



DRAMATICS



DRAMATIC WORKSHOP

Dramatic Workshop

The establishment of "The Dramatic Workshop" on the course of study in Stockton High School this year is a recognition of the excellent training which dramatic activities can give. "The Dramatic Workshop" during the first year of its existence has gained a reputation for the excellent quality and finish of the programs which have been presented.

The first program, given in the fall, was a matinee. Two one-act plays by American authors were presented. "The Silver Lining" by Constance D'Arcy MacKaye was selected for the historical incident upon which it was founded. The characters in the play were: Fanny Burney, played by Elizabeth Edinger, and Richard Burney, by Francis Smith.

"Never-the-Less" by Stuart Walker was a clever little play and very appropriate for National Speech Week. The characters were: The Boy, Philip Baxter; The Girl, Betty Coffin; The Burglar, Reginald Gianelli.

On December 15, the second program was given in the evening. Both plays were written by Irish playwrights of international renown. "The Bogie Man" by Lady Gregory was a humorous play with genuine Irish characterization. The scene was a roadside in Ireland, and the conversation was in the Irish brogue. The Irishmen were: Darby Melody, impersonated by Robert Carr, and Taig O'Harragha, by Reginald Gianelli.

"The Tents of the Arabs" by Lord Dunsany was given as an example of the artistic poetic drama. The scene of the play was the gateway of the city of Thalana. "The Workshop" designed

the setting of the large arched gateway through which a beautiful sunset desert was visible. The sunset colors were obtained by the use of a spotlight. The new cycloramic curtain purchased by this class was first used in this play. Those who took part were: The King, Mildred Norcross; Bel Narb, Helen Hammer; Aoob, Maryon Berry; The Chamberlain, Frances Henry; Zabra, Dorothy Carrow; Eznarza, a gypsy, Adella Grissel.

The third production, given on March 31, consisted of two plays by American authors of contrasting type.

The first was a light comedy of American college life and problems. "The Ghost Story" by Booth Tarkington. The setting was a modern living room, and the characters were: Anna, Betty Coffin; George, Carlton Williams; Mary, Dorothy Carrow; Tennie, Hazel Carrow; Grace, Merren Bryant; Tom, Reginald Gianelli; Floyd, William McArdle; Fred, Edwin Peoples; Lynn, Palmer Goldberry.

"The Turtle Dove", by Margaret Scott Oliver, was a Chinese play with a setting in an imaginary Chinese garden. The play was based on the legend of the Willow Plate, a large replica of which was hung in the back of the garden. The characters were: Chorus, Grace Salmon; Property Man, Placido Laganapan; Gong Bearer, Frances Henry; Chang-Sut-Yen, Reginald Gianelli; Mandarin, Mildred Norcross; Rivenlin, Adella Grissel; God of Fate, Helen Hammer.

"The Workshop" has also assisted other classes in the production of plays. Its members designed and made up the

setting for "The Man Who Married a Dumb Wife", which was given by the Drama Class.

The Latin Club used "The Workshop's" cycloramic curtain and some of the adaptable settings for the Latin play which they gave. The Philomathean Club borrowed the cycloramic curtain and adaptable settings from this class, and members of "The Workshop" were the stage managers for the "jinx".

The actual production of plays is an important part of the year's work, but "The Workshop" has other work to do. The study of the technique of drama, the reading of plays in class, and the writing of original plays forms another part of the course. "The Workshop" also studies the Little Theater Movement and aims to further an interest in good drama.

The coaching and instruction in this course has been the work of Miss Carrie D. Wright. It has been her capable management and planning that has made possible the excellence and quality of the programs.

"The Dramatic Workshop" is self-supporting and a non-profit-making

organization. The price of admission has always been democratic. A cycloramic curtain, valued at eighty dollars, new costumes, adaptable settings, and a spotlight have been purchased this year with the proceeds of the plays and presented as permanent gifts to the school.

Drama Class Play

The History of Drama is a course which was given during the first semester by Miss Carrie D. Wright. This course gives a survey of drama from the beginning to the present day. A part of the course was the production of a play. "The Man Who Married a Dumb Wife", by Anatole France, was given on February 10 in the evening and on February 14 in the afternoon. The play was based on the trials of Master Leonard Botal who had married a dumb wife. A surgeon was recommended to loosen her tongue. He was so successful that the wife never ceased talking. The only remedy for the ceaseless chatter of the wife was deafness for the husband. Master Botal willingly accepted the cure. Every member in the class had a part in the program.

The Opera, "Pinafore"

Memories are wonderful possessions, and, although it is said that there are few who really are blessed with memories that reach back years and years, it is certain that not one person who saw the comic opera, "Pinafore", presented at the Hippodrome Theatre on January 27 and 28 by the Music Department, will not remember it and every character in it even unto the time when he possesses numerous gray hairs or a perfectly beautiful bald head.

It will be remembered that the opera was a financial success, also, and that from the \$1100 taken in, there was about \$600 surplus which was used to pay for the new school piano. This accomplishment was the result of the combined efforts of the coaches, Mr. Frazee, Mr. Iliff, and Miss Mosbacher; of the publicity manager, George Harkness, aided by the best journalists in the school; of the art department which contributed the posters and scenery; of Tom Quinn, student body manager;



H. M. S. PINAFORE DECKS

and of Mr. Toms, the business manager and financier. Special mention should be made of the scenery, which, as can be seen in the cut of the cast, was most finished and artistic, and was largely the work of Ralph Gray, Richard Thomas, and Jack Thomas.

It has been said repeatedly that almost the only time the people in Stockton have the pleasure of seeing a good opera or play, the high school is behind the production, and the statement certainly was more than true this time.

Edward Smith, as Sir Joseph Porter, K. C. B., rivaled the most experienced actor in his portrayal of that famous character. In fact, he entered into his part with such earnestness that he has a hard time keeping from being old Sir Joseph even now.

The next best dramatic portrayal was believed by many to be that of Irene Hon as "little Buttercup", who, if she continues as she has begun, develops the talent she evidently possesses, and does not waste her abilities, will assuredly deserve an even more prominent part next year, perhaps that of the star of the opera which is produced then. Both her voice and acting were far above the average, and her enunciation was clearness itself.

James Barsi, in his difficult character part of Dick Deadeye, the villain, was the next best in dramatic work. This, excepting Sir Joseph's part, was the hardest to fill. Yet Jimmy kept the

audience convulsed with laughter during the entire performance with his comic, villainous actions.

Bernice Wiley possesses undoubtedly one of the best soprano voices ever developed in Stockton High. Indeed, one feels that it would take a long memory to remember her equal, provided she has one. Her dramatic work does not compare with her musical ability, but, could she forget herself a little more, she might earn the highest honors it would be possible to award to an opera star. Her voice has improved since the "Pirates", and, if she continues to train it, in a few years, she will have an almost clear road before her toward Success.

Leo Foster, as Captain Corcoran, handled the difficult part of a dignified captain and a father quite well, but he needs more confidence in himself. If he receives the training next year that he has had this, he will probably surprise everyone. His voice is good and is improving, and the same can be said for his acting.

Both the choruses were a most important part of the opera. Their clever and amusing gestures and ensemble work showed genuine effort on their part as well as on that of the coaches.

After the play was over, students and the public who saw the opera could be heard singing snatches of song or repeating little sayings heard in it, and echoes of it even today prove the depth and lastingness of the impression which it made.



Senior Play

The acknowledged success of the 1922 senior play rests upon four main essentials necessary to the successful production of any play: a wise selection, a talented, hardworking cast, excellent coaching, and efficient management, all of which the class of '22 had.

The committee responsible for the choice of "The Tailor-Made Man" by Harry J. Smith, carefully considered a dozen or more plays before making its selection, but, after considering the personnel of the senior class and receiving the recommendation of two of the faculty, Miss Mosbacher and Mr. Iliff, and the approval of Miss M. U. Howell, head of the English Department, the committee finally decided upon the late George M. Cohen success named above.

Robert Carr added one more victory to his long line of dramatic triumphs for the admirable way in which he sustained the character of John Paul Bart.



Many were delighted with his interpretation of the character of a dashing, self-confident young man. In his portrayal of the "Tailor-Made Man", Robert was so natural and seemed so well poised that the audience forgot, at times, that they were attending an amateur production.

The part of Doctor Sontag, perhaps the hardest character part in the play, was done to perfection by Edward

Smith, who once before had captivated Stockton audiences as Sir Joseph Porter in "Pinafore." Edward, having studied carefully the variation of moods and meanings in his part, did no common acting, but, perhaps, made the most subtle delineation of all.



The one part in the play which could not depend upon witticisms, brogue, affectations, or mannerisms was the part of Tanya Huber, taken by Dorothy Harper. The success of this character depended upon good, substantial acting, and Dorothy did it justice.

But Mrs. Dupuy, the divorcee, portrayed by Georgia Smith, and Miss Bessie, "Mother's Little Windflower" taken by Florence Williams, provided the comic element of the production. Nobody but Georgia could have walked off so easily with the part of the well meaning, affected, flirtatious divorcee. And every time Florence opened her mouth, the audience laughed. The cause was just her innocent blank look!

Lawrence Seifert acted Mr. Huber remarkably well. No one would have guessed that it was his first stage appearance.

Francis Smith played the part of the newspaper reporter, Mr. Rowlands, very satisfactorily. He was breezy and careful to the delight of all.

Mrs. Stanlaw and her daughter Corinne were pictured to the audience

as real, cultured, social climbing society women by Constance Reed and Helen Westgate. Constance Reed's own natural dignity contributed much to the success of her part, while Helen Westgate knew perfectly the ways of a spoiled society girl.

Ray Stiles' naturalness and heavy, even voice made the part of Mr. Nathan stand out in the minds of the audience.

Wallace Rohrbacher imitated well a loud, well meaning business man.

Henry Preston surprised everybody in his presentation of a pessimistic old gentleman, Mr. Whitcomb.

The difficulty in the part of Peter McConkie was the Scotch brogue, but Scott Ford mastered it well.

The part of Miss Shayne, Bart's stenographer, was done in a business-like and convincing manner by Florence Larky.

Those who took minor parts in the play deserve no less praise than the rest, for it takes only one poor actor to spoil a good play, but all the minor parts were done in such a finished manner as to lend attractiveness to the production.



But in spite of all the talent in the cast, the play demanded the expert and untiring coaching of Mr. Iloff and Miss Mosbacher to develop and mould the talent into a satisfactory presentation. Week after week they worked with the cast, giving every inch of themselves. Anything in the way of praise goes to them. Though it is impossible to ex-

press their appreciation, the seniors hold in their hearts the greatest respect and admiration for the coaches of "The Tailor-Made Man."

Wallace Rohrbacher deserves the thanks of the school for the efficient management of the production. To him is due the financial success.

To every one, the senior play of 1922 stands out as one of the biggest events and most successful undertakings of the year.



The characters in the cast were:

John Paul Bart.....	Robert Carr
Mr. Huber, the tailor.....	Laurence Seifert
Dr. Sontag.....	Edward Smith
Tanya.....	Dorothy Harper
Pres. Nathan.....	Ray Stiles
Grayson.....	Albert Murray
Mrs. Dupuy.....	Georgia Smith
Bessie.....	Florence Williams
Peter McConkie.....	Scott Ford
Mr. Rowlands.....	Francis Smith
Mr. Jellicot.....	Tom Quinn
Pomeroy.....	Gordon Wallace
Mr. Stanlaw.....	Wallace Rohrbacher
Mrs. Stanlaw.....	Constance Reed
Corinne.....	Helen Westgate
Mr. Fitzmorris.....	John Steele
Mrs. Fitzmorris.....	Mona Jackson
Bobbie Westlake.....	Bart Lauffer
Miss Shayne.....	Florence Larky
Mr. Whitcombe.....	Henry Preston
Mr. Russell.....	George Pennebaker
Mr. Flynn.....	Elmer Carroll

The members of the play committee were Mr. Iloff, Miss Mosbacher, Robert Carr, Georgia Smith, Helen Westgate, Abe Girsh, and Francis Smith.

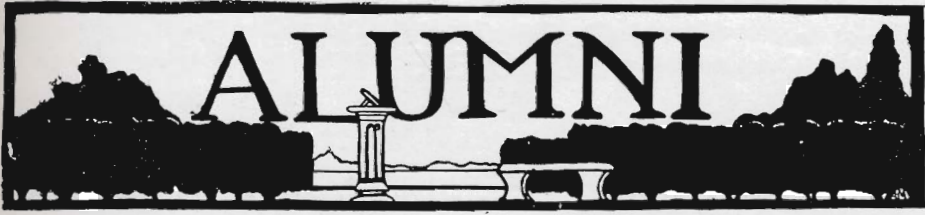
When the Moonlight Turns to Silver

When the moonlight turns to silver
On the rippling, sighing river
Guarded by the garlands of the trailing, weeping
 willows,
And the shadows seem the blacker
For the eddying of the slacker
Currents in the moonlight silvering toward the
 shallows,

And the fitting shapes of bat wings
And the forms of stealthy night things
Are casting ghostly shadows on the waters down
 below,
There is a joy in lying
Where the softer winds are sighing
And peopling every shadow with martial friend or
 foe.

—Delbert Miller.





The Gifts of Past Classes

As heir of all the classes, Stockton High School reverently cherishes each class's material tribute to her halls. Only the old rooms remember all the individual students of yesterday's classes, but the spirit of these departed ones speaks in the gift which they placed in keeping with dear old Stockton High.

Long ago, when the school was small, serene, and self-satisfied, began these welcome gifts. From the Class of 1912 came the beautiful statutes of Venus de Milo and the Victory of Samothrace to grace the ends of the main hall.

The entrance of the main building is artistically enhanced with the two frieses in high relief of Aurora and the Grecian Maidens. Two circular plaques of Night and Morning in bas relief hang on either side of the clock. These four terracottas were the gifts of the Class of 1913.

On the second floor at the head of the stairs is found a very characteristic portrait statue of Saint Gauden's Abraham Lincoln. The plate at the foot of the statue reads, Class of 1914.

Counting only the sunny hours of high school life, the sun dial in front of the main building perpetuates the memory of the Class of 1915 to future high school generations.

The Class of 1916 commemorated their sojourn here by a beautiful picture from a scene in Shakespeare's

"Mid-summer Night's Dream." This class gave a remarkable production of "Mid-summer Night's Dream" for their senior play.

The war caused a change in the character of the gifts of the next classes. Patriotism and service are the keynote of their memorial tokens.

The Class of 1917 gave a First Liberty Loan bond, which will be presented as a scholarship to some deserving student in S. H. S. when it matures.

The Class of 1918 followed the patriotic lead and gave one hundred dollars to the Junior Red Cross. They also left a bust of President Wilson to the school.

A bronze plate was dedicated by the Class of 1919 to the heroes from S. H. S. who sacrificed their lives in the great war. The plate is placed on the sturdy oak tree at the southeast corner of the grounds. The school "service flag" is also the gift of this class.

The Class of 1920 presented a beautiful set of leather-bound books to the school library. These are translations of the Greek and Latin classics.

The Class of 1921 began a cumulative scholarship fund with a cash donation.

How 1922 will follow these illustrious predecessors had not been determined when this book went to press.

Scholarships

Stockton High School has been endowed in the past with four scholarships, which will be awarded to the graduates of 1922.

These scholarships are awarded on the bases of scholarship, character, and need. The seniors who are qualified to apply for them present their testimonials to the principal before May 15 of each year. An important part of the Commencement Exercises each year is the announcement for the first time of the names of the recipients of the scholarships.

The four scholarships in the order of their establishment are the following:

I. The Jerome C. Levy Scholarship.

Six years ago Mr. and Mrs. Max Levy established the Jerome C. Levy Scholarship in memory of their son who died in the fall of 1915 during his sophomore year at high school.

The scholarship is awarded annually to the most deserving student who is to take a course at the University of California. The award is one hundred dollars. The students who have been awarded this scholarship are:

William B. Faulkner, class of 1916.

Theodore H. McMurray, class of 1917.

Cynthia Purviance, class of 1918.

Reinhard V. Looser, class of 1919.

Ralph Alva Wentz, class of 1920.

William Russell Ivy, class of 1921.

II. The Lillian M. Cunningham-Confer Scholarship.

The Lillian M. Cunningham-Confer scholarship was first presented in June, 1919. This perpetual scholarship was given by Mrs. Frank S. Boggs in memory of her sister, Mrs. Lillian M. Cunningham-Confer, who graduated from

Stockton High School in 1886 and died in 1903. By it the sum of one hundred dollars is awarded to a deserving graduate who may enter either the University of California or Stanford University. This scholarship has been awarded to three students who are:

Bertil Holmsten, class of 1919.

Anita Sayles, class of 1920.

George Edmund Badger, class of 1921.

III. The Selma Riese Zeimer Scholarship for Girls.

This scholarship was presented to the school in June, 1921, by Doctor Irving S. Zeimer in memory of his wife for whom the scholarship was named. It is awarded on the same credentials as the other scholarships and yields an annual sum of one hundred dollars to be given a girl who is entitled to enter a higher institution of learning. The first girl entitled to this scholarship was Clara Lucille Hall, class of 1921.

IV. The Rotary Club Circulating Scholarship.

The Stockton Rotary Club inaugurated this scholarship in the spring of 1921. Three hundred dollars is awarded each year, but this sum is not limited to one student. The students receiving the award or parts of it agree to return the amount to the Rotary Club's scholarship fund at his or her earliest convenience after becoming self-supporting.

The recipients may enter any college of university standing in the United States or a State Normal School in California.

The first recipients were:

Floyd Vernon Green, class of 1921.

William Fred Gallagher, class of 1921.



Progressive Government for Progressive Students

A change has been coming over Stockton High School. This is a good omen, for nothing can progress and remain always the same. And, as in the larger world, governments and institutions change to meet the needs of a progressive people, so should student body government change to meet the needs of a progressive school.

As a result of this change the question arises: Are the students of Stockton High going to make their constitution fit their widened needs, or are they, for fear of showing irreverence to such an ancient document, going to narrow their needs to their constitution? There exist today three reasons why the old constitution should be taken from the shelf, dusted, reread for the last time, and laid to rest. The first is that class representation should be abolished since class spirit in the school is dead; the second is that the financial handling of all activities should pass through the "executive" committee; the third is that the new steadily growing activities, dramatics, debating, and journalism should be represented in the executive body of the school as well as, and on an equality with, athletics. Combined these three reasons resolve into one reason, which is—our school government should be progressive.

Under the present system of student body government, the all-high "executive committee" consists of the presi-

dent; vice-president, who is the head of the girls' student control; the second vice-president, who is the head of the boys' student control; secretary and treasurer; faculty representative; two editors of the publications; one representative of the sophomore class; two representatives each of the junior and senior classes, all of whom are elected by the student body at large. The freshmen remain unrepresented since they have not had time to learn the many and burdensome duties of a conscientious student body member.

Without going into details, we will vouch that many evils exist under this system, but the most inefficient feature of it is the representation by classes. Class spirit has been so long dead in good old Stockton High that the oldest post graduate cannot remember the last "tug o' war." What do these class representatives do? They have never been known to do more than second a motion in an official meeting of the committee.

The newly found necessity that all activities should be regulated by the executive committee is based on a solid foundation. The committee would like to do something other than read bills. Besides, the regulation of all financial matters by the executive body will lighten the burdened shoulders of the supporters of dramatics, debating, and journalism when they know that the

worry of getting the school to support such activities falls on the strong back of the executive committee.

Up to last year, athletics was considered the only activity worth mentioning in the school. It was the only one the school had to support. But last year two other activities gained in strength—dramatics, including the opera, and debating. This year both have blossomed forth as hard work and good coaching foretold. This year the school offered two semesters in the drama course where last year it offered but one, and in place of the old dramatic club, has come the dramatic workshop course. Last year a new debating body, the Wranglers' Club, was organized for debaters and speakers. Its members were the organizers of a California debating league, and the club shows prospects of becoming a state-wide organization, for other schools have asked for copies of its constitution and ritual. Journalism has grown to larger proportions. Two semesters a year of news writing are being offered, and the school publications this year are managed by two editors, managers, and staffs. This all goes to show that athletics is no longer the only activity, as it seems to have been when our present constitution was written.

As long as we have a student body government, an executive committee, and a dollar registration fee, it is right that all activities should be handled in the same body, but not by so small and unrepresentative a body. Those who have worked hard, constantly, and faithfully to build up these other important school enterprises to the position they now hold do not care to en-

trust their interests to a body of students who are not particularly in sympathy with them or who do not understand them and their needs. The thing to do, then, is to do away with those representatives in the committee who do not represent anything and let those offices be filled by representatives of dramatics, debating, and school publications.

In other words, let us adopt a modern scheme of commission form of student body government.

The commission government would have advantages over the present system in that it would lighten the burden of the few who now do all the work, and distribute among nine or ten commissioners the responsibility of running the school affairs, commissioners who would be representatives as well as responsible heads for specific activities.

In the commission system of government, the commission, which corresponds to the executive committee, would consist of the commissioner of public order (president), commissioner of social affairs (vice-president), commissioner of finance (secretary and treasurer), commissioner of athletics, commissioner of public speaking (which includes dramatics and debating), commissioner of school publications, and two faculty representatives, one representing the boys' interests and one representing the girls' interests.

All these new activities ask for is real representation. Stockton High is large enough for more than one interest. It is growing into a larger, finer, and better school each year. But its bonds must be broken before it can take another step.

Gratitude to the Staff

The editor's appreciation for the work of his staff and Miss Osborn, faculty adviser of the Guard and Tackle, can not be expressed. He can only thank them with words, for he is ever indebted to his helpers for the publication of this book, a work which, without their support and efforts, would never exist, and to whom he largely owes whatever success or originality the annual attains.

In accordance with her interest in a successful and creditable annual, Miss Osborn, the staff's friend, and the faculty adviser, worker, and helper, has burned more midnight oil and used up more pencils in behalf of the year-book than any other person. Her efforts have been untiring and her patience almost inexhaustible. "Never

has an editor had such a staff", she often says, but it is truer that never has an editor had such an adviser.

Thelma Steinbeck has been a most efficient associate editor as well as an original writer and successful executive of the staff. To her is due praise and credit fully equal to that of the editor for the merits of this book.

Bernice McArdle has been a conscientious, hard-working, and dependable assistant editor. She has taken responsibility and shown initiative in her contribution toward the year-book.

In all the staff, the editor has found originality, dependability, and ability. And he takes this opportunity to express his thanks and appreciation for their loyal and able support.

In Appreciation of Our Faculty

Even as the wonders of the great out-of-doors, so often disregarded or taken for granted, arouse, in one who stops to think and feel, emotions of joy and thankfulness, so does the realization of the humanness, kindness, and sincerity of our faculty fill us with gratitude and real appreciation when we stop but a moment to think them over.

Many of us students criticize teachers as a sort of habit or pose, call them slave drivers, or even less complimentary names, when these very students hasten to their teachers for every kind of advice and assistance, help that no teacher is required to give.

So teaching seems, on the surface, to be a rather thankless occupation,

but this is not really true; for, although the majority of the students seem to accept the advice, friendship, and extra instruction as a matter of course, every one realizes in his inmost heart just how much he owes to the unselfish teachers who stay after school and impart their knowledge, in and out of hours, to the enquiring young persons.

The unwilling, the unfortunate, the exceptionally interested, or the especially intelligent student often holds a teacher until six o'clock or later, and many instructors seem to delight in staying, seem to feel glad to help the youthful enthusiast along his or her special bent or interest.

Thus, in Stockton High School there has arisen a superior feeling of com-

radeship between the student and the teacher, a feeling in the heart of each that the other is interested in him or in her. It lifts learning to the level of a joy for the student, instead of a burden, and as many of the instructors succeed in making their subjects, which might be dull and tiresome, real and intensely interesting, the school-room seems but a workshop in which to prepare gladly for present life and future careers.

There are many teachers, in fact, a great majority, who possess high ideals, which they live up to, and thus set a clean, inspiring example for all their students. One was heard to remark, "If I should see a pupil cheating

in an examination, it would nearly kill me, for I would realize that I had failed—that I had not succeeded in bringing my ideals vividly before my students."

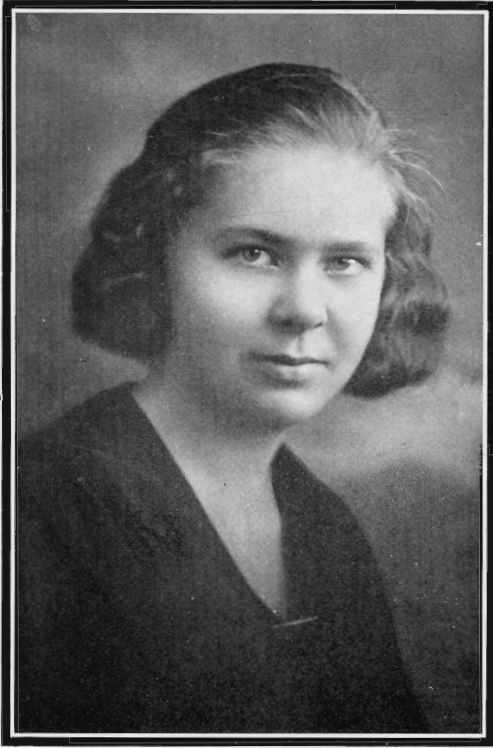
Teachers sometimes receive appreciation years afterwards when those who have been out of school for several years return to tell of the effects upon their lives of their teachers' words or instruction; but we of today wish to say to this true-blue faculty with whom we associate daily, that every one of the students should and does feel more than glad and satisfied to spend four of the best years of his life in the companionship of the **real** Stockton High School faculty. —T. S.

If

If you can whistle while you work,
And joke when all goes wrong;
If you can rise each morn with hope,
And end each day in song;
If you can, by a few kind deeds,
Make someone's life seem bright,
And speak a little word of cheer,
To make a load more light;
If you can leave a little smile,
In some dark place and drear,
And banish from some troubled mind,
All sorrow, doubt, and fear;
If you can laugh, when all the while,
It seems your heart is breaking,
And lift your hands to Him in prayer,
When your faith in man is shaking;
If you can be a friend to all,
And love instead of hate,
Why then, your life's worth something,
And joy, dear, is your mate.

—Maryon Berry.

In Memoriam



CLAIRE PEOPLES

As a beam of sunlight's warmth and glow
Still leaves a trace when it is gone,
So one we've loved has had to go;
Her gentle spirit has passed on.

Yet, midst the turmoil of our days,
A something gracious lingers here
For which we fain would yield the praise
To her, our former classmate dear.