

**OBERLIN COLLEGE**  
**Gilbert & Sullivan Players**



**THE OLD MAID AND THE THIEF**

by Gian-Carlo Menotti

by arr. with Franco Colombo, Inc., Publishers

and

**AM AHL AND THE NIGHT VISITORS**

by Gian-Carlo Menotti

by arr. with G. Shirmer, Inc., Publishers

**Highfield**

FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Directed by

RICHARD CAMHI

Music Director

DAVID L. CROSBY

AUGUST 2 - 6

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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## FROM THE PRODUCER'S DESK

Two already much over-worked expressions in the American idiom of the English language may be invoked and worked yet again to explain the whys and wherefores of the Oberlin Players' presence on Cape Cod. One of the phrases is "building character" and the other is "the play's the thing."

Both have been not only over-worked but misused until their meaning is nebulous. In its most common connotation "building character" is a football term applied to his team by the unfortunate coach who knows before he starts that he has a loser on his hands. Building character is therefore relegated to the off years when the more admirable goal of building winners is impossible.

Hamlet's line "the play's the thing wherein I'll catch the conscience of the king" has been taken out of the original, specific meaning to read simply "the play—not the actors, not the director, not the staging—is the thing."

At Highfield we find our "raison d'etre" in our own interpretation of both these admonitions. We do believe that we can build character—and the more we win the better the character we build—and that we build it by insisting that the play's the thing—the thing that gives purpose and direction to all that we do and by its discipline imparts the virtues of self-control, responsibility, self-sacrifice and teamwork without which nothing important is ever accomplished in this life.

## ORCHESTRA

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

**Flute and Piccolo:** Sally Price. **Piccolo:** Susan Nelson. **Oboe I:** Francine Schutzman. **Oboe II:** Priscilla Todd. **Clarinet:** Karl Krellove. **Bassoon:** Richard Evans. **Horn I:** David Goldberg. **Horn II:** Marianna Blake. **Trumpet I:** Barton Heefner. **Trumpet II:** Paul Sundberg. **Trombone:** David Rupp. **Percussion:** Robert Blumenthal. **Harp:** Deidre Schupack. **Piano:** Janet Smith.



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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
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Stage Director .....	Richard V. Camhi
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Set Designer .....	Frederick L. Churchill
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## DRAMATIS PERSONAE THE OLD MAID AND THE THIEF

Miss Todd .....	Alyce Rogers
Miss Pinkerton .....	Valerie Meacham
Laetitia .....	Jane Warsaw
Bob .....	D. Thomas Tull

The action takes place in a small town  
somewhere in the United States.

## AM AHL AND THE NIGHT VISITORS

Amahl, a crippled boy, of about 12 .....	John Doerschuk
Mother .....	Alyce Rogers
King Kaspar, slightly deaf .....	David MacFarland
King Melchior .....	David Cornell
King Balthazar .....	Robert Asher
The Page .....	Richard Riley
Chorus of Shepherds, Villagers and Dancers:	Leslie Bravman, Rebecca Elwell, Susan Glidden, Holly Howard, Deborah Lipton, Cheryl Littell, Leslie Luxemburg, Valerie Meacham, Susan Merritt, Muriel Minot, Alice White.

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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

**JOHN DOERSCHUK**, 13 year-old brother of Publicity Director, Jane Doerschuk, comes to Highfield specially to perform the part of **Amahl** in this week's Menotti double bill. At home in Chappaqua, N.Y. he is active in his church choir, has been in school plays, and also takes piano lessons.

**DAVID CORNELL** has already made his return to Highfield a successful one with his outstanding performances of Dick Deadeye in **Pinafore**, Sir Despard Murgatroyd in **Ruddigore**, Count Carnero in **The Gypsy Baron** and The Pirate King in last week's production of **The Pirates of Penzance**. An Oberlin graduate, he plans to continue studying voice in New York.

**JANE WARSAW**, a junior at Eastman School of Music is a welcome addition to the Players on the Cape. This year's audiences will recognize her for her splendid performances as Arsena in **Gypsy Baron** and Mabel in **The Pirates of Penzance**. Majoring in voice, she sang in the chorus in productions of **Falstaff**, **Madame Butterfly**, and **The Magic Flute** at Eastman.

**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. His excellent job as Frederic in **Pirates** last week was the first lead he has ever sung. 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. He hasn't done any G & S since grammar school, but more recently gave a solo recital on BBC radio. Highfield audiences know him well, for he has very capably handled leads of various natures in each of our productions to date. His aspiration is to become a member of Parliament.

**ALYCE ROGERS**, who studied drama and music at Bennington College, 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. A season highlight was her performance as Mad Margaret in **Ruddigore**; every role she has played has been excellent.

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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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