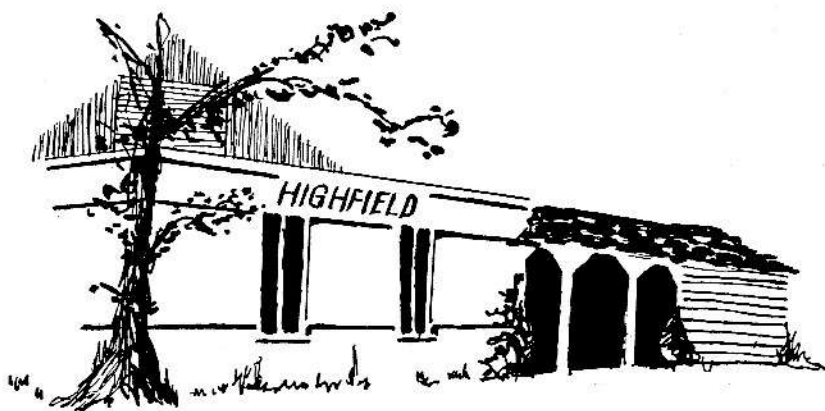


HIGHFIELD

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

"The Vagabond King"

Music by
RUDOLF FRIML

Book and Lyrics by
Russell Janney
and
Brian Hooker

Additional Dialogue by
W. H. Post

Based upon Justin Huntly McCarthy's
"IF I WERE KING"

PRODUCER
W. HAYDEN BOYERS

MUSICAL DIRECTOR
ROBERT KREIS

STAGE DIRECTOR
ROBERT GIBSON

JULY 25 - JULY 29
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FALMOUTH, MASS.

OBERLIN PLAYERS - MUSIC AND DRAMA, INC.

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**" ★

★ A Music and Drama presentation

* An Oberlin Players presentation

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CAST FOR "VAGABOND KING"

RENE DE MONTIGNY	Frederick Roffman
MARGOT	Jean Taynton
HUGUETTE DU HAMEL	Patricia Brink
GUY TABARIE	Arthur Miller
TRISTAN L'HERMITE	Jan Moerel
LOUIS XI	Robert Raynes
FRANCOIS VILLON	Benjamin Cox
KATHERINE DE VAUCELLES	Jean-Anne Teal
THIBAUT D'AUSSIGNY	Carl Bewig
ASTROLOGER	Steven Burton
LADY MARY	Mary Reiss
NOEL LE JOLYS	Kerry Taliaferro
OLIVIER LE DAIN	James Elesh
TOISON D'OR	Steven Burton
ISABEAU	Barbara Fosco
JEHANNETON	Virginia Hamilton
DANCER	Holly Michaels
ARCHERS	Timothy Mayer, William Schechner
EXECUTIONER	Robert Squires

SYNOPSIS OF SCENES

ACT I

The Tavern

INTERMISSION

ACT II

- Scene 1 The Court. That night
- Scene 2 The Court. Next morning
- Scene 3 The Masque

INTERMISSION

ACT III

- Scene The Gibbet

Old Paris in the time of Louis XI.

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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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ARGUMENT

In "The Vagabond King," Rudolf Friml and his librettists, Russell Janney and Brian Hooker, see life as a green and golden thing which must be lived in honesty, not concealed behind a facade of pretenses. The work, based on a novel by Justin McCarthy published in 1901, reflects much of the wide-eyed idealism and romanticism of the early years of the twentieth century.

"The Vagabond King" tells the story of the 15th Century Burgundian insurrection against Louis XI. Francois Villon, a poetic rogue, becomes Grand Marshal of France for one day as a result of Louis' superstitious adherence to his astrologer's prophecy that a commoner can save The Crown. The next day, however, Villon must die for his abortive attempt to assassinate Thibaut d'Aussigny, a nobleman, who, unknown to Louis, is conspiring with the Burgundians against The Crown. Villon was urged to kill Thibaut by Katherine de Vaucelles, with whom he fancies himself in love despite the differences in their stations.

Louis, to revenge himself against Katherine, who has rejected his love, offers to pardon Villon if Villon can win Katherine's hand. The King relishes the thought of Katherine marrying a man she thinks the Grand Marshal who is in reality only a common thief. Villon says he will only have her if she will accept him as what he really is, The King of the Vagabonds.

Meanwhile, the Burgundians are marching on Paris. When a herald from the Burgundian forces arrives and asks if the Parisians plan to do battle, Villon, acting as the Grand Marshal tells the herald the royal forces feel no need to attack. In fact, he says, they are planning a ball for that evening in the Palace gardens. This is only a ruse, however, and Villon prepares to ambush the Burgundians.

Before leaving for battle, Villon reveals his true identity to Katherine and she rejects him. Moments later, in a lengthy sword fight, Villon kills Thibaut as Thibaut was attempting to abduct Louis. In this fight Huguette, a prostitute and Villon's long-time lover, steps between the two men to save Villon from a surprise lunge by Thibaut and is killed.

Although the Parisians rout the Burgundians, Villon must still die since Katherine has rejected his entreaties. However, as Villon ascends the gallows Katherine is moved and pledges her love to him in full knowledge of his real identity. Louis threatens reprisals against her land and titles but she is not moved. As the curtain falls, Louis pardons Villon and confirms Katherine's claims to her titles and possessions.

In "The Vagabond King" we see an interesting set of inversely parallel characterizations. Villon, king of the vagabonds, counterpoints Louis, nominally the King of the French. While Louis has power, position, and wealth, he is dependent upon astronomers and the faunting princes of the court. Villon not only commands the respect, trust, and loyalty

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APPEL'S PHARMACY

Murray Appel - Gene Gwyn

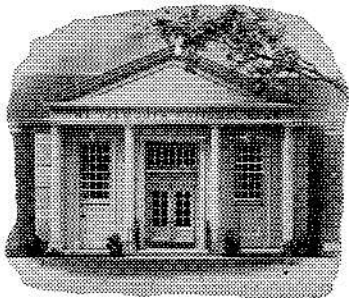
PRESCRIPTION

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of his ragged band but also knows how to live grandly, something Louis will never learn.

"The Vagabond King" is a spectacular exercise in romanticism; full of the sensual, it raises life to the heights. The play attempts to cut through the facades that

envelop men and show that the inner worth of an individual is not always mirrored by his social status. Although this is a notion from a less cynical age than our own, it is not difficult to find a grain—or perhaps much more than a grain—of truth in it.

MEET THE OBERLIN PLAYERS

(Continued from page 10)

CARL BEWIG, making his Highfield debut this year, is president of the Gilbert and Sullivan Players Executive Board. Although a member of the Players for the past three years, Carl is majoring in history at Oberlin. He plans to attend graduate school and take a teaching position at a University. Carl is a resident of St. Louis, Missouri.

MARY REISS steps out of the chorus this week to make her Highfield debut as a lead. While she is new to Falmouth audiences, Mary is a familiar figure to Oberlin theatregoers for her leading roles in The Players' campus production of "The Gondoliers" in 1959 and "Die

Fledermaus" in 1960. Mary, majoring in sociology, plans a career in social work.

JEAN-ANN TEAL, who returns this week for her third season with The Players, is doubtless remembered by Highfield theatregoers for her many fine performances during the 1958 and 1960 seasons. A graduate of the Oberlin Conservatory of Music, Jean is studying voice in Washington, D.C.—her home—under Anne Yago McGuffey. She delighted Washington audiences this winter as Fiona in the St. Margaret's Players production of "Brigadoon". A lyric soprano, Jean expects to continue studying voice and hopes to sing professionally.

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