

OBERLIN COLLEGE  
Gilbert & Sullivan Players



H. M. S. Pinafore

or

THE LASS THAT LOVED A SAILOR

by Gilbert and Sullivan

Highfield

FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Directed by

ROBERT A. GIBSON

Music Director

DAVID L. CROSBY

JULY 5 - 9

1966

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OBERLIN PLAYERS REPERTORY

- July 5 - 9 **H.M.S. PINAFORE**—Gilbert and Sullivan  
Topsy-turvydom rules the high seas and the "Queen's Navee" as the Players open their exciting season with this perennial favorite.
- July 12 - 16 **RUDDIGORE**—Gilbert and Sullivan  
Curses, reincarnation and eerie specters haunt the stage in this always delightfully witty burlesque of melodrama.
- July 19 - 23 **THE GYPSY BARON**—Johann Strauss  
Always anticipated by company and public alike, this most beloved of all the Strauss operas will again be a musical, and colorful, highlight of the season.
- July 26 - 30 **THE PIRATES OF PENZANCE**—Gilbert and Sullivan  
Frederic and his famous paradox return once again, along with his band of glamorously swashbuckling pirates and Major-General Stanley's charming daughters.
- Aug. 2 - 6 **AM AHL AND THE NIGHT VISITORS** (by arr. with G. Schirmer, Inc., Publishers) and **THE OLD MAID AND THE THIEF**—Gian Carlo Menotti (by arr. with Franco Colombo, Inc., Publishers)  
After countless requests, the Players present two Menotti gems of humor and romance.
- Aug. 9 - 13 **THE GONDOLIERS**—Gilbert and Sullivan  
This Gilbert and Sullivan opera that is "double everything"—the double color of haughty Spain and republican Venice, of the dashing fandango and the stately minuet, and even a double cast—succeeds in redoubling our merriment.
- Aug. 16 - 20 **LA BELLE HELENE**—Jacques Offenbach  
High-jinks on Mt. Ida highlighted by the inimitably Parisian sparkle of Offenbach.
- Aug. 23 - 27 **YEOMEN OF THE GUARD**—Gilbert and Sullivan  
This most poignant of all the Gilbert and Sullivan operas brings to Highfield the reign of Henry VIII and foreboding atmosphere of the Tower of London, set to Sullivan's most majestic music.

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\* \* \* \*

## CREDITS

Amvets (rifles), Mr. E. Whitman Anthony, Mr. John Alden Coc, The Rev. Richard Crowell, Mr. Alfred Douglass, Mr. Arnold W. Dyer, Falmouth Theatre Guild, Hooker-Howe (costumes), Mrs. Carolyn Husted, Miss Louise Kulka, H. V. Lawrence, Mr. George McCarthy, Mrs. J. Gerald Mayer, Dr. Harry S. Merson, Putnam's Book Store, The Record Room, Mr. James Stevens, St. Barnabas Memorial Church, Mr. Herbert Voss.

\* \* \* \*

## USHERS AND USHERETTES

Lincoln Baxter, Karen Binstock, Jay Cook, Ronnie Cooperstein, Jim Eisenberg, Debbie Griffin, Heidi Franz, Cathy Hyde, Peggy Metcalf, Laura Miller, Katy Neale, Pamela Nelson, Joan Olenick, Sook Ha Pak, Deborah Quick, Eric Ruschky, Debbie Torch, Ann Vose.

\* \* \* \*

## ORCHESTRA

**Flute I:** Sally Price, **Flute II:** Susan Nelson. **Oboe:** Francine Schutzman. **Clarinets:** Robert Hoffman, Robert Quade. **Bassoon:** Richard Evans. **Horn I:** David Goldberg, **Horn II:** Marianna Blake. **Trumpet I:** Barton Heefner, **Trumpet II:** Paul Sundberg. **Trombone I:** David Rupp, **Trombone II:** Ingrid Haskell. **Percussion:** Robert Blumenthal. **Violin I:** Marjorie Rupp, Concertmaster; Ronald Moore, Patricia Deemey, Timothy Thompson, **Violin II:** Patricia Gumo, Carol Smith, Dale Hall. **Viola:** Mary Kanner. **Cello:** Frances Vanasco, Susan Young. **Double Bass:** Linda Clark.

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 Dr. Harry S. Merson, Falmouth

**PRODUCTION STAFF**

Producer .....	W. Hayden Boyers
Treasurer .....	Dr. Roberts Rugh
Associate Producer .....	D. Thomas Tull
General Manager .....	Robert A. Haslun
Director of Productions .....	Robert A. Gibson
Music Director .....	David L. Crosby
Stage Director .....	Richard V. Camhi
Chorus Master .....	Andrew H. Meltzer
Set Designer .....	Frederick L. Churchill
Technical Director .....	William S. Glikbarg
Light Designer .....	William S. Glikbarg
Costume Designer .....	Danica Miller
Director of Publicity .....	Jane C. Doerschuk
Director of Public Relations .....	Andrew H. Eskin
Work Director .....	Stephanie Machlin
Choreographer .....	Muriel E. Minot
Stage Manager .....	Gideon Y. Schein
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## DRAMATIS PERSONAE

<b>The Rt. Hon. Sir Joseph Porter, K.C.B.,</b> First Lord of the Admiralty .....	Lee Shlosberg
<b>Captain Corcoran,</b> Commander of H.M.S. Pinafore .....	D. Thomas Tull
<b>Ralph Rackstraw,</b> Able Seaman .....	Frank Spoto
<b>Dick Deadeye,</b> Able Seaman .....	David Cornell
<b>Bill Bobstay,</b> Boatswain's Mate .....	Terrence Tobias
<b>Bob Beckett,</b> Carpenter's Mate .....	Robert Asher
<b>Josephine,</b> The Captain's Daughter .....	Karen Saad
<b>Cousin Hebe,</b> Sir Joseph's First Cousin .....	Alice White
<b>Little Buttercup,</b> A Portsmouth Bumboat Woman .....	Alyce Rogers
<b>Marines</b> .....	} Karl Krelove Paul Lojeski
<b>Midshipman</b> .....	
<b>First Lord's Sisters, his Cousins, his Aunts; Sailors, etc.:</b> Rebecca Elwell, Marlene Filek, Susan Glidden, Holly Howard, Deborah Lipton, Leslie Luxemburg, Janet McNeill, Valerie Meacham, Susan Merritt, Priscilla Todd, Jane Warsaw. Craig H. Buddington, Richard Camhi, Arthur C. Cox, Nicholas Deutsch, Bob Devereaux, Frank Drake, Dave MacFarland, Paul O'Neill, Richard Rippy, Gideon Schein, Marc Spinrad, Ahmed H. Tahir.	

Scene: Quarterdeck at H.M.S. Pinafore, off Portsmouth.

Act I — Noon      Act II — Night

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## MEET THE CAST

**LEE SHLOSBERG**, an Oberlin senior, is spending his first season with the Players on the Cape. He is an English major and had a role in the campus production of **Becket**.

**FRANK SPOTO**, returns to Highfield after a successful season with the Players last year. He had leads in **Patience**, **The Mikado**, **The Merry Widow** and others. At Oberlin where he is a senior and voice major, he performed in **The Marriage of Figaro** and **Guys and Dolls**. Studying voice with Mario Fiorella in New York and with Howard Hatton at Oberlin, he hopes to do graduate work after Oberlin.

**KAREN SAAD**, an Oberlin senior who has been successful in both the College and the Conservatory of Music, is a welcome addition to the Highfield Players this year. Her musical experience has included playing piano with a group in the Newport Jazz Festival. Miss Saad plans to continue her voice training and is interested in becoming a literary critic.

**ALICE WHITE**, back for her third season at Highfield, will be familiar to last year's audiences as Mrs. Partlet from **The Sorcerer**. An Oberlin student, she performs regularly with the campus G & S Players and has had roles in other campus theatre productions—notably **The Apollo of Bellac** by Giroudoux. Her plans for the fall include social work and more theatre.

**ALYCE ROGERS**, a graduate of Bennington College where she studied drama and music joins the Highfield Players having already had considerable opera experience. With the Portland Oregon Opera Association she sang leads in **Rigoletto**, **The Bartered Bride**, **Die Fledermaus**, **The Magic Flute**, and others. The Players look forward to a successful season with Alyce.

**DAVID CORNELL** returns to Highfield after an absence of several summers. An Oberlin graduate, he studied voice with Miss Repp and has participated in Oberlin G & S productions. Cornell plans to continue studying voice in New York.

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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.

**ROBERT A. GIBSON**, Director of Productions, has returned for his sixth season at Highfield. Mr. Gibson was Stage Manager and later 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.

**D. THOMAS TULL**, Associate Producer, is a 1961 graduate of Oberlin who has been a member of the Players most summers since 1953. In his seven full seasons with the Players, he has participated in over 250 performances as lead, conductor or director. He sings professionally in New York and studies under James Quillian and Madame Olga Ryss.

**ROBERT A. HASLUN**, General Manager is spending his third season with the Players before returning to Oberlin College for his senior year. His Gilbert and Sullivan experience dates to his days at Mount Hermon. Since then he has sung in the chorus and last year was Assistant to the Producer at Highfield. With the Oberlin Players, Mr. Haslun has worked as Business Manager and will serve next year as President of the Board.

**DAVID L. CROSBY**, an Oberlin junior, assumes the position of Music Director this year after a successful season with the Players as Chorus Master last year. He has had experience with the Oberlin Players as a lead in the campus production of *The Sorcerer* and as Chorus Master for *Iolanthe* from which a record was cut. Mr. Crosby was a student of George V. Rose, lead tenor of the first Oberlin Gilbert and Sullivan Cape Company.

**RICHARD CAMHI**, Stage Director, is an Oberlin senior who has been with the Players since 1964. He has sung leads with the Oberlin Players, written and directed a play at Oberlin, and directed the campus production of *Guys and Dolls* which was produced this past year. His plans, although vague, include theater work after Oberlin.

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**THE STORY**

**H. M. S. PINAFORE**

**H. M. S. Pinafore**, the first of the Gilbert and Sullivan operas to bring world-wide fame to their author and composer, was also the first to include the ingredients of the plot formula which was to be followed (with variations) so successfully in their later operas. These ingredients are: satire of a hallowed institution, a "topsy-turvy" situation, and a dramatic action based upon the country-old device of mistaken identity resolved by a recognition scene.

The institution here is the British Navy. A model of professional competence in its lower ranks, it is headed by that illustrious nincompoop, Sir Joseph Porter, the land-lubber party hack who attained his eminence by "never having thought of thinking for himself at all!"

The topsy-turvy situation—defined by Gilbert as "a thoroughly illogical hypothesis"—is created by Sir Joseph, who maintains that "a British seaman is any man's equal—excepting mine." The thoroughly logical reaction is by common seaman Ralph Rackstraw who takes the pronouncement so literally that he proposes to his captain's daughter, Josephine, despite the reminder by the repulsive Dick Deadeye: "when some people have to obey other people's orders, equality is out of the question."

The dramatic action follows spontaneously. Josephine repulses Ralph, he threatens to commit suicide, she relents, confessing her love, and they plan to elope, but are denounced by Dick Deadeye to the Captain. Ralph soon finds himself in chains, his protest that "love levels all ranks" being met by Sir Joseph's implacable "it does to a considerable extent, but not so much as all that." All ends right, however, for Little Buttercup, the kindly but addle-pated "old bumboat woman," manages to resolve the delicate problem of discrepancy in rank and the final curtain descends amidst general rejoicing.

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**MEET THE STAFF (cont.)**

**ANDREW MELTZER**, Chorus Master, joins the Players with a splendid musical background. A product of The High School of Music and Art in New York, he conducted the high school's chorus in a Carnegie Hall appearance and was recipient of The Benjamin Steigman Memorial Award upon high school graduation. In his first year at Oberlin he has already established a place for himself among the G & S Players.

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### SPECIAL EVENTS

- July 14 Benefit performance of **Ruddigore** for the Woods Hole Child Center, at Highfield.  
July 25 Special performance of **The Pirates of Penzance** at Martha's Vineyard Camp Ground, Oak Bluffs.  
July 27 Benefit performance of **The Pirates of Penzance** for the Unitarian Fellowship of Falmouth.  
July 31 Benefit performance for The First Congregational Church in the church.  
Aug. 4 Benefit performance of **Amahl and the Night Vistors** and **The Old Maid and the Thief** for the Cape Cod Chapter of the N.A.A.C.P., at Highfield.  
Aug. 11 Benefit performance of **The Gondoliers** for The Falmouth Historical Society.  
Aug. 14 Benefit performance of **Haydn's Creation** for St. Barnabas Organ Fund, in the church.

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### THE OBERLIN-FALMOUTH SCHOLARSHIP

Each season the Players present a benefit performance for the Falmouth Scholarship. All proceeds are deposited with the Oberlin College Treasurer in the Falmouth Scholarship Fund designed to help defray the college expenses of a Lawrence High School graduate accepted at Oberlin College. When the fund was established eleven years ago Oberlin College agreed to match, dollar for dollar, the amount of the scholarship award. The Oberlin scholarship policy has since been greatly liberalized, however, and the College contributes whatever may be the student's actual need, even if considerably more than the dollar-for-dollar ratio. To date there have been three recipients of this award.

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