



# DRAMATICS



DRAMATIC WORKSHOP

**S**ECURITY, happiness, and anticipation have been the feelings of the students of the high school this year on account of having season tickets for the productions of the dramatic workshop. The casts of the plays presented did not have to go through the "agony" of selling tickets and could thus devote more time to perfecting their parts; while each theater goer did not have to "dig down" in his pocket for a stray quarter or so every time he heard the word play mentioned. This was due to the plan of Miss Carrie D. Wright, dramatic teacher, that the students should purchase yearly tickets for the drama class and dramatic workshop productions.

For the small lump sum of seventy-five cents for students and a dollar for all others, the buyer received either a "pink" or a "green" ticket. The colors designated the day on which the holder could see the productions, but it was always made perfectly easy for one to exchange his ticket for the other performance if it was more convenient for him to do so.

The plan was not a paying proposition, but it provided the money to purchase stage properties, which can be adapted for use a great many more times during the following years. A modern lighting equipment was installed in the old assembly hall, costumes were furnished, and it is felt by all that the new arrangement was a decided success from all points of view.

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### A NIGHT AT AN INN

One of the successful methods used in the advertising campaign for the group of plays was the presentation of a fearfully melodramatic play, "A Night at an Inn", by Dunsany, in the assembly before the students on October 11 and 12. Stolen rubies, Hindu priests, a mysterious idol, and screams of terror are among one's remembrances of the play. The cast





was as follows: The Toff, Jack Thomas; Sniggers, Palmer Goldsberry; Bill, William McArdle; Albert, William Trivelpiece; Priests, David Greenberg, Earl McDonald, and George Miller; the idol, Luther Rice.

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### EVERYWOMAN

A most finished and delightful production was that of "Everywoman", by Charles Browne, given on the evenings of November 23 and 24 by the Drama Class. This popular play gave a great number of the students an opportunity to appear before the public, and, as far as the leading characters were concerned, the opinion of the audience was so equally divided that it was impossible to "present the bouquet" to either actress.

Marjorie Taylor played the role of "Everywoman" very intelligently on Friday night, while Hazel Carrow delighted the audience with her interpretation on the following evening. Delbert Miller, as Nobody, showed very finished acting; while Youth, Beauty, and Modesty (Alberta Reibenstein, Helen Krinke, and Helen Parker) were a delight to all. Dashing Flattery (Melvin Bennett), sincere Truth (Elva Ellingston), Lord Witless and Passion (Reginald Gianelli), and King Love (Palmer Goldsbury) were each very fine character parts.

The other members of the cast were: Bluff, Melvin Bennett; Stuff, Stephen Arata; Pert, Ruth Parker; Curls, Margaret Gealey; Smiles, Enolia Crane; Giggles, Margaret Manuel; Time, Delbert Miller; Grovel and Law, Earl McDonald; Sneak and Order, David Greenberg; Self, Gladys Shook; Vanity, Enolia Crane; and Vice, Stella Nesslar.

The new lighting equipment and stage settings added greatly to the beauty of this production.

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### CHRISTMAS PLAYS BY DRAMATIC WORK SHOP

The second of this year's productions, on December 13 and 14, was composed of three individual plays, "The Maker of Dreams", "Lima Beans", and "Dust of the Road." The program was so varied that the audience was greatly pleased, each individual's taste being appealed to.

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#### THE MAKER OF DREAMS

The first play, "The Maker of Dreams", by Oliphant Down, was a light "Pierette and Pierrot" quarrel, and the parts were realistically and charmingly handled by Betty Coffin and George Miller as the two famous characters, and David Greenberg, in an entirely new role for him, the Maker of Dreams.

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#### LIMA BEANS

"Lima Beans", by Alfred Kreyborg, with a most amusing plot built around the rather dry subject of the creant legume, was the second of the plays, and the characters in this were: The Husband, Clara Morris; The Wife, Dorothy Carrow. Both girls delighted the audience with the individuality of their interpretations.







## DUST OF THE ROAD

In an entirely different tone was the last play "Dust of the Road" by Kenneth Goodman, for it was a modern miracle Christmas play, in which a so-called tramp prevented a family from committing a crime. The cast were: Peter Steel, Earl McDonald; Prudence Steele, Jessie Hall; an Old Man, William McArdle; and the tramp, Jack Thomas.

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## WURZEL FLUMMERY

The first play to be presented without the assistance of a member of the faculty was "Wurzel Flummery", by A. A. Milne, offered free to ticket holders on the afternoon of January 25. The stage setting, lighting, and coaching for this delightful matinees were all managed by the students of the dramatic workshop, and they most assuredly showed their ability. The actors who distinguished themselves were: William Trivelpiece, as Denis Clifton; Palmer Goldsberry, as Robert Crawshaw; William McArdle, as Richard Mertion; Evelyn Holbrook, as the ambitious wife; and Ruth Williams, as Viola Crawshaw.

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## MY AUNT FROM CALIFORNIA

After the Hilmar-Stockton debate on February 16, a clever one-act comedy, "My Aunt from California," by Madalene Demarest Barnum, was presented by the members of the Dramatic Workshop. Margaret Gealey had entire charge of this performance, and great credit is due to her fine coaching. The cast were: Mrs. Muntoburn, Dorothy Carroll; Felicia Needey, Clara Morris; Rosalie Needey, Jessie Hall; Sally Needey, Elizabeth Myatt; and the dressmaker, Dorothy Carrow.

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## THE DRAGON

On the evenings of March 8 and 10 an enormous, frightful dragon appeared at the high school, emitting fire from its mouth and growling out the most horrible threats, to a beautiful princess. He was, to be exact, the creation of Bill McArdle, and his appearance upon this earth was due to the fact that "The Dragon" by Lady Gregory was given by the Dramatic Workshop as the third of the series of plays.

The most striking and memorable star in the entertainment was Reva Horwitz, and there were few indeed who did not carry away a vivid remembrance of the vibrant, mellow, deep tones of the graceful lithe, young princess. Of course, David Greenberg, as the King, was greatly enjoyed, as also was Palmer Goldsberry, as Manus, King of Sorcha, the hero of this fascinating story. Ruth Williams and Margaret Gealey shared the honors of portraying the queen on succeeding nights, and each showed a good interpretation of the part. Earl McDonald, as the Doll Glick; Elizabeth Foster, as the Nurse; William Swan, as the Prince of the Marches; Edwin Mayall, as Fintan; Ralph Nagle, as the gate-man; Nathan Marchas and Jack Reid, as the foreign men; Calhoun Reid, as Taig the Tailor, and Dorothy Carrow as Sibby, gave a varied but interesting interpretation of the characters portrayed.



## LATIN CLUB PLAY

The "Death of Caesar," the first play to be given in the Latin language at Stockton High, was a decided success in every way.

Alberta Riebenstein very effectively interpreted the doom of Claudius and Cynthia. Lottie Troy, Frances Kitt, Hazel Carrow, and Helen Garvin presented a Pompeian festival dance, and the colorful costumes and the grace of this dance helped give color and life to the entertainment.

As a prelude to the play, Don Carr interpreted Shakespeare's masterpiece, Mark Antony on the death of Caesar.

Melvin Belli made an impressive, dignified Caesar, and Donn Carr made a very favorable impression with his portrayal of Brutus. Ernest Lonsdale was a most understanding old Soothsayer and had excellent facial expression. Calpurnia was characterized by Betty Coffin, who played her part very dramatically and well, even though speaking in the Latin tongue. Sam Sherman as Mark Antony showed great earnestness and sincerity.

The acting was exceptionally good on the part of the rest of the cast.

The stage setting and lighting were most effective and added much to the production. They were planned and executed entirely by the Dramatic Workshop with the help of the teacher, Miss Wright.

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## DRAMATIC WORKSHOP FOURTH PRODUCTION

With the interesting program, "The Lost Silk Hat", "Three Pills in a Bottle", and "Elovements While You Wait", it is no wonder that the friends and admirers of the drama were well pleased with the last number of the Dramatic Workshop season of plays. These plays were presented on the evenings of May 3 and 4.

"The Lost Silk Hat" by Lord Dunsany, had an all-boy cast, comprised of Coach, Palmer Goldsberry; caller, Calhoun Reid; clerk, Palmer Goldsberry; laborer, Nathan Merchasin; poet, Melvin Bennett; policeman, Edwin Mayall.

Naturally, "Elovements While You Wait" by Caroline D. Stevens was one of the most anticipated plays, and it certainly came up to expectation. Those who took part in it were; Coach, Elizabeth Foster; Aunt Jane, Elizabeth Foster; Sylvestte, Dorothy Carrow; Percy, Ralph Nagle; Dick, Edwin Mayall.

Every member in the cast of "Three Pills and a Bottle" by Rachel Lyman Field, showed exceptional acting ability. The cast was: Tony Sims, Betty Coffin; widow, Jessie Hall; gentleman, William Swan; his soul, Earl McDonald; scissors grinder, David Greenberg; his soul, William Trivelpiece; scrub woman, Dorothy Carroll; her soul, Merren Bryant. This play proved to be the universal favorite of the production.





## COME OUT OF THE KITCHEN

"Did ye really like me cookin'?" was the question that finally brought to a close that delightful three-act comedy, "Come Out of the Kitchen" by A. E. Thomas, which the oral expression class produced so successfully in the new auditorium on the evening of May 18. These words, however, completed the plot all too quickly for the enthusiastic audience which comfortably filled the new building.

The play itself has a most novel and fascinating plot, being a story of the younger members of an aristocratic Southern family acting as servants in its own home. While their parents are in Europe for the father's health, the children lease their mansion to a wealthy Northerner in order to raise money. Owing to the fact that the regular servants do not appear, the young Dangerfields fill their places. Many amusing situations are the result of these complications.

A cast was chosen which at all times had a keen sense of the mood to be interpreted. Ruth Ferguson as Olivia Dangerfield, alias Jane Ellen, was a most charming heroine, attractive, humorous, and flirtatious. Don Carr's fine voice, in the part of Mr. Crane, added finish to the production. Melvin Belli as Ranny Weeks was a very likable young man, and his acting was natural from start to finish. The part of Paul Dangerfield, alias Smithfield, in which Jack Eccleston assumed the air of a butler, was extremely good. Betty Coffin as Elizabeth Dangerfield added another victory to her long list of dramatic successes. Harold Tietjen as Charles Dangerfield, alias Brindlebury, was excellent in his portrayal of a spirited lad always getting into mischief. Jessie Grunsky kept a very haughty manner throughout the part of Mrs. Faulkner, and her character work was good. Dorothy Carrow as her daughter, Cora, acted well the part of a refined and clever young woman. The part of her handsome admirer, Tom Lefferts, was taken by Mario Pigozzi, who handled his lines with great expression. Solon Tucker, a very dominating character and the center of many amusing situations, was none other than Vernon Gentry. Constance Hon was a typical negro mammy in speech, appearance, and action, while the little pickaninnies, Marion Van Gilder and Ovid Ritter, could never have been recognized, so good was their makeup and action.

"Come Out of the Kitchen" is the third annual sophomore play to be produced in Stockton High School. Owing to the splendid success of this one, dramatically and financially, it promises to become an established custom to give a yearly sophomore as well as senior play.

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## THE JESTERS

An unusual cast for an unusual play put on for an unusual purpose was the four-act comedy, "The Jesters," put on June 1 and 2 in the new auditorium by Mr. Iliff's boys sailing for Europe June 14.

The cast had but three feminine roles to fourteen masculine parts



and was unusual in that one of those three was a member of the faculty, Miss Alice Tyler.

The play was different from other plays given this year in its French setting. The unusual purpose was that the net proceeds were used for passports and war taxes on the tickets of the boys going to Europe. A number of fine lantern slides of parts of Europe will also be purchased with a portion of the proceeds.

The cast was as follows: Rene (Chicot), Willard Giottonini; Robert de Belofonte (Narcissus), Hubert McNoble; Baron de Mautpre, Ray Stiles; Oliver, Monroe Eaton; Solange, Betty Coffin; Vulcano, Llewellyn Johnson; Nicole, Miss Alice Tyler; Pierre, Percy Dyer; Julian, Reginald Richardson; Jacques, John Hodgkins; Baroco, Howard Gardner; Jack Padding, Darrell Dawson; Hilarius, John Burke; Pedler, Charles Hoey; Nit-Wit, Dorothy Quinn; Simple Simon, Carrol Craig; Hubert, Warren Littlefield.

Miss Alice Tyler as Nicole was a "scream." Her distress when all dressed up in tight shoes and other tight-fitting apparel was a source of joy to the audience. John Burke as "Hilarius" was also drolly funny. Other parts especially well done were "Vulcano" by Llewellyn Johnson, "Baroco" by Howard Gardner, and "Jack Pudding" by Darrell Dawson. Indeed the members of the entire cast were well fitted to their respective parts. Mr. Iliff, coach, and others appointed as managers were greatly responsible for the success of the play.



"ROLLO'S WILD OAT"





# Senior Play

The night of April 27 was a night that will long be remembered by the students of Stockton High School, and, indeed, by all the loyal supporters of S. H. S. among the townspeople; for it was the night of the chief dramatic event of the school year, the night when the seniors presented their annual play, "Rollo's Wild Oat."

The T & D Theatre was filled almost to capacity by an audience which thoroughly enjoyed the work of the students, each of whom invested his role with originality and spirit.

This year, not only the students who took part in the play are to be commended, but those from many departments of the school as well who helped make the play the success it was. The stage settings, with their beauty of color, harmony, and line, were designed by the art students under their teacher, Miss Amy Pahl. The lighting effects, the costumes, the advertising, the printed programs, and the music were all the work of the students of the departments responsible for such work.

The play was humorously built around the contrast between the old type of Shakespearean actor and the modern exponent of Shakespearean drama. Walter Vilas, as the young modern, who aspired to play the part of Hamlet, handled a difficult role with fine discrimination. Playing opposite him, Arline Haskell, as a modern and unwilling Ophelia, gave a convincing interpretation of an innocent homeloving girl for whom the stage had no attractions.

Melvin Bennett, as the French impressario, and David Greenberg, as the domineering old grandfather, made much of their parts, neglecting nothing that would add to the strength or the humor of their character portrayal. John Burke, likewise, was excellent in his role, that of an old Shakespearean actor who now served in the capacity of butler. He furnished a great deal of the comedy in the play.

Muriel Stroup showed a fine humorous appreciation of the character of the middle-aged aunt. Clara Morris made a very beautiful queen of the old school of acting. She handled her lines very well. Monroe Eaton, in the role of an actor did splendid work. Margaret Gealey was charming in the part of the young sister who insisted upon sharing her brother's interests. Kenneth Culver, Raymond Ribal, and Ida Wasgatt handled minor roles with ability and finish.

Music between acts was furnished by the high school orchestra, led by Holland Frazee. Miss Carrie D. Wright directed the production and was assisted by people in the various departments of the school, all of whom worked long and diligently to make the play one of the biggest and best ever produced by Stockton High School. As a whole, the senior play proved that modernness and interest may be accompanied by cleverness of lines and artistic presentation.





# Opera

"The flowers that bloom in the spring,  
Tra la,  
Have nothing to do with the case.  
I've got to take under my wing,  
Tra la,  
A most unattractive old thing,  
Tra la,  
With a caricature of a face."

Of all the clever songs in the "Mikado", the majority of the audience enjoyed the above lines the most, accompanied as they were, by the farcical actions of Willard Giottonini, as Ko-Ko, Lord High Executioner. The opera and music classes of the high school presented the opera at the T & D theater on the evening of January 19, and the money gained from it made possible the purchase of handsome uniforms for the boys of the high school band, for this was the financial object of the production.

The voice of Imelda Martin, who played Yum-Yum, ward of Ko-Ko, is full of vigor, vivacity, sympathy, and pathos. Although she did not have the opportunity to show her range in the above character that Bernice Wiley had the two previous years in "The Pirates of Penzance" and "Pinafore", she certainly got a lot out of her songs, and her stage appearance was exceptionally fine. Miss Martin has had considerable training in music and has charmed her hearers in Stockton many times since her arrival several months ago.

Willard Giottonini's acting was superb, and his voice is very well under control for his years. He kept the audience screaming during the entire evening with his interpretation of the Japanese Lord High Executioner, the chief comedy part. The various solo parts of this character in the opera gave Willard a wonderful opportunity to show the flexibility and beauty that his voice possesses, and his audience certainly showed its appreciation of his work.

Having had experience in other theatrical performances, Irving Green handled his part of Nanki-Poo, the wandering minstrel and son of the Mikado, very creditably. His voice is a full lyric tenor of very vibrant and colorful quality.

Nothing has been said of the odd and gorgeous costumes of the cast; yet they were one of the most striking features of the production. The brilliant red kimona of Ysabel Nelson was one of the most memorable, for, combined with her huge grey wig, it simply transformed Ysabel into the most attractive little toothless old flirt that ever was seen. Ysabel, as Katisha, had one of the best character parts, and she made the most of her opportunities. Her love scene with Ko-Ko was a positive triumph.

Emmett Johnson, as the Mikado, was decidedly pompous, and his costume was also very handsome. His voice possesses a full, deep





"THE MIKADO"



quality that is very striking in a baritone, and he had his part well mastered.

Poo-Bah, Lord High Everything Else, no other than Herbert Gunther, was one of the best of the cast, and he interpreted his part very cleverly, especially when his wig unexpectedly came off. Herbert has good material in him, and his character part gave him a good chance to show his ability.

Ruth Williams and Ruth Parker, the two orphan sisters of Yum-Yum, were both very good, and their rendition of "Three Little Maids From School" with Imelda Martin brought down the house. Robert Harry, as Pish-Tish, a noble lord, was also well received.

The choruses were better trained, if possible, than those which preceded them in the other operas, and the grouped pictures on the stage were exceptionally artistic. One might especially mention the group of maidens shown at the beginning of the second act, just preceding Yum-Yum's "Moon Song".

The music stores will vouch for the fact that a great many records of "The Mikado" were sold after the production of the opera, and this is certainly a good proof that the songs were given a new popularity by the way in which the cast rendered them.





"Oh My"?



President '24



Let'er Fly, "Pop"



We hope it grows



hello there



Senior Picnic Tricks



Going Out



Spark Plug



Tough Seniors



Hit 'Em Low



A Close '220'

