

OBERLIN COLLEGE  
Gilbert & Sullivan Players



The YEOMEN of the GUARD

or

THE MERRYMAN AND HIS MAID

by Gilbert and Sullivan

Highfield

FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Directed by

ROBERT A. GIBSON

Music Director

DAVID L. CROSBY

AUGUST 23 — 27

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

By the dictates of our tradition the subject for this final program is our annual valedictory, or leave-taking. It has been a good summer—in attendance and box-office the best ever. It has also been a singularly calm one. Our staff of directors and administrators were experienced and have done their job so well that we have rarely had occasion to invoke the "Highfield miracle" (although on one occasion of dire need the gods turned a deaf ear to our plea!). The Company, although for the most part newcomers and comprising what in football parlance would be called a sophomore team, has been unsurpassed in self-discipline, hard work and, perhaps more important, unity of effort. In a word, then, we have tended to move along on a fairly high plateau, avoiding some of the more spectacular emotional heights and depths of other seasons I can recall. To me personally this new serenity has been most gratifying, for it has coincided with my advancing years and there have been fewer occasions when I've been tempted to say: "This is the end—I've had it!"

In another area, however, there has been dynamic progress. This has been in our physical set-up. Our collaboration with Highfield Associates has been most fruitful. While not Oberlinians themselves, they appear to understand perfectly the implication of Oberlin's motto "Learning and Labor" and have given us the opportunity to combine the goal of artistic learning with the more practical goal of improved living and performing facilities achieved through our own labor. The result is a new sense of solidity and a confidence that Highfield is well on its way to realizing its potential as the most perfect student summer theatre setting in these United States.

Much has already been done, much more is contemplated. Such is the nature of progress, as necessary to the continued survival of a summer theatre project as to that of any other living organism.

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



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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
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Costume Designer .....	Danica Miller
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### DRAMATIS PERSONAE

Sir Richard Cholmondely, Lieutenant of the Tower .....	Robert Asher
Colonel Fairfax, under sentence of death .....	D. Thomas Tull
Sergeant Meryll, of the Yeomen of the Guard .....	David Cornell
Leonard Meryll, his Son .....	David MacFarland
Jack Point, a Strolling Jester .....	Lee Shlosberg
Wilfred Shadbolt, Head Jailer and Assistant Tormenter .....	Paul O'Neill
The Headsman .....	Paul Hessler
First Yeoman .....	Tom Jones
Second Yeoman .....	Craig Buddington
First Citizen .....	Nicholas Deutsch
Second Citizen .....	Arthur Cox
Elsie Maynard, a Strolling Singer .....	Karen Saad
Phoebe Meryll, Sergeant Meryll's daughter .....	Muriel Minot
Dame Carruthers, Housekeeper to the Tower .....	Cheryl Littell
Kate, her Niece .....	Jane Warsaw
Chorus of Yeomen of the Guard, Gentlemen, Citizens, etc.: man, Jane Doerschuk, Rebecca Elwell, Susan Glidden, Holly Howard, Deborah Lipton, Leslie Luxemburg, Janet McNeill, Susan Merritt, Janet Smith, Priscilla Todd.	Leslie Brav-

Barry Block, Craig Buddington, Richard Camhi, James Cooper, Arthur Cox, Stephen Dale, Nicholas Deutsch, Bob Devereaux, Frank Drake, Robert Hoffman, Tom Jones, Francis Michael, Marc Spinrad.

SCENE: Tower Green.

TIME: 16th Century.

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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

**PAUL O'NEILL** returns for his second summer with the Players at Highfield. His performances this summer have included leads in **Ruddigore** and **La Belle Helene**. He was active in drama at Governor Dummer Academy and plans to continue his musical and dramatic activities this fall at Oberlin where he will be a freshman.

**DAVID CORNELL** is by now well known to Highfield audiences for his performances of Dick Deadeye in **Pinafore**, Sir Despard Murgatroyd in **Ruddigore**, Count Carnero in **The Gypsy Baron**, The Pirate King in **The Pirates of Penzance** and King Melchior in **Amahl And The Night Visitors**. An Oberlin graduate, he plans to continue studying voice in New York.

**CHERYL LITTELL**, an Oberlin junior comes to Highfield having already had leads in campus productions of **Iolanthe** and **The Sorcerer**. A voice major, she sings in the college choir and had a role in the Hindemith opera **The Long Christmas Dinner**. Her leads this summer have been as Buttercup, Dame Hannah, Ruth and The Duchess of Plaza-Toro.

**KAREN SAAD** is an Oberlin senior who has studied in both the College and

the Conservatory of Music. Her musical experience has included playing piano with a group in the Newport Jazz Festival. Those who linger on the Highfield patio know her as Josephine or Saffi or Casilda. Miss Saad is currently studying voice with Miss Repp at Oberlin and is interested in becoming a literary critic.

**ANDREW MELTZER**, Chorus Master, joins the Players with an impressive 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. At Oberlin he was musical director for **Guys And Dolls** and hopes to continue his work with G & S and other musical groups on campus.

**MARJORIE RUPP** is serving as concertmaster for the Players' orchestra for her fourth summer. A recent graduate of The State University College of Fredonia, New York, she spent over a year as an undergraduate in Belgium studying and playing violin with the Antwerp Philharmonic Society. In the fall she will continue her study with Paul Kling at the University of Louisville and play with the Louisville Symphony Orchestra.

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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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