

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

15th SEASON ON CAPE COD



**THE GRAND DUKE**

or

**THE STATUTORY DUEL**

by Gilbert and Sullivan

**Highfield**

FALMOUTH, MASS.

Producer

**W. HAYDEN BOYERS**

Director of Productions

**ROBERT A. GIBSON**

Music Director

**DAVID L. CROSBY**

**AUGUST 15 — AUGUST 19**

**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;** Loren Pearson, Carol Schmidlein, Louise Whiteside, Dale Hall, Connie Sordino. **Viola:** Carol Aebischer, Jay Jacobs. **Violoncello:** Gene Epstein, Heidi Field. **Double Bass:** Roger Fratena.

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

**Percussion 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, Stephanie Millott, Paul Tessier, Beth Wilson.

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Vocal Coach .....	Andrew Meltzer
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## THE GRAND DUKE

or

## THE STATUTORY DUEL

### Dramatis Personae

<b>RUDOLPH</b> , Grand Duke of Pfenning Halbpfenning .....	Bob Devereaux
<b>ERNEST DUMMKOPF</b> , a Theatrical Manager .....	Roderic Keating
<b>LUDWIG</b> , his Leading Comedian .....	Joseph C. McKee
<b>DR. TANNHAUSER</b> , a Notary .....	Barry Busse
<b>THE PRINCE OF MONTE CARLO</b> .....	Terrence A. Tobias
<b>VISCOUNT MENTONE</b> .....	Joseph R. McClinton
<b>BEN HASHBEZ</b> , a Costumer .....	Richard Cassell
<b>HERALD</b> .....	Samuel Weisman
<b>THE PRINCESS OF MONTE CARLO</b> , betrothed to Rudolph .....	Judith Goldberg
<b>THE BARONESS</b> von KRANKENFELDT, betrothed to Rudolph .....	Alyce Rogers
<b>JULIA JELLICOE</b> , an English Comedienne .....	Karen Saad
<b>LISA</b> , a Soubrette .....	Jacqueline Johnson
<b>OLGA</b> .....	Robin Weisel
<b>GRETCHEN</b> .....	Leslie Luxemburg
<b>BERTHA</b> .....	Liz McLaughlin
<b>ELSA</b> .....	Judy Wells
<b>MARTHA</b> .....	Leslie Bravman

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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

**JOSEPH C. MCKEE**, Ludwig, has sung the roles of Dr. Falke in *Die Fledermaus*, the Usher in *Trial by Jury*, and Mr. Gobineau in *The Medium* this summer, and he was part of the fencing match in *The Vagabond King*. He has sung several operatic roles at Oberlin College, including the role of Don Alfonso in *Così Fan Tutte*. In high school, he toured Europe as soloist with his school choir.

**KAREN SAAD**, Julia, was graduated summa cum laude and a member of Phi Beta Kappa Society from Oberlin this spring. Her stage experience began last summer when she joined the Players and immediately won many romantic leads. Last winter she appeared in the dramatic role of Isabella in Shakespeare's *Measure for Measure* at Oberlin. Audiences this summer have seen her as Rosalinda in *Fledermaus* and as Katherine in *Vagabond King*.

**BOB DEVEREAUX**, Rudolph, appeared as John Wellington Wells in the first production at Highfield this season, but his acting career began long ago—as a rain-drop in the first grade. Since then he has also appeared as Robin Oakapple in *Euddigore*, and in choruses for many Gilbert and Sullivan productions. At Oberlin, he is a dean's list student.

**ALYCE ROGERS**, the Baroness, sang the role of Baba in *The Medium* last week. She also appeared in leading roles in the Menotti operas of last season, but her acting ability also allows her to create brilliant Gilbert and Sullivan character roles, such as Katisha in *The Mikado*. She has sung with the Portland (Ore.) Opera Company.

**JACQUELINE JOHNSON**, Lisa, has a wide background in theatre, both musical and straight dramatic. Her list of credits is long including work at the Cain Park Theatre and at Musicarnival, both in the Cleveland area, and at DePauw University.

**RODERIC KEATING**, Ernest, a British-born graduate of Cambridge and Yale, was one of the original Frolic Room Singers at the Terrace Gables in Falmouth. He holds a teaching assistantship at the University of Texas, where last year he sang with the Dallas Symphony, and took the comic lead in a production of "The Bartered Bride." He has done many G & S tenor leads in England and in the U.S.

**BARRY BUSSE**, the Notary, was that frustrated man waiving through the phone conversations in the Menotti opera last week. His other role this summer have included that of Eisenstein in *Die Fledermaus*. He has played opera and musical comedy roles at Oberlin as well as the part of Grosvenor in *Patience*—a role which he repeated this summer.

**TERRENCE A. TOBIAS**, the Prince of Monte Carlo, was graduated from Oberlin in 1966 and he spent this last year as Director of Fine Arts at Ridge Elementary School in Elk Grove, Ill. This season he has appeared in innumerable lead roles including those of Guy Tabary in *Vagabond King* and the Mikado in *The Mikado*.

**JUDITH GOLDBERG**, the Princess, has studied voice at Oberlin and she will be studying in New York City this fall. This summer she has sung the role of Adele in *Fledermaus*, and she was the one always on the telephone last week. At Oberlin, she sang Susanna in a production of *The Marriage of Figaro* and she was a member of the College Choir when it toured Russia in 1964.

**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. He transferred 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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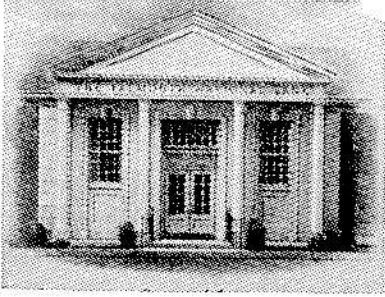
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### SPECIAL EVENTS

- 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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