

Oberlin Summer Theatre

presents

THE CAPE COD COMPANY

of

THE OBERLIN COLLEGE
GILBERT & SULLIVAN PLAYERS

in

THE GONDOLIERS

by

WILLIAM S. GILBERT & ARTHUR SULLIVAN

Produced by

W. HAYDEN BOYERS

ROBERT A. GIBSON

Stage Director

JAMES PAUL

Music Director

Settings & Lights by

DONALD FINN

Costumes by

ROSS YOUNG

Technical Direction by

MICHAEL RABBITT

Assisted by

FRANK MASI

CAST

THE DUKE OF PLAZA-TORO, *A Grandee of Spain*

----- Timothy Jerome

LUIZ, *His Attendant* ----- Douglas Susu-Mago

DON ALHAMBRA DEL BOLERO, *The Grand Inquisitor*

----- D. Thomas Tull

MARCO PALMIERI, *Venetian Gondolier* ----- Jack Sarfatti

GIUSEPPE PALMIERI, *Venetian Gondolier* ----- James Rogers

Venetian Gondoliers:

ANTONIO ----- Robert Haslun

FRANCESCO ----- Richard Camhi

GIORGIO ----- Henry Beale

ANNIBALE ----- Howard Spendelow

THE DUCHESS OF PLAZA-TORO ----- Libbie Anthony

CASILDA, *Her Daughter* ----- Leonora Allera

Contadine:

GIANETTA ----- Kathleen O'Brien

TESSA ----- Diana Cole

FIAMETTA ----- Susan Kilbon

VITTORIA ----- Lynn Fortgang

GIULIA ----- Cynthia Gardner

INEZ, *The King's Foster-Mother* ----- Toni Mergantime

CHORUS

Susan Kilbon, Lynn Fortgang, Alice White, Elizabeth Dell,
Cynthia Gardner, Toni Mergantime, Miranda Sampsell,
Susan Cady, Joan Green, Jan Maltzer, Jack Sarfatti, David
Swain, Richard Camhi, Henry Beale, Richard Haslun,
Howard Spendelow, William Styles, Richard Riley.

Understudies:

TO LUIZ ----- Jack Sarfatti

TO FRANCESCO ----- Richard Camhi

CREWS

LIGHTS

Guy Smith
Mike Murray

COSTUMES

Norva Hepler
Betsey Abercrombie

SETS

Bill Schroeder
David Lasko
Allison McNeill

BOX OFFICE

Olga Podwalny
Nancy Stoll
Kitty Boase
Pam Wigginton
Elizabeth Williams

OBERLIN SUMMER THEATRE STAFF

Managing Director Paul Boase
Publicity Director Ronald Williams
Designer Donald Finn

"The Gondoliers" ARGUMENT

After an excursion into romantic drama with "The Yeoman of the Guard," "The Gondoliers" marks a return, by Gilbert, to the familiar social and political satire of the "Pinafore" — "Pirates" — "Mikado" variety and, by Sullivan, to rich and varied musical parody; a return, in a word, to all the delightful nonsense of the special Gilbert and Sullivan world of timorous, self-frustrating nitwits and pompous self-important nimcompoops.

The return was personal, too, for it commemorated a reconciliation between composer and librettist. Sullivan had complained that he was tired of comic opera, and more tired still of always being a secondary figure, a "cipher," in his alleged partnership with Gilbert. Furious at first, Gilbert relented and agreed to give more prominence to Sullivan's music. One senses a joyous return to an equal partnership and this relationship is underscored by the opera's oft-repeated words, "as one individual."

The particular subject of satire, like the plot, is also a return to the familiar — the question of equality in Victorian constitutional mon-

archy, where lip service was paid to the ideal of democracy while the privileges of birth and class were in fact firmly adhered to.

Long ago in "Pinafore" Gilbert had given his answer in the words of Dick Deadeye: "When people have to obey other people's orders equality is out of the question," but 1878 and 1889 were, in the evolution of social thought, a long way apart. New liberal elements had arisen and had made solid progress, new utopian social planners had also arisen. Karl Marx had just died and the second volume of *Das Kapital* had recently been published. The word "equality" had assumed new connotations and Gilbert felt that he had new comments to make.

He makes them through a plot that is seemingly trivial enough — the twins Marco and Giuseppe are humble gondoliers, happily in love with their sweethearts, Tessa and Gianetta. They learn from the haughty and impoverished Duke of Plaza-Toro and his entourage of wife, daughter, attendant and Grand Inquisitor, that one of the twins, nobody knows which one, is the lawful king of little Barataria, as well as the husband (not fiancé!) since babyhood of the Duke's daughter, Casilda. Until proper identification can be made Marco and Giuseppe must leave to rule jointly in Barataria. This they do, and in keeping with their Venetian ideals of absolute equality, make everyone a "Lord High" something or other, while only they, the kings, are the humble servants of all.

In the end, of course, there is a "recognition scene" and, to no one's particular surprise, we learn that neither Marco nor Giuseppe, but Luiz — the Duke's attendant and Casilda's true love — is the rightful king of Barataria.

—W. Hayden Boyers

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— Marianne Barcellona, Ellen Moore, Louise Whiteside
Violas: — — — — — Mary Turner, Clara Boggs
Celli: — — — — — Robert Mennow, Joyce Hunter
Bass: — — — — — — — — — — David Green
Flutes & Piccolo: — — — — — Lynne Priest, Roberta Friedman
Oboe: — — — — — — — — — — Nanci Bowling
Clarinets: — — — — — Russell Suniewick, Nathaniel Calloway
Bassoon: — — — — — — — — — — Charles Nussbaum
Horns: — — — — — — — — — — Mary Wiegand, Nancy Cook
Trumpets: — — — — — — — — — — John Barrer, Joseph Wytiaz
Trombones: — — — — — — — — — — Richard Isackes, David Rupp
Percussion: — — — — — — — — — — James Cooper, Scott Hague

Choreographer: — — — — — — — — — — Joan Green
Chorus Master: — — — — — — — — — — Kenneth Seitz
Men's Chorus additions: — — — — — — — — — — Richard Swain, Stephen Pennington
Accompanists: — — — — — — — — — — Constance Van Bramer, Nancy Tappen
Understudy to Luiz: — — — — — — — — — — John Bee