

OBERLIN COLLEGE Gilbert & Sullivan Players

15th SEASON ON CAPE COD



THE TELEPHONE

AND

THE MEDIUM

by Gian-Carlo Menotti
(by arr. with G. Schirmer)

Highfield

FALMOUTH, MASS.

Producer
W. HAYDEN BOYERS

Director
GIDEON Y. SCHEIN

Music Director
DAVID L. CROSBY

AUGUST 8 — AUGUST 12
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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On The Harbor

FROM THE PRODUCER'S DESK

For the past ten years there has been little fundamental change in the Players' policy, which is in 1967, as it was in 1957, to present as authentically as possible traditional light opera of recognized merit. Within this frame there has, of course, been vast improvement, both in the quality of the productions and in the physical surroundings of Highfield under the new ownership of Highfield Associates. This double improvement will certainly continue, and probably at an accelerated rate, but with the inevitable, and most desirable, infusion of new blood in the direction of the organization, the question arises as to the best course to follow in the years to come.

Is the same old formula still good enough, or has the rich vein of Gilbert and Sullivan, Strauss and Offenbach been worked dry? How daring, or how conservative, should the future planning be? Your comments, as requested on the questionnaire now being circulated, can be most helpful in arriving at the right decisions in the rather crucial time just ahead.

ORCHESTRA

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

Flute: Jane Lenoir. **Oboe:** Kathy Landau. **Clarinet:** Joseph Stoddart. **Bassoon:** Richard Evans. **French horns:** Carmen Hughes, Sarah Eanes. **Trumpet:** Paul Sundberg.

Piano: Bart Pitman, Barbara Fetrow. **Percussion and Tympani:** Peter Coombs.
Orchestra Manager: Roger Fratena.

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THE TELEPHONE

LUCY Judith Goldberg

BEN Barry Busse

The scene is Lucy's apartment.

Set design by Tim Boeschstein.

Lighting by Tim Boeschstein and Steve Schwartz.

THE MEDIUM

MONICA, daughter of Madame Flora Jane Warsaw

TOBY, a mute Lynn Weisel

MADAME FLORA (Baba) Alyce Rogers

MRS. GOBINEAU Susan Redding

MR. GOBINEAU Joseph McKee

MRS. NOLAN Susan Treacy

The scene is Madame Flora's apartment.

Time, the present.

Setting adapted from a design by Henry Kurth.

Lighting by Tim Boeschstein and Steve Schwartz.

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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

JUDITH GOLDBERG, Lucy, has appeared this summer as the Plaintiff in **Trial by Jury** and as the charmingly funny Adele in **Die Fledermaus**. She has studied voice at Oberlin Conservatory and she will be studying in New York City this coming year. She was a member of the Oberlin College Choir when it toured Russia in 1964, and her musical experience also includes singing the role of Susanna in an Oberlin production of **The Marriage of Figaro**.

BARRY BUSSE, Ben, joins the Players having appeared in several operatic, musical comedy, and Gilbert and Sullivan productions at Oberlin. This summer he has sung the roles of Eisenstein in **Die Fledermaus** and Grosvenor in **Patience**. Before coming to Oberlin in 1964, he received top honors among 2000 baritones who auditioned for All-state chorus in Pennsylvania.

ALYCE ROGERS, Baba, was so successfully frightening in the role of Katisha last week that she frightened a child in the audience to tears opening night. Alyce is gifted as actress as well as vocalist, and it was for the difficult roles that she played in the Menotti productions of last season, **Amahl and The Old Maid and the Thief**, that she won the largest applause. She sang with the Portland (Oregon) Opera Company before coming to work with the Oberlin Players.

JANE WARSAW, Monica, has played the romantic leads in two Gilbert and Sullivan productions this summer, **Patience** and **The Mikado**, as well as the part of Constance in **The Sorcerer**. She is a senior voice major at Eastman School of Music, and this is the second season of leading roles at Highfield. Last season she played the role of Mabel in **Pirates** here, and when the show was done at Oberlin, she was asked to come in and play the part there.

LYNN WEISEL, Toby, will enter the University of Illinois in the fall. She has much dramatic experience from high school where her roles included the leads in **Ruddigore** and in **Yeomen of the Guard**. She also has a wide background in choral group singing, and she has studied dance for many years.

JOSEPH C. McKEE, Mr. Gobineau, is a voice student at Oberlin. He will be recognized by this year's Highfield audiences as the Usher from **Trial by Jury** and Dr. Falke from **Die Fledermaus**. In the Oberlin commencement production of **Pirates of Penzance** he played the part of the Sergeant of Police. Other Oberlin roles include Don Alfonso in **Mozart's Cosi Fan Tutti** and Brandon in **The Long Christmas Dinner** by Hindemith.

SUSAN TREACY, Mrs. Nolan, will return to Oberlin in the Fall as a senior majoring in voice. She studied last summer at the Mozarteum in Salzburg, Austria. This summer she has had leads in **Die Fledermaus**, as Orlofsky, and in **Patience**, as Lady Jane. At Oberlin she has sung Dorabella in **Cosi Fan Tutti** and Katisha in **The Mikado**.

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.

DEBORAH MITCHELL, Costumer, is majoring in costume and stage design at the University of Wisconsin. She has designed costumes for several theatre groups, and she will be designing a production of **Kiss Me Kate** in the fall. She holds the Catherine Buerki Theatre Scholarship.

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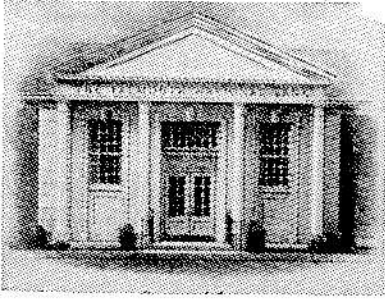
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SPECIAL EVENTS

- 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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