

OBERLIN COLLEGE
Gilbert & Sullivan Players



The Pirates of Penzance

or

THE SLAVE OF DUTY

by Gilbert and Sullivan

Highfield

FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Directed by

ROBERT A. GIBSON

Music Director

DAVID L. CROSBY

JULY 25 - 30

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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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
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Choreographer	Muriel E. Minot
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Properties	Julie Sanford
Technical Staff	Whitman Alvin, Timothy Boeschstein, Lynn Davies, Mary Ellen DiMartino, Bruce Harker, James Kazanis, Lynn Oakes, Bruce Palmer, Dave Wing
Costumes	Christine P. Lord, Margaret Hunt
Production Assistant	Paul E. Lojeski

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FROM THE PRODUCER'S DESK

Fourteen summers can add up to a very long time indeed in "show biz" and the Producer is becoming increasingly conscious of the hand of tradition which tends to lay itself, sometimes lightly, sometimes heavily, upon all the Players' activities. Since tradition also plays a greater part in the Gilbert and Sullivan operas themselves than it does in almost any other domain of the theatre, we often find that our activities represent a tradition within a tradition. Some of these traditions are unquestionably bad but others are unquestionably good and seem to stem from what the ancient philosophers called "the nature of things."

One of the good traditions is the tradition of hard work. I wonder if even our own Company realizes what a fearsome task it is to prepare a new opera every week for eight weeks—just how many boards must be sawed, nails driven, how many strokes of the paint brush, how many snips of the scissors, how many strokes of the needle must be made, how many phone calls must be answered, how many tickets must be marked and placed in the proper envelopes, how many notes of music, how many words of song and dialogue, how many steps and gestures must be learned one by one in the course of our full season. Sometimes we may indeed feel that hard work is a tradition more of our own creation than is the actual fact. Apparently it, too, stems from the nature of things, for Sullivan in describing the original preparations for the first production of *Pirates* records: "We had long and wearisome rehearsals but fortunately our Company and all the Chorus are charming and devoted people and spared themselves no pains or trouble to do their work thoroughly well."

ORCHESTRA

Violin I: Marjorie Rupp, Concertmaster; Ronald Moore, Patricia Deeney, Timothy Thompson, **Violin II:** Patricia Gumo, Carol Smith, Dale Hall. **Viola:** Mary Kanner. **Cello:** Frances Vanasco, Susan Young. **Double Bass:** Linda Clark.

Flute I: Sally Price, **Flute II:** Susan Nelson. **Oboe:** Francine Schutzman. **Clarinets:** Karl Krellove, Robert Quade. **Bassoon:** Richard Evans. **Horn I:** David Goldberg, **Horn II:** Marianna Blake. **Trumpet I:** Paul Sundberg. **Trumpet II:** Barton Heefner. **Trombone I:** David Rupp, **Trombone II:** Ingrid Haskell. **Percussion:** Robert Blumenthal.

NURSING ASSOCIATION FETE

Don't forget the Falmouth Nursing Association Fete which takes place on August 4 on the Village Green. The Nursing Association is celebrating its fiftieth anniversary this year. Entertainment is offered for all ages at the Fete. Along with the traditional Punch and Judy Show, merry-go-rounds, cotton candy, games for children, are many colorful booths offering home-made products, gifts, cakes, jellies, as well as the Tea Booth, plus many other popular attractions for an enjoyable afternoon and evening.

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DRAMATIS PERSONAE

Major-General Stanley	Lee Shlosberg
The Pirate King	David Cornell
Samuel, his lieutenant	Terrence Tobias
Frederic, the pirate apprentice	David MacFarland
Sergeant of Police	Robert Asher
Mabel, Major-General Stanley's Ward	Jane Warsaw
Edith, Major-General Stanley's Ward	Valerie Meacham
Kate, Major-General Stanley's Ward	Rebecca Elwell
Isabel, Major-General Stanley's Ward	Marlene Filek
Ruth, pirate maid-of-all-work	Cheryl Littell

Chorus of Pirates, Police, and General Stanley's Wards: Leslie Bravman, Rebecca Elwell, Marlene Filek, Susan Glidden, Holly Howard, Deborah Lipton, Leslie Luxemburg, Janet McNeill, Valerie Meacham, Susan Merritt, Priscilla Todd, Alice White. Craig Buddington, Arthur Cox, Nicholas Deutsch, Bob Devereaux, Robert Hoffman, Thomas Jones, Brian Murphy, Paul O'Neill, Marc Spinrad, Ahmed Tahir.

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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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MEET THE CAST

DAVID CORNELL has already made his return to Highfield a successful one with his outstanding performances of Dick Deadeye in **Pinafore** and Sir Despard Murgatroyd in **Ruddigore**. 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.

TERRENCE A. TOBIAS, an Oberlin graduate, joins the Players having participated in campus productions of **The Trial**, **Mikado**, **Patience**, **The Sorcerer** and **The Marriage of Figaro**. He spent his junior year at the Mozarteum Academy in Salzburg, Austria. At Oberlin he studied with Mr. Howard Hatton. In the fall he will be teaching music and fine arts in an elementary school at Elk Grove Village, Illinois.

DAVID MacFARLAND is spending the summer with the Players at Highfield before entering Oberlin to study voice. He has sung in school choirs, church choirs and a barbershop quartet. He studied at The Manhattan School of Music, and is thinking about a career as an operatic singer.

ROBERT ASHER comes to the Players from Birmingham, England. He studies at Cambridge University where his major is mechanical sciences. His previous G

& S experience is from grammar school, and he has given a solo performance on BBC radio. After very capably performing minor leads in **Pinafore**, **Ruddigore** and **Gypsy Baron**, he well deserved a role of a more major nature. His aspiration is to become a member of Parliament.

JANE WARSAW, a junior at Eastman School of Music is a welcome addition to the Players on the Cape. Last week's audiences will remember her splendid performance as Arsena in **Gypsy Baron**. Majoring in voice, her experience includes parts in productions of **Falstaff**, **Madame Butterfly**, and **The Magic Flute** at Eastman.

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MEET THE STAFF (cont.)

MURIEL E. MINOT, Choreographer, starting at a very tender age indeed, has worked with the Highfield Players in some capacity since 1953. After stage crew and costume work, she advanced through chorus parts to leads and now choreographer as well. A voice major, she graduated from Oberlin after successfully directing **Patience** and **The Mikado** last year. In the Fall she plans to continue her study of voice and dance in New York and looks toward a career in the theatre.

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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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