her B.A. cum laude from Georgetown College and her M.A. from Peabody. Marylynn was Carnegie Fellow at Peabody and also a scholarship student at Tanglewood four summers ago. She has sung leads in Menotti's "The Medium," Offenbach's "Tales of Hoffman" and Mozart's "The Marriage of Figaro." Marylynn has also made television appearances and sung with the Nashville Symphony Orchestra, and she has to her credit "little theatre" experience in Louisville, Ky. and Duluth, Minn.

**KAY ALAN RIDER** is with the Players during her summer vacation from the position of Director of Vocal Music at Fort Knox High School in Fort Knox, Ky. She held three scholarships while at West Virginia Wesleyan College, where she received her B.M.E. degree, and was named Carnegie Fellow at Peabody where she took her M.A. Kay has sung leads in Herbert's "The Red Mill," Floyd's "Slow Dusk," Nicholai's "The Merry Wives of Windsor," and "The Messiah." In addition to her musical activities, Kay played varsity field hockey in college.

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## MEET THE CAST (Cont.)

**WILLIAM SHEPARD**, who has moved from chorus to name roles this summer, returns to Harvard Law School for his third year in the fall. Bill, a **cum laude** graduate of Wesleyan University, already has a year of teaching American history in a French high school to his credit. In addition, he has studied at the Ecole de Louvre in Paris and at the University of Vienna, where he met his wife, the former

Lois Burke, a fellow New Englander, who is also in the Players' chorus.

**WILLIAM KLOSS** has moved from chorus to lead roles for his second summer on the Cape. He held the full-tuition Baker Scholarship while at Oberlin and now is studying dramatics at the American Shakespeare Academy in New York City. Bill plans a career as a professional stage director.

## ABOUT THE TRANSLATION

The translation of grand opera into English is frequently unnecessary and unrewarding, since the plot is simple and the translated words seldom sound as musical or as suitable as the original. In light opera and operetta, however, where humor, repartee, inuendo, and complexities of plot are paramount, translation is essential if an audience is to appreciate fully the dramatic situation. Unfortunately, many English translations of continental light opera fail in capturing the sense and flow of the original. Consequently, productions of these operas seldom do them musical or dramatic justice. Recognizing this danger, we are offering tonight a strict "translation" of *The Merry Widow*, not a "new version."

The lyrics and dialogue are as close to the original as seemed feasible under the restrictions of rhyme imposed by the music and idiomatic flow demanded by the story. By removing only the barriers of language and time, we hope to give our audiences as close an approximation as possible of the operetta as initially conceived by Lehar and witnessed in Vienna in 1905.

JAMES ELLIS

D. THOMAS TULL

\* \* \*

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