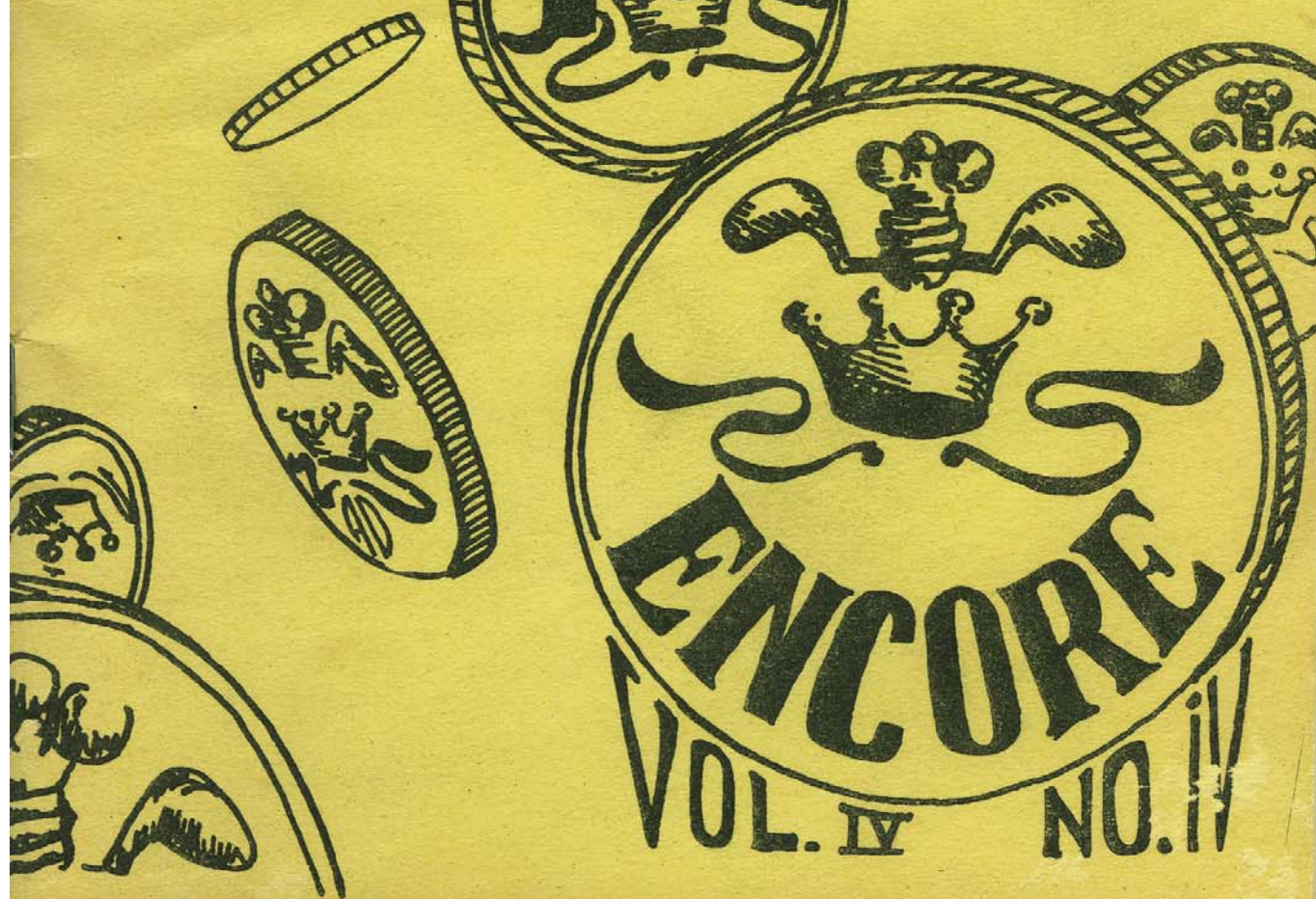


Half of Sixpence



Walter Johnson High School

presents

half-a-sixpence

Adapted by Beverly Cross from
the novel Kipps by H. G. Wells

Stephen G. Perialas, Producer and Stage Director
Virginia Harder, Music Director
Gilbert Muir, Conductor
John Randall, Technical Director
Valerie Grant, Choreographer

Jim Plitt, Assistant to Stage Director
Sarah Hersh, Concert Mistress
Beth Dettmers, Assistant to Music Director
Donna Rinis, Rehearsal Accompanist

Walter Johnson High School
Donald H. Reddick, Principal

May 16, 17, 18, 1968
8:00 P. M.

wells and fabianism

Although most of us think of H. G. Wells in conjunction with his scientific romances such as The Time Machine and The War of the Worlds, he was also an important social thinker. By the turn of the century, he had developed a deep-seated hostility toward the Victorian social order and the populace that would support it. In writings such as Anticipations (1901), Mankind in the Making (1903), and A Modern Utopia (1905), he formulated a criticism of the past combined with an optimistic expectation of the future.

Wells soon came to know George Bernard Shaw who was also socially involved. It was Shaw who introduced him to the Fabian Society, a socialist and intellectual group dedicated to "reconstructing society in accordance with the highest moral possibilities."

In 1903, Wells joined the Society and met the other important Fabian leaders—Sidney Webb,

continued on page 4

the cast

(In order of appearance)

Arthur Kipps	Joe Douglass
Sid Pornick	Howard Robison
Buggins	Douglas Pear
Pearce	Seth Lichtenstein
Carshot	Jon Nehmer
Flo	Betsy Schaffer
Victoria	Lori deMarne
Kate	Laurel Dent
Emma	Alice Mercer
Judy	Linda Little
Shalford	Robert Ellowitz
Mrs. Walsingham	Linda Prozesky
Mrs. Botting	Dale Stein
Ann	Jeanne Cherer
Helen	Susan Sawyer
Young Walsingham	Talbot Bielefeldt
Chitterlow	Paul Edwards
Laura	Robin Hoff
Edith	Barbara Rapp
Mr. Jones	Donald Huff
1st girl	Laurie Feldman
2nd girl	Vicki Weiss
3rd girl	Gloria Huang
Photographer	Bob Graham
1st reporter	Tom Pohlman
2nd reporter	Donald Huff
Gwendolin	Lee Anne Weaver

an influential trade leader who, along with Shaw, had been one of the group's outstanding leaders, and his wife Beatrice.

Founded in 1883 in London, the Fabian Society was a proponent of evolutionary, rather than revolutionary, socialism. It took its name from Quintus Fabius Maximus Cunctator ("the delayer"), a Roman general who had greatly harassed Hannibal by his delaying tactics. Thus, Fabians indicated that their aims would be realized gradually over a long period of time, and not through revolution, as advocated by Karl Marx. Indeed, the Fabians always opposed the Marxists in both political and economic doctrines.

Champions of organized labor, these Fabian leaders had thus far directed their activities towards educating the public through meetings, lectures, discussion groups, conferences, pamphlets, and books in an attempt to promote socialism. However, Wells saw the possibilities for even greater and more widespread action. Quickly becoming a powerful Fabian, in 1906-1907 he tried to turn the Society into a large-scale operation based on mass propaganda and political action. But here he ran into difficulties; Shaw and the "Old Gang" Fabians defeated his plans.

Disillusioned, Wells resigned from the Society in 1908. However, his Fabian experience provided the backbone for his last novel of literary importance, The New Machiavelli (1911), in which are found brilliant portraits of Sidney and Beatrice Webb and other Fabians. In the coming years, Wells

continued on page 6

the cast

SINGERS

Richard Barr	Cynthia Lee
Virginia Corso	Tom Pohlman
Laurie Feldman	Barbara Rapp
Robert Graham	John Scott
Gloria Huang	Chris Sorrentino
Donald Huff	Steve Spriggs
Linda Hull	Lee Anne Weaver
Debbie Jacobs	Vicki Weiss
	Jon Werner

DANCERS

Alan Baker	Robin Hoff
James Bortz	Marlene Maury
Andy Braitman	Ann O'Lone
Valerie Grant	Jim Sentman
Paul Guidi	Richard Weisman
Judy Hepner	Nelson Wiegman
	Maia Youngquist

SHOPGIRLS AND APPRENTICES

Lori deMarne	Alice Mercer
Laurel Dent	Doug Pear
Seth Lichtenstein	Howard Robison
Linda Little	Betsy Schaffer

UNDERSTUDIES

Kipps	Jon Werner
Ann	Alice Mercer

would grow more pessimistic. After voicing optimism at the start of the 1914-1918 war and after coining the phrase, "the war that will end all war," he totally rejected the 1918 peace settlement and predicted that the future would be "a race between education and catastrophe."

Despite Wells' rejection of the Fabians, they continued to flourish. At present, their several thousand membership still has tremendous influence. In fact, nearly half of the Parliament representatives of the Labour Party (which the Fabians helped to found in 1906) and a majority of the party leaders are Fabians.

As is evident in the "Welfare State" of Britain, the impact of Shaw, the Webbs, and Wells has been great. Besides the many practical reforms that may be traced to the Society, a more general permeation of ideas among teachers, politicians, trade unionists, and others of important position, has occurred. Perhaps George Bernard Shaw was not exaggerating when he claimed that he and Wells, between them, had "changed the mind of Europe."

*State Law prohibits smoking on the school grounds.
In case of fire, walk, do not run, to the nearest exit.*

*Please refrain from taking flash pictures
during the performance. THANK YOU*

the scenes

Time: Turn of the century

Place: Folkestone, England

ACT I

- Scene 1: The break of dawn at Shalford's Emporium.
- Scene 2: That night at the promenade.
- Scene 3: The Emporium, a few afternoons later.
- Scene 4: Later, at the Hope and Anchor Bar.
- Scene 5: Later that evening, out on the street.
- Scene 6: Still later, in a schoolroom.
- Scene 7: The Emporium, the next afternoon.
- Scene 8: Back on the promenade, immediately afterwards.
- Scene 9: Friday evening, at the old lighthouse.
- Scene 10: At the Military Canal Regatta.

ACT II

- Scene 1: The Dansant at Mrs. Botting's, six weeks later.
- Scene 2: The downstairs kitchen, immediately following.
- Scene 3: Wedding day at the Photo Studio.
- Scene 4: A few weeks later, in a rented house.
- Scene 5: Later that evening, on the promenade.
- Scene 6: Still later, at the building site.
- Scene 7: The promenade, a year later.
- Scene 8: Kipps' Bookshop, a few minutes later.



reviews: a sampling

When Half a Sixpence opened on Broadway at the Broadhurst Theatre, April 25, 1965, the critics greeted it with such unusual kudos as "wholesome," and "clean as a houndstooth." As Wilfred Sheed of Commonwealth phrased it, "A good musical to take your (intelligent but limited) aunt to." Theophilus Lewis of America remarked, "If you have relatives in town for the Fair and it rains the day they planned to go, there is no need for the day to be wasted. Try taking them to the musical at the Broadhurst. They will be glad it rained."

Despite the condescending tone of the first reviewers, however, Half a Sixpence has enjoyed amazing popularity on Broadway. The happy-go-lucky exuberance of the show is widely recognized. Half a Sixpence "glows with good humor, and radiates a kind of exuberance," said Howard Taubman of The New Yorker. Tommy Steele, who starred in the demanding role of Kipps, was called "this infectiously charming and delightfully versatile young Cockney" (Henry Hewes, Saturday Review), and "an amazingly nimble hooper" (Theophilus Lewis, America). John McCarten of The New Yorker even ventured to say, "We might have somebody who could fill the soft shoes of Ray Bolger."

continued on page 10

the music

OVERTURE

ACT I

The Shop Ballet	Dancers
All in the Cause of Economy	Kipps and Apprentices
Half a Sixpence	Kipps and Ann
Money to Burn	Kipps and Singers
A Proper Gentleman	Kipps, Shopgirls, Apprentices
She's Too Far Above Me	Kipps
If the Rain's Got To Fall	Kipps, Singers, Dancers
Reprise	Kipps, Singers
If the Rain's Got To Fall	Dancers

ACT II

Tea Dance	Dancers
Long Ago	Ann
Flash, Bang, Wallop	Kipps, Buggins, Penny, Shilling, Singers
I Know What I Am	Ann
The Party's On the House	Singers
Reprise, Half a Sixpence	Kipps and Ann
Reprise, All in the Cause of Economy	Flo, Sid, Pearce, Buggins

Although the Broadhurst production has met with little but praise, a very elaborate English film version of Half a Sixpence produced this year has interestingly found even fewer receptive critics. Barbara Kael of The New Yorker sees the movie as "so big and loud and pointless, so overacted and over-photographed . . . a stupefying experience." Time has concurred with Kael in declaring that Half a Sixpence was a modest triumph as a Broadway musical--short on substance but long on charm. On screen it is just long." Arthur Knight in Saturday Review bitinglly adds that the film is "one of the more joyless entertainments of the year." Nevertheless, Senior Scholastic curiously gives Half a Sixpence its highest film award--the Bell Ringer Award--"given only to certain motion pictures that meet Scholastic's standards of excellence in directing, acting, photography, and appropriateness of subject matter."

— Debbie Blackwell
— Don Rothberg



the orchestra

STRINGS: Sarah Hersh, Judy Wilson, Mike Levin, Don Lembech, Joan Hemmerich, Bruce Bobbitt, Jim Queen, Melanie Filer, Tammy Jacobs, Sue Rinehart, Jon Harris, Jonathan Ashwell, Kathy Duff

WINDS: Martin Murphy, Jim Thomas, Burton Hall, David Park, Roy Graham, Bill Duncan, Diane Kusters, Debbie Perry, Cindy Friedman, Dave Merrill

GUITAR AND BANGO: Steve Brust

PERCUSSION: Jeff Lemich

credits

Bethesda Florist
Bethesda, Maryland

Danneman's of Wheaton, Inc.
Wheaton, Maryland

Francisco's Restaurant
Bethesda, Maryland

Kensington Department Store
Kensington, Maryland

Old Fashioned Pipe Shop
Wheaton, Maryland

an interview

INTERVIEWER: What are your feelings about spring musicals?

MR. WALSH: I think that musicals, generally speaking, are a great educational experience for everyone who participates—the crews as well as the actors.

INTERVIEWER: In what way are they an educational experience?

MR. WALSH: Maybe the major part of the learning that goes on is for the production staff. The people backstage have to come up with solutions to their own problems and they have to use creativity to solve these problems. If education comes from problem solving, then participation in musicals is one of the greatest educational experiences the school has to offer.

Musicals also have great cultural value. A musical crosses the disciplinary lines of art, English, and economics, as well as other fields, and the people working on it have to know what it is really all about. There are those who say that participation in musicals take too much time away from a student's academic preparation. I disagree. Musicals involve real learning.

INTERVIEWER: How do you feel about musical comedy as compared to opera?

MR. WALSH: The musical is one of my favorite art forms, or at least it rates very high. It's so exciting, even though it has tremendous limitations musically speaking. But if you have to work as hard on a musical as on Mozart, for example, perhaps it would be better to work on Mozart opera because it will last you all through your life. A musical is transitory and tends to become dated, whereas The Marriage of Figaro will continue to last indefinitely. I don't think that any musical comedy composer writes as well for the voice as Mozart. And just as all operas are not suitable for high school production, so all musicals are not suitable. For example, I would deplore a high school putting on How to Succeed in Business without Really Trying, which is tasteless, vulgar, and vocally disastrous. Happily, the musicals we have put on here so far are above that. It would be risky for a high school to attempt to do Puccini, too.

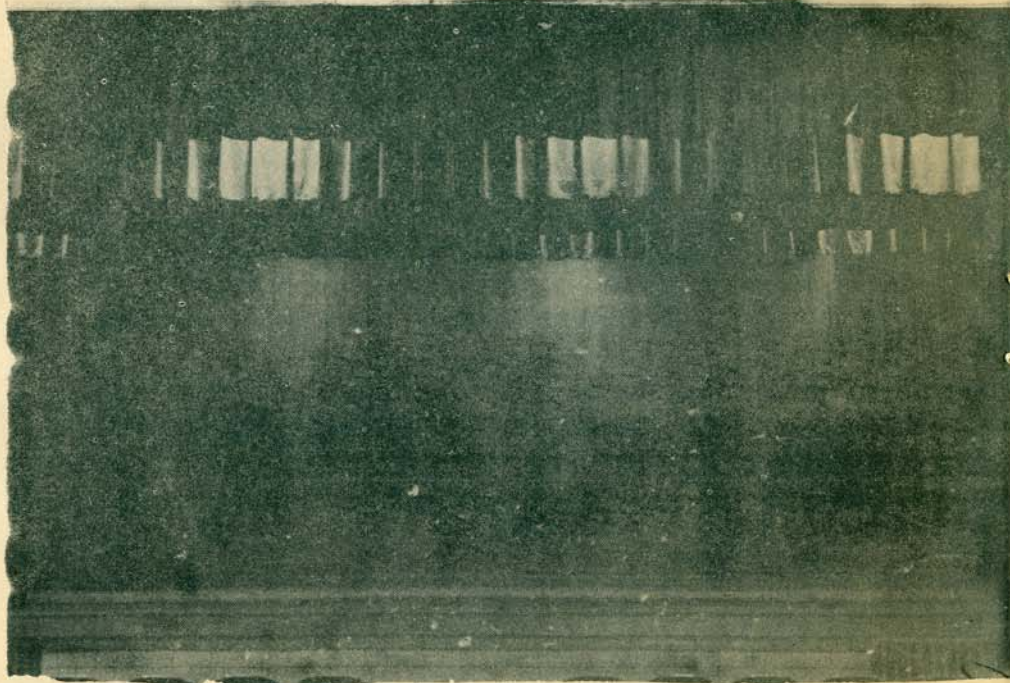
INTERVIEWER: How about the subject matter or story line of a musical?

MR. WALSH: The musical can be of great educational value to the audience by exposing and discussing current issues. Finian's Rainbow conveys some very sensible thoughts on race relations, Flower Drum Song discusses the conflict of generation. and West Side Story is a real gold mine. On occasion, I use recordings from musicals in the classroom as a teaching device. But you can't forget that the real purpose of the musical is fundamentally to entertain.

—June Waldman

the making of the musical

What makes a musical? Is it the preconceived product of endless rehearsals and sweat and exhaustion? Or is it a lucky collage of needles and paint brushes, illusion and reality, commands from the director and invectives against him—placed upon a background of missed cues, lost costumes, and a classically miserable final dress rehearsal? Yet amid these questions one fact remains constant—to every audience it appears that the empty stage has miraculously given birth to a living musical microcosm.



selection



"New," "Fresh," and "First" were the key words involved in the selection of Half a Sixpence as the 1968 spring musical. In response to a student body tired of performing and attending shows with which they were already familiar, Mr. Perialas, Miss Harder, and Mr. Muir chose a musical, just off Broadway, which had not yet been produced by any area high school.

casting

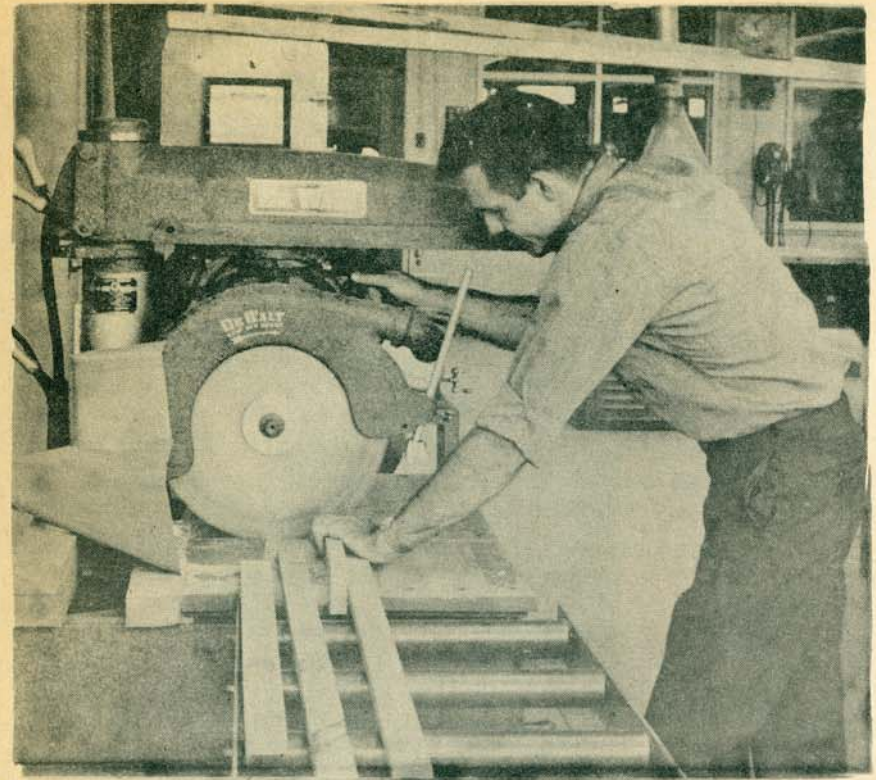
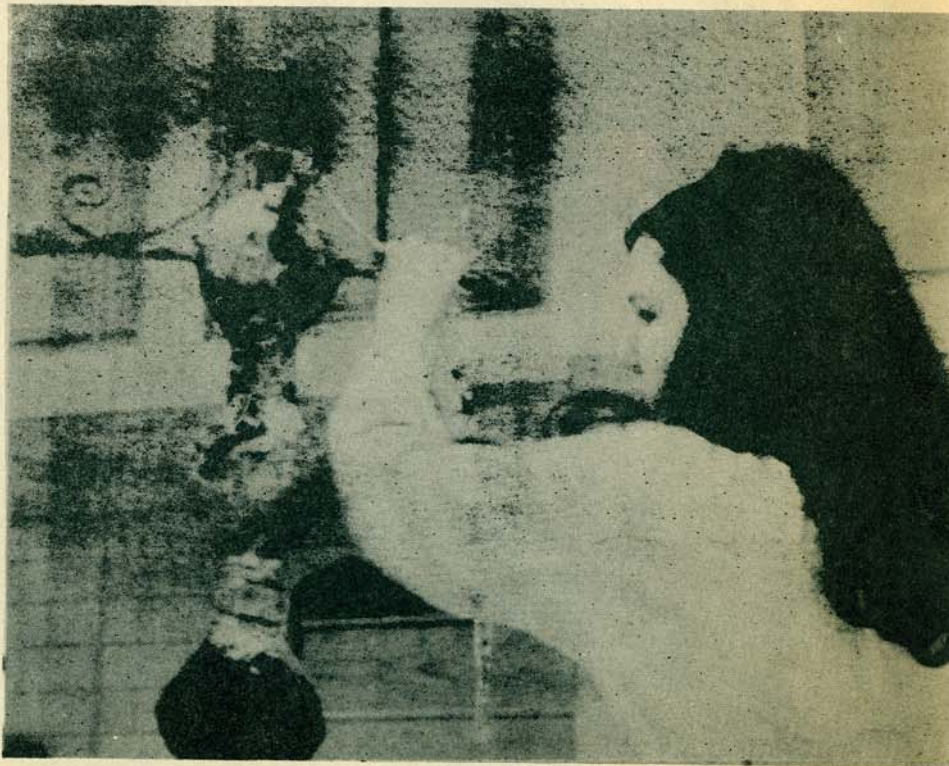


production

PAINTS CREW: **Kathy Yokum, *Laura Hembree,
*Stephie James, Barb Bedford, Jane Bockeneck,
Nancy Bowie, Steve Collier, Barb Earle,
Emily Kaufman, Holly Ladner, Lisa Lessing,
Ann Marston, Nancy McConeghy, Suzi McIntire,
Margaret Miller, Gina Pearlin, Julie Robertson,
Lisa Rosenberg, Fay Ross, Mary Saloschin,
Barb Slavin, Suzanne Starkey, Amy Taylor,
Bobbie Uodfelter, Katie Williams, Cathy Winter,
Pat Wolfe

**Crew Chief

*Assistant Crew Chief



STAGE CREW: **Phil Kurz, *Bill Jenkins, Bob
Baron, Jim Beeghly, Steve Carpenter, Jim
Chandler, John Clements, Jim Fouchard, Jeff
Jackson, Doug Jacobs, Charlie Penn, Fred
Rothberg, Richard Straube, Jim Thomas,
Matthew Tinker, Steve Weisz

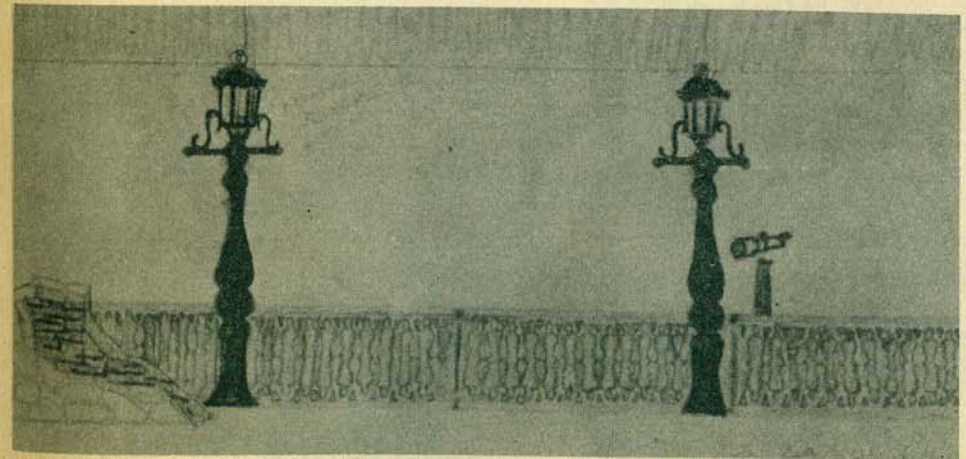
PROPS CREW: **Roger Lydon, *Brian Lodge, Linda
Coon, Hope Dillon, Dave Heumann, Sue Lolas,
Christy Mizell, Jon Paul, Barbara Plitt, Amy
Taylor, Susan Thomas, Debbie Wiener

LIGHTS CREW: **Ruth Charney, *Larry Luckom,
*Tom Tyler, Mark Anderson, Hilary Gordon,
Peg Melville, Jim Olivier, Ann Peck, Roger
Stone



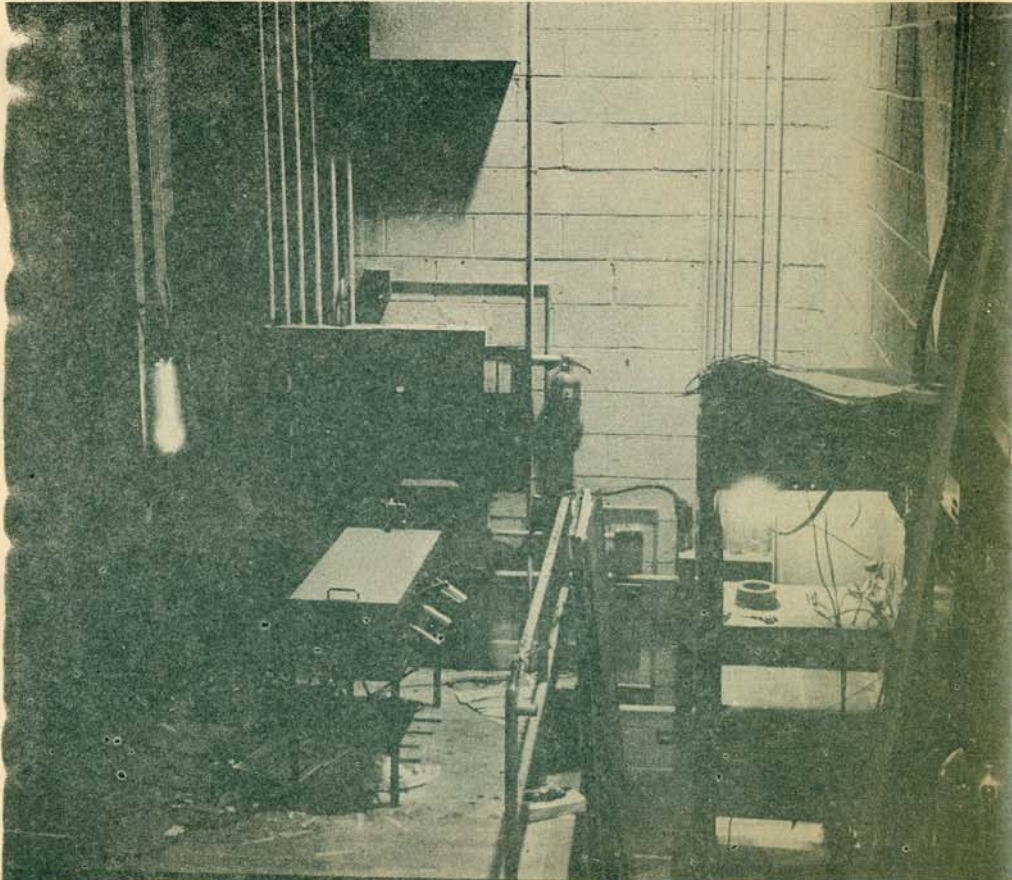
COSTUME CREW: **Betty Banks, *Carol Askren,
*Gabrielle Beque, *Ann Maxwell, *Penny Premo,
Carmen Aragon, Patty Askren, Pat Bellman,
Kathy Bisset, Anne Bratt, Lynn Bell, Pat
Burroughs, Cindy Camp, Linda Carley, Jeanie
Carter, Donna Chamberlain, Linda Clark,
Cathleen Curley, Ginny Dimmers, Ruth Erikson,
Peggy Fake, Adrienne Giebel, Carol Harper,
Marilyn Haynes, Pat Hebbard, Erika Hoff,
Barb Hudson, Joyce Hunter, Margy Joyce,
Linda Levick, Marilyn Mathias, Sarah Maxwell,
Karen Mestrell, Sandy Miller, Joyce Moreland,
Patty Murphy, Kathy O'Brien, Dorothy Parker,
Cindy Parr, Barb Plitt, Robin Popof, Carol
Rabel, Bobbie Robe, Cindy Smith, Frankie
Walsh, Carolyn Weaver

DESIGN CREW: **Carol Millican, Robert Graham,
Brian Lodge



MAKE-UP CREW: **Peg Melville, *Lydia DeJarnette,
Judy Armstrong, Karen Berger, Debbie Blackwell,
Sharon Clements, Sue Cowart, Kayce Hearon,
Margie Kitzes, Suzy Law, Betsy McMahon, Jean
Millican, Connie Pensyl, Terry Sneed, Doris
Susser, Christie Taylor, Mary Jane Umbehauer,
June Waldman, Paige Warfield

SOUND CREW: **Steve Shankman, *John O'Donnell,
Steve Belter, Steve Rodkey, Dave Wald



notes on the edwardian era

Upon the death of Queen Victoria in 1901, the dusty English throne passed to her immensely popular and cosmopolitan son, Edward VII. With his entry into the palace came a minor revolution in English society. The formal and proper atmosphere of the Victorian era was soon replaced by a preoccupation with social frivolities. Under the rule of Edward and his queen, Alexandra, England enjoyed a fruitful period of peace.

Edward was a generous supporter of the arts and sciences. Under his patronage, there arose a new kind of literature which rebelled against the "grand style," smugness, and set patterns of Victorianism, just as young Edwardians rebelled against the standards of the 19th century. The true center of the English literary world was Paris; and French journalists, who made a point of shocking the complacent bourgeoisie, served as examples for the British. In the unrestricted French style, traditional principles of morality were repudiated, while the abstract principles of art and of culture were upheld.

continued on page 24

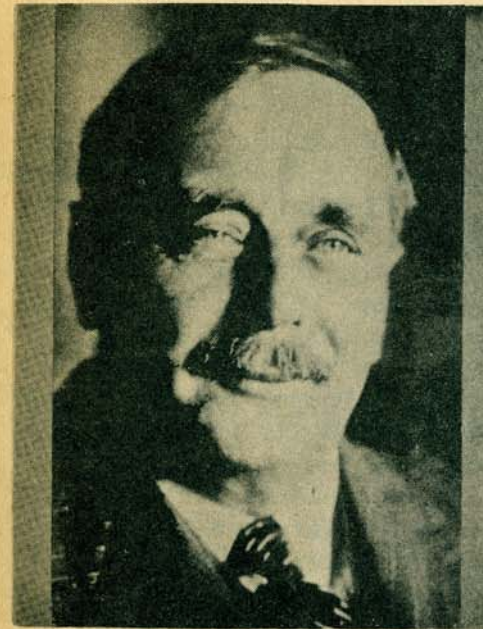
Amid this tumultuous literary revolution, there remained several significant novelists who did not subscribe to the "new order." The Edwardian era was documented by such middle class, realistic novels as H. G. Wells' Kipps and Tono-Bungay, John Galsworthy's A Man of Property, and Arnold Bennett's The Old Wives' Tales. Wells also produced a number of science-fiction and Utopian works which did not reflect the popular French trend among English writers. Wells and the others were not mavericks; they were merely twentieth century left-overs of the Victorian era.

business staff

General Business Manager	Charlotte Miller
House Manager	Ed Wall
Assistant House Manager	Claudia Vess
Publicity Committee	Louise Stone**
	Glenn Lippman
	Sue Thornton
	Tina Beck
	Margie Sherline
Posters	Sally Pratt
Ticket Sales	Russell Redden
Ushers	Dorians, Keyettes,
	SCA Welfare Committee
Refreshments	Semanon

**Chairman

h.g. wells: the author



"Some day I shall succeed, I really believe, but it is a weary game." This statement of positive attitude typifies Herbert George Wells' unique writing career. His more than 40 volumes of stories and novels provoked much discussion and controversy.

H. G. Wells believed that the novel form was the only medium through which one could discuss the great majority of the problems confronting

continued on page 26

contemporary society. For him the novel's main purpose was "to be a social mediator, the vehicle of understanding, the instrument of self examination, the parade of morals and the exchange of manners, the factory of customs, the criticism of laws and institutions and of social dogmas and ideas."

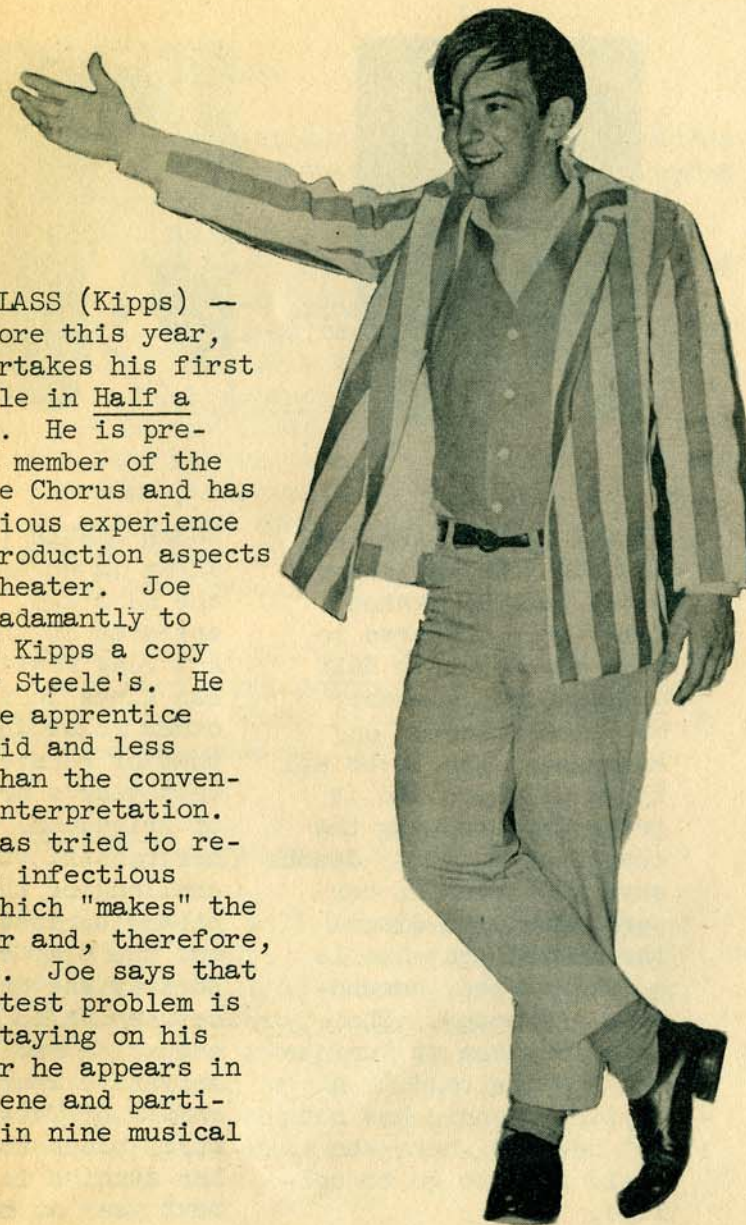
Passionate concern for man and society, and a growing dissatisfaction with the limitations imposed by writing science fiction, led him to abandon the fantasy of his earlier scientific romances, which have been compared favorably with Jules Verne's works. Rather, Wells turned to the novel proper--writing Kipps (the book upon which Half a Sixpence is based), a realistic comedy of lower middle class life. Perhaps, with this book came the highest achievement Wells reaches as a novelist. "Drawing on memories of earlier life," one critic says, "Wells was able to make himself the spokesman for the inarticulate and the frustrated, revealing with rare sympathy their aspirations and disappointments, their muddled tenderness and distorted dreams of beauty." Through Kipps, Wells made a lively and most persuasive comment on the social predicament, a subject which was soon to become his main preoccupation and which would lead him to join the Fabian Society.

—Amy Rosenberg

Special thanks to the British Embassy
for the use of the British flag.

who's who

JOE DOUGLASS (Kipps) — A sophomore this year, Joe undertakes his first major role in Half a Sixpence. He is presently a member of the Sophomore Chorus and has had previous experience in the production aspects of the theater. Joe refuses adamantly to make his Kipps a copy of Tommy Steele's. He finds the apprentice more timid and less bouncy than the conventional interpretation. But he has tried to retain the infectious gaiety which "makes" the character and, therefore, the show. Joe says that his greatest problem is merely staying on his feet, for he appears in every scene and participates in nine musical numbers.



who's who



JEANNE CHERER (Ann) — Although she has never acted before, Jeanne comes well prepared to make her debut in Half a Sixpence. A member of Concert Chorus and Madrigals, she loves all types of music and is presently studying the classical guitar. Jeanne says she tries in her performance to dispel the notion that Ann is a stereotyped, saccharine character. She describes Ann as "unique" and "on the ball." A junior, Jeannie has not yet decided where she would like to go to college.



SUSAN SAWYER (Helen) — Susan is no newcomer to the WJ stage. She first appeared in the 1966 One-Act Play Festival and has since held various other roles including that of Bonnie Jean in last year's production of Brigadoon. She finds her present role more challenging than the others because throughout the play she must portray the conflict between Helen's liberal education and her conservative upbringing. A member of Thespians, Susan plans to continue her studies in drama next year at Bard College.

backstage chatter

WHERE ARE THEY NOW?

Many Walter Johnson graduates, who won local acclaim for their theatrical talents, have become well recognized in the field of drama.

R. SPEISMAN, a past W. J. graduate, recently played at the Washington Theater Club as one of the slave girls in Caligula.

M. SARGON, who first performed on stage in the role of Zerlina for a W. J. Opera Workshop production of Don Giovanni, sung and was well received at the Aspen Festival.

T. HOLLIDAY has written his own opera. He sang in the same performance as M. Sargon here at W. J. and played other roles as well.

J. HADARY (class of '66), now has a major role in the Boston production of Your

J. HADARY (class of '66), now has a major role in the Boston production of You're A Good Man, Charlie Brown. There is a possibility that he will take the role on tour.

SENIORS CELEBRATE END OF YEAR!

A new ingredient will be added to this year's Senior Class Night. A Senior Banquet at the Peter Pan Inn will be combined with the usual skits and the reading of the class will and testament on the evening of May 27. Laurie Feldman, chairman of the skits, and Judy Roots, chairman of the banquet, anticipate a large turnout for this annual senior send-off.

backstage chatter

WILDWOOD SUMMER THEATRE IS ALIVE!

During the last two weeks of July and the first week of August, Wildwood Summer Theatre will stage nine performances of a musical, which has yet to be chosen. This summer, for the first time, WST will arrange to perform for children of the District of Columbia area. Either the youngsters will be bussed to Bradley Hills Presbyterian Church on Greentree Road (where all performances will be given), or WST will take its company into D. C. The new director of WST, Paul Edwards, and the company's new Board of Directors—Bill Jenkins, Phil Kurz, Cynthia Kurz, Roger Lydon, John Horan, Paul Edwards, Kathy Yokum, Betty Banks, Frank Borroughs, and Bob Graham—hope for community enthusiasm and support for this project.

W.J.'S ONE ACT PLAY TAKES FIRST PLACE!

Paul Edwards, Amy Taylor, and Jon Paul, who performed Moliere's play Le Bourgeois Gentilhomme as part of a one-act play festival held at Walter Johnson last fall, took first place in the statewide one-act play competition. They won out over two other finalist productions at the contest at the University of Maryland. Paul Edwards, a senior at W. J., received an award as one of ten best performers at the Maryland One Act Plays Regional for his characterization of the philosophy master in Le Bourgeois Gentilhomme.

continued

backstage chatter

WJ'S FORENSICS TEAM MEMBERS WIN AWARDS!

Paul Edwards, Jonathan Plough, and Marsha Fales won permanent trophies at the final speech tournament of the Washington Catholic Forensic League on May 5, thus qualifying to compete at the national tournament in Chicago on May 31 and June 1. Paul placed first and Jon third in oral interpretation. Marsha placed second in declamation. W. J. placed second for the tournament sweepstakes award. At the George Washington University tournament on March 30, Tom Tyler and Barbara Slavin were chosen as the best affirmative debate team, winning the runner-up trophy. Liz Eisenberg won a certificate of merit for extemporaneous speaking.

CAST MEMBERS HONORED WITH STAGE NAMES!

Our own Jon Werner and John Scott, who step out of the chorus to join Kipps and Buggins in singing "Flash, Bang, Wallop," requested that Beverly Cross' adaptation of H. G. Wells' work be further adapted to include their pseudonyms Penny and Shilling. However, Encore production problems and lack of space made it impossible to include it at the appropriate (?) point in the cast of characters. Always being willing, however, to do the necessary, we are happy to make this announcement here.





ENCORE

PROGRAM FOR DRAMATIC AND MUSICAL EVENTS

VOLUME IV

NUMBER 4

Mac Churgin

Co-Editors

Don Rothberg

Linda Watson

Debbie Blackwell

Editorial Staff

Jan Goldberg

Kayce Hearon

Doris Lobb

Amy Rosenberg

June Waldman

Diane Bochanis

Production Managers

Sandy Shimasaki

Anda Dubinskis

Cover Design

Alan Baker

Photographers

David Wald

J. Paul Miller

Printing

Graphic Arts Classes

Virginia M. Baker

Sponsor

Walter Johnson High School

Donald H. Reddick

Bethesda, Maryland

Principal



✓