

OBERLIN COLLEGE  
Gilbert & Sullivan Players



PRESENT

LA VIE PARISIENNE

by Jacques Offenbach

in a new English version by Timothy S. Mayer

Highfield  
FALMOUTH, MASS.

Producer  
W. HAYDEN BOYERS

Directed by  
TIMOTHY S. MAYER

Music Director  
JAMES PAUL

AUGUST 11 - 15  
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  
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## PRODUCTION STAFF

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	} Timothy S. Mayer
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## DRAMATIS PERSONAE

### LA VIE PARISIENNE

BARON GONDREMARCK .....	Ian Alpern
GONTRAN } .....	James Rogers
ALFRED } .....	
RAOUL DE GARDEFEU .....	Timothy Jerome
BOBINET .....	John Bee
FRICK } .....	Arthur Harris Miller
A BRAZILIAN } .....	
URBAIN .....	D. Thomas Tull
PROSPER .....	Douglas Susu-Mago
JOSEPH .....	William Stiles
ALPHONSE .....	Howard Spendelow
AN EMPLOYEE .....	Richard Riley
GABRIELLE .....	Kirsten Falke
METELLA .....	Karen Kay Kaufmann
PAULINE .....	Susan Kilbon
BARONESS GONDREMARCK .....	Diana Cole
LEONIE .....	Cynthia Gardner
LOUISE .....	Cornelia Dolan
CLARA .....	Lee Allera
CHORUS OF STATIONMEN, TOURISTS, SHOP GIRLS, MAIDS, Etc.: Susan Cady, Richard Camhi, Jane Ferrell, Lynn Fortgang, Robert Haslun, Toni Mergentime, Richard Riley, Linda Eddy Rings, Dan Rothermel, Miranda Sampsell, David Swain, Nancy Tappen, Alice White.	
Choreography by Muriel Minot	Set designed by David DeSmit

### ORCHESTRA

**Violins:** Marjorie Rupp, Concert Mistress; Laurel Phelps, Marianne Barcellona, Ellen Moore, Louise Whiteside, Gail Robertson. **Viola:** Clara Boggs. **Celli:** Robert Mennow, Joyce Hunter. **Bass:** Linda Gerhard. **Flute & Piccolo:** Lynne Priest, Mary Noonan. **Oboe:** Nanci Bowling. **Clarinets:** Peter Alexander, Russell Suniewick. **Bassoon:** Charles Nussbaum. **Horns:** Mary Wiegand, Nancy Cook. **Trumpet:** 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

**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.

**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.

**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 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*.

**JAMES ROGERS** began his theatrical career at Culver Military Academy where he received the Collins-Rea award for theatrical work. This is Jim's second summer on the Cape; he has performed leading roles in *Mikado*, *Trial by Jury*, *Iolanthe*, *Yeoman of the Guard*, *Pirates of Penzance*, and appeared as Captain Corcoran on the Oberlin Campus in the Players production of *HMS Pinafore*. A 1964 graduate of Oberlin College, Jim plans to enter the Navy OCS this fall.

**KIRSTEN FALKE**, x'63, Oberlin College, a guest soloist with the Players for this season's production of *Die Fledermaus*, has returned to appear in *La Vie Parisienne*. 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.

**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 toured in *Catharina*. She spent

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Oberlin Gilbert & Sullivan Players 1964

## THE ARGUMENT

In the fifties and sixties of the nineteenth century, Napoleon III totally revamped Paris. What had been an ill-organized and unsanitary medieval village emerged as "the modern Babylon", the mecca for tourists of all nations, who flocked to the capital to sample *la vie parisienne*. Offenbach's tribute to his adopted home premiered in 1866 and prefigured the Paris Exhibition of 1867, the Worlds Fair of the age. The story was written by two famous French librettists, Meilhac and Halevy, who are also indirectly responsible for the plot of **Die Fledermaus**.

The story opens in the Parisian railroad station where two young dandies, Gardefeu and Bobinet, are awaiting their mutual love, the dubious Metella. When the lady arrives on the arm of an elderly admirer, she disclaims any knowledge of either of them. Undaunted by this sober turn of events, they both go off in search of new love. Bobinet goes to the home of a wealthy countess, while Gardefeu disguises himself as a guide in order to woo the wife of a newly arrived Swedish Baron. Meanwhile the freshly debarked foreigners in the train station join an ebullient Brazilian in singing the praises of the queen of cities.

The scene shifts to Gardefeu's home where Frick, a cobbler, and Gabrielle, a glove-maker, have come to deliver their respective wares. Gardefeu arrives with the Baron and Baroness telling them that they are in a branch of the Grand Hotel. The backwoods Baron confides to Gardefeu that he has been told to seek out "a certain Metella"—meanwhile dinner is served with Gabrielle, Frick, and all their friends disguised as fashionable hotel guests. The next evening, in order to assist his friend Gardefeu's advances on the Baroness, Bobinet, in the guise of Walter, a Swiss admiral, gives a large party at his aunt's mansion in honor of the Baron. The two footmen, Prosper and Urbain, show up disguised as a prince and a general; they ply their guest with champagne, as does the flirtatious Pauline, a pretty parlormaid who arrives as the admiral's wife. The party ends with an intoxicated Baron and a lively can-can.

The following evening finds us at Maxim's where Alfred, an enthusiastic headwaiter, is giving his staff some hints on the art of circumspect waiting. The Baron, who has discovered Gardefeu's duplicity with horror, arrives for a liason with Metella. That lady, however, foists him off on a masked beauty who is none other than his own wife. The Baroness, warned of Gardefeu's designs in time by Metella, toys with her husband **a la Fledermaus**. All works out happily, however, at a large party in the restaurant

(Continued on next page)

### MEET THE CAST—Continued

one season with the St. Louis Municipal Opera Company. Karen plans a career in opera.

**SUSAN KILBON**, a Junior English major at Oberlin College, has been with the Oberlin Players since her freshman year. This is her second summer at Highfield. Susan was the Oberlin Poetry Contest winner this spring. She toured Europe as a choir soloist during her senior year in high school. She appeared

last winter in **The Mikado** at the Cleveland Players Theatre.

**DIANA COLE**, a voice major at Chatham College, Pittsburgh, Pa., holds a Mitchell Music Scholarship. This is her first summer at Highfield Theatre; she is a resident of Lexington, Mass. Diana has done solo concert work in college and has appeared in and toured with several choral groups. She has sung in **Yeoman of the Guard** and appeared as Lady Saphir in **Patience**.



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