

OBERLIN COLLEGE Gilbert & Sullivan Players

15th SEASON ON CAPE COD



TRIAL BY JURY

Conducted by DAVID L. CROSBY

with

THE SORCERER

Conducted by ANDREW MELTZER

both by Gilbert and Sullivan

Highfield

FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Directed by

ROBERT A. GIBSON

Music Director

DAVID L. CROSBY

JULY 4 - 8

1967

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REPERTOIRE FOR SUMMER 1967

- July 4 - 8 TRIAL BY JURY and THE SORCERER—Gilbert & Sullivan**
Two G & S little gems. The evening begins with "court-room drama" (a breach of promise case), and ends with magic spells and elixirs of love.
- July 11 - 15 DIE FLEDERMAUS—Johann Strauss**
Love and intrigue in the waltzing Viennese style. This operetta, done in English, has long been in demand by Cape audiences. (by arr. with D. Thomas Tull)
- July 18 - 22 PATIENCE—Gilbert & Sullivan**
Can the literary aesthete achieve happiness in Gilbert & Sullivan's day and age? Who will wed the pretty milkmaid? G & S answer these questions in their usual witty style.
- July 25 - 29 THE VAGABOND KING—Rudolf Friml**
Swashbuckling adventure and romance in the legendary life of French poet Francois Villon. Friml's score sets the tone in the beloved operetta. (by arr. with Samuel French, Inc.)
- Aug. 1 - 5 THE MIKADO—Gilbert & Sullivan**
Fans and flowers of spring, tra-la. The Cape Company brings back this favorite of favorites, "lord high everything" in the hearts of G & S lovers.
- Aug. 8 - 12 THE TELEPHONE and THE MEDIUM—Gian-Carlo Menotti**
Heartened by a warm reception from theatre-goers for last year's Menotti pieces, the Players present two more works from this master of contemporary musical theatre. (by arr. with G. Schirmer, Inc.)
- Aug. 15 - 19 THE GRAND DUKE—Gilbert & Sullivan**
On popular demand from two continents, the Players proudly present their first production of this rarely staged piece. This production completes the cycle: the Players have produced the entire G & S repertoire.
- Aug. 22 - 26 IOLANTHE—Gilbert & Sullivan**
Combine political satire with the fantasy of Fairyland as Gilbert did in this libretto. Then blend well with Sullivan's most beautiful score. The result, a delightful end for the season.

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FROM THE PRODUCER'S DESK

After fourteen theatrical seasons on the Cape, starting the fifteenth should seem a purely routine matter—and certainly is in many ways. We know how many tickets we had to have printed for the 47 performances which will comprise our season; we have brought from Oberlin, or we have made provision for obtaining, the costumes which we know we will need; we know fairly well what supplies to lay in for the commissary; and we know what to do about work details, stage sets, lights, make-up, advertising, promotion and the like.

We also know a great deal about the more important things. We know, for example, that the improvements made in the theatre itself in the course of last season and the new ones being effected since then make Highfield now a better locale for our productions than ever before; and we know, too, that we have a solid repertoire which has already elicited a great deal of favorable comment. Most important of all, we know that we have the highest level of talent in all categories that we've ever had, chosen after keener competition from a larger number of applicants than ever before.

Nevertheless, we are really almost as much in the dark as if we were starting a completely new venture. This is always true in the theatre, bringing, inevitably, excitement, caution, eager anticipation, and gloomy forebodings. It is true because theatre is not one person but many persons working, communicating with one another within the discipline of a demanding art whose tenuous spell is so easily broken. No company, the communicator, can rise beyond the limits to which the comprehender, the audience, is willing to follow it. No audience, however well disposed, will listen for long to a company that has nothing to say.

Since I know Highfield audiences and have had many an opportunity to observe both their patience and their sophistication, my great concern centers on the company. Can this assemblage of interesting, likeable, talented individuals merge selflessly into a harmonious, responsive unit creating through understanding, respect and sensitivity toward one another, something belonging to every one and yet to no one, which is more beautiful, more joyous, more powerful than the sum of the talents of each one? In other words, will our final production of the season, *Iolanthe*, be just another show in the repertoire or will it be a triumphant spiritual experience?

ORCHESTRA

Violin I: Marian Maby, Tom Herman, Beth Huber, Loren Pearson. **Violin II:** Louise Whiteside, Carol Schmidlein, Dale Hall. **Viola:** Carol Aebischer, Jay Jacobs. **Violincello:** Heidi Field, Gene Epstein. **Double Bass:** Roger Fratena.

Flutes: Jane Lenoir, Judy Leiderman. **Oboe:** Kathy Landau. **Clarinets:** Joseph Stoddart, Edyth Goldstein. **Bassoon:** Richard Evans. **French horns:** Carmen Hughes, Sarah Eanes. **Trumpets:** Paul Sundberg, Fred Holmgren. **Trombones:** Rick Starnes, Eric Nye.

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Producer	Dr. W. Hayden Boyers
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DRAMATIS PERSONAE

TRIAL BY JURY

THE LEARNED JUDGE	Terrence Tobias
THE PLAINTIFF	Judith Goldberg
THE DEFENDANT	Richard Weston
COUNSEL FOR THE PLAINTIFF	Barry Busse
USHER	Joseph McKee
FOREMAN OF THE JURY	Craig Buddington
CLERK	Howard Spendelow
FIRST BRIDESMAID	Robin Weisel
BRIDESMAIDS:	Barbara Fetrow, Leslie Luxemburg, Judith Wells
JURORS: Dan Dorfman, Nicholas Gmur, Richard Harris, Cabanne Howard, Joseph McClinton, Harry Soloway, Eric Sosman, Charles Stone, Samuel Weisman	
SPECTATORS	Sonia Benjamin, Leslie Bravman, Geraldine Canfield, Ellen Davis, Robert Devereaux, Candy Leeds, Elizabeth McLaughlin, John Thomas, Lynn Weisel

THE SORCERER

SIR MARMADUKE POINTDEXTRE, an Elderly Baronet	Paul O'Neill
ALEXIS, of the Grenadier Guards, his Son	David MacFarland
DR. DALY, Vicar of Ploverleigh	John Thomas
NOTARY	Harry Soloway
JOHN WELLINGTON WELLS, of J. W. Wells & Co., Family Sorcerers	Robert Devereaux
LADY SANGAZURE, A Lady of Ancient Lineage	Alyce Rogers
ALINE, her Daughter, Betrothed to Alexis	Karen Saad
MRS. PARTLET, a Pew-opener	Susan Treacy
CONSTANCE, her Daughter	Jane Warsaw
CHORUS OF VILLAGERS: Sonia Benjamin, Leslie Bravman, Geraldine Canfield, Ellen Davis, Barbara Fetrow, Candy Leeds, Leslie Luxemburg, Elizabeth McLaughlin, Lynn Weisel, Robin Weisel, Judith Wells; Craig Buddington, Dan Dorfman, Nicholas Gmur, Richard Harris, Cabanne Howard, Harry Soloway, Eric Sosman, Howard Spendelow, Charles Stone, Samuel Weisman.	

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MEET THE COMPANY

W. HAYDEN BOYERS, Producer of the Players, retired this year from the romance language faculty at Oberlin College, but he is maintaining his connection with the Cape Players this summer and for summers to come. He has been the leader of the Gilbert and Sullivan organization since its establishment on the campus, and he spearheaded its move to the Cape in 1953. In the Fall he will form a drama department at St. Paul's College in Virginia.

ROBERT A. GIBSON, Director of Productions, has returned for his seventh 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 Theater in New York before becoming associated with the Oberlin Players. He is now engaged in various projects for the diocese of Raleigh, N.C., and the Better World Movement, Rocca di Papa, Italy.

ROBERT A. HASLUN, General Manager, is spending his fourth season with the Players before beginning graduate study at The New School for Social Research, New York. Since his high school days at Mt. Hermon, he has worked in G & S as chorus member, lead, assistant to the producer, and finally as general

manager for both the Cape and campus companies. After graduate school he intends either to teach or to go into theatre management.

DAVID L. CROSBY, Music Director for his second year, will be a senior in the fall. An organ major at Oberlin, he has found time to conduct five musical productions as well as to act in *The Sorcerer* and in *Finian's Rainbow*. He hopes someday to conduct professionally.

GIDEON Y. SCHEIN, Stage Director in his second year on the Cape will direct three productions this summer. On the Oberlin campus he has directed productions of *Ruddigore*, *Finian's Rainbow* and *The Bald Soprano* by Ionesco. Also an actor, his most recent role was Doctor Chebutykin in Chekhov's *The Three Sisters*. A senior honors student, he hopes to attend Yale Drama School after graduation from Oberlin.

ANDREW MELTZER, Lead Coach, has been music director for Oberlin productions of *Ruddigore* and *Guys and Dolls*. A junior in the Oberlin Conservatory, he is currently a piano major, and he hopes to go into an orchestral conducting major. In high school he won the Benjamin Steigman Memorial Award for creative achievement in music.

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MEET THE COMPANY

TERRENCE TOBIAS, the Judge, graduated from Oberlin in 1966 and spent this last year as director of fine arts at Center Ridge Elementary School in Elk Grove, Ill. He recently returned to Oberlin to play Samuel in the commencement production of **The Pirates of Penzance**.

JUDITH GOLDBERG, the Plaintiff, is a voice major at Oberlin College. She was a member of the Oberlin College Choir when it toured Russia in 1964. She sang Susanna in an Oberlin production of Mozart's **Marriage of Figaro**.

RICHARD WESTON, the Defendant, has a graduate assistantship at the University of Kansas this fall, and he intends to work for a Ph.D. On the Oberlin campus he has appeared as Alexis in **The Sorcerer** and as Dick Dauntless in **Ruddigore**. He spent the summer of '66 in Vienna studying German and Renaissance art.

BARRY BUSSE, the Counsel, joins the Players on the Cape this summer having appeared in **Patience, Marriage of Figaro** and **Guys and Dolls**. In high school he received top honors among 2000 baritones who auditioned for all state chorus in Pennsylvania. He plans to coach in Europe and someday sing with the Met.

JOSEPH C. McKEE, the Usher, was born in McKeesport, Pa. He recently appeared as the Sergeant of Police in **Pirates of Penzance**. Other Oberlin roles include Don Alfonso in Mozart's **Cossi Fan Tutti** and Brandon in **The Long Christmas Dinner** by Hindemith.

KAREN SAAD, Aline, graduated Phi Beta Kappa and summa cum laude from Oberlin this spring. At Oberlin and on the Cape she has sung many leading roles and she played the dramatic lead Isabella in Oberlin's production of **Measure for Measure** this year. In the fall she will return to Oberlin for further voice training prior to study in Europe.

DAVID MacFARLAND, Alexis, is beginning his second season with the Players on the Cape. Last summer he sang leads in **The Gondoliers**, **Yeomen of the Guard**, **Amahl and the Night Visitors**, and he appeared as Frederick in **Pirates of Penzance** even though he had broken his arm. In the Fall he will be a sophomore in the Oberlin Conservatory of Music.

ROBERT DEVEREAUX, John Wellington Wells, began his acting career as a raindrop in the first grade. Since then he has appeared in choruses for the **Mikado**, **Finian's Rainbow**, and he played Robin Oakapple in **Ruddigore** last winter. He is a dean's list student.

ALYCE ROGERS, Lady Sangazure, returns to the Cape for her second year. She will be remembered for her role as Mad Margaret in **Ruddigore** and as the Old Maid in the **Old Maid and the Thief**. A graduate of Bennington College, she gained extensive experience singing with Portland Oregon Opera Company before coming to the Players.

PAUL O'NEILL, Sir Marmaduke Pointdexter, has studied at Oberlin College and at the Cleveland Institute of Music. Last summer he appeared with the Players as Sir Roderic Murgatroid in **Ruddigore**. Last Fall he played Despard in the Oberlin campus production of the same operetta. He plans to attend Tufts in the fall to study voice.

TIMOTHY BOESCHENSTEIN, Set Designer and Technical Director, has worked at Oberlin and at Highfield Theatres as set designer, lighting designer, head electrician, technical director, or some combination of these on many shows. Last spring he directed a student-written one-act play, and he has also worked as an engineer with the College radio station. His college major is Philosophy.

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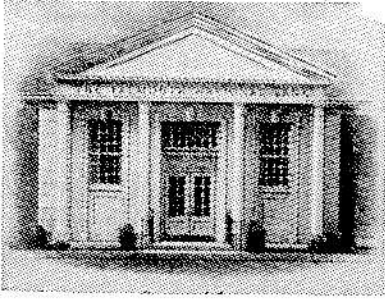
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SPECIAL EVENTS

- July 9** Joint benefit performance of **Die Fledermaus** for the Oberlin-Falmouth Scholarship and the Falmouth Music Association, Memorial Auditorium, Falmouth.
- July 21** Benefit performance of **Patience** for the Woods Hole Child Center, at Highfield.
- July 27** Benefit performance of the **Vagabond King** for the Unitarian Fellowship, at Highfield.
- July 31** Special performance of **The Mikado** at the Martha's Vineyard Camp Ground Tabernacle, Oak Bluffs.
- Aug. 6** Sacred Concert, the First Congregational Church, at 4:00 p.m.
- Aug. 10** Benefit performance of **The Medium** and **The Telephone** for the Cape Cod NAACP, at Highfield.
- Aug. 13** Benefit concert for the St. Barnabas organ fund, in the church at 8:00 p.m.
- Aug. 17** Benefit performance of **The Grand Duke** for the Falmouth Historical Society, at Highfield.

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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