

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



**LA BELLE HELENE**

**Music by Jacques Offenbach**

**Libretto by Meilac and Halevy**

**English Translation by W. Hayden Boyers and Others  
of the Oberlin Players. Lyrics Edited by Frank Drake**

**Additional Orchestration by Karl Krelove and D. Thomas Tull**

**Highfield**  
**FALMOUTH, MASS.**

**Producer**

**W. HAYDEN BOYERS**

**Directed by**  
**RICHARD V. CAMHI**

**Conductor**  
**D. THOMAS TULL**

**AUGUST 16 — 20**  
**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

As we leave England and Gilbert and Sullivan for one week to move across the Channel to France and Offenbach, a comparison of the two kinds of operetta is inevitable. The influence of Offenbach on Gilbert and Sullivan is, of course, very strong indeed. Many of our Highfield patrons will recall that in 1875 Offenbach was the reigning light opera favorite in England as well as on the Continent. As a matter of fact Richard D'Oyly Carte obtained the collaboration of Gilbert and Sullivan to write *Trial by Jury* as a curtain raiser for Offenbach's *La Perichole* which was not enjoying the public response which we received last summer when we presented it at Highfield. It is a matter of historical record that with the addition of *Trial by Jury* the London box-office receipts perked up considerably. In satire and in musical parodies the debt of Gilbert and Sullivan to Offenbach continued to be great in the ensuing operas.

Yet there is a fundamental difference which tends to set them at opposite ends of the light opera scale. The accepted phrases "the can-can naughtiness" of Offenbach and the "Victorian virginity" of Gilbert and Sullivan are far from adequate in summing up this difference. It's perfectly true that Offenbach's favorite theme is the suggestion, if not the fact, of airy marital infidelity while there is never a Gilbertian character whose intentions are not so honorable that they don't lead him by the straightest possible route to the altar (cf. the Pirates whose first words to General Stanley after capturing his daughters are: "we propose to marry your daughters.").

More fundamental is the tone of the satire and in this respect Gilbert is much closer to the tone of Moliere than he is to the tone of Offenbach and his two librettists, Meilhac and Halevy. Moliere and Gilbert are, in fact, much alike in that they joyously deride the foibles of a society which they look upon as basically sound and enduring, whereas the Offenbach operettas reflect the manners and morals of the Second Empire which was to end in the debacle of the Franco-Prussian War. We can't help but note that Offenbach's "light, frothy" productions still manage to be bitter when Gilbert and Sullivan are gay and to pronounce a judgment of doom—"weighed and found wanting."

## ORCHESTRA

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

**Flute I:** Sally Price. **Flute II:** Susan Nelson. **Oboe:** Francine Schutzman. **Clarinets:** Karl Krelöve, 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.

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**PRODUCTION STAFF**

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Menelaus, king of Sparta .....		Richard Riley
Agamemnon, king of kings .....		Paul O'Neill
Calchas, grand augur of Jupiter .....		Robert Gibson
Achilles		Robert Asher
Ajax Major	} Greek Kings	} Terrence Tobias
Ajax Minor		
Philocomes, the thunder man .....		Marc Spinrad
Euthycles, a blacksmith .....		Nicholas Deutsch
Helene, queen of Sparta .....		Gideon Schein
Orestes, son of Agamemnon .....		Valerie Meacham
Bacchis, Helen's Maid .....		Muriel Minot
Leona		Rebecca Elwell
Parthoenis	} demi-mondaines	} Leslie Bravman
iere Jeune Fille .....		
2eme Jeune Fille .....		Susan Merritt
		Deborah Lipton
		Marlene Filek

Chorus of Guards, Slaves, Maids, Dancers, Mourners for Adonis, Townspeople: Leslie Bravman, Susan Glidden, Holly Howard, Deborah Lipton, Leslie Luxemburg, Janet McNeill, Susan Merritt, Priscilla Todd, Jane Warsaw, Alice White, Craig Buddington, Nicholas Deutsch, Bob Devereaux, Frank Drake, Bob Hoffman.

ACT I A public square in Sparta.

ACT II Sparta. A room in the queen's apartment.

ACT III Nauplia during the summer season.

Time: Six months before the Trojan War.

Set Design by Timothy Boeschenstein.

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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 COMPANY

**REBECCA ELWELL** began her G & S career at Northfield School for girls. Since then she has sung in **Patience** and **The Mikado** at Oberlin before joining the Highfield Players. This summer she has had chorus leads in most productions and played Zorah in **Ruddigore**. She sings in the College Choir at Oberlin and spends the rest of her time working on a major in religion.

**VALERIE MEACHAM** comes to the Cape with three years' G & S experience at Oberlin. She had leads in campus productions of **Patience**, **Iolanthe** and **The Marriage of Figaro**. A Highfield highlight this summer was her performance of Rose Maybud in **Ruddigore**. A California resident, Valerie hopes to continue her study in the East after graduating from Oberlin.

**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. This summer's audiences will recognize Asher from his frequent appearances as minor lead, or as King Balthazar in **Amahl**. His aspiration is to become a member of Parliament.

**KEITH PHINNEY** is a mid season addition to the Players from Winchester, Mass. He is a graduate of Boston University and now serves as director of music for the town of Bedford. He spent seven seasons with the North Shore Music Festival. His previous experience with Offenbach was as Orpheus in **Orpheus And The Underworld**.

**JIM KAZANIS** is here for his third summer as scenic artist for the Players. During the winter months he teaches 5th grade in Chicago. Jim is responsible for the art work on the panels at each side of the proscenium arch and for scenes such as the fine background drop of Venice in **Gondoliers** last week.

**GIDEON SCHEIN** has served as stage manager this summer with the Players, and has appeared occasionally in the chorus before making his debut this week as Euthycles, the blacksmith. At Oberlin he choreographed **Guys and Dolls**, directed **The Bald Soprano** by Ionesco, and has served in various capacities in each G & S production. He hopes to study at the British Academy of Arts after graduating from Oberlin.

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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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