

OBERLIN COLLEGE  
Gilbert & Sullivan Players



PRESENT

**DIE FLEDERMAUS**

by JOHANN STRAUSS

in a new English translation by D. Thomas Tull

**Highfield**  
FALMOUTH, MASS.

Producer  
W. HAYDEN BOYERS

Choreography by  
MURIEL MINOT

Music Director  
JAMES PAUL

Directed by  
D. THOMAS TULL

JULY 21 — JULY 25  
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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## PRODUCTION STAFF

Producer .....	W. Hayden Boyers
Treasurer .....	Dr. Roberts Rugh
Business Manager .....	Newell Cook
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	} Timothy S. Mayer
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Set and Lighting Designer .....	Bert Harris
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	} Timothy S. Mayer
Assistant to the Business Manager .....	Susan Hayward
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Accompanists .....	Nancy Rennard, Nancy Tappen, Constance Von Bramer
Technical Crew .....	Elizabeth Abercrombie, Bill Glikberg, Joan Green, Brian John, Robert Rings, Sandra Struth
Properties .....	Martha Adams
Production Staff Assistants .....	Bruce Campbell, Margaret Gross
Apprentices .....	Jane Ferrell, Paula Quigley

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## DRAMATIS PERSONAE

### DIE FLEDERMAUS

ALFRED (a self-styled opera singer) ..... John Sarfatti  
ADELE (the Eisensteins' maid) ..... Cornelia Dolan  
ROSALINDA (a former opera diva and wife of Eisenstein) ..... Kirsten Falke  
DR. BLIND (one of Vienna's lesser lawyers) ..... Howard Spendelow  
EISENSTEIN (a wealthy man about town) ..... John Bee  
DR. FALKE (a noted ballmaster and long-time friend  
of Eisenstein) ..... David Green  
FRANK (the warden of the local prison) ..... Timothy Jerome  
IVAN (major domo to Prince Orlofsky) ..... Douglas Susu-Mago  
PRINCE ORLOFSKY (a very rich and very bored  
Russian noble) ..... D. Thomas Tull  
IDA (a ballerina, Adele's sister) ..... Muriel Minot  
FROSCH (a turnkey at the local jail) ..... Mr. Robert A. Gibson  
GUESTS AT THE PARTY, WAITERS, CHORUS: Lee Allera, Elizabeth An-  
thony, Henry Beale, Susan Cady, Richard Camhi, Diana Cole, Elizabeth  
Dell, Lynn Fortgang, Cynthia Gardner, Robert Haslun, Susan Kilbon,  
Toni Mergentime, Richard Riley, Linda Eddy Rings, James Rogers, Dan  
Rothermel, Miranda Sampsell, Bill Stiles, David Swain, Nancy Tappen,  
Alice White.  
DANCERS: Lee Allera, Cynthia Gardner, Susan Kilbon, Muriel Minot, Lin-  
da Rings, Robert Haslun, Richard Riley, Dan Rothermel, William Stiles.

\* \* \*

ACT I — the home of Gabriel von Eisenstein  
ACT II — the ballroom at Villa Orlofsky  
ACT III — the warden's office at the local jail

## ORCHESTRA

Violins: Marjorie Rupp, Concertmistress; Laurel Phelps, Marianne Barcellona, Ellen Moore, Louise Whiteside, Gail Robertson. Violas: Mary Turner, Clara Boggs. Celli: Robert Mennow, Joyce Hunter. Bass: Linda Gerhard. 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: 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

**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 groups under the auspices of the Columbia Artists Managements Community Concerts.

**JOHN SARFATTI** is with the Oberlin Players for his first season on Cape Cod. He is a graduate of Cornell University where he majored in physics, and has done graduate work at Brandeis. Jack has appeared in leading roles in many operas: *Yeomen of the Guard*, *Trial by Jury*, *Princess Ida*, *Bastien and Bastienne*, and played Marco in the Players production of *Gondoliers* at Oberlin this season.

**CORNELIA DOLAN**, a 1963 graduate of the Oberlin Conservatory of Music, has received voice and opera diplomas from the Mozarteum in Salzburg, Austria, where she studied under Ena Thiessen and Julius Patzak. Cornelia was active in the Oberlin Opera Lab, and toured New England with the Oberlin College Choir in 1961. She has sung in Boston area choral groups, was a member of the Boston Handel and Hayden Society, and studied voice and oratorio with Dr. Thompson Stone, former conductor of the Society. She has appeared as Gretel in *Hansel and Gretel*, Cis in *Albert Herring*, and toured Austria as Blondchen in *Abduction*. She plans to do opera singing in Germany this fall.

**KIRSTEN FALKE**, '63, Oberlin College, is a guest soloist with the Oberlin Players this week. She attended the Mozarteum in Salzburg, 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.

**MURIEL MINOT**, a resident of Cotuit, has performed with the Players on the Cape since 1953 when she appeared in *Iolanthe*. This season she is doing choreography for the troupe as well as appearing in lead roles. Muriel is a Junior voice major at Oberlin College. She has sung, danced, and done choreography for the Oberlin Players as well as serving as Secretary for the campus G & S board. Muriel played the role of "Yum-Yum" in the *Mikado* for the Players Theatre in Cleveland. Last summer she toured with the Martyn Green Gilbert and Sullivan Company; she had previously appeared in the Boston Arts Festival in 1962.

**JOHN BEE** has completed three years at Ohio University, where he is participating in the speech department honors program while studying voice with Steven Harbachick. 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*.

**TIMOTHY JEROME**, a student at Cornell University and 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

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## THE STORY

A French plot, a Viennese setting of the 1870's, and the unique music and dance of Johann Strauss are the ingredients which make **Die Fledermaus** the delightful satirical mirror of its age that it is.

The story, taken from the play **Le Reveillon** ("The All-night Party") by the indelible French librettists Meilhac and Halevy, is basically an ingenious variation of the traditional theme of the flirtatious husband (or wife) trapped, under more or less plausible circumstances of mistaken identity, into making love to his (or her) own spouse and eventually forced to atone by vows of eternal fidelity (**The Marriage of Figaro**, **Amphitryon**, **The Guardsmen**, for example). In **Die Fledermaus** both husband and wife are momentarily tempted to stray into the alluring paths of dalliance, but are brought back to the straight and narrow when they are caught in the toils of their own elaborate schemes.

Involved in this complication of intrigue and counter-intrigue are Rosalinda, her would-be lover Alfred, her maid Adele, her husband Eisenstein, and his friend Dr. Falke, "The Bat." All arrive at the ball except Alfred who, mistaken for Eisenstein because he is in Eisenstein's house, dressed in Eisenstein's dressing gown, and making love to Eisenstein's wife, is carried off by the police as Eisenstein to serve Eisenstein's jail sentence for having quarreled with an officer of the law. After Alfred's departure, Rosalinda goes to the ball disguised as a Hungarian countess. There she discovers Eisenstein bent on having one last fling before beginning his jail sentence at midnight. She flirts openly with him and he responds gallantly to the wiles of the "charming stranger." (Rosalinda's disguise, of course, is so perfect that he does not recognize her.)

At the ball's conclusion, Eisenstein leaves to serve his jail sentence. Upon arriving at the jail he finds Alfred incarcerated in his place, and, unable to convince the jailer of the mistaken identities, disguises himself as Blind, Alfred's lawyer, in order to plead the case. Soon Rosalinda appears to rescue her unfortunate lover, Alfred. The two explain to "lawyer" Eisenstein the amorous plot which had unfortunately resulted in putting Alfred in jail. The outraged Eisenstein reveals his true identity as Rosalinda's husband, but she, assuming her "Hungarian Princess" disguise, quickly stifles his wails of infidelity. The two spouses, thus caught red handed, perforce consent to forgive and forget as, at the curtain, their reconciliation is hailed in joyous music.

### MEET THE CAST—Continued

Theatre, and has played leading roles in many operas, including the **Barber of Seville**, **Madame Butterfly**, and many G & S favorites: Robin in **Ruddigore**, Guiseppi in **Gondollers**, the Judge in **Trial by Jury**. Tim plans a career in professional theatre.

**DAVID GREEN**, a newcomer to the company, has been active in Gilbert and Sullivan and has appeared as Lord Chancellor in **Iolanthe**, as the Mikado and Pooh-Bah in **Mikado**, and as Don Alhambra in **Gondollers**. David holds degrees from Cornell and Stanford and is cur-

rently studying for his Ph.D. at Cornell. He has earned a Woodrow Wilson Fellowship and a Cornell University Fellowship.

**HOWARD SPENDELOW**, a Junior government major at Oberlin College, sang in **HMS Pinafore** at Oberlin this spring, and has performed with campus dramatic groups in recent productions of **Dark of the Moon**, **The Skin of Our Teeth**, and the Oberlin Shakespeare Festival production of **The Merchant of Venice** with Morris Carnovsky.



## Paul Peters Agency

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