

OBERLIN COLLEGE Gilbert & Sullivan Players

15th SEASON ON CAPE COD



PATIENCE

by GILBERT and SULLIVAN

Directed by ROBERT A. GIBSON

Music Directed by ANDREW MELTZER

Highfield

FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Director of Productions
ROBERT A. GIBSON

Music Director
DAVID L. CROSBY

JULY 18 - 22

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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* * * *

ORCHESTRA

Violins: Marion Maby, **Concertmistress.** Tom Herman, Loren Pearson, Carol Schmidlein, Louise Whiteside, Dale Hall. **Viola:** Carol Aebischer, Jay Jacobs. **Violoncello:** Gene Epstein, Heidi Field. **Double Bass:** Roger Fratena.

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

Pecussion and Tympani: Peter Coombs.
Orchestra Manager: Roger Fratena.

* * * *

USHERS AND USHERETTES

Karen Binstock, Joy Binstock, Sandy Collins, Joy Cook, Ronnie Cooperstein, Kathy Dynan, Lynn Eliot, Pam Eliot, Steve Ellis, Barbara Farrell, Carol Fisher, Heidi Frantz, Trinka Frantz, Alisa Gabriel, Debbie Griffin, Dianne Hulburt, Cathy Hyde, Edward Kasper, Adelaide Ketchum, Helen Mangelsdorf, Kathy McCarthy, Charlotte McCarthy, Kate Neale, Sarah Person, Deborah Quick, Ursula Rooth, Ellen Rosenfeld, Laura Schiller, Sandy Soderburg, Becky Thatcher, Ann Vose, Prudy Smith, Larry Cooperstein, Steven Tarlow, David Spector, David Firestone, Michael Goldring, Peter Spirtes, Nordie Marlowe.

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PATIENCE

Director	ROBERT A. GIBSON
Music Director	ANDREW MELTZER
Chorus Master	PHILIP E. D'AGOSTINO
Lead Coach	JOSEPH C. McCLINTON
Set Design	MARILYN MILBERGER

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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

LEE SHLOSBERG, Bunthorne, appeared here last summer in several patter roles and as Jack Point in **Yeomen of the Guard**. Since then he has played leading dramatic roles in Oberlin campus productions of **Marat/Sade** and Jonson's **The Alchemist**, and he has written and acted in his own play in an Oberlin festival of one-act plays. He hopes to go on into professional theatre.

JANE WARSAW, Patience, will be a senior at Eastman School of Music in the fall. Last summer she had leading roles in **Gypsy Baron**, **The Old Maid and the Thief**, and **Yeomen of the Guard** here. She also sang the part of Mabel in **Pirates of Penzance**, and when that show was done on Oberlin campus at the end of the year, she was asked to come and do that part again.

BARRY BUSSE, Grosvenor, appeared as Eisenstein in Highfield's **Die Fledermaus** last week. He has played many roles in opera, musical comedy, and Gilbert and Sullivan on the Oberlin campus, including, two years ago, the same role he is playing tonight. He will be a senior at Oberlin in the fall, and when he finishes school there, he hopes to study in Europe and someday to sing with the Met.

SUSAN TREACY, Lady Jane, is back in skirts this week after playing the "Pants Role" Orlofsky in **Fledermaus** last week. At Oberlin she has sung Dorabella in **Così Fan Tutte** and Katisha in **The Mikado**. She studied last summer at the Mozarteum in Salzburg, Austria.

FRANK SPOTO, the Duke, is in his third year with the Cape Players, and he has been seen in many leads here—Nanki Poo and Ralph Rackstraw down through his Alfred in **Fledermaus** last week. A 1967 Oberlin graduate, he will teach at Bluffton College in Ohio next

fall. This past year he won the Keith Scholarship in the Biennial Auditions of the National Federation of Music Clubs.

ALYCE ROGERS, Lady Angela, started her second year on the Cape with the role of Lady Sangazure in **The Sorcerer**. She will be remembered for her roles last year as Mad Margaret in **Ruddigore** and as the Old Maid in **The Old Maid and the Thief**. She sang with the Portland Oregon Opera Company before coming to the Cape Players.

PAUL O'NEILL, Colonel Calverley, has studied at Oberlin College and at the Cleveland Institute of Music. This is his third year on the Cape, and he has appeared in leads in **Ruddigore**, in **Yeomen of the Guard** and many others in past summers. He plans to attend Tufts in the fall to study voice.

TERRENCE A. TOBIAS, Major Murgatroyd, graduated from Oberlin in 1966 and spent this last year as director of the fine arts center at Ridge Elementary School in Elk Grove, Ill. This season, his second on the Cape, he has played leading roles as the Judge in **Trial** and Frank the Warden in **Fledermaus**.

PHILIP E. D'AGOSTINO, Chorus Master, started his college career in a school of engineering, but soon, mostly because of a love for musical theatre, he decided that his future would be in music; and he transferred first to Manhattan School of Music and then to Oberlin Conservatory where he is now a piano and conducting major. This year he was Music Director for a production of **Finian's Rainbow**.

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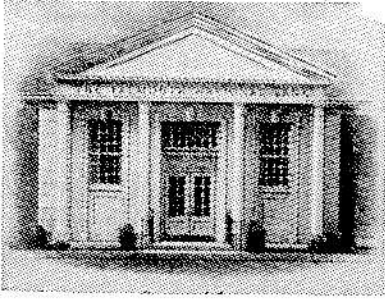
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SPECIAL EVENTS

- 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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