



# DRAMA



SENIOR



PLAY



SENIOR PLAY CAST



## The Whole Town's Talking

"One of the greatest dramatic successes achieved at Stockton High School" is the general opinion passed on "The Whole Town's Talking," the play chosen to add more leaves to the laurels of the class of '25.

There are several causes to which triumph of this modern comedy may be due. First of all, the play itself was essentially fine for high school production. Filled with clean fun which depended upon ridiculous lines and situations rather than drinking scenes and swearing for its humor, the farce was one in which not a single line had to be cut. The fact that the Stockton audience is one that enjoys a comedy helped also to make "The Whole Town's Talking" reach a zenith of popularity. An excellent, efficient coach and an experienced, talented cast were no small factors in the success of the performance.

Don Carr was easily the star of the play with the character "Chester Binney," the principal of the play. Don had an opportunity to give a presentation which was but little short of professional. Not for a moment did he lose his character, and the audience so appreciated his ability to portray the blundering antics and stuttering speeches of "Chet" that when he made his first appearance in the second act, he was greeted by an enthusiastic burst of applause. Possessed of natural acting ability and an excellent, resonant voice, Don's portrayal gave the impression of ease and smoothness.

Almost rivaling Don Carr was Edward Peckler who furnished a masterful entertainment in the role of Mr. Simmons. A rare talent for emphasis and facial expression helped Edward to make the pompous character of "Mr. Simmons" one to be remembered long by the local audience.

The girls, however, did not have so great a chance for acting as did the boys, but Betty Coffin and Ruth Fer-

guson, who have more than once delighted high school audiences, added a last triumph to their dramatic careers. As "Mrs. Simmons," Betty Coffin did a different type of acting than any she had tried before. Beautiful poise and enunciation marked her performance as excellent.

Ruth Ferguson was probably the most dramatic figure in the cast. Her gestures were practically professional. Her voice was clear and beautiful, and her stage presence very appealing.

Irene Tharp as "Ethel Simmons" was the graceful and pretty flapper daughter to perfection. Possessing a natural style, Irene wore the lovely colors of her gorgeous costumes with more than common ease.

Mildred Jackson as "Sadie Bloom" did a clever bit of acting. Her swaggering walks and slangy voice were well assumed.

As "Roger Shields," Gordon Knoles was at home on the stage. His portrayal was of the cultured man just arrived from Chicago and Paris.

Melvin Belli, who took the part of "Donald Swift," had an opportunity which he made the most of for some good character work.

To Ruth Weeks and Marie Hands should go the credit of being true to the characters they were chosen to portray. Marie's acquired lisp and Ruth's doll-like ways delighted the audience whenever these society maids appeared.

Clifton Frisbie gave the part of the taxi driver a real zest, Marian Van Gilder made "Annie" a clever character indeed, and Marian Los Kamp added to the play with her interpretation of "Mrs. Jackson."

Miss Ann Frances Williams can not receive enough praise for her work in directing this play, and the class of '25 must ever be indebted to her for her faithful, patient, intelligent coaching.



SCENES FROM "THE WHOLE TOWN'S TALKING"



## THE CHARM SCHOOL

Exceptionally fine coaching and a talented cast made the fifth annual oral expression class play, "The Charm School," a real dramatic success, as the laughter and applause of a packed house proved.

As "Elise Benedotti," the heroine Helen Yohner was truly charming. Although this was Helen's first experience before footlights, she carried her role in a smooth and easy manner. Norris Rebholtz, as "Austin Bevans," the head of the girls' boarding school, was incomparable. As "Theodosia Curtis," the meek little school teacher (Helen Thornton), said, "He was perfectly beeootiful."

Much of the humor in the play was provided by Wade Stewart and Mervin Garibotto, who as the twins, "Tim" and "Jim Simpkins," caused many a sideache. Coquettish "Sally Boyd" was a part well taken care of by Josephine Wixon. Jack Scantlebury made a perfect lovesick youth who did not consider, "Oh, George, you don't know how much you bore me," a refusal of marriage.

Frank Wilbur, as the wealthy and benevolent uncle of "Elise Benedotti," played his difficult role with unusual ability. John Hawkes

played a student of law and a history professor with equal ease.

Carolyn Diffenderfer was superb in her role as the school principal. Marian Littlefield did very well in her part as Muriel, the school girl, as did Beatrice Satterlee (Ethel), Dorothy Reynolds (Lillian), Pauline Dunn (Alix), and Virginia Hall (Madge). Marian Dodge, Elizabeth Blackmun, Ardis Haskin, Virginia Humbert, Dorothy Ulrici, Helen Merz, Clara Moore, Jean Tully, and Thelma Losekann showed good acting although their lines were few.

Much of the success of the play is due to Miss Ann F. Williams, the coach. Every play that Miss Williams has coached has carried with it a real finish. Credit is also due the various student managers who were: Herbert Clough, business; Wade Stewart, scenery; Elsom Paddock, Dwight Humphreys and Lovett Smith, assistants; Mervyn Littlefield, property; Elizabeth Blackmun, costumes; Dwight Humphreys, stage; J. Henry Smith, usher.

Dainty maids in "Charm School" uniforms, which were dark blue with stiff white collars and cuffs and wide colored belts, ushered.

## LITERARY CLUBS

As a means of giving each student an equal chance to develop his or her talent, the sophomore oral expression classes called themselves "literary societies" and held programs weekly or fortnightly. Each student had the opportunity to be chairman at least once and was on the program many times. When they were doing work on orations, debates, dramas, or other subjects, the class presented programs in keeping with the subject

they happened to be studying. If they studied Longfellow, the program would consist of several of his poems and a talk on Longfellow himself. The chairman was required to introduce everyone with a bit of poetry.

Judging from the programs given, this plan was very practical and did much to stimulate the students' interest and to develop their powers of expression.



"CHARMS" OF "THE CHARM SCHOOL"

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## SPANISH PLAY

With the revival of the Spanish Club this year came one of the liveliest entertainments given by any organization in Stockton High School during 1924-25. This was "La Noche Espanol" (the Spanish Night) in which a great many of the students of "El Casino Espanol" (The Spanish Club) participated.

A clever one-act play, "El Principe", started this eventful evening and was thoroughly enjoyed for its songs, dancing, and good acting. An English synopsis of the play was first given by Gladys Stevens. The scene represented a picturesque street in Old Spain. Gayly costumed boys played and sang "catchy" Spanish tunes. The singing game led by Avrom Horwitz drew much applause.

To lend a still more colorful atmosphere to the program two "Danzas Espanolas" were given by girls from Miss Hill's advanced dancing class. "La Cachucha" was danced by Helen Wilcox, Gladys Stevens, Elise Mazzera, Margaret Dunning, Arline Whipple, and Lucile Threlfall. Marian Los Kamp

and Eugenia Quail took part in "La Jola."

With difficulty William Trivel-piece finally gained the attention of the audience and explained in English the main play of the evening, which was a decidedly humorous play, "Las Solteronas." The plot dealt with the efforts of two old maids to find a husband. Ruth Ferguson and Dorothy Carrow in the roll of old maids handled the dramatic as well as linguistic part unusually well. William Mahaffey assumed, in a way to be commended, the part of a young married man who falls into the clutches of the two old maids. Mervin Garibotto and Gladys Stevens were exceptionally good as the parents who had tried for fifteen years to marry off their two daughters.

Coaches for the plays were: Miss Anne Bach, Miss Gladys Lukes, and Mr. T. L. Donoho. Committees were: Rena Passovoy, costumes; Mario Pigozzi, stage management; Richard Thomas, publicity. Furniture was loaned by Littlefield Company.



## COMMERCIAL DEPARTMENT PLAY

There's nothing like a good old Irish brogue to elicit from an audience constant peals of laughter. This fact was proved by the production of "Martha-by-the-Day," a three-act comedy presented by the students of the Commercial Department on Saturday evening, February 14, in the high school auditorium. For two hours straight La Vergne White as "Martha" captivated and held her audience as she portrayed the well-meaning Irish mother. Throughout her role as housekeeper for her two children, her husband, and her mother-in-law, La Vergne's acting verged on the professional. As the family troubles fell heavily on her shoulders, "Martha" demonstrated how a quick mind and ingenuity can smooth out the obstacles and pave the way for a better and happier future for her family.

Olive White as "Francie" gave a very lovable characterization of a natural little girl who, as she declared, scratched her back because she was the only one that knew where it

itched. A new light was thrown on the modern girl by Mable Volz's presentation of Cora, the older sister. She proved that the modern girls may be good at heart although they do say nonsensical things. A new discovery in character actresses was made in Bernyce Ingersoll when she successfully handled the difficult part of "Ma," the old mother-in-law. Rolyne Belluomini as Clara Lang easily carried a trying and difficult part. Hazel Laska proved herself quite capable of taking the highly emotional part of Mrs. Allen Sherman. The part of Amy Pelham, the society girl, was quite well taken by Frances Crevelli.

Lawrence Bravo, Homer Harvey, and LeRoy Bartlett did credit to the parts of Frank Ronald, Sam Slawson, and Allen Sherman respectively. The amusing role of the landlord, Steve Lundy, was portrayed with success by John Tassano. "Shaw," the butler, was well taken by Harold Bradley.





Margaret Wisler

Thelma City



AT REHEARSAL



ORCHESTIS CLUB