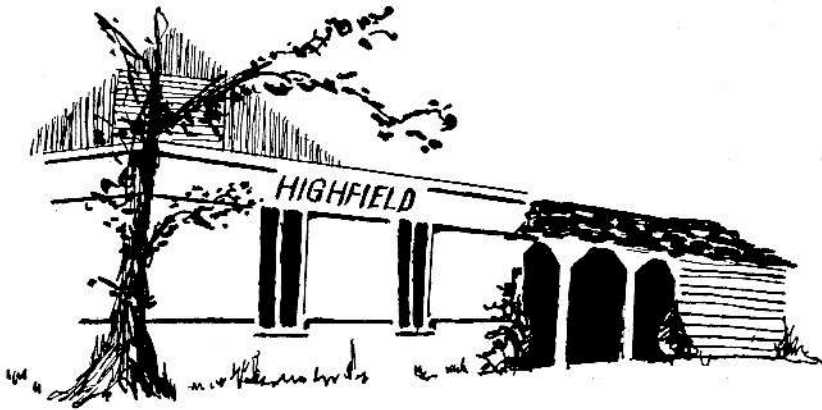


HIGHFIELD

PRESENTS



THE OBERLIN COLLEGE PLAYERS
AND
MUSIC AND DRAMA, INC.

in

NINE WEEKS OF THEATRE AND LIGHT OPERA

July 3 — September 2, 1961

FALMOUTH

CAPE COD

MASSACHUSETTS

OBERLIN COLLEGE
GILBERT & SULLIVAN
PLAYERS

present

"Iolanthe"

OR

"THE PEER AND THE PERI"

BY

W. S. GILBERT AND ARTHUR S. SULLIVAN

PRODUCER

W. HAYDEN BOYERS

MUSICAL DIRECTOR

ROBERT KREIS

STAGE DIRECTOR

ROBERT GIBSON

JULY 18 - JULY 22

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COMPLETE REPERTORY FOR 1961

- July 3-5 Shakespeare's "**TWELFTH NIGHT**" ★
Produced by the Association of Producing Artists
- July 6-8 R. B. Sheridan's "**SCHOOL FOR SCANDAL**" ★
Produced by the Association of Producing Artists
- July 11-15 "**THE GONDOLIERS**" Gilbert & Sullivan *
- July 18-22 "**IOLANTHE**" Gilbert & Sullivan *
- July 25-29 "**THE VAGABOND KING**" Friml *
- Aug. 1-5 "**THE MIKADO**" Gilbert & Sullivan *
- Aug. 8-12 "**UTOPIA LIMITED**" Gilbert & Sullivan *
- Aug. 13 **GARY GRAFFMAN, Pianist** ★
Presented at Memorial Auditorium
- Aug. 15-19 "**LA BELLE HELENE**" (in English) Offenbach *
and "**TRIAL BY JURY**" Gilbert & Sullivan *
- Aug. 22-26 "**MARTHA,**" von Flotow *
- Aug. 31, Sept. 1, 2, Dorothy Stickney in "**A LOVELY LIGHT**" ★

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LORD MOUNTARARAT	Carl Bewig
LORD TOLLOLLER	James Paul
PRIVATE WILLIS	Arthur Miller
STREPHON	Benjamin Cox
QUEEN OF THE FAIRIES	Jean Taynton
IOLANTHE	Patricia Brink
CELIA	Nan Stritzinger
LEILA	Mary Reiss
FLETA	Beverley Ball
PHYLLIS	Lorine Buffington

SYNOPSIS OF SCENES

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MEET THE OBERLIN PLAYERS

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 possesses a profound knowledge of the subtleties and beauty that are necessary for the successful presentation of light opera. His experience and appreciation stem from many years' work with young college performers.

ROBERT KREIS returns for his fifth season as Music Director, after a year's absence spent in Bayreuth, Germany, as the recipient of one of two conducting grants made for study at the Bayreuth Festival. Bob graduated with honors from Oberlin in '58, and received an M.A. from the State University of Iowa in '60. This past year he served as head of the music department of The Fieldston School in New York, and as Musical Director and Choral Arranger for the successful off-Broadway production, **King of the Dark Chamber**. He also conducted his own orchestra in a Carnegie Recital Hall concert. Of special interest to Gilbert and Sullivan fans is the fact that Bob was selected to create and arrange a "Gilbert and Sullivan Evening" for Martyn Green, performed last summer in New York and Philadelphia, and to be performed again this July in Chicago. This program has been recorded by MGM Records.

JAMES ELLIS, who returns to Highfield for the second year as head Stage Director, will be celebrating his sixth year with the Players on Cape Cod. He graduated from Oberlin with honors in 1957, where he acted, directed, and served as Chairman of the G & S board. He has now completed his residence work for the doctorate in drama at the University of Iowa. Next fall he assumes a post in drama at the University of Rochester.

JAMES PAUL, who has just ended his sophomore year at Oberlin Conservatory already has an impressive directing and conducting record as he returns to the Players' staff for his second year as Associate Musical Director. In addition to directing numerous church choirs and high school bands, he has served as Musical Director of three campus productions of the Oberlin Players. In addition, he was student director under Professor Robert Fountain of the famed Oberlin College Choir, which has been widely acclaimed as the finest college choir in the nation.

JAN MOEREL, who was graduated this June from Oberlin, faces a busy summer as stage director of two productions and holder of lead roles in nearly all the others. A busy theatrical schedule is nothing new for Jan, however, since he has achieved distinction in all forms of drama at Oberlin.

(Continued on page 16)

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CHORUS AND DANCERS

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CHORUS OF PEERS: Steven Burton, James Elcsh, Rusty Jones, Frederick Roffman, Craig Smith, Robert Squires, Richard Swain, Dudley Taft, David Wheeler, and Roy Williams.

CHORAL DIRECTOR JAMES PAUL

PRODUCTION STAFF

Producer	W. Hayden Boyers
Assistant to Producer	Ted Christensen
Treasurer	Dr. Roberts Rugh
Business Manager	Penelope Harger
Musical Director	Robert Kreis
Associate Musical Director	James Paul
Stage Directors	James Ellis, Jan Moerel
Vocal Coach	Kerry Taliaferro
Stage Manager	David DeSmit
Technical Director	Jon Carter
Set Design	Robert Gibson, David Willis
Lighting Design	Jon Carter
Costume Design	Chrystal MacMillan
Choreographer	Marcia Thayer
Assistant Choreographer	Rusty Loane
Publicity Director	William Schechner
Public Relations	Timothy Mayer
Administrative Assistant	Susan St. John
Tickets	Mrs. Pearl Struth
Boston Representative	Joan Blank
Head Carpenter	Dick Harris
Scenic Artist	David Willis
House Electrician	Guy Smith
Stage Crew	David DeSmit, Robert Squires
Costumes	Karen Carnwath, Ronna Panek
Properties	Helene Foulke, Rusty Loane
Makeup	Ronna Panek
Accompanist	Kenneth Seitz
Work Coordinator	Mrs. Joan Raynes
Dietician	Mrs. Ruth Buford
Apprentices	Martha Adams, Sandra Borden, Sandra Struth

GUEST DIRECTOR ROBERT GIBSON

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ORCHESTRA

First Violin: Eleanor Wolf, concertmistress; John Bilezikian, Erica Marschner, *Second Violin:* Molly Bidwell, Helen Scott, *Viola:* Diane Dolan, David Swinton, *Cello:* Carol Busser, Ruth Spivak, *Bass:* Jack Kroll, *Flute:* Jayn Rosenfeld, Cortland Gettel, *Oboe:* David Dutton, *Clarinet:* Konrad Owens, Thomas Putman, *Baritone:* James Smith, *Horn:* Anne Forrester, *Trumpet:* Robert Sherman, Gene Young, *Trombone:* Peter Reichlin, Henry Brodtkin, *Percussion:* Patricia Peterson, Kenneth Seitz.

ARGUMENT

In "Iolanthe" Gilbert returns to his favorite domain of institutional satire. For "Iolanthe" the institution is English law and government as epitomized by the House of Peers, which was, to the Victorian Englishman, a logical absurdity but all the more venerable because it had no reasonable justification.

Set against it for typical topsy-turvy contrast is a fairy kingdom complete with charming fairies eternally age seventeen; their formidable Queen (who reveals an unexpected eye for manly beauty); a fairy heroine, Iolanthe, who has committed the heinous crime of marrying a mortal; and her half-mortal, half-fairy son Strephon. Thus the literal-minded legality of the Peers is pitted against the magic and the supernatural of Fairyland.

Dramatic struggle for light opera involves a love interest. This is found in the person of Phyllis, both shepherd maid—and incredibly—a Ward in Chancery. She is loved by Strephon and by the entire House of Peers, individually and collectively. In their appeals for her love, the Peers speak of prestige and position, while Strephon invokes natural law to affirm that in love all are equal. Not surprisingly Strephon's arguments prevail with Phyllis—until she discovers him in loving conversation with Iolanthe, recently pardoned by the Fairy Queen. Since Iolanthe like all other fairies permanently looks seventeen, Phyllis is unconvinced by Strephon that Iolanthe is his mother. Broken-hearted, she consents to marry any Peer selected for her.

In the meanwhile the Fairies, angered at the Peers' snubbing of Strephon, have used their supernatural powers to get him elected to Parliament and to pass his bill that admission to the House of Peers be through competitive examination.

Through a spate of recognition scenes, a series of typically Gilbertian extraordi-

nary events, and some legal slight-of-hand on the part of the Lord Chancellor, the plot ends happily with Peers, fairies, mortals and half-mortals blissfully paired off.

In the egalitarian problem which is so obvious a corollary of his main theme in the opera, Gilbert presents both sides impartially, with tongue-in-cheek for each. While he points up the absurdity of a nation which chooses its rulers for prowess displayed not by themselves but by their ancestors, he also chides (as in "Spurn Not the Nobly Born") the snobbery-in-reverse anti-gentry attitude of many of his contemporaries. Above all he echoes the complacency of his contemporaries toward Britain's self glorification of "muddling through" as a national policy.

IN MEMORIAM

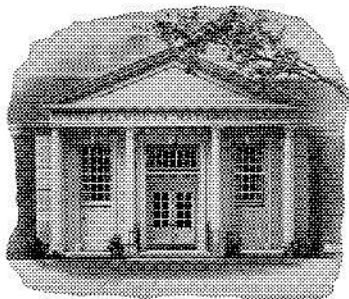
During the past week, Dr. David Robertson, Director of the Oberlin Conservatory of Music, passed away. To many members of the company Dr. Robertson was a respected teacher and a good friend. The Players deeply regret this loss.

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of the

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MEET THE OBERLIN PLAYERS

(Continued from page 10)

BENJAMIN COX, although making his Highfield debut this week, is an old hand at Gilbert and Sullivan. A graduate of Harvard, Ben took lead roles in the Harvard Gilbert and Sullivan Players' productions of "The Mikado" and "Princess Ida." He has also appeared in the Harvard Opera Guild's rendition of "Die Fledermaus" and the Boston Pro-Musica. Ben, a Cambridge resident, plans to study voice next year in Italy.

ROBERT GIBSON, stage director with the D'Oyly Carte Opera Company of London from 1948-57, will be with The Players for the month of July. In addition to "Iolanthe," Mr. Gibson will direct "The Vagabond King." This is not Mr. Gibson's first association with the Players. In 1957 he came to the Oberlin Campus to direct several shows for the group, including "Iolanthe." During his stay with D'Oyly Carte, Mr. Gibson, who is widely known and acclaimed in theatrical circles for his spark and originality, has directed thousands of productions of

"Iolanthe." At present he is a resident of New York City.

ROBERT RAYNES, a native of Tortola, British West Indies, delighted Oberlin audiences this winter with his portrayal of the Lord Chancellor in "Iolanthe." Bob, an ordained minister who serves a church in Richmond, Ohio, graduated from the Oberlin Graduate School of Theology magna cum laude this spring. Before entering the ministry, he practiced law in and around London, England, for 10 years.

JEAN TAYNTON is an old favorite of Highfield audiences. Remembered for her sparkling performances during the 1958 and '59 seasons, Jean scored a hit this winter as the Fairy Queen in the Players' campus production of "Iolanthe." She also appeared as The Witch in the Oberlin Opera Laboratory's production of "Hansel and Gretel." Jean, in addition to stage appearances, has sung with the Philadelphia Orchestra Choir.

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