

## DRAMATIC CLUB PLAY

Santa Claus in the form of "Fat" Merchasin climbed down the chimney and handed out a big stick of candy to every member of the Dramatic Club at the monthly meeting just before Christmas vacation. It was all in the course of the play "On Christmas Eve," which was the feature of the program and the realistic appearance of the old saint was probably the biggest surprise of the day. The remainder of the cast included the following: "Little Girl," Doris Curtis; "Wendy," Sadie Burstein; "Alice," Elizabeth Blackmum; "Robinson Crusoe," John Dering; "Boy of the North Wind," Norris Rebholtz; "Traveler from Bagdad," Mario Pigozzi; "Hansel," Nathen Merchasin; "Gretel," Mary Ashland; and Little Girl's Mother, Olive Morris. The coaching was done by Alberta Reibenstein, and the lighting was taken over by Edwin Mayall, both members of the Dramatic Workshop.



## COMMERCIAL PLAY

The largest crowd that has filled the old auditorium for a student dramatic production this year assembled there on the night of March 6, the occasion being the presentation of the Commercial Department play, "Clarence."

This production was a clever four-act comedy centering around Clarence, a returned soldier, who becomes established as a general handyman in a wealthy family. Clarence is a "kindly soul," who in the course of the play, straightens out the family love affairs and in his turn falls in love with the governess.

The play was one of Booth Tarkington's best comedies, a type of drama for which he is famous, and the excellent manner in which it was presented proves that Stockton High School can well be proud of the dramatic ability of her commercial students.

The cast was particularly well chosen, the fact that a number of them had previous dramatic experience insured the success of the play. They were:



"CLARENCE"

Marian Van Gilder; chief electrician, Reginald Gianelli; property manager, Palmer Goldsberry; librarian, Madge Mills; custodian of costumes, Rena Passavoy.

The drama class, the Dramatic Club, the commercial English classes, the oral expression class, and the senior class all contributed their share of drama in various productions and helped greatly in making dramatics an important activity in Stockton High School.

So, when the final curtain has been rung down on the last of the season's productions, it will be found that a record has been left which may be envied by future aspiring dramatists.



### "THE TRYSTING PLACE"

The first Dramatic Workshop production of the year, "The Trysting Place" by Booth Tarkington, was presented to the students during adviser periods on October 10 and 11. Admission was free, the purpose of the play being to advertise the sale of season drama tickets. The choice of play was a happy one, for it was an exceedingly clever, distinctly modern, and hilariously funny one-act comedy, from the pen of one of the foremost American playwrights, the creator of "Seventeen" and "Clarence".

A double cast worked on the play in a competitive system of rehearsals so as to give the students more experience and more opportunities along dramatic lines. Both casts did splendid work, and it was with great difficulty that Miss Wright selected the following group for the final presentation: "Mrs. Curtis," Leona Bridge and Esther McCurdy; "Lancelot Briggs," William Trivelpiece and Palmer Goldsberry; "Mrs. Briggs," Allene Dayton; "Jessie Briggs," Ruth Parker; "Rupert Smith," Eddie Libhart; "Mr. Ingoldsby," Edwin Mayall; "Stranger's Voice," John Burke and Cecil Demaree.

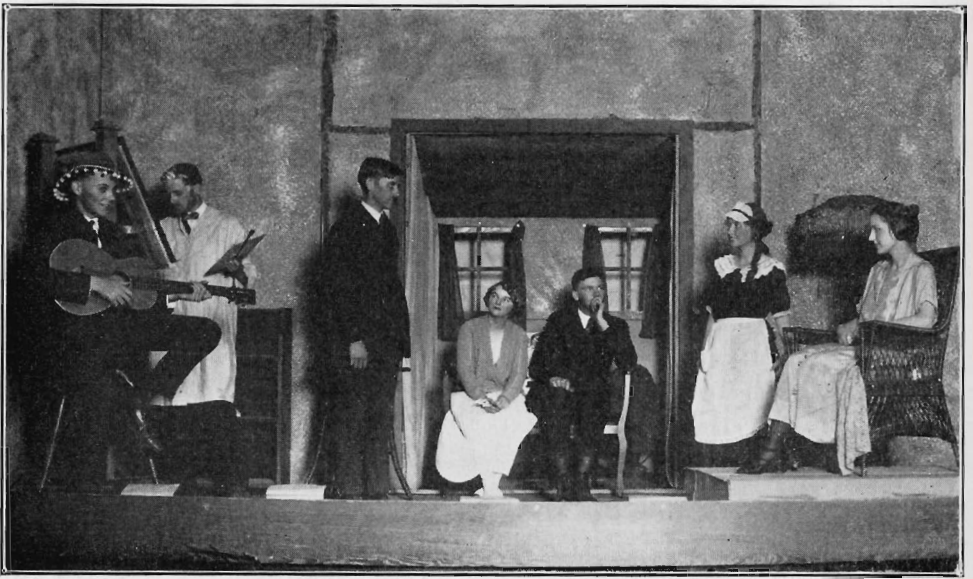
The plot had many humorous incidents and comical situations revolving around the struggles of a love-sick youth to disentangle himself from the apron strings of his too-adoring mother who is also love-sick but hates to admit it. Judging from the gales of laughter which broke forth from the old auditorium on those two mornings, the play was most successfully and enthusiastically received.



### "YOU AND I"

Judging from the gales of laughter and storms of applause, the first Dramatic Workshop play of the season, "You and I," by Philip Barry, presented November 22 and 23, was a decided success.

The story is of a prosperous soap-maker, Maitland White, who gives up his business to take up his long cherished ambition—painting—and becomes a poor artist. Ricky, his son, gives promise of being a famed architect but wants to stop studying to marry Ronny Duane. Ronny, in a spirit of self-sacrifice, then jilts Ricky; Matey paints his first picture; and things begin to happen. In the end, as usual, Ricky and Ronny are brought together again; and in the doing of it, a strong lesson is given out to the audience.



"YOU AND I"

Palmer Goldsberry, who took the most difficult role of the play—that of Matey—delighted everyone with his dramatic interpretation of the trying part.

Alberta Reibenstein as the modern girl, Ronny, played her part exceptionally well and portrayed the varying emotions with such talent as to insure her success in any future dramatic production.

Elizabeth Gibbens surprised everyone with her acting as the mother. She had not had much experience, and her ability to execute the role as she did was a revelation.

John Burke lived up to his reputation and delighted the audience with his portrayal of a man of the world. John's specialty is character roles.

Marian Van Gilder as the pretty little maid who aspired to be like her mistress was clever, and deserves much credit for her good acting.

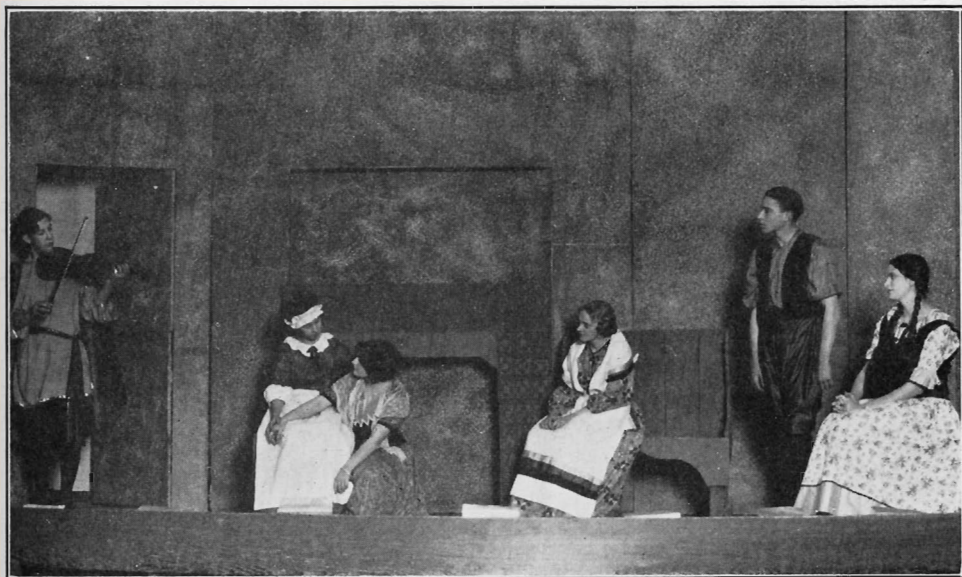
Edwin Mayall portrayed the part of the modern young man, Ricky, with the confidence and assurance which was necessary to make it a success.

William Trivelpiece pleased everyone in the role of the alert, successful, business man.

The play was excellent because of its humorous, yet serious, portrayal of a problem which faces many young people and of the frank but sincerely fine character of many modern young folks. Some of the humor was lost upon the audience because of a quickening of speech on the part of some of the players and the prolonged laughter of the audience.

The scenery and lighting was very effective for their delightful color in the first act and the attractive skylight in the second and third acts. The costumes were all modern with the exception of those of the last act, which gave variety, it being the preparation for a fancy dress party.

The play was also a financial success. All together about fifty dollars were taken in at the door, besides the money for tickets which had been previously sold at school.



### TWIG O'THORN

Stately minuets, sweet Irish love songs, quaint Irish costumes, and beautiful lighting effects, greeted the audiences on Thursday afternoon and Friday night, January 24 and 25, when Marie Josephine Warren's delightful three-act drama, "The Twig O' Thorn", was presented by the drama class with the aid of the Dramatic Workshop.

Quaint, colorful, and beautiful are the words which best describe this play which centers around the experiences of Oonah, a winsome young girl, who hails from Dublin, and who is suddenly forced to choose between a practical and idealistic lover. How Oonah chooses, how she unconsciously brings a curse upon herself and her grandmother's house, and how the undying love of her idealistic suitor frees her from the curse, were all revealed in a most entertaining and interesting manner.

A clever feature of the play was the dances presented by the cast and prepared by Miss Hill, girls' physical director. First, a group of Irish boys and girls danced an Irish reel; then, an elusive little fairy presented a lovely fairy dance; and last, two principals in the cast glided through a stately minuet.

The cast included the following: Oonah, Betty Coffin; Aengus Arann, Mario Pigozzi; Aileel, the poet, Reginald Gianelli; Nessa, Elizabeth Dougherty; Mauruya, Ravella Platek; Father Brian, Cecil Demaree; Kathleen, Mae Petzinger; Sheila, Dorothy Hedger; Finula, Alice Rowan; Martin, Ovid Ritter; Trumaus, Dorothy Catching; Fairy Dorothy Evans; Sheamus, Lois Baker; Nora, La Vergne White; and the Stranger, Ovid Ritter.

As an added attraction, "Two Maids and a King", a one-act fantasy by Edna St. Vincent Millay, was staged as the curtain-raiser. This little play had to do with that element which enters into life to a large extent, namely, chance. The cast included: King, Jane Willard; Chance, Eleanor Hancock; Prologue, Jessie Hall; Tidy, Naomi Lewis; Untidy, Gladys Karns.

A great deal of credit is due Miss Pahl and her art classes for the beautiful and original costume designs and stage settings used in both plays.



#### DRAMATIC WORKSHOP, 1923-1924 DRAMATIC SEASON

"One of the most successful dramatic seasons Stockton High School has ever had"—that was the statement of a prominent clubwoman of Stockton upon discussing the activities of the Dramatic Workshop for the past season; and it probably echoes the thoughts of many people, both students and townspeople, who have had the pleasure of viewing the dramatic work presented by the students this year.

The spirit of co-operation and the development of initiative have always been emphasized by Miss Carrie D. Wright, dramatics teacher, and it was due to her efforts along these lines that success and fame were brought to the Dramatic Workshop. This organization was incorporated in the course of study in the fall of 1921, and has progressed so rapidly that now it is given the rating of a two-period laboratory subject. In co-operating with other organizations, the Workshop has been particularly helpful this year, having given its aid to the Tacky Day Circus, the debating class, the Commercial Department play, the Spring Festival, the Oratorical Contest, the senior play, and various women's clubs in Stockton.

Due to the fact that Miss Wright was called to the East by the death of her mother, the Dramatic Workshop postponed a group of plays which were to have been given in February and March; however, the class work continued under a commission form of student government established by Miss Wright at the beginning of the fall semester. The officers then were: chief commissioner, Edwin Mayall; librarians, Alberta Reibenstein and Madge Mills; publicity commissioner, Palmer Goldsberry; hospitality commissioner, Reginald Gianelli; scenery commissioner, Nathan Merchasin; tool commissioner, Eddie Libhart; art commissioners, Leona Bridge and Frances Kitt. At the beginning of the spring semester the following officers, who carried out the regular work during Miss Wright's absence, were appointed: chief commissioners, Alberta Reibenstein and William Trivelpiece; secretary-treasurer,

Clarence, Wilfrey Bean; Violet Pinney, Lenore Wardle; Mrs. Wheeler, Vivian Nye; Bobby Wheeler, LeRoy Bartlett; Cora Wheeler, La Vergne White; Mr. Wheeler, Donald Pitt; Mrs. Martin, Hazel Laska; Hubert Stem, Emmett Johnson; Delia, Frances Cravelli; and Dinwiddle, Homer Harvey.

Miss Abright was a very capable coach for the play; Miss Lang had charge of the costumes and scenery; Miss Briggs managed the publicity and ticket sale; and Reginald Gianelli, of the Dramatic Workshop, had charge of the lighting arrangements.

Tickets sold at twenty-five cents for students and thirty-five cents for adults. The house was filled to overflowing due to the fine advertising and co-operation of the commercial students, so that the production was financially a huge success.

Some of the receipts were used for purchasing pictures for the Commercial Department class rooms.



## SENIOR PLAY

"Captain Applejack," presented by the seniors on April 4 as their play of the year, was a most successful production. This modern comedy, full of witty lines and clever situations, was given life by the excellent choice of cast and the intelligent coaching of Mr. J. G. Hliff.

In the title role, Palmer Goldsberry did the best work of his lengthy career in high school dramatics. It was evident that his characterization of this dual role came from hard study of the part and much dramatic experience as a member of the Dramatic Workshop.

As Poppy Faire, the heroine, Dorothy Quinn proved quite a delight to her audience. The part was also dual, as were most of the principal roles, and called for the most difficult acting ever attempted by Dorothy.

Helen Waite, as the assumed Anna Valeska, Russian dancer, and as Gladys, a crook, portrayed the role so realistically that no one guessed it was her first appearance in a leading role in S. H. S. dramatics.

The part of Ivan Borolski, the villain, was exceptionally well taken by Robert Harry who has had previous experience in that type of role in opera work.

Perhaps the most difficult part in the play was that of Aunt Agatha, and so well was it characterized by Alberta Reibenstein, who has also had much dramatic training, that many considered her acting to have added a touch of professionalism to the performance.

Edwin Mayall, who has had leads in many Dramatic Workshop productions, made a fine old Lush, the butler of the house. As Mr. and Mrs. Pengard, Earl MacDonald and Hazel Kelley distinguished themselves by the excellence of their portrayals. Earl, who later appeared as a Chinese bos'n, caused a constant peal of laughter throughout the house. The pirates, whose parts were taken by Lawrence Meier, Stephen Arata, Orrin Haynes, Frank Berry, Eddie Libhart, and Herbert Gunther, lent atmosphere to the scene.

Excellent management and extensive advertising made "Captain Applejack" the financial success that it was, and many felt that the seniors were aided a great deal by being able to present their play in the completed audi-



# SENIOR PLAY





PALMER GOLDSBERRY  
AND BOB HARRY  
TWO OF THE  
DR. JECKYLLS AND  
MR. HYDES.



*Remember me?  
"Al"*

BILL McARDLE

ECHOES FROM "CAPTAIN APPLEJACK"

torium. Orrin Haynes as business manager and Clifton Frisbie as ticket manager deserve much credit for the success of the play.

The stage settings were designed by William McArdle and Carsten Grupe and were made by a committee consisting of the "pirates." Palmer Goldsberry and Calhoun Reid had charge of the properties and program, and Calhoun also had charge of the lighting. The credit for the publicity and advertising belongs to Edwin Mayall and Robert Harry. The ushering was taken care of by Elizabeth Evans (head usher), Allene Dayton, Elizabeth Gibbens, and others.



### "JOINT OWNERS IN SPAIN"

"Joint Owners in Spain" was the clever little playlet that filled in the wait for the decision of the judges at the Madera-Stockton debate on April 10.

The setting of the play was an old ladies' home in Spain, and the plot dealt with two old ladies who were both so disagreeable that no one could live with them. As a last resort they were put in the same room and solved their problem by living together very happily.

There were but four persons in this somewhat pathetic play, and some very good character work was done by them as the part of a cranky, whining old lady is not always an easy one to portray. Marian Van Gilder as Mrs. Blair showed especially fine work, and Gladys Klump as Miss Dyer, Marian Cox as Mrs. Fullerton, and Allene Dayton as Mrs. Mitchell showed a great understanding of their parts and gave the desired atmosphere to the playlet.



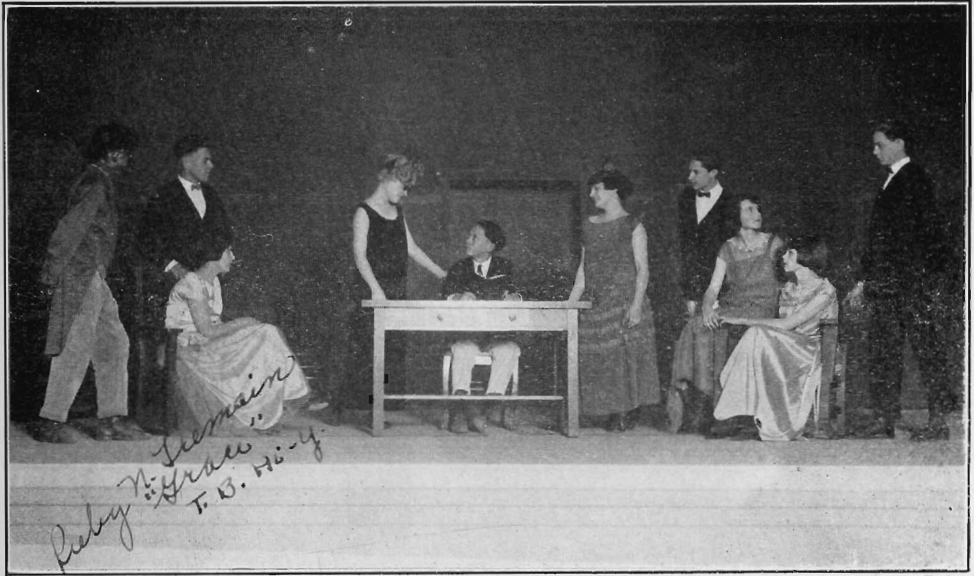
### "THE BOOMERANG"

To the sophomore class of '24 goes the credit of making their play, "The Boomerang," which was given in the new auditorium on April 24, one of the biggest dramatic and financial successes in the history of Stockton High School.

"The Boomerang" is a modern three-act comedy which possesses the necessary elements of appeal to a present-day audience. The settings, costuming, and lighting were excellent, and the acting far surpassed that of the usual amateur performance.

The fine voice, stage-presence, and dramatic understanding of Paul Harrison enabled him to handle the part of "Dr. Summer" in an almost professional manner. John Humphreys, as "Bud Woodbridge," showed unusual talent in portraying a difficult and strenuous role. Carmel Gruss, with her poise and her sweet, pleasing voice, gave an excellent portrayal of "Virginia Xelvia." The acting of Eleanor Thorp showed dramatic finish and mastery of a very difficult part, that of Mrs. Woodbridge. Ruby Tremain, as "Grace Tyler," and Beraneice Kitt, as "Marian Summer," were equally good as modern young women.

The rest of the cast, whose acting was excellent and spirited, were: Wade Stewart as "Preston DeWitt," Bernita Salmon as "Gertrude Ludlow," Clement



#### "THE BOOMERANG"

Plecarpo as "Vestibule," Raymond Johansen as "Hartly," Clifton Morrill as "Mr. Stone," and Helen Duff, Percy Dyer, Clifton Morrill, Lenabelle Allen, and Rossi Reynolds, as the party guests.

Raymond Johansen was general manager; Arline Whipple, costume manager; Rossi Reynolds, stage manager; and Lucy Ritter, property manager for the play. Percy Dyer had charge of the ushers; Raymond Johansen, of the tickets; Wade Stewart looked after the lighting; and Sadie Burstein was advertising manager.

Miss Ann Williams was the coach for the play, and the sophomores will always be grateful to her for the success she led them to attain.



#### "THE BREWING OF BRAINS"

"Are brains a natural gift, or can they be brewed by a wise woman?" This was the question the audience was asked at the Oratorical Contest on April 25, while they witnessed the mysterious play, "The Brewing of Brains," as they waited for the judges' decision.

Witchcraft was the characteristic element of this one-act play. The setting was in the cottage of the "Wise-Woman." The plot was the story of a boy who came to the old, wise woman for "the brewing of brains," but instead of brains he found love waiting for him. Three people from the Workshop prepared the play and deserve much credit for a successful performance. They were Reginald Gianelli, who took the part of the boy, "Durlock"; Madge Mills, who took the part of the girl, "Elsbeth"; and Elizabeth Evans, who portrayed the wise woman.



  
RED MILL

## "THE RED MILL"

"You Never Can Tell About a Woman," "A Widow Has Ways," "I Want You to Marry Me," "Because You're You"—these are some of the song hits from "The Red Mill," this year's opera, given in the auditorium, May 9 and 10, which indicate the main theme—love. Romantic and yet humorous, with colorful costumes and settings, catchy melodies, and clever lines, the production was ideally suited both to cast and audience.

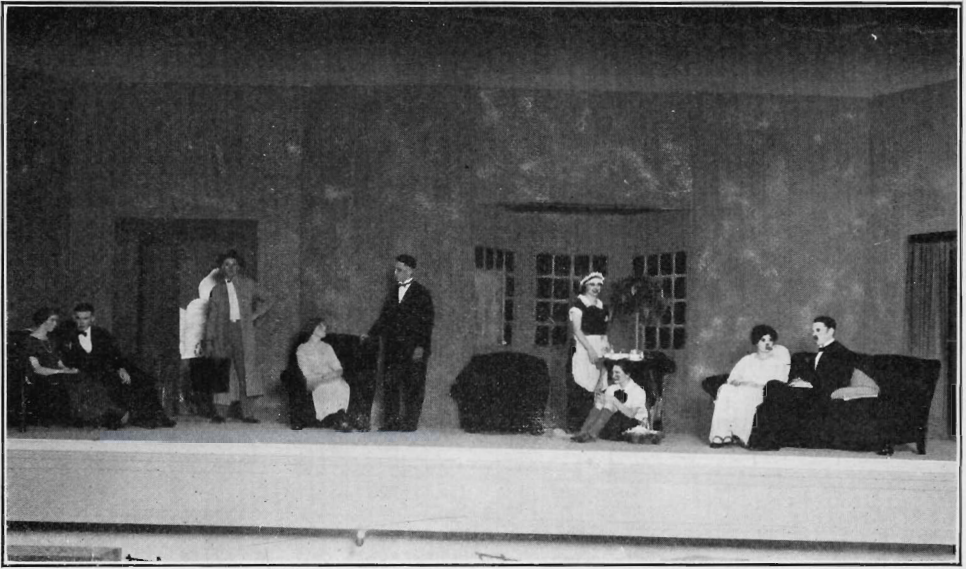
Picturesque Holland was the setting, and the adventures of two Americans, "Con" Kidder and "Kid" Connor, formed the main plot. These two resourceful travelers, who disguised themselves as Italian street-singers to avoid paying their board bill, were played by Don Carr and Herbert Gunther. Lily Gannon was exceptionally charming in the part of "Gretchen," the heroine, and Harry McKee made a great success of "Captain Dorris Von Damm", her lover. "Tina", the inn-keeper's daughter, was played by Gertrude Gillick, who made an adorable Dutch flapper. "Bertha", the fascinating widow, seemed especially suited to Dorothy Eproson, and Irene Thorpe was equally fine as the "Countess de la Fere". There were five other male leads: Reginald Giatelli as "Jon Van Borkem", Earl McDonald as "Franz", William Woodford as "Wilhelm", Percy Dyer as "The Governor of Zeeland", and Huntley Haight as "Joshua Pennefeather". These roles were all ably taken, and showed hard work and real talent on the part of the students. —

Too much praise cannot be given the coaches of this production. Mr. Holland Frazee, head of the Music Department, as music director, and Mrs. Frazee as dramatic coach, both gave much effort, time, and thought to making it a success. Miss Manske, as costume manager, ably handled a very important part of the work. Students, too, were active in making the opera successful: Marshall Turner was business manager with Mr. Pease as faculty adviser; Catherine Humphreys and William McArde handled the publicity, and Carston Grupe was an efficient stage manager. The opera class, as choruses, added a great deal to the color and melody of the opera.



## "CHERRY TREES OR FIBS"

After the Stockton-Hilmar debate on February 21, a short skit entitled "Cherry Trees or Fibs" was presented by the Dramatic Workshop. This playlet embodied the thought of "Better Speech" and celebrated the birthday of George Washington. The production was entirely a student one, the first attempted during the absence of Miss Carrie D. Wright. It was written by Agnes McGee, coached by Alberta Reibenstein, and played by Esther-Fay Liesy and William Trivelpiece, who took the parts of the Newsboy and the Gentleman, respectively. Briefly, the plot told the story of the little, ignorant, fresh newsboy who listens to the well-educated, self-important, young gentleman telling the absorbing story of George Washington and his hatchet. The point of the tale does not penetrate his tough little mind; so after many ludicrous incidents, the gentleman leaves in despair at trying to reform the newsboy.



### “ROMANTIC AGE”

The final Dramatic Workshop production of the season, “The Romantic Age”, by A. A. Milne, was presented on May 16 in the new auditorium. It was the first time this year that the Workshop had the opportunity to show to a full extent its ability along the lines of beautiful scenic and dramatic art.

With due credit to other Workshop performances, Miss Wright believed the “The Romantic Age” would be the best performance of the season, owing to the fact that the play had three distinct appealing features: first, a theme of love, beauty, and adventure; second, extremely effective and startling lighting effects; and third, a new set of most artistically designed scenery.

The story is based upon the romance and adventure of Melisande, a foolishly romantic young girl with absurd notions about love and a stubborn pride which almost loses for her the “Prince Charming” of the play, Gervase Mallory. Melisande’s mother unconsciously tangles up the love affair of her daughter with Gervase, and of her niece Jane with Bobby Coote; Melisande’s father quite consciously untangles everyone’s love affairs, for he is a lovable, kind-hearted fellow with a vivid imagination and a life-saving humor, which keeps things stirring in his rather drab and unmanageable household. After many disturbing and complexing situations, everyone finally achieves his heart’s desire, and Melisande turns her imagination to finding romance in more practical things—such as learning how to cook!

The cast, as selected when the annual went to print, was as follows: Melisande, Madge Mills; Gervase Mallory, Reginald Gianelli; Mr. Knowle, Palmer Goldsberry; Mrs. Knowle, Margaret Reynolds; Jane Bagot, Agnes McGee; Bobby Coote, Calhoun Reid; Gentleman Susan, William Woodford; Alice, La Vergne White; Ern, Esther-Fay Liesy.

As a final production, nothing better could have been selected than “The Romantic Age,” a delightful ending to a successful season.

## LATIN CLUB PLAY

Different from any play of the entire dramatic season at Stockton High School, was the Latin Club's annual play, "A Roman Wedding," which delighted an enthusiastic audience on the evening of June 5.

The program began with a clever little curtain raiser called "A School-boy's Dream." The two people in the cast were: The boy—Robin Dunn; Caesar—Ernest Lonsdale.

"The Charge of The Amazons" was a graceful dance done by six girls: Lois Roberts, Gladys Pagel, Francis Fogarty, Emerald Skinner, Mary Louise Leistner, Hannah Rose Gartner.

The play, "A Roman Wedding," told the story of the way in which a girl was betrothed and wedded in the days of ancient Rome. The setting and lighting were carefully planned, and very well done. Credit is due to all the actors and especially to Dolly Mason as Tullia, the bride, Sam Sherman as Cicero, and Clara Hudson as Terentia.

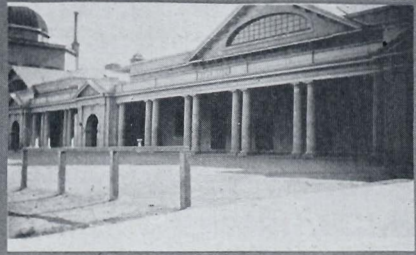
The cast was as follows:

Tullia, the bride.....	Dolly Mason
Cicero, the bride's father.....	Sam Sherman
Terentia, the bride's mother.....	Clara Catherine Hudson
Marcus, the bride's brother.....	J. Henry Smith
Gaius Piso, the groom.....	Rossi Reynolds
Lucius Piso, the groom's father.....	Ward Humphreys
Iulia, the groom's mother.....	Elyse Dean
The Matron of Honor.....	Thelma Doty
Quintus Hortensius, friend of Piso.....	William Schneider
Lesbia, wife of Hortensius.....	Margaret Lacy
Claudia.....	Uzilla Dean
The Lawyer.....	Nathan Merchasin
High Priest.....	Harvey Mousley
Assistant Priest.....	Gordon Tye
Witness.....	Edward Peckler
Marcipor, a slave.....	Albert Safine
Philotimus, a slave.....	Jack Eagal
Tiro, a slave.....	John Hawkes
Anna, a slave.....	Doris Deaper
Slave.....	George Williams
Lictor.....	Jack Eagal
Boys.....	Carl Page, Henry Beatty
Torch Bearer.....	John Minges
Dancer.....	Maurthea Friedberger

Betty Coffin recited an original prologue in verse between each act explaining the story of the play.



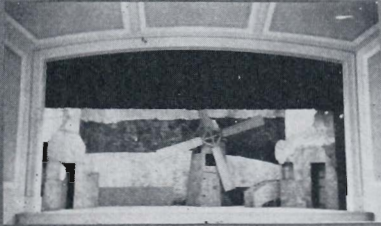
"ALL YE WHO ENTER HERE  
LEAVE HOPE BEHIND."



ALL YE WHO ENTER HERE  
LEAVE SOAP BEHIND.



AW DONT!!



GOOD OLD "RED MILL"



MR. WOODWORTH &  
MISS BACH CULTIVATING  
TOAD-STOOLS.



BEAUTIFUL BUT  
DUMB.



KEEP OFF  
THE GRASS.



"COP" PARKER.



"DULCY" FERGUSON



I'LL TAKEN  
MORE FROM  
YOU!!



HANDSOME IS AS  
HANDSOME DOES.



CHIEF MASCOT



MUSIC SOOTHES  
THE SAVAG BREAST.