

OBERLIN COLLEGE

Gilbert & Sullivan Players



UTOPIA LIMITED

or, *The Flowers of Progress*
by Gilbert and Sullivan

Highfield
FALMOUTH, MASS.

Producer
W. HAYDEN BOYERS

Directed by
D. THOMAS TULL

Music Director
JAMES PAUL

AUGUST 18 – 22
1964

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OBERLIN PLAYERS REPERTORY

- July 14 - 18 **H.M.S. PINAFORE and COX AND BOX**—Gilbert and Sullivan
The return of Sir Joseph, Dick Deadeye, and Sweet Little But-
tercup, complete with sisters, cousins, and aunts, accompanied
by a delightful satire on Victorian melodrama.
- July 21 - 25 **DIE FLEDERMAUS**—Strauss
A lovers' intrigue, set with swirling Viennese music, the Players
return to a classic of light opera.
- July 28 - Aug. 1 **THE GONDOLIERS**—Gilbert and Sullivan
Satire and royal pomp, "absolute equality" runs amok as two
gondoliers are made the twin kings of Barataria.
- Aug. 2 - 3 **ARMS AND THE MAN**—George Bernard Shaw
Presented by a visiting troupe from Oberlin's new summer
theatre in Oberlin, Ohio.
- Aug. 4 - 8 **THE PIRATES OF PENZANCE**—Gilbert and Sullivan
Typical topsy-turvydom along with mixed identities, featur-
ing Major-General Stanley, the Pirate King, Mabel, and the
Police Sergeant, along with many pirates and orphans.
- Aug. 11 - 15 **LA VIE PARISIENNE**—Offenbach
The Players present their own, original version in English of
this Offenbach classic of Parisian gaiety, sparkling music, and,
of course, the can-can.
- Aug. 18 - 22 **UTOPIA LIMITED**—Gilbert and Sullivan
Unlimited satire, spoofing Haydn, English and Irish folk songs,
court ceremony, and earlier Gilbert and Sullivan shows.
- Aug. 25 - 29 **THE YEOMAN OF THE GUARD**—Gilbert and Sullivan
Sullivan's most majestic music provides a setting for this ro-
mantic drama of Henry VIII's England and the foreboding
Tower of London.

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SCAPHIO } (Judges of the Utopian Supreme Court) { Arthur Miller
PHANTIS } { Robert Stiefel
TARARA (The Public Exploder) Timothy Jerome
CALYNX (The Utopian Vice-Chamberlain) Timothy Mayer

Imported Flowers of Progress:

LORD DRAMALEIGH (A British Lord Chamberlain) ... Robert Perkins

CAPTAIN FITZBATTLEAXE (of the First Life Guards) John Bee

CAPTAIN—SIR EDWARD CORCORAN, K.C.B.

(of the Royal Navy) William Stiles

MR. GOLDBURY (A Company Promoter, afterwards

Comptroller of the Utopian Household) Ian Alpern

SIR BAILEY BARRE, Q.C., M.P. Douglas Susu-Mago

MR. BLUSHINGTON (of the County Council) Richard Camhi

THE PRINCESS ZARA (Eldest Daughter of

King Paramount) Karen Kaufmann

THE PRINCESS NEKAYA }

THE PRINCESS KALYBA } (Her Younger Sisters) { Kirsten Falke

Lee Allera

THE LADY SOPHY (Their English Gouvernante) Elizabeth Anthony

SALATA }

MELENE } (Utopian Maidens) { Miranda Sampsell

Cynthia Gardner

PHYLLA } { Cornelia Dolan

CHORUS OF NATIVES: Jeffrey Allen, Henry Beale, Susan Cady, Richard

Camhi, Diana Cole, Elizabeth Dell, Cornelia Dolan, Cynthia Gardner,

Robert Haslun, Susan Kilbon, Richard Riley, Linda Eddy Rings, Dan

Rothermel, Miranda Sampsell, Howard Spendelow, William Stiles, David

Swain, Nancy Tappen, Alice White.

TROOPERS: Richard Camhi, Robert Haslun, Richard Riley, William Stiles.

ORCHESTRA

Violins: Marjorie Rupp, Concert Mistress; Laurel Phelps, Marianne Barcellona, Ellen Moore, Louise Whiteside, Gail Robertson. **Violas:** Clara Boggs, Mary Lea. **Celli:** Robert Mennow, Joyce Hunter. **Bass:** Linda Gerhard. **Bassoon:** Charles Nussbaum. **Oboe:** Nanci Bowling. **Flutes & Piccolo:** Lynne Priest, Mary Noonan. **Clarinets:** Peter Alexander, Russell Suniewick. **Horns:** Nancy Cook, Mary Wiegand. **Trumpets:** John Barrer, Robert Sherman. **Trombones:** Richard Isackes, David Rupp. **Percussion:** Robert Hague.

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MEET THE STAFF

W. HAYDEN BOYERS, Producer of the Players and Professor of Romance Languages and Literature at Oberlin College, has been head of this organization since its establishment on the Oberlin campus, and spearheaded the group's move to the Cape in 1953. Having worked with G & S for many years, Dr. Boyers has developed an understanding of these light operas that is rare in this country and highly respected among Savoyards.

DR. ROBERTS RUGH, Treasurer, is listed in *Who's Who in America* as "Professor of radiology, Columbia University; director of research on biological effects of ionizing radiation; Trustee of Marine Biological Laboratory; Member of American Association of Roentgenology, Society of Cancer Research, Radiological Society of North America, British Institute of Radiology . . ." but he is better known to all Oberlinites as a member of the Oberlin Alumni Council and Number One supporter of the Oberlin Players since their arrival in Mashpee eleven years ago.

ROBERT A. GIBSON, Director of Productions, has returned for his fourth season at Highfield. Mr. Gibson, over an eleven year period, served as chorus member, stage manager, and Director of Productions with the D'Oyly Carte Opera Company before becoming associated with the Oberlin College Gilbert and Sullivan Players. Mr. Gibson is a leading authority on the interpretation of Gilbert and Sullivan.

JAMES PAUL, completing this summer his fifth season at Highfield and his third season as Music Director, adds to his own brilliant musicianship the wealth of experience needed to conduct a Gilbert and Sullivan orchestra. Jim is an Oberlin Conservatory student, now back for his Senior year after two years at the Mozarteum in Salzburg, Austria, where he studied voice under Max Lorenz and Julius Patzak, and conducted with Kurt Prestel.

D. THOMAS TULL, Stage Director, is now in his sixth season on Cape Cod with the Oberlin Players since 1953. He majored in voice at Oberlin College and graduated in 1961. Mr. Tull has appeared in more than 220 separate performances with the Oberlin Gilbert and Sullivan troupe, and has had major leads in all but two of the Gilbert and Sullivan operas.

TIMOTHY S. MAYER, a member of the company from 1957-1962, returns as director of *La Vie Parisienne* which he has adapted in a new version. Tim has directed, produced, written, or appeared in many dramas for the Harvard Dramatic Club, and was co-author and lyricist for this year's Hasty Pudding show, *William Had the Words*. His plans for next year include the direction of *Utopia Ltd.* for the Harvard G & S Players, and a musical adaptation of *Sweeney Todd* for WGBH-TV.

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MEET THE CAST

ARTHUR HARRIS MILLER, x'64, Oberlin College, performed at Highfield Theatre in 1961 as the Duke in *Gondoliers*, Pooch-Bah in *Mikado*, Private Willis in *Iolanthe*, Menelaus in *La Belle Helene*, the Judge in *Trial By Jury*, and Scaphio in *Utopia*. At Oberlin, he appeared in, directed, or did set and lighting design for all campus theatrical groups. He has worked on technical and production staffs, as well as performing in many off-Broadway productions, including *Paint Your Wagon*, and *Six Characters in Search of an Author*. He directed *Beyond Revenge*, an original opera by Kerry Taliaferro, which toured New York and Philadelphia. Arthur is also a jazz and folk musician and has appeared at the Five Spot Cafe in New York. He plans a career in directing and film-making.

ROBERT STIEFEL, a 1963 graduate of Oberlin College, received an A.M. from Harvard in Germanic Literatures this year and plans to work on his Ph.D. at Yale in History of Music. Bob was at the American Opera Workshop at Interlochen in 1959, and was a member of the Oberlin College Choir for four years. He appeared at Highfield in *The Student Prince*, and was active at Oberlin in Gilbert and Sullivan as well as other dramatic organizations. He has appeared as Private Willis in *Iolanthe* and Phantis in *Utopia*, and played the role of the Pharmacist in the Oberlin French Department's production of Jules Romains' *Knock*.

TIMOTHY JEROME, a student at Ithaca College School of Music, is in his first season with the Oberlin Players on Cape Cod. He spent last summer with the Corning Summer Theatre, and has played leading roles in many operas and dramas, including *Barber of Seville*, *Pagliacci*, and *Macbeth*. He has also appeared in many

light operas and G & S favorites: *The Boy Friend*, *Kiss Me Kate*, *Ruddigore*, *Gondoliers*, and *Trial by Jury*. Tim plans a career in professional theatre.

JOHN BEE has completed three years at Ohio University, where he is participating in the speech department honors program while studying voice with Steven Harbichick. John is active in the Ohio U. opera workshop and has played in G & S since high school. This is his third season at Highfield with the Oberlin Players. Last summer he appeared as Nanki-Poo in *Mikado*, Alexis in *The Sorcerer*, Marco in *A Night in Venice* and Baron Von Schonstein in *Blossom Time*.

KAREN KAY KAUFMANN is a 1964 honor graduate of Eastman School of Music where she studied voice under Leonard Treash. She has received a fellowship from Eastman for work on a M.A. in applied voice. Karen has appeared as Mabel in *Pirates of Penzance*, and the Fairy Queen in *Iolanthe*. She has sung lead roles in many operas, including *Tosca*, *Sister Angelica*, *Pagliacci*, *Arabella*, and *Catharina* in *Taming of the Shrew*. She spent one season with the St. Louis Municipal Opera Company. Karen plans a career in opera.

ELIZABETH ANTHONY, a Cape Cod summer resident for as long as she can remember, is back for her second summer at Highfield. Libbie made her G & S debut during her Senior year at Oberlin College as Ruth in *Pirates of Penzance*. Highfield audiences will remember her performances of Dame Hannah in *Ruddigore*, Lady Jane in *Patience*, Lady Sangazure in *Sorcerer*, Katisha in *Mikado*, and the Fairy Queen in *Iolanthe*.

KIRSTEN FALKE, x'63, Oberlin College, appeared at Highfield this summer in *Die Fledermaus* and *La Vie Parisienne*. She attended the Mozarteum in Salzburg,

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THE ARGUMENT

In "Utopia Limited" the accent falls on the second word, "Limited." Utopia, that gem of the South Pacific Isles, is ruled by King Paramount I, an absolute despot in name only since in fact his power is limited by his two judges of the Utopian Supreme Court, Scaphis and Phantis, who, by declaring any act of the king unconstitutional, may have him blown up by Tarara, the Public Exploder. Beset by their tyranny, humiliated by stories printed in the Utopian scandal sheet, the Palace Peeper, King Paramount joyfully hails the return from England of his daughter, Zara, who brings with her a choice collection of six Britons called the "Flowers of Progress" who represent the reasons for England's pre-eminent position as a world power. Zara does, indeed, have a solution to her father's ills. Since England is uniquely the "happy blameless country" that all civilized lands yearn to emulate, King Paramount has only to follow the instructions of these imported notables and he will see his Utopia transformed into something really utopian, and himself, in the process, freed from the domination of Scaphio and Phantis.

In Act II the reforms are carried out and Utopia becomes even more utopian, if possible, than "blameless Britain." British manners and dress are adopted, and, more significantly, the whole island, including King Paramount, becomes a Company Limited. Since liability is now restricted to the amount of each person's declared capital, a Limited Income is transformed into an Income (Limited); Scaphio and Phantis are thus powerless against a king who is no longer an individual but a company. All should therefore be well in this best of all possible utopias; but it isn't, for with reform eliminating sickness and crime, doctors and lawyers are starving while the rest of the population is swamped in "dull prosperity." There are demands for a return to the old benighted ways, but this is averted by one minor change: the introduction of "that great and glorious element" Government by Party. Henceforth "no political measures will endure because one Party will undo all that the other Party has done. There will be sickness in plenty, endless law suits, crowded jails, interminable confusion in the Army and Navy, in short general and unexampled prosperity and Utopia will no longer be a Monarchy (Limited) but a Limited Monarchy." This elysian prospect is hailed as the curtain falls.

If, however, all else in "Utopia" is limited, its joyous satire is unlimited. Sullivan parodies English and Irish folk and patriotic songs, evangelistic tunes, an air from the "Tales of Hoffman", and the general style of Haydn; while Gilbert, not content with satire of court ceremony, of an American minstrel show, and of the current social-order-planning, even indulges in parodying his own earlier works.

MEET THE CAST—Continued

Austria, where she was the solo contest winner for the Mozart Festival Week. Kirsten has had leading roles in **Hin U. Zuruck**, Stravinsky's **Les Noces**, and sang the role of Louisa in **The Fantasticks** both on the Oberlin Campus and on summer tour. She is presently studying voice and plans a career in concert and opera singing.

LEE ALLERA, who graduated *summa cum laude* from Indiana State College in Pennsylvania, has appeared in **My Fair Lady**, **School for Fathers** and sung Ivy Smith in **On the Town** and Antonia in **Tales of Hoffmann**. She was active in her college opera workshop and sang in **The Telephone** for her senior recital. This is Lee's first summer at Highfield with the Oberlin G & S Players. She performed on the Oberlin campus as Casilda in the troupe's production of **Gondoliers** this season.

IAN ALPERN, back for his third season on the Cape, is serving the Players as Chorusmaster. Ian is a 1962 graduate of the Oberlin Conservatory of Music where he majored in voice; he also studied voice under Max Lorenz at the Mozarteum in Salzburg, Austria. He received a scholarship for graduate work at the University of Wisconsin. He appeared with Martyn Green at the Boston Arts Festival in 1962. Ian has had major leads in many of the Oberlin Players' productions both on campus and at Highfield. He has toured the south and mid-west with two vocal groups under the auspices of the Columbia Artists Management Community Concerts.