

OBERLIN COLLEGE  
Gilbert & Sullivan Players



**PATIENCE**

OR BUNTHORNE'S BRIDE

by Gilbert and Sullivan

**Highfield**

FALMOUTH, MASS.

**Producer**

**W. HAYDEN BOYERS**

**Directed by**

**TIMOTHY S. MAYER**

**Music Director**

**JAMES PAUL**

**JULY 6 - 10**

**1965**

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## OBERLIN PLAYERS REPERTORY

- July 6 - 10** **PATIENCE—Gilbert and Sullivan**  
Gilbert and Sullivan prove once again that the highbrow aesthete's lot is not a happy one—when the "highbrow" is educated beyond his intelligence.
- July 13 - 17** **PRINCESS IDA—Gilbert and Sullivan**  
Academic high jinks from Tennyson to coeducation are taken in stride by the Players of the world's first coeducational college.
- July 20 - 24** **THE MERRY WIDOW—Franz Lehar**  
Nostalgia, gaiety and romance combine to weave their magic spell in this, the world's most beloved modern operetta.
- July 27 - 31** **THE SORCERER—Gilbert and Sullivan**  
J. Wellington Wells and his magical spells back again after a highly acclaimed first visit to Cape audiences two summers ago.
- Aug. 3 - 7** **LA PERICHOLE—Offenbach**  
Love and intrigue in old Peru, seasoned liberally with Parisian spice, result in a witty, tuneful satire.
- Aug. 10 - 14** **THE MIKADO—Gilbert and Sullivan**  
Everybody's favorite, given loving but not-too-reverent treatment with accumulated know-how from eleven different productions.
- Aug. 17 - 21** **THE BEGGAR'S OPERA—John Gay**  
With this mordant parody of domestic morals and foreign opera the Players return to the fountainhead of English light opera from which stem all the others.
- Aug. 24 - 28** **IOLANTHE—Gilbert and Sullivan**  
The fragile fantasy of Fairyland joins battle with the platitudinous pomposity of the Peerage.

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**PRODUCTION STAFF**

Producer .....	W. Hayden Boyers
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## DRAMATIS PERSONAE

COLONEL CALVERLEY	} Officers of Dragoon Guards	} Roy Delp Paul O'Neill Frank Spoto
MAJOR MURGATROYD		
LIEUT. THE DUKE OF DUNSTABLE		
REGINALD BUNTHORNE (a Fleshly Poet) .....		John Lithgow
ARCHIBALD GROSVENOR (an Idyllic Poet) .....		John Ostendorf
MR. BUNTHORNE'S SOLICITOR .....		David Crosby
THE LADY ANGELA	} Rapturous Maidens	} Leonora Allera Sara Maxwell Ursula Kingsbury Jean Taynton
THE LADY SAPHIR		
THE LADY ELLA		
THE LADY JANE		
PATIENCE (a Dairy Maid) .....		

**Chorus of Rapturous Maidens and Officers of Dragoon Guards:** Lloyd Anderson, Richard Camhi, Chris Christoff, Bryant Dennison, Jane Doerschuk, Richard Gamble, Judith Goldberg, Deborah Holbrook, John Hunter, Charlotte Lantery, Gilbert Lay, Janet McNeill, Elizabeth Rosenberg, Mark Schomer, Howard Spendelow, Lisa Tracy, Alice White.

ACT I — Exterior of Castle Bunthorne

ACT II — A Glade

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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.

**ROBERT A. GIBSON**, Director of Productions, has returned for his fifth season at Highfield. Mr. Gibson was stage manager and director of productions with the D'Oyly Carte Opera Company. He was stage manager for Radio City Music Hall and the Roxy Theatre in New York before becoming associated with the Oberlin College Players. He is presently engaged in various projects for the Diocese of Raleigh, N.C., and the Better World Movement, Rocca di Papa, Rome, Italy.

**NEWELL COOK**, General Manager, graduated this year from Oberlin College and has returned for his fourth season on the Cape. He has been associated with the Players throughout his four years of college, and was President of the company in 1964-65. In addition to directing campus productions of *The Yeomen of the Guard* (1963) and *Iolanthe* (1965), Nook created, produced and directed the Mummer's Guild musical, *When in Rome, Oberlin*, last fall.

**TIMOTHY S. MAYER**, a member of the company since 1957, returns to Highfield this summer as Stage Director. As President of the Harvard Gilbert and Sullivan Players, member of the Executive Committee of the Harvard Dramatic Club and two-time author for the Hasty Pudding theatricals, Tim has been an important figure in Harvard theatre. Last year he directed Gilbert and Sullivan's *Utopia Ltd.* at the Loeb Drama Center, wrote the lyrics for the Hasty Pudding show, *No Hard Feelings* and, this spring, directed *The Threepenny Opera*. His plans for next fall include directing *The Tempest*.

**JAMES PAUL**, completing this summer his sixth season at Highfield and his fourth season as Music Director of the company, adds to his own brilliant musicianship the wealth of experience needed to conduct the Gilbert and Sullivan operettas. An Oberlin graduate, he also studied for two years at the Mozarteum in Salzburg, Austria. His studies included voice under Max Lorenz and Julius Patzak, and conducting with Kurt Prestel.

**GUY J. SMITH**, Set Designer and Technical Director, has been an active member of the company for the past five years. He graduated this spring from Oberlin College, where he directed the fall production of *Trial by Jury*, and was set designer/technical director for the spring production of *Iolanthe*.

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## MEET THE CAST

**KATHLEEN CAMPBELL**, well known to Highfield audiences as a result of two highly successful seasons in 1962 and 1963, returns for her third summer on the Cape. Kit has spent the last two years studying at the Opera School of the Mozarteum in Salzburg, Austria, where she recently sang the roles of Mimi in *La Boheme*, Fiordiligi in *Cosi Fan Tutte*, and the title role in *Arabella*. After this summer she plans to return to Salzburg in order to continue study for an operatic career.

**JOHN LITHGOW**, an artist and actor as well as singer, has served on the executive boards of the Harvard Dramatic Club and the Harvard Gilbert and Sullivan Society. After spending three summers acting in Shakespearean drama, John has joined the Players for his first season at Highfield.

**JOHN OSTENDORF**, a newcomer to Highfield this season, has been a student at Oberlin and at the University of Connecticut. He played the Music Man in the first amateur production of that show in Greenwich, Connecticut. John has also been a soloist with the Oberlin College Choir, and has sung in summer stock musicals in Cleveland.

**ROY DELP**, a 1965 graduate of the Oberlin Conservatory of Music, is new to the Cape although not to Gilbert and Sullivan. He was an excellent Mount-ararat in the spring production of *Iolanthe* on campus. In addition, Roy has sung leading roles in Oberlin Opera Theatre productions of *Albert Herring*, *Mannon* and *The Elixir of Love*. He is a member of Pi Kappa Lambda.

**FRANK SPOTO** is spending his first season with the Players on the Cape. During the past year he was a member of the Oberlin Opera Theatre and the College Choir, and he was a soloist with the choir on its Russian tour in the spring of 1964. This year he sang the part of Count Almaviva in excerpts from Rossini's *The Barber of Seville*.

**JEAN TAYNTON**, a 1961 graduate of Oberlin College, is a veteran performer of Gilbert and Sullivan opera. Well known to Highfield audiences for outstanding performances in 1958, 1959 and 1961, Jean is returning after a long absence for her fourth Cape season. She is best remembered as the Fairy Queen in *Iolanthe*, Mad Margaret in *Ruddigore*, and Mrs. Peachum in *The Beggar's Opera*.

**LEE ALLERA**, back for her second summer at Highfield, is a graduate of Indiana State College in Pennsylvania, where she was active in the college's opera workshop and choir, and sang in *The Telephone*. Lee has appeared in *My Fair Lady* and *The Tales of Hoffman*, as well as singing the part of Mabel in the Pittsburgh Savoyards production of *The Pirates of Penzance*. She appeared last summer as Josephine in *HMS Pinafore* and Casilda in *The Gondoliers*.

**SARA MAXWELL**, a student at the Boston Bouve College of Tufts University, is spending her first season with the Players at Highfield. She is, however, not new to the stage, for she has worked for ten summers in the Harwich Junior Theatre, in positions ranging from prop girl to actress. Sally is currently studying voice with Mrs. Janet Irving of the New England Conservatory.

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## THE STORY

The aesthetic craze of the eighteen-eighties, stemming from many sources—the paintings of the Pre-Raphaelites, the “greenery-yellery” of Whistler, the “precious” poetry of Oscar Wilde, the hyper-critical sensitivities of Ruskin, to mention a few—but uniting in forming a cult of morbid posturing, became the subject for Gilbert's satiric pen in *Patience*. Fortunately for us, the story transcends the particular fad for sinuous lines and precious verse and attains universality as a satire of Affectation in any generation—beat or otherwise.

Gilbert presents us with not one, but two, examples of “aestheticism,” the brooding poet Bunthorne and the pure and simple poet Grosvenor, both of whom spurn the affections of their following of Rapturous Maidens and vie instead for the hand of *Patience*, the village milkmaid. In a desperation move to win back their sweethearts, even the manly Dragoons don aesthetic garb and attempt with something less than success to imitate their effeminate rivals. Common sense triumphs in the end, however. Grosvenor reforms and captures the heart of *Patience*, the Dragoons win back the Rapturous Maidens, while the unrelenting Bunthorne is left to the cold comfort of his aesthetic lily.

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## ORCHESTRA

**Violins:** James Stanford, Concertmaster; Carl Rosow, Marianne Barcellona, Charles Roxin, Judy Scritch. **Viola:** William Bowe, Marcia Herman. **Cello:** Joyce Hunter, Elizabeth McLaughlin. **Bass:** Curtiss Bravine. **Flute:** Maryellen Butin, Dorothy Allman. **Oboe:** James Ross. **Clarinet:** Karl Krelove, John Reed. **Bassoon:** Mary Drake. **Cornet:** Larry Ferris, Richard Moreau. **Horn:** Mary Wiegand, Nancy Martin. **Trombone:** David Rupp, Peter Trojan. **Percussion:** Peter Coomes.

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## MUSICAL NUMBERS

### OVERTURE

#### ACT I

TWENTY LOVE-SICK MAIDENS WE ..... Maidens, Angela, and Ella  
 STILL BROODING ON THEIR MAD INFATUATION ..... Patience, Saphir, Angela, and Chorus  
 I CANNOT TELL WHAT THIS LOVE MAY BE ..... Patience  
 TWENTY LOVE-SICK MAIDENS WE ..... Maidens  
 THE SOLDIERS OF OUR QUEEN ..... Dragoons and Colonel  
 IN A DOLEFUL TRAIN ..... Maidens, Ella, Angela, Saphir, Dragoons and Bunthorne  
 TWENTY LOVE-SICK MAIDENS WE ..... Maidens  
 WHEN I FIRST PUT THIS UNIFORM ON ..... Colonel and Dragoons  
 AM I ALONE AND UNOBSERVED? ..... Bunthorne  
 LONG YEARS AGO, FOURTEEN MAYBE ..... Patience and Angela  
 PRITHEE, PRETTY MAIDEN ..... Patience and Grosvenor  
 THOUGH TO MARRY YOU WOULD VERY SELFISH BE ..... Patience and Grosvenor  
 LET THE MERRY CYMBALS SOUND ..... Ensemble

#### ACT II

ON SUCH EYES AS MAIDENS CHERISH ..... Maidens  
 SAD IS THAT WOMAN'S LOT ..... Jane  
 TURN, OH, TURN IN THIS DIRECTION ..... Maidens  
 A MAGNET HUNG IN A HARDWARE SHOP ..... Grosvenor and Maidens  
 LOVE IS A PLAINTIVE SONG ..... Patience  
 SO GO TO HIM AND SAY TO HIM ..... Jane and Bunthorne  
 IT'S CLEAR THAT MEDIEVAL ART ..... Duke, Major, and Colonel  
 IF SAPHIR I CHOOSE TO MARRY ..... Duke, Colonel, Major, Angela, and Saphir  
 WHEN I GO OUT OF DOOR ..... Bunthorne and Grosvenor  
 I'M A WATERLOO HOUSE YOUNG MAN ..... Grosvenor and Maidens  
 AFTER MUCH DEBATE INTERNAL ..... Ensemble

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